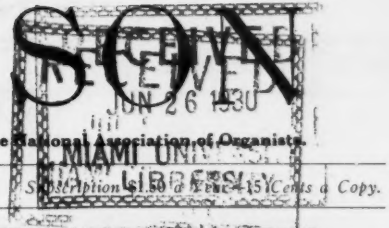


# THE DIAPASON

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

Twenty-first Year—Number Eight.

CHICAGO, U. S. A., JULY 1, 1930.



## ARMS OF WEST OPEN TO GREET EAST IN JULY

### PROGRAM OF N. A. O. MEETING

Inspiring and Enjoyable Convention Assured by Arrangements Made for National Gathering in Los Angeles.

By HAROLD VINCENT MILLIGAN, President National Association of Organists.

The twenty-third annual convention of the National Association of Organists—the first national convention of the association to be held on the Pacific coast—will take place in Los Angeles July 28 to Aug. 1. If you have ever attended an N. A. O. convention you know what inspiring and enjoyable events they are. If you have never attended one, here is an unusual opportunity to get acquainted with the N. A. O. and take that Pacific coast trip you have been planning. All organists are invited to the convention, whether members of the N. A. O. or not.

The program has been arranged to provide the maximum of interest and inspiration with the minimum of wear and tear. Convention visitors will be entertained with the well-known California hospitality, but will find ample time for rest and recreation in addition to the formal events scheduled on the program. We in the East who have received the cordial and efficient co-operation of our Western confreres in preparing the program can assure everyone of the warmth and sincerity of the welcome they will receive.

The recitalists have been selected not only for their ability as performers but also to provide representation from as widely diversified a list as was possible. The East, the Middle West and the Far West are all represented by distinguished players in unacknowledged programs. In addition to the recitalists there will be three discussions on subjects of vital interest to organists which will be participated in by distinguished authorities in their various lines.

Among the unusual events to which I would like to call your attention are the orchestral concerts in the Hollywood Bowl and a special performance for the convention of the Brahms "Requiem" under the direction of John Smallman.

On the day after the close of the convention itself a special trip will be arranged for convention visitors to famous Santa Catalina Island and many other opportunities will be found to enjoy the scenic beauties of the Pacific coast.

In order that proper reservations may be made it would be well for all who plan to attend the convention to notify the local chairman, Dr. Roland Diggle, 2638 West Adams Gardens, Los Angeles, so that he may make sure that each visitor receives his full share of convention privileges.

HAROLD VINCENT MILLIGAN, President.

Following is the program as virtually completed for the Los Angeles convention:

#### MONDAY EVENING, JULY 28.

8—At Chapman Park Hotel, registration and get-together.

#### TUESDAY, JULY 29.

9:30—At Francis Chapel, First Baptist Church, registration.

10—Addresses of welcome by the Rt. Rev. Robert B. Gooden, D. D., suffragan bishop of Los Angeles; the Rev. Herbert Booth Smith, D. D., pastor Immanuel Presbyterian Church; Dudley Warner Fitch, dean Southern California chapter, A. G. O. Response by Harold Vincent Milligan, president N. A. O., New York City.

11—Business meeting. Reports of officers, committees and state and chapter presidents. Election of nominating and resolution committees.

11:45—In the church. Prize arrangement of the Overture to "Prince Igor," by Edward S. Breck, to be played by Warren D. Allen, Palo Alto, Cal.

[Continued on page 4.]

## Louis Baker Phillips at New Hook & Hastings Organ



Photograph by Mattie Edwards Hewitt

The four-manual organ in First Church of Christ, Scientist, New York City, which recently was completely rebuilt and modernized by the Hook & Hastings Company, with the addition of a new console, was played in recital May 18 by Louis Baker Phillips, organist of the church. An audience which nearly filled the large edifice heard Mr. Phillips play the following program: Sonata in A minor, Borowski; Gavotte, Martini; Andante in A flat,

Stainer; Prelude in C major, Stainer; "Celestia," Bainbridge Crist; "Au Couvent," Borodin; "Midnight," Torjussen; "Northern Lights," Torjussen; Serenade, Schubert; Prelude to "Lohengrin," Wagner; "Postludium Circulare," Harvey B. Gaul. Mr. Phillips' performance revealed various fine qualities of the voicing and the rich tonal ensemble of the instrument. The stop specification of this organ appeared in The Diapason Jan. 1.

## BUILDERS OF ORGANS MEET

### Committee Named to Devise Ways of Reorganizing Association.

A meeting of organ builders and their representatives called by the Music Industries Chamber of Commerce in an effort to resuscitate the Organ Builders' Association of America was held in New York June 9 and was well attended. A number of problems and evils that confront the industry were informally discussed. The principal result of the meeting was the appointment of an executive committee to "devise ways and means whereby the Organ Builders' Association of America could be reorganized as a division member of the Music Industries Chamber of Commerce." The following men were elected members of this committee and were instructed to report back to a general meeting of organ builders Sept. 9: Herbert Brown, Austin Organ Company; George L. Catlin, Skinner Organ Company; Gustav F. Döhning, Hillgreen, Lane & Co.; Arthur E. Lott, Welte-Tripp Organ Corporation; David Marr, Marr & Colton; W. B. Milner, W. W. Kimball Company.

## ORGAN TARIFF AS PASSED

### Provides only 40 Per Cent Duty on Instruments Built to Order.

The new tariff act as finally passed and signed by President Hoover late in June provides for a duty on organs of 60 per cent, as originally demanded by American organ builders, but contains a clause later inserted which largely defeats the purpose of the measure by reducing the rate to 40 per cent on instruments specially designed and constructed for the buildings they are to occupy. In other words, the higher rate will apply only to stock organs. The paragraph relating to

organs, as passed by the conference committee, reads as follows:

"Pipe organs or pipe organ player actions and parts thereof, 60 per centum ad valorem; provided, that for pipe organs or pipe organ player actions and parts thereof especially designed and constructed for installation and use in a particular church, or in a particular public auditorium at which it is not customary to charge an admission fee, which are imported for that specific use, and which are so installed and used within one year from the date of importation, the rate of duty shall be 40 per centum ad valorem; and the Secretary of the Treasury is authorized to make all needful rules and regulations for carrying out the provisions of this clause."

## KILGEN FOR BUENOS AIRES

### Senor Lottermoser Purchases Instrument in America.

Senor Carlos S. Lottermoser of Buenos Aires, Argentine Republic, has purchased from George Kilgen & Son, Inc., of St. Louis an organ for his studio. Mr. Lottermoser is one of the leading music-lovers of his city and expects to have several of the more prominent organists of Argentina, including Professor Pablo Bolzinger, a former pupil of Guilman, give public recitals on the new instrument. The organ is to be shipped in sixty days.

### Kimball Four-Manual for Lincoln.

First Plymouth Congregational Church of Lincoln, Neb., placed an order late in June for a Kimball organ of four manuals with duplexed echo, to be delivered in January. The specifications were worked out by the organist, Wilbur Chenoweth, in collaboration with William M. McRostie, who represented the Kimball Company in the negotiations.

## AUSTIN OF 112 STOPS FOR NEWARK CHURCH

### INSTRUMENT IS A MEMORIAL

Grace Episcopal, Harold B. Niver Organist, Receives Gift from Widow of Charles H. Hampton, Who Was Choirmaster.

A four-manual organ of outstanding size is to be built by the Austin Organ Company for Grace Episcopal Church at Newark, N. J. It will be an instrument of 112 speaking stops. Incidentally the church in which it is to be installed is only a few minutes' walk from the Old First Presbyterian Church of Newark, where the Austin Company is installing an instrument of 159 stops which has been previously described in The Diapason.

Grace Church, of which the Rev. Charles L. Gomph is rector, is one of the largest and most prominent Episcopal churches in Newark and the new organ will be one of the largest and finest instruments in the city. It is the gift of Mrs. Charles H. Hampton in memory of her husband, who for many years was actively identified with the music of the church, serving as a choir boy and later as choirmaster and vestryman.

The organ is being built according to specifications drawn up by the organist and choirmaster, Harold B. Niver, who came to Grace Church just a year ago. It consists of a gallery division of seventy-one stops and a chancel division of forty-one stops. Each division will be complete in itself. The two divisions can be played either separately or together from the four-manual console, which is to be placed in the chancel.

The stop specification of the gallery organ is as follows:

#### GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- \*Second Open Diapason, 8 ft., 73 pipes.
- \*Viole d'Amour, 8 ft., 73 pipes.
- \*Doppelflöte, 8 ft., 73 pipes.
- \*Octave, 4 ft., 73 pipes.
- \*Flute d'Amour, 4 ft., 73 pipes.
- \*Twelfth, 2 2/3 ft., 61 pipes.
- \*Fifteenth, 2 ft., 61 pipes.
- \*Mixture, 3 rks., 183 pipes.
- \*Tuba, 8 ft., 73 pipes.
- Chimes (from Solo), 25 notes.

\*Enclosed in Choir expression box.

#### SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Contra Posauze, 16 ft., 73 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Harp and Celesta (from Choir), 61 notes.

#### CHOIR ORGAN.

- Contra Dulciana, 16 ft., 109 pipes.
- Dulciana, 8 ft., 73 notes.
- Dolce, 4 ft., 73 notes.
- Nazard, 2 2/3 ft., 73 notes.
- Dulcet, 2 ft., 73 notes.
- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Unda Maris (to undulate with Dulciana), 8 ft., 61 pipes.
- Waldflöte, 4 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars and resonators.

#### SOLO ORGAN.

- Stentorphone, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Flauto Major, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Chimes, 25 tubular bells.

#### PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Contra Bourdon (extended Bourdon),

- 32 ft., 12 pipes, 20 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone (extended Gamba-Solo), 16 ft., 12 pipes, 20 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Dulciana (from Choir), 16 ft., 32 notes.
- Octave (extended Open), 8 ft., 12 pipes, 20 notes.
- Bass Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
- Violoncello (from Gamba-Solo), 8 ft., 32 notes.
- Flauto Dolce (from Swell Bourdon), 8 ft., 32 notes.
- Dulciana (from Choir), 8 ft., 32 notes.
- Super Octave (extended Open), 4 ft., 12 pipes, 20 notes.
- Flute (extended Pedal Bourdon), 4 ft., 12 pipes, 20 notes.
- Contra Bombarde (extended Bombarde), 32 ft., 12 pipes, 20 notes.
- Bombarde, 16 ft., 32 pipes.
- Clarion (extended Bombarde), 8 ft., 12 pipes, 20 notes.
- Posaune (from Swell), 16 ft., 32 notes.

Following is the specification of the chancel division:

**GREAT ORGAN.**

- Bourdon (Pedal extension), 16 ft., 17 pipes, 56 notes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 73 pipes.

\*Enclosed in Choir expression box.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicifonal, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Dolce Cornet Mixture (drawing above three mutation ranks), 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Clarinella, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Waldflöte, 4 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Octave (extended Open), 8 ft., 12 pipes, 20 notes.
- Bass Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.
- Flauto Dolce (from Bourdon-Swell), 8 ft., 32 notes.
- Flute (extended Open), 4 ft., 12 pipes, 20 notes.
- Trombone (extended Trumpet-Great), 16 ft., 12 pipes, 20 notes.

**GIFT OF DU PONT DEDICATED**

**Aeolian formerly on Estate Played by Swinnen at University.**

Mitchell Hall, the new auditorium at the University of Delaware, a \$350,000 gift from H. Rodney Sharp, was dedicated May 25 at Newark, Del., in the presence of several thousand guests, including representatives from twenty-five colleges and universities in the East and Middle West. The auditorium, which will seat about 1,000, contains the large organ, the gift of Pierre S. du Pont. This is the Aeolian instrument which formerly stood in Mr. du Pont's conservatories at his estate near Wilmington. The donor of the building is a brother-in-law of Mr. du Pont. He is a graduate of the university of the class of 1900, a trustee and chairman of the grounds and building committee.

The structure was named in honor of Dr. Samuel Childs Mitchell, head of the department of history of the University of Richmond, but from 1914 to 1920 president of the University of Delaware. Dr. Mitchell was present at the dedication and made an address.

Firmin Swinnen gave a recital on the organ and Clarence Reinhert, Philadelphia baritone, sang. The play "Minnie Field," written by E. P. Conkle, a member of the university faculty, formerly of Yale, was presented by undergraduates of the university.

**DESIGN COMPLETED FOR SCHOOL ORGANS**

**DETAILS OF ESTEY ORDER**

**Seven Instruments to Be Installed in New York Will Be Three-Manuals with Self-Players—Specification Given Out.**

Details have been settled in connection with the construction of the seven organs the Estey Organ Company is to build for New York schools, under a contract announcement of which was made in The Diapason May 1. The order is the largest ever received by the Estey Company and one of the most important organ purchases on record, involving \$168,000. The specifications for the seven instruments, all of which will be the same, can be given out for the first time and show that the organs will be large and well suited to their purpose.

Organs will be installed in the following schools:

- Borough of Manhattan—New York Training School for Teachers.
- Borough of the Bronx—DeWitt Clinton High School, James Monroe High School and Theodore Roosevelt High School.
- Borough of Queens—Far Rockaway High School, Jamaica High School and Richmond Hill High School.

These instruments will be equipped with the Estey solo automatic player. Specifications are as follows:

**GREAT ORGAN (Expressive).**

1. First Open Diapason, 8 ft., 73 pipes.
  2. Second Open Diapason, 8 ft., 73 pipes.
  3. Doppel Flöte, 8 ft., 73 pipes.
  4. Concert Flute (from Choir No. 3), 8 ft., 73 pipes.
  5. Gamba, 8 ft., 73 pipes.
  6. Dulciana (from Choir No. 1), 8 ft., 73 notes.
  7. Harmonic Flute, 4 ft., 73 pipes.
  8. Octave, 4 ft., 73 pipes.
  9. Twelfth, 2 1/2 ft., 61 pipes.
  10. Fifteenth, 2 ft., 61 pipes.
  11. Nineteenth, 1 1/2 ft., 61 pipes.
  12. Mixture (Nos. 9, 10 and 11), 183 notes.
  13. Tuba (extra pressure), 16 ft., 97 pipes.
  14. Tromba (from No. 13), 8 ft., 73 notes.
  15. Clarion (from No. 13), 4 ft., 73 notes.
  16. Harp, 8 ft., 61 bars.
  17. Celesta (from No. 16), 4 ft., 49 notes.
- Tremolos for high and low pressure wind.

Note: Numbers 13, 14 and 15 of Great organ to be on separate switch, and not to be affected by Great couplers.

**SWELL ORGAN.**

1. Lieblich Gedeckt, 16 ft., 73 pipes.
2. Horn Diapason, 8 ft., 73 pipes.
3. Stopped Flute, 8 ft., 73 pipes.
4. Viol d'Orchestre, 8 ft., 73 pipes.
5. Viol Celeste, 8 ft., 73 pipes.
6. Aeoline, 8 ft., 73 pipes.
7. Traverso Flute, 4 ft., 73 pipes.
8. Violina, 4 ft., 73 pipes.
9. Flautino, 2 ft., 73 pipes.
10. Mixture (with Twelfth, Fifteenth and Seventeenth from No. 9), 2 1/2 ft., 61 notes, 2 ft., 61 notes, 1 3/5 ft., 61 pipes.
11. Oboe (synthetic), 8 ft., 73 notes.
12. Waldhorn, 16 ft., 85 pipes.
13. Cornopean (from No. 12), 8 ft., 73 notes.
14. Clarion (from No. 12), 4 ft., 61 notes.
15. Vox Humana (with separate chest, box and tremolo), 8 ft., 61 pipes.
16. Harp (from Great), 8 ft.
17. Celesta (from Great), 4 ft.

**CHOIR ORGAN.**

1. Contra Dulciana, 16 ft., 85 pipes.
2. Geigen Principal, 8 ft., 73 pipes.
3. Concert Flute, 8 ft., 73 pipes.
4. Dulciana (from No. 1), 8 ft., 73 notes.
5. Unda Maris, 8 ft., 73 pipes.
6. Harmonic Flute (from Great), 4 ft., 73 notes.
7. Piccolo, 2 ft., 61 pipes.
8. Clarinet, 8 ft., 73 pipes.
9. English Horn, 8 ft., 73 pipes.
10. Harp (from Great), 8 ft.
11. Celesta (from Great), 4 ft.

**PEDAL ORGAN.**

1. Acoustic Bass (resultant), 32 ft., 32 notes.
2. Open Diapason, 16 ft., 32 pipes.
3. Bourdon, 16 ft., 32 pipes.
4. Contra Dulciana (from Choir No. 1), 16 ft., 32 notes.
5. Dulciana (from Choir No. 1), 8 ft., 32 notes.
6. Lieblich Gedeckt (from Swell No. 1), 16 ft., 32 notes.
7. Flute Extension (from Pedal No. 3), 8 ft., 12 pipes.
8. Major Flute (from No. 2), 8 ft., 12 pipes.
9. Trombone (from Great Tuba), 16 ft.,

*T. Leslie Carpenter*



- 32 notes.
- 10. Tromba (from Great No. 14), 8 ft., 32 notes.

Double-touch pistons will be provided, second touch affecting the pedal stops. There will be six for the swell and great and five for the choir. Four pistons will be provided for the pedal and four general pistons will be duplicated by pedal studs.

**WILMETTE ORGAN OPENED**

**Kimball in Beautiful New Methodist Edifice Played by Barnes.**

A church plant which represents an outlay of nearly half a million dollars and which is a splendid example of what the Chicago suburbs are acquiring in the way of imposing edifices has been completed at Wilmette for the First Methodist Church, and as the finishing touch a three-manual organ has been installed by the W. W. Kimball Company. At least a thousand people thronged the new church despite a rainstorm on the evening of June 6 to hear William H. Barnes of the First Baptist Church of Evanston play the dedicatory recital.

Mr. Barnes, who drew up the organ scheme and who made an explanation of the resources of the organ a feature of the evening, played an eclectic program in which stood out the performance of Wagner's "Lohengrin" Prelude and Clokey's "Dripping Spring." And the latter was listed evidently as the result of an inspiration, for outside the floods descended and made Mr. Clokey's composition realistic and appropriate. Mr. Barnes' offerings included: Toccata and Fugue in D minor, Bach; "Dripping Spring" (from "Nature Sketches"), Clokey; Andante from Sixth Symphony, Tchaikowsky; Largo, Handel; "Ronde Francaise," Boellmann; Prelude to "Lohengrin," Wagner; Allegretto, Wolstenholme; "Beside the Sea," Schubert; Toccata in G minor, H. A. Matthews.

The church choir, directed by C. E. Lutton, with Miss Marie Briel at the console, sang Dickinson's Festival Litany.

The stop scheme of this organ appeared in The Diapason Feb. 1.

**Ashes of Max Reger Buried.**

The ashes of Max Reger have been moved from Weimar and placed in the Munich Waldfriedhof. The Bavarian ministry of education and the city of Munich, where Reger was active during many years as teacher at the Academy of Music, sponsored a memorial service May 11, the fourteenth anniversary of the composer's death. There was a musical program in the Odeon and a ceremony marking the placing of a memorial stone in the cemetery.

**THE DIAPASON.**

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**FORTY-FOUR YEARS' SERVICE NEAR CLOSE**

**RECORD OF T. L. CARPENTER**

**Organist and Choirmaster of Trinity Episcopal Church, Wilmington, Del., Resigns—Church Shows Affection for Him.**

Forty-four years of service by T. Leslie Carpenter at Trinity Episcopal Church, Wilmington, Del., will come to a close Sept. 1 when Mr. Carpenter's resignation as organist and choirmaster will become effective. He will retire from the post he has held for so long a period with the best wishes of a large parish, which has made its feelings toward him clear by voting him a lifetime honorarium of 40 per cent of his salary. Mr. Carpenter's resignation comes at the same time as that of the rector, the Rev. Frederick M. Kirkus, who has been at this church just twenty-five years.

Throughout his musical ministry Mr. Carpenter has maintained the highest standards at Trinity and his special unaccompanied Christmas carol programs and his Holy Week Passion service have been outstanding in Wilmington. The church and its organist might well be said to have grown up together. During Mr. Carpenter's incumbency three organs have been installed—first, a Jardine of fifteen stops, rebuilt by John Brown; then a Haskell electro-pneumatic of twenty-six stops, and finally an Austin of sixty-one stops.

Mr. Carpenter was graduated from the University of Pennsylvania with the degree of bachelor of music. His first lessons were taken from Clarence Shank, who was organist of a Presbyterian church in which Mr. Carpenter was the alto in a quartet. Other teachers were Dr. Hugh A. Clarke, Dr. G. Edward Stubbs, Constantin von Sternberg, W. S. B. Matthews, Albert Pieczonka, Emil Gastel, Mme. Emma Osbourne and Mrs. H. Carlton Slack.

Mr. Carpenter has been very active in choral society work, having conducted eight or ten societies in Wilmington and one in Dover. These run the gamut from oratorio to part songs and include light opera. One season of "Pinafore" ran ten consecutive performances to crowded houses. He was conductor of the Delaware unit of the Sesquicentennial mass chorus of 5,000 voices. These 200 singers gave a concert in the public square to an audience of 10,000 people. Through his choral work Mr. Carpenter is known throughout the community.

Two glee clubs at the University of Delaware—one of women's voices and one of men's voices—are conducted by him and he has classes in harmony and glee clubs of women's voices at the New Century Club, Wilmington, and singing classes at the Ursuline Academy.

Among Mr. Carpenter's published compositions a Te Deum in G minor and a Communion Service in C are to be found generally in the lists of Episcopal choirmasters. His setting of "Hail, Wilmington!" took the prize in competition with twenty entrants and was adopted as the official song. It is sung in all the Wilmington schools and through it the growing children learn to know the composer.

Mr. Carpenter is president of the Delaware chapter of the National Association of Organists, vice-president of the Delaware State Music Teachers' Association, a member of the American Organ Players' Club, of the American Guild of Organists and of the Wilmington Music Commission.

**NOW DR. LYNNWOOD FARNAM**

**Degree Conferred by the College of Music of Cincinnati.**

The degree of doctor of music was conferred on Lynnwood Farnam, the distinguished organist, June 20 at the fifty-second annual commencement of the College of Music of Cincinnati. Sidney C. Durst, the prominent organist of Cincinnati, is acting director of the college, an endowed institution founded in 1878 and one of the oldest music schools of high standing in the United States.

## New Jersey Forces of N. A. O. in Convention at Trenton



### JERSEY FORCES MEET IN HISTORIC SETTING

#### RALLY OF N. A. O. AT TRENTON

**Dunklee Elected State President—  
Recital by Lilian Carpenter—  
Tilton's Chorus Sings—  
Address by Milligan.**

By RAMONA C. ANDREWS.

Bright sunshine and warm—yea, exceedingly warm—summer skies smiled upon the twelfth annual rally of the New Jersey council, N. A. O., which was held at Trenton Wednesday, June 4, with Central chapter as host.

At 10:30 a. m. organists from the six chapters of the state gathered to register at the old Revolutionary Barracks, one of Trenton's historic landmarks. The total registration numbered about eighty. After greeting friends and wandering around to inspect this interesting building, the organists assembled for the annual business meeting at 11 o'clock. State President George I. Tilton presented Mayor Donnelly of Trenton, who greeted the guests and told of plans for the organ to be placed in the new Memorial Hall soon to be built.

Routine business was transacted, the chapter reports revealing numerous and varied activities which indicate a flourishing condition. All officers having served two consecutive terms, which is the limit under the regulations of the New Jersey council, the nominating committee presented the following ticket:

President—Henry H. Dunklee (Union-Essex chapter).  
Vice-President—George I. Tilton (Central chapter).  
Recording Secretary—Miss Cora Schwenger (Camden chapter).  
Corresponding Secretary—Edward S. Breck (Union-Essex chapter).  
Treasurer—Mrs. Charles Fitch (Monmouth chapter).

These nominees were unanimously elected.

After the business session buses conveyed the guests up the Delaware river road to Washington's Crossing, the famous point nine miles above Trenton where General Washington brought his troops over from Pennsylvania the night before the battle of Trenton. Here at the Inn, which itself is a veritable museum of antiques, a luncheon was served. Mr. Tilton was toastmaster and called upon Dr. Henry S. Fry, Dr. Rollo Maitland, Edward S. Breck and Alexander McCurdy, all of whom responded with a few appropriate remarks.

At the close of the luncheon the return trip to Trenton was made, the destination being the Third Presbyterian Church, where Miss Lilian Carpenter of the Institute of Musical Art of the Juilliard School of Music, New York City, gave a recital on the three-manual Austin organ. Her program

of nine well-diversified numbers was played entirely from memory and splendidly done. What appealed to many was the combination of flawless technique with a wealth of tone color. Especially was this noticeable in the Bach, Vienne and Widor numbers. At the close Miss Carpenter graciously acknowledged the enthusiastic applause of her listeners and played an encore. Miss Carpenter's complete program was as follows: Prelude and Fugue in D, Bach; Prelude on Welsh Hymn-Tune "Rhosymedre," Vaughan Williams; Gavotte, Wesley; Chorale in B minor, Franck; "Etude Symphonique," Bossi; "The Bells of St. Anne de Beaupre," Russell; Allegro Vivace from First Symphony, Vienne; "Chant de May," Jongen; Finale from Eighth Symphony, Widor.

In the evening at 7:45, in the same church, an address was delivered by Harold V. Milligan, president of the National Association of Organists. He reviewed the history of anthem composition in America and discussed the various types of anthems, giving plentiful illustrations. He emphasized the necessity for having the anthem text in harmony with the atmosphere of the particular church in which it is used; especially must it fit in with the spirit of the sermon preached. He also placed stress on discarding anthems which, though musically worth while, are in text beyond the pale, so far as the teachings of the Christian church of today are concerned; for example, those anthems with the old Hebraic ideas of vengeance.

A chorus of trained voices, under the direction of George I. Tilton, organist of the church, sang six anthems illustrating some of the points in Mr. Milligan's address. This chorus was composed of the quartet choirs of the leading churches of Trenton. Their tone and balance were splendid, and they sang the following anthems in a manner which brought out the meaning of the texts and provided a beautiful setting for Mr. Milligan's address: "Into the Woods My Master Went," Noble; "In the Name of Our God," Willan; "Tarry with Me," Baldwin; "The Night Is Far Spent," Milligan; "Fierce Was the Wild Billow," Noble; "Recessional," DeKoven.

This brought to a close one of the most successful rallies the New Jersey council has conducted.

#### Opens Large Reuter at Beatrice, Neb.

Miss Lucile Hillers, organist of Centenary M. E. Church of Beatrice, Neb., gave the dedicatory recital June 3 on the new and effective four-manual Reuter organ which has just been installed in that church. Miss Hillers played the following program: Chorale in A minor, No. 3, Franck; Adagio from Toccata and Fugue in C major, Bach; Andante Largo, Haydn; "The Bells of St. Anne de Beaupre," Russell; "Dreams" (Sonata 7), Guilman; Minuet, Boccherini; "Marche Champetre," Boex; "Romance sans Paroles," Bonnet; "Hymn of Glory," Yon.

### CATHOLIC SEMINARY BUYS SKINNER ORGAN

#### DESIGN FOR HUNTINGTON, L. I.

**New Edifice of Immaculate Conception  
Institution Will Have a Three-  
Manual, to Be Installed  
Early in the Fall.**

The Skinner Organ Company is to build a three-manual organ for the Seminary of the Immaculate Conception, a prominent Catholic school at Huntington, L. I., N. Y. The edifice is being erected and the organ will be installed early in the fall. Father Thomas A. Sharkey is the pastor of the seminary. The specification was drawn up by Ernest M. Skinner in collaboration with J. C. Ungerer, former organist of St. Patrick's Cathedral, New York.

The tonal resources of this instrument will be as follows:

**GREAT ORGAN.**  
Bourdon, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second 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 Trumpet, 8 ft.  
French Horn (in Choir or Swell box), 8 ft., 61 pipes.

**SWELL ORGAN.**  
Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Gemshorn, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Trumpet, 8 ft., 73 pipes.  
Oboe d'Amore, 8 ft., 73 pipes.  
Voix Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
Geigen, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Flute, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**  
Major Bass, 16 ft., 32 pipes.  
Bourdon (Great), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gedeckt (Great), 8 ft., 12 pipes.

#### Forsberg to New York Church.

Conrad Forsberg has been appointed organist and director of music at the Fourth Presbyterian Church, West End avenue and Ninety-first street, New York. Mr. Forsberg has been heard extensively in concerts in New York and elsewhere. He has appeared with Mme. Marie Sundelius, formerly of the Metropolitan Opera Company; Mme. Julia Clausen of the Metropolitan, and others. Last season Mr. Forsberg formed the Upsala College glee club. While in his early twenties he gained a fellowship in the American Guild of Organists. Last year Mr. Forsberg appeared as guest organist in the Cathedral of Upsala, Sweden, the largest cathedral in northern Europe, where he played under the patronage of the archbishop of Sweden.

### DINNERS PRECEDE RECITALS

#### McAmis' Series at Great Neck, N. Y., Receives Social Attention.

Hugh McAmis, organist and choir-master of All Saints' Church at Great Neck, L. I., N. Y., gave the last of his series of organ recitals called "hours of music" on the evening of June 3, assisted by the choral club of the Great Neck Woman's Club, Miss Agnes Shaw director. Mr. McAmis has given ten of these programs since the large Hall organ was dedicated in this wealthy church Nov. 17. Two recitals a month comprise the schedule. During one group of selections the lights are dimmed, the only illumination being that from candles on the wall. The rector makes a few remarks before each group. It is growing to be the fad to give an early dinner party at 7 o'clock and bring the guests to the recital.

Mr. McAmis' latest programs have included these selections:

June 3—Triumphal March, "Now Thank We All Our God," Karg-Elert; "Angelus," Massenet; "The Answer," Wolstenholme; Introduction to Third Act and Bridal Chorus, "Lohengrin," Wagner; "Dreams," McAmis; Toccata, Widor.

May 23—Fugue in G minor, Bach; Andante from Fifth Symphony, Beethoven; "Sea Nymphs," Stoughton; "Piece Heroique," Franck; "In a Boat," Debussy; "Chant for Dead Heroes," Gaul; Serenade, Schubert; "Ave Maria," Bach-Gounod; "In the Steppes of Central Asia," Borodin.

May 9—Fantasia in G minor, Bach; Largo from "New World Symphony," Dvorak; Gavotte, Martini; Traditional Hebrew Melody, "Memorial of the Departed," arranged by Noble; "The Bells of St. Anne de Beaupre," Russell; "May Night," Palmgren; "Romance sans Paroles," Bonnet; Funeral March, Chopin; "La Golondrina," Sherradell-McAmis; Finale from First Symphony, Vienne.

#### Zeuch Opens Washington Memorial.

On Sunday, June 1, the formal opening of the Sarah E. Morrison organ took place in the Southern Presbyterian Church of the Pilgrims, one of Washington's most beautiful new churches. The three-manual instrument is a product of the Skinner factory. William E. Zeuch of Boston played the recital, assisted by Mortimer Davenport, baritone soloist of the church. Warren F. Johnson is the organist and director of music at this church. Mr. Zeuch played: "Grand Choeur Dialogue," Gigout; Canon, Schumann; Largo, Handel; "Carillon-Sortie," Mulet; "Oh, the Lifting Springtime," Stebbins; Reverie, Dickinson; Fantasia and Fugue in G minor, Bach; Londonderry Air, Traditional; Meditation, Sturges; "Ave Maris Stella," Dupre; Andantino, Chauvet; March, "Pomp and Circumstance," Elgar. The specification of this organ appeared in the issue of The Diapason of Dec. 1, 1928.

**TOLEDO, OHIO, CHURCH ORDERS MÖLLER ORGAN**

**SCHEME FOR FIRST BAPTIST**

John A. Bell of Pittsburgh is the Designer of Three-Manual of Forty-three Stops, Which is Under Construction.

M. P. Möller is building a large three-manual organ for the First Baptist Church at Toledo, Ohio. The specifications were drawn up by John A. Bell, the organist and organ architect of Pittsburgh. The scheme provides for a total of forty-three stops, as follows:

- GREAT ORGAN.**
1. Principal Diapason, 8 ft., 73 pipes.
  - \*2. Second Diapason, 8 ft., 73 pipes.
  - \*3. Gross Flöte, 8 ft., 73 pipes.
  - \*4. Harmonic Flute, 8 ft., 73 pipes.
  - \*5. Erzähler Celeste, 2 rks., 8 ft., 134 pipes.
  - \*6. Rohr Flöte, 4 ft., 61 pipes.
  - \*7. Octave, 4 ft., 61 pipes.
  - \*8. Tuba, 8 ft., 73 pipes.
  - \*9. Harp, 4 ft., 61 bars.
  10. Chimes, 25 notes.

\*In Choir expression box.

- SWELL ORGAN.**
11. Bourdon, 16 ft., 73 pipes.
  12. Open Diapason, 8 ft., 73 pipes.
  13. Gedeckt, 8 ft., 73 pipes.
  14. Salicional, 8 ft., 73 pipes.
  15. String Celeste, 2 rks., 8 ft., 134 pipes.
  16. Spitz Flöte Celeste, 2 rks., 8 ft., 134 pipes.
  17. Chimney Flute, 4 ft., 61 pipes.
  18. Dolce Mixture, 3 rks., 183 pipes.
  19. Oboe, 8 ft., 73 pipes.
  20. Cornopean, 8 ft., 73 pipes.
  21. Vox Humana, 8 ft., 73 pipes.
  22. Chimes, 25 bells.

- CHOIR ORGAN.**
23. Gamba, 16 ft., 73 pipes.
  24. English Diapason, 8 ft., 73 pipes.
  25. Concert Flute, 8 ft., 73 pipes.
  26. Dulciana, 8 ft., 73 pipes.
  27. Unda Maris, 8 ft., 61 pipes.
  28. Flute d'Amour, 4 ft., 61 pipes.
  29. Clarinet, 8 ft., 73 pipes.
  30. English Horn, 8 ft., 73 pipes.
  31. French Horn, 8 ft., 73 pipes.
  32. Harp, 4 ft., 61 notes.

- PEDAL ORGAN.**
33. Resultant, 32 ft., 32 notes.
  34. Open Diapason, 16 ft., 44 pipes.
  35. Bourdon, 16 ft., 44 pipes.
  36. Contra Gamba, 16 ft., 32 notes.
  37. Lieblich Gedeckt, 16 ft., 32 notes.
  38. Dolce Flute, 8 ft., 32 notes.
  39. Viol, 8 ft., 32 notes.
  40. Gedeckt, 8 ft., 32 notes.
  41. Major Flute, 8 ft., 32 notes.
  42. Tuba Major, 16 ft., 32 notes.
  43. Tuba, 8 ft., 32 notes.

**FOR SAN FRANCISCO CHURCH**

**Wangerin Three-Manual with Enclosed Great Bought by St. Brigid's.**

The Wangerin Organ Company has been awarded the contract to build a three-manual instrument for St. Brigid's Church, San Francisco. The specifications were drawn up by Richard Keys Biggs. This is the fifth organ by the Wangerin Company to be placed in the California territory within a year. The stop specifications are as follows:

- GREAT (Enclosed).**
1. Bourdon, 16 ft., 61 pipes.
  2. Open Diapason, 8 ft., 61 pipes.
  3. Hohl Flöte, 8 ft., 61 pipes.
  4. Gemshorn, 8 ft., 61 pipes.
  5. Octave, 4 ft., 61 pipes.
  6. Mixture, 2 rks., 122 pipes.
  7. Trumpet, 8 ft., 61 pipes.
  - Harp and Chimes.

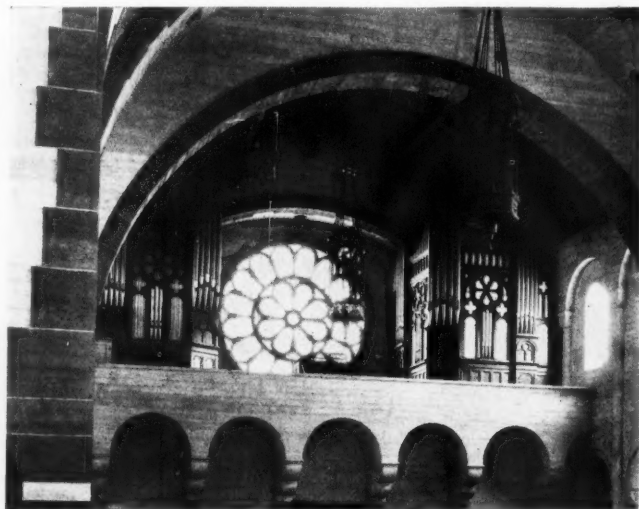
- SWELL.**
8. Open Diapason, 8 ft., 73 pipes.
  9. Stopped Diapason, 8 ft., 73 pipes.
  10. Salicional, 8 ft., 73 pipes.
  11. Voix Celeste, 8 ft., 73 pipes.
  12. Flute Harmonic, 4 ft., 73 pipes.
  13. Octave, 4 ft., 73 pipes.
  14. Piccolo, 2 ft., 73 pipes.
  15. Cornet, 3 rks., 183 pipes.
  16. Horn, 16 ft., 73 pipes.
  17. Cornopean, 8 ft., 73 pipes.
  18. Clarion, 4 ft., 73 pipes.

- CHOIR (Enclosed with Great).**
19. Hohl Flöte (Great), 61 notes.
  20. Gemshorn (Great), 61 notes.
  21. Viol d'Orchestre, 8 ft., 61 pipes.
  22. Nazard, 2 1/2 ft., 61 pipes.
  23. Orchestral Oboe, 8 ft., 61 notes.
  24. Solo Tuba, 8 ft., 61 pipes.

- PEDAL.**
25. Resultant, 32 ft., 32 notes.
  26. Sub Bass, 16 ft., 44 pipes.
  27. Bourdon (Great), 16 ft., 32 notes.
  28. Octave, 8 ft., 32 notes.
  29. Flute, 8 ft., 32 notes.
  30. Horn, 16 ft., 32 notes.
  31. Trombone, 16 ft., 12 pipes.

An antiphonal organ of six stops will be added at a later date.

*New Organ in St. Cecilia's Church, Los Angeles*



Herewith is pictured the divided front of the organ recently completed by the Wangerin Organ Company for St. Cecilia's Catholic Church at Los Angeles, Cal. Father E. H. Brady, pastor of this church, is proud of the

artistic design of this instrument, which is one of the outstanding new organs on the coast. The instrument is a three-manual, the stop specification of which was published in The Diapason on Feb. 1.

**PROGRAM FOR N.A.O. MEETING**

[Continued from page 1.]

12:30—At Chapman Park Hotel. Luncheon-Infomral greetings.

2:30—At B'nai B'rith Temple, 3665 Wilshire boulevard. Recital of original compositions by Mrs. Lily Wadhams Moline Hallam of Chicago (organ built by W. W. Kimball Company, Chicago): "War Dance Festival" (from Suite, "Impressions of the Philippine Islands"); Allegretto; "Dance of the Gulls"; "Legend of the Dunes"; "Song of Exultation" (a romantic fantasia); Seraphic Chant (from Sonata No. 2, "The Raven"); "Osannare" (Psalm 150).

Paper and Conference—"Choral Technique," by T. Scott Buhrman, New York City; Mrs. William Neidlinger, New York City. Demonstration by James H. Shearer of Pasadena and choir.

4:15—Recital by John Doane of New York City: Sonata in F minor, James H. Rogers; "Chant de May," Jongen; "Roulaide," Bingham; Fantasia in F minor, Mozart; "Clair de Lune," Vierne; "Carillon de Westminster," Vierne.

8—At First Baptist Church (organ built by W. W. Kimball Company, Chicago), recital by Clarence Mader, A. A. G. O., of Los Angeles. The German Requiem of Johannes Brahms, presented by First Congregational Church choir of Los Angeles, John Smallman, conductor. Assisting artists: Charles Spear, baritone; Homer Simmons, organist, and Teala Bellini, pianist.

**WEDNESDAY, JULY 30.**

10—At St. Vincent's Church (organ built by George Kilgen & Son), recital by Frank Asper of Salt Lake City: Prelude and Fugue in A minor, Bach; Cantabile, Franck; Chorale in B minor, Franck; "Pastorale Souvenir," Diggie; "Isthar," Stoughton; Allegro Moderato from First Trio-Sonata, B a c h; "Introspection," Smith; Toccata, Reger.

10:45—Group photograph.

11—At St. John's Episcopal Church (organ built by Skinner Organ Company), recital by Lillian Carpenter of New York City: Fantasia and Fugue in G minor, Bach; Allegretto Giocoso (from "Water Music"), Handel (arranged by Carl McKinley); Sonata No. 11, in D minor, Rheinberger; Allegro Vivace from First Symphony, Vierne; Reverie, Bonnet; Finale from Eighth Symphony, Wilder.

11:45—Leave for Brookside Park, Pasadena, where luncheon will be served.

2—Visit the Huntington Library at San Marino.

8:15—At Immanuel Presbyterian Church, Wilshire (organ built by Skinner Organ Company), recital by Palmer Christian of Ann Arbor, Mich.: Chorale Prelude on "Ein feste Burg ist unser Gott," Hanff (1630-1706); Andante, Stamitz (1746-1801); Trio, Krebs (1713-1780); Sinfonia from the Cantata, "God's Time Is Best," Bach (1685-1750); Fugue in E flat ("St. Ann's"), Bach; "Aftonfrid" ("Evening Peace"), Hägg; Chorale, Andriessen; Prelude, Schmitt; Mood Fantasy (Heroic Suite), Rowley; Fantasia in A, Franck; Scherzo, Rousseau; "Ave Maria," Reger; Passacaglia in G (MS), Sowerby.

**THURSDAY, JULY 31.**

10—Leave hotel by automobiles for Long Beach.

12:15—At Pacific Coast Club, luncheon.

2—At First Methodist Church, Fifth and Pacific. Paper and conference, "Repertoire for Organ and Choir," by Harold W. Thompson, Albany, N. Y.; William Lester, Chicago, and Grace Widney Mabee, Los Angeles.

3:15—At First Methodist Church (organ built by Skinner Company), recital by Arthur W. Poister of Redlands, Cal. Program from the organ works of Johann Sebastian Bach: Chorale, "Blessed Jesu, at Thy Word," A major (four voices); Prelude and Fugue in D major; Two Chorales from the "Orgelbüchlein"; F minor; and "In Thee Is Gladness," G major; Chorale Prelude, "O Lamb of God Most Stainless," A major; Vivace from Sixth Trio-Sonata; Chorale, "We All Believe in One True God," F major; Toccata in F major.

4—Recital of music for organ and piano by Mr. and Mrs. William H. Barnes of Chicago: Variations on a Theme by Haydn, Brahms; Intermezzo from Symphony Piece, Clokey; Minuet from "L'Arlesienne Suite," Rachmaninoff-Bizet; "Le Reveur," Arensky; "The Lake at Evening," Charles T. Griffes; Allegretto Pastorale from "Les Preludes," Liszt.

8:30—At the Hollywood Bowl. "Symphonies under the Stars," by the Hollywood Bowl Symphony Orchestra, Bernardino Molinari conducting.

**FRIDAY, AUG. 1.**

9:30—At Chapman Park Hotel. Business meeting; reports and election of officers.

11—At Francis Chapel, First Baptist Church. Paper and conference, "Organ Music as Affected by Architecture," Warren D. Allen of Stanford University, Ernest M. Skinner of Boston, T. J. Bludworth of New York City and Clifford M. Swan of New York City.

12:30—At Elks' Temple, luncheon and informal discussion of paper.

2—At Immaculate Heart College, Hollywood. Paper and conference, "Organ Music as Affected by Architecture" (continuation).

3—Lecture-recital by Richard Keys Biggs of Hollywood, Cal. (The organ is a two-manual instrument built by the Wangerin Company of Milwaukee and the aim of the recital is to show the possibilities of an organ of this size.)

7:30—At Chapman Park Hotel, banquet. Program under the direction of Joseph W. Clokey of Pomona, Cal.

**SATURDAY, AUG. 2.**

Trip to Santa Catalina Island.

**Rhythm and the Organ.**

Pittsburgh, Pa., June 16, 1930.—Editor of The Diapason: Recent discussions in the columns of The Diapason concerning organ rhythm are confusing rather than clarifying. Since rhythm deals with a succession of relative note values, or, as Mocquereau says, with the "order of motion," it is difficult to see how the organ can be spoken of as either rhythmical or un-rhythmical. Per se it is neither. Given an instrument prompt of speech and release, it rests entirely with the performer whether the performance be rhythmically accurate or inaccurate. CASPAR P. KOCH.

**WANGERIN ORGAN FOR CHURCH AT SEATTLE**

**IS DESIGNED BY R. K. BIGGS**

Three-Manual, with Enclosed Great and Provision for Echo, Having 1,732 Pipes, to Be Built by Milwaukee Company.

A three-manual organ with a total of 1,732 pipes and provisions for the future installation of an echo division has been designed by the Wangerin Organ Company of Milwaukee for St. Joseph's Church at Seattle, Wash., and is the latest of a number of orders awarded the same builder on the Pacific coast. The church in which this instrument is to be placed is a large new edifice of which the Rev. William J. Deeney, S. J., is the pastor. The resources of the organ, as drawn up by Richard Keys Biggs of Los Angeles, Wangerin representative on the coast, are to be as follows:

- GREAT ORGAN (Enclosed).**
- First Open Diapason, 8 ft., 61 pipes.
  - Second Open Diapason, 8 ft., 61 pipes.
  - Hohl Flöte, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Octave, 4 ft., 61 pipes.
  - Mixture, 4 rks., 244 pipes.
  - French Trumpet, 8 ft., 61 pipes.

- SWELL ORGAN.**
- Open Diapason, 8 ft., 73 pipes.
  - Stopped Diapason, 8 ft., 73 pipes.
  - Salicional, 8 ft., 73 pipes.
  - Celeste (low C), 8 ft., 73 pipes.
  - Flute Harmonic, 4 ft., 73 pipes.
  - Octave, 4 ft., 73 pipes.
  - Cornet, 3 rks., 183 pipes.
  - Contra Fagotto, 16 ft., 97 pipes.
  - Cornopean, 8 ft., 73 pipes.
  - Clarion, 4 ft., 61 notes.
  - Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN (Enclosed with Great).**
- Geigen Principal, 8 ft., 73 pipes.
  - Hohl Flöte (from Great), 8 ft., 73 notes.
  - Dulciana (from Great), 8 ft., 73 notes.
  - Unda Maris, 8 ft., 73 pipes.
  - Flute Traverse, 4 ft., 73 pipes.
  - Piccolo, 2 ft., 61 pipes.
  - Little Trumpet, 8 ft., 73 pipes.

- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
  - Sub Bass, 16 ft., 44 pipes.
  - Bourdon, 16 ft., 44 pipes.
  - Octave, 8 ft., 32 notes.
  - Flute, 8 ft., 32 notes.
  - Contra Fagotto (from Swell), 16 ft., 32 notes.
  - Trombone, 16 ft., 44 pipes.
  - Tromba (from Trombone), 8 ft., 32 notes.

**Last Event for Chicago N. A. O.**

Some of the best organ playing in Chicago this season was heard at the final meeting of the Chicago N. A. O. chapter, held on the evening of June 20 at the University Church of Disciples of Christ on University avenue. The meeting was preceded by a dinner, at which the attendance of both organists and church members was large and the company was one of the most congenial that could be brought together. After the dinner there was a recital in the church, and this was followed by a dance in the parlors. At the recital Mrs. Hazel Quinney, organist of the church, played the Bach Toccata and Fugue in F major in a thoroughly masterly way. The other performers were Whitmer Byrne, whose group of Bach and modern works, played from memory, was beautifully done. He played Mrs. Lily Moline Hallam's "Prayer and Cradle Song" with excellent taste and the de Mereaux Toccata was delightful. Porter Heaps, who is fast establishing a reputation as one of the very best players in this part of the country, had an interesting group which included such items as excerpts from Stravinsky's "Fire Bird" Suite and Lester's "Comes Indian Summer."

**Walter D. Hardy Joins Skinner.**

Announcement is made by the Skinner Organ Company that Walter D. Hardy of Chicago will join its staff on July 15. Mr. Hardy has been manager of the organ department of the W. W. Kimball Company for several years and has been with the Kimball forces for the last twenty-three years. It is understood that he will not leave Chicago as a result of his new association. Mr. Hardy is well-known to organists throughout the country. He is the secretary of the Illinois council of the National Association of Organists.

## The PENALTY of LEADERSHIP

**I**N EVERY field of human endeavor, he that is first must perpetually live in the white light of publicity. ¶ Whether the leadership be vested in a man or in a manufactured product, emulation and envy are ever at work. ¶ In art, in literature, in music, in industry, the reward and the punishment are always the same. ¶ The reward is widespread recognition; the punishment, fierce denial and detraction. ¶ When a man's work becomes a standard for the whole world, it also becomes a target for the shafts of the envious few. ¶ If his work be merely mediocre, he will be left severely alone—if he achieve a masterpiece, it will set a million tongues a-wagging. ¶ Jealousy does not protrude its forked tongue at the artist who produces a commonplace painting. ¶ Whatsoever you write, or paint, or play, or sing, or build, no one will strive to surpass or to slander you, unless your work be stamped with the seal of genius. ¶ Long, long after a great work or a good work has been done, those who are disappointed or envious continue to cry out that it cannot be done. ¶ Spiteful little voices in the domain of art were raised against our own Whistler as a mountebank, long after the big world had acclaimed him its greatest artistic genius. ¶ Multitudes flocked to Bayreuth to worship at the musical shrine of Wagner, while the little group of those whom he had dethroned and displaced argued angrily that he was no musician at all. ¶ The little world continued to protest that Fulton could never build a steamboat, while the big world flocked to the river banks to see his boat steam by. ¶ The leader is assailed because he is a leader, and the effort to equal him is merely added proof of that leadership. ¶ Failing to equal or to excel, the follower seeks to depreciate and to destroy—but only confirms once more the superiority of that which he strives to supplant. ¶ There is nothing new in this. ¶ It is as old as the world and as old as the human passions—envy, fear, greed, ambition, and the desire to surpass. ¶ And it all avails nothing. If the leader truly leads, he remains—the leader. ¶ Master-poet, master-painter, master-organ-builder, each in his turn is assailed, and each holds his laurels through the ages. ¶ That which is good or great makes itself known, no matter how loud the clamor of denial.

¶ That which deserves to live—lives.



### SKINNER ORGAN COMPANY

*Organ Architects and Builders*

CHURCH RESIDENCE AUDITORIUM UNIVERSITY

STUDIO  
677 Fifth Avenue  
New York, N. Y.

FACTORY  
Boston, Massachusetts

## Visit by Karg-Elert Notable Event for English Organists

English organists recently enjoyed an unusual dissipation—if one may so term it even in jest—when Sigfrid Karg-Elert visited Great Britain for the first time, the occasion being a festival devoted to him, which consisted of ten organ recitals of his works, given during a fortnight in May. The visit served to bring about a closer friendship between German and English organ circles, which was affected, like all other relations, no doubt, by the world war. Although Karg-Elert speaks only his own language, he managed to convey his friendly feelings and a collection of stories to his hosts, and the festival, according to all accounts, will go down in English organ history as an important event.

Harvey Grace, writing in the Musical Times, in introducing his article on the Karg-Elert visit says: "In no country, it seems, is his music more played than in England, and it may be doubted whether a more striking tribute has ever been paid to an organ composer in his lifetime than the series of ten recitals which made up the Karg-Elert festival held at St. Lawrence Jewry from May 5 to 17."

From an article in Musical Opinion of London for June one gleams among other interesting information that Karg-Elert's organ works are scarcely known in his own country and that he has not himself played the organ for many years; also that Karg-Elert is very fond of cats. A picture of him is published holding a large black tabby affectionately in his arms. He is quoted as saying that he is "very fond of ladies and cats, especially the latter." And he smokes a hundred cigarettes a day! If he will come to America we warn him that one of our enterprising companies manufacturing cigarettes will get his picture in another pose than that of holding a cat, at a price which will make royalties on organ music seem insignificant.

From the account written by one who saw much of the distinguished German composer while he was in England are quoted these paragraphs: In Germany Karg-Elert's organ works are scarcely known at all. He himself has not played the organ regularly since the time, many years ago, when he acted as organist of the Johanneskirche at Leipzig; but other instruments and other media of expression have received a correspondingly greater share of his attention.

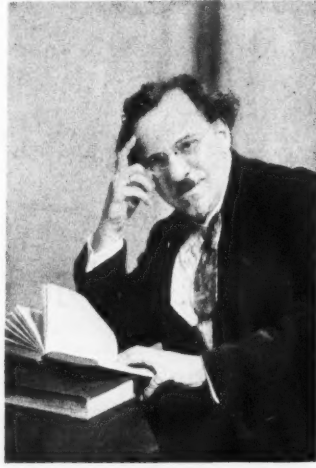
His interest in the organ has nevertheless revived to a notable extent, and led to the production of a number of new organ works published from time to time during the last decade—music which he has written in response to special requests on the part of his friends and which in many cases he has never heard played. In the "Lake Constance Pastels" he has produced an astonishingly fine set of impressions, which appeal to many organists as possessing the necessary technique and the necessary modern instruments for their adequate performance. He wrote them, however, more or less under protest, and does not think they represent a style which would be generally suitable for the organ. None the less, they are unique and wonderful. A critic wrote, after they had just been published, asking how a nymph could have anything to do with a storm, which is introduced in the impression called "Nymph of the Lake." The answer has just come to light. The title is a mistranslation. The original title was "Sprite," not "Sprite" (a close parallel, in English, to the actual error which occurred in translating into English the German original).

On the subject of Karg-Elert's admiration for the feline race the writer says:

Karg-Elert is very fond of cats, and threatened to take home with him the specimen on which he lavished love and many caresses at Forest Hill. He was very fond, he said, of ladies and cats, especially the latter. Asked to give reasons for his preference, he said that cats had never caused him any suffering. But he liked them both; they had much in common! If cats had less variety of face, they had more variety of color, and both had variety of form.

Karg-Elert insists strongly on his dual personality, the source of much trouble to himself, but of benefit to

### Sigfrid Karg-Elert



others, since he is really two composers in one. From his mother (a Lutheran) he inherits a classical strain, and from his father (a Catholic) he inherits his emotional and fiery nature. He cannot blend the two strains and take a middle course, but is continually thrown from one to the other. This was cleverly described in the Daily Herald of May 5 by a lady reporter sent by that newspaper to interview the composer.

A reviewer who recorded the festival events had this to say:

There was a very encouraging attendance at the opening recital of the Karg-Elert festival at St. Lawrence Jewry, when the rector of the church remarked with what pleasure he had placed at the disposal of the festival organizers the church and its renovated organ, and in the name of all present welcomed the distinguished composer who had come over from Germany to attend the recitals. . . .

Not only was enthusiasm fully maintained throughout the festival, but attendances increased, and the project of including two Saturday afternoon recitals, which seemed hazardous, proved one of the most successful features. After Mr. Sowerbutts' recital on the first Saturday, the composer was again induced to extemporize as he had on the previous Thursday, and Mr. Wolstenholme followed with a treatment of a theme given him by Karg-Elert. The energy and enterprise of the organizers of the festival (Nicholas Choveaux, Archibald Farmer and Godfrey Scatts) have been rewarded at all events by the size and attentiveness of the audience, and they are to be congratulated on the success attending their efforts. . . .

It is unique for a composer in his lifetime to be accorded so extensive an exposition of his works in a foreign land, and it is gratifying that Karg-Elert was able to come over and stay throughout the fortnight. His first visit to these shores has been an interesting one; for, apart from the festival itself, he has had the pleasure of visiting places around London and meeting several leading musicians. It is good to hear that he formed a high opinion of British organs and organists; for him and for all who took part the festival has been a noteworthy and singularly happy event.

#### Baltimore Post to Miss Ingle.

Miss Margaret Ingle has been appointed organist and choir director of St. Mark's Lutheran Church at Baltimore to succeed John Eltermann. Miss Ingle will assume her new duties in the fall. She is a fellow of the American Guild of Organists and a number of years ago founded a Maryland chapter of the Guild for women when the Baltimore chapter still excluded women from membership.

#### Mead Class at Conference.

Edward G. Mead, F. A. G. O., of the faculty of Miami University at Oxford, Ohio, will conduct a class the first week in July at the conference for church workers at Gambier, Ohio. He will give a series of lectures on the "History of the Music of the Christian Church," illustrating them with representative sacred choral works by Palestrina, Purcell, Handel, Bach and Beethoven.

### FOR PITTSBURGH, PA., CHURCH

#### Kilgen Three-Manual to Be Installed at St. John's Catholic.

St. John's Catholic Church, Pittsburgh, Pa., of which Msgr. P. C. Winters, LL. D., is pastor, has closed a contract with Norman Foss, representative of George Kilgen & Son, Inc., for a three-manual organ to replace the old instrument which has served the church for many years. The first four stops of the following specification will be open, all the others being enclosed in two specially built expression chambers:

GREAT ORGAN (Enclosed with Choir).  
Open Diapason (tenor C), 16 ft., 49 pipes.

First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 12 pipes, 61 notes.

Phiomela, 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.  
Ripieno Minore, 4 rks., 122 pipes, 244 notes.

Ripieno Maggiore, 6 rks., 183 pipes, 366 notes.  
Ripieno Fondamente, 8 rks., 488 notes.

Tromba, 8 ft., 61 pipes.  
Claron, 4 ft., 12 pipes, 61 notes.  
Chimes, 20 tubes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
English 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.  
Salcet, 4 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Contra Oboe, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 12 pipes, 73 notes.  
Vox Humana, 8 ft., 73 pipes.  
Oboe Clarion, 4 ft., 61 notes.

#### CHOIR ORGAN.

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

Violoncello, 8 ft., 12 pipes, 73 notes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 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, 8 ft. (synthetic), 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.  
Contra Oboe, 16 ft., 32 notes.

Trombone, 16 ft., 12 pipes, 32 notes.

#### Dickinsons Depart for Europe.

Dr. and Mrs. Clarence Dickinson sailed from New York on May 28 to spend most of the summer in Europe after a busy season. They will attend the art exhibitions in Seville and Barcelona, then the Flemish and Walloon exhibitions in Belgium, besides the Spanish and Belgian folksong festivals. They will be on the lookout, as usual, for fresh folksongs and carols which they can use to add to their collection. A few of Dr. Dickinson's recitals and lectures this spring were: At the Academy of Music in Philadelphia, where he lectured on "Music of the Four Great Churches" and was assisted by the Philadelphia Choral Art Society, H. Alexander Matthews, conductor, and Cantor Grobani; at Boston, where he gave a lecture-recital on "Music of the Russian Liturgy," assisted by the United Choirs; at Bridgeport, Conn., where he gave a dedicatory recital, and at the Toledo Museum of Art, where he lectured on the "Immortality of Teaching," assisted by well-known singers and instrumentalists.

#### Whitford Undergoes Operation.

Homor P. Whitford of Dartmouth College has been able to resume his organ work after a siege at the hospital which covered six weeks and terminated in an operation for the removal of a kidney stone. Mr. Whitford was excused from his college duties for the remainder of the semester but returned to the organ bench at Christ Church, Hanover, N. H., June 15.

## "QUOTATIONS" (No. 3)

from the press and profession regarding a little organ suite from the  
WHITE-SMITH CATALOG of

### ORGAN MUSIC

## SIX PICTURE SCENES (SUITE)

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#### CONTENTS

- |                  |                 |
|------------------|-----------------|
| 1. In the Garden | 4. Caprice      |
| 2. Intensity     | 5. Forest Scene |
| 3. Suspense      | 6. Minuet       |

(These numbers are not published separately)

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"I am delighted with these charming numbers, and shall take an early opportunity of playing them on my daily recital programs."—Dr. Humphrey J. Stewart, San Diego.

"They are splendid examples of their type, and will add prestige to your already fine catalog of organ music."—Arthur Davis, Memphis.

"He has a special gift for short and captivating sketches; hence it is peculiarly appropriate that he should turn his attention to these brief bits of color."—The Diapason.

"They are among the loveliest tone-pictures in miniature for the instrument that I have ever seen. Each carries a definite idea, they are well contrasted, and their registration, especially on a modern organ, shows the great skill of their author."—Edwin Stanley Seder, Chicago.

"These numbers admit of very rich registration, and I am impressed with two numbers ("Forest Scene" and "In the Garden")."—Dr. F. B. Leigh, St. Louis.

"I think they are very fine, and I will use them on my Auditorium recital programs."—Charles A. Sheldon, Jr., Atlanta.

"They are attractive and extremely picturesque. The organ writing is technically brilliant, and the registration orchestral and effective."—Musical Courier.

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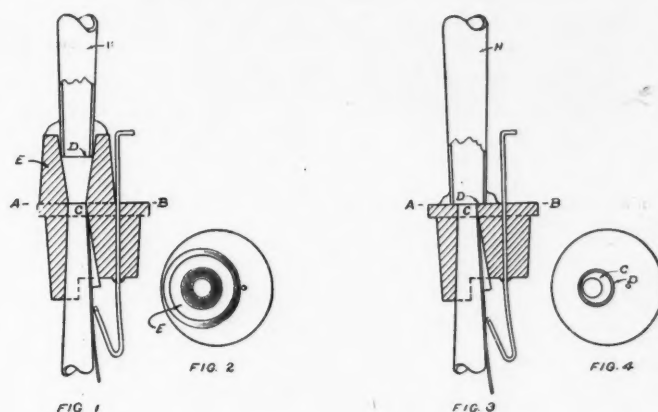


Fig. 1 and Fig. 2 illustrate our new reed block, and Figs. 3 and 4 the usual block. Notice that E is a projection above the line A B of the block on which a hole of opposite taper meets the one at C into which the eschallot of the reed is fastened.

The function of this is to avoid any abrupt change in diameter and area between the opening C and the resonator H, the smallest diameter of which is the bottom end of the resonator at D.

This also insures a perfect alignment of the resonator H and the eschallot below, as the lower end of the resonator at D enters into the tapering hole and is soldered in it.

In the usual construction shown in Fig. 3, any variation in diameter between C and D is abrupt, actually taking place on the line A B. The pressure impulses are most intense at the point of smallest diameter C and cannot immediately expand to any increased diameter or area. D may also be out of alignment with C as shown in Fig. 4, causing the impulses to be sent up one side of the resonator. Variations in diameter multiply over three times their effect on area.

As it is impractical to make the tip or bottom of reed resonators as small as is desired for certain characteristic tone colors and high pressures on account of strength and necessary stability, this new block enables us to maintain a practical diameter at the tip of the resonator D and reduce the size of opening at C as may be desired.

The projection E also adds weight and stability to the block with a most secure connection between the resonator and same.

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**ST. PETERSBURG IS THE HOST**

**Two Pleasant Days Are Spent by  
A. G. O. Members—Banquet and  
Recital among Features—  
Siewert Re-elected Dean.**

By MRS. SAM M. KELLUM.

Members of the Florida chapter, A. G. O., met for their fourth annual state convention May 13 and 14 at St. Petersburg. We were thrice welcomed, first by Mrs. A. D. Glascock, regent; second by Mr. Deaderick, secretary of the Chamber of Commerce, and third, by Mr. Cintura, in behalf of the City Federation of Musicians. W. E. Beazley, a member of the St. Petersburg branch, made an interesting talk on "canned music" in the theaters. The response on behalf of the Florida chapter was made by Herman F. Siewert of Winter Park.

The secretary read an interesting letter from Claude L. Murphree of Gainesville, who was unable to be present because of final work pertaining to his master's degree in French at the University of Florida.

Officers were elected as follows: Dean, Herman F. Siewert, F. A. G. O., Winter Park (second year); sub-dean, Miss Margaret W. Dow, A. A. G. O., Tallahassee (second year); secretary, Mrs. Sam M. Kellum, Tampa (third year); treasurer, Mrs. Kingsbury W. Norton, Jacksonville (second year); registrar, Mrs. Nella A. Crandall, Tampa; librarian, Miss Genevieve McMurray, Jacksonville; auditors, Mrs. Charles Davies, Jacksonville, and W. S. Branch, Orlando.

At the banquet at the St. Petersburg Yacht Club, before introducing Mr. Siewert as toastmaster, Mrs. Glascock proposed a toast that was enjoyed and appreciated by all, and was as follows:

WHO—  
When the laymen come to church

*Florida A. G. O. Members at Annual Convention*



The photograph shows a group of Florida chapter, A. G. O., members taken on the steps of the First M. E. Church at St. Petersburg May 14. The woman behind the basket of roses is Mrs. A. D. Glascock, regent of the

St. Petersburg branch. The large sign is held up by Dean Herman F. Siewert, F. A. G. O., and Mrs. Sam M. Kellum, secretary, while the lady between them is Miss Margaret W. Dow, A. A. G. O., sub-dean.

We'll see St. Peter scan the scroll  
To see who'll make the thunders roll.

WHO—  
Will be found upon his list,  
And not one of them will be  
missed? —The Organist.

The banquet was followed by a splendid recital at the First M. E. Church on the three-manual Austin organ. The first group was played by Mrs. Marion Bowles of Jacksonville and was as follows: "Piece Heroique," Cesar Franck; "An Indian Serenade," Vibbard; "Deux Arabesques," No. 2, Debussy; Chorale and Finale from Cantata "Jesus nahm zu sich die zwölfe," Bach-Griswold; First Symphony for Organ (Finale), Vierne. Two solos were sung by Mrs. Saltsman, soprano. The second organ group was played by Mrs. Charlotte Pratt Weeks, secretary of the St. Petersburg branch and a former pupil of Charles M. Courboin. Her numbers follow: Chorale, Jongen; Adagio from Fourth Symphony, Widor; "March of the Gnomes," Stoughton; Meditation, Drumm. Next came two magnificent numbers by the large chorus of the First M. E. Church, which sang under the direction of Frank Lyon.

Mrs. Weeks concluded the program with the Rhapsodie by Silver.

On May 14 the sessions were concluded with a picnic lunch at Passe au Grille, where guests were seated facing the beautiful water of the Gulf of Mexico. This was a very chummy family party.

The state convention will be held at Tallahassee in 1931.

**Bach Program by Dr. Koch's Class.**

The organ class of the department of music at Carnegie Institute of Technology, Pittsburgh, under the direction of Dr. Caspar P. Koch, gave a recital of chorale preludes by Johann Sebastian Bach May 26. The ten players who took part were: Edward Johe, Leone Armstrong, Dorothy Yearsley, Ralph Crawford, Nina Miller, Isobel Ogilvie Hansen, Anne Baker, Nancy Bradley, Marion Soady and Thelma Smeltzer.

Is to be found upon his perch?  
—The Organist.

Comes to the rescue with both  
feet? —The Organist.

WHO—  
Guides the folk who come to pray  
And leads them in the heavenly  
way? —The Organist.

WHO—  
Is often poorly paid,  
Whether he be man or maid?  
—The Organist.

WHO—  
Puts a theme into that prayer,  
And helps folk find great solace  
there? —The Organist.

WHO—  
Makes the pastor do his best,  
When music's note has done the  
rest? —The Organist.

WHO—  
When the soloist skips a beat,

And when in Heaven celestial choirs  
Are gently strumming on their lyres,

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fundity of resource which make possible the achievement of musical triumphs. In St. Louis' greatest church, as in so many other famous auditoriums throughout the nation, only such an Organ as this could satisfy the requirements of those who know and truly appreciate perfection in tonal qualities.

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A unique distinction has come to the American concert organist and famous Bach interpreter, Edward Rechlin, through an official invitation to play the great festival concert in Augsburg, Germany, in connection with the international celebration of the 400th anniversary of the Diet of Augsburg. This comes in recognition of Mr. Rechlin's work in presenting the works of Bach and contemporaries in America. Mr. Rechlin closed his season at Jordan Hall, New England Conservatory, Boston, May 21 and sailed for Europe May 24. The Augsburg recital, which aroused general interest in Europe, was played June 26.

**MUNSON SUCCEEDS HEDDEN**

Appointed to Position at Old First Reformed Church, Brooklyn.

Lawrence J. Munson, F. A. G. O., has been appointed organist and director at the Old First Reformed Church, Brooklyn, where he succeeds the late Warren R. Hedden. Mr. Munson is director of the Munson School of Music, director of music of the Shore Road Academy, studied in Paris under Guilman, is a recording artist for the Victor Company, and has served as organist and director of Holy Trinity Church, New York, and St. Mark's M. E. Church in Flatbush. Mr. Munson has just returned from a trip to Minneapolis, where he gave the opening recital on the Wurlitzer organ of the Norwegian Memorial Church and also played a program at the Central Lutheran Church on the four-manual Austin. At the latter place he played numbers recently recorded for the Victor Company at Camden, N. J.

**MÖLLER ORDER IN DETROIT**

Three-Manual Designed for Immanuel Evangelical Church.

Immanuel Evangelical Church at Detroit, Mich., of which the Rev. W. J. Witt is the pastor, has placed with the Chicago office of M. P. Möller an order for a three-manual organ. The following stop ensemble has been prepared for this instrument:

**GREAT ORGAN.**

1. Open Diapason, 8 ft., 73 pipes.
2. Second Open Diapason, 8 ft., 73 pipes.
3. Doppel Flöte, 8 ft., 73 pipes.
4. Concert Flute (Choir), 8 ft., 73 notes.
5. Viola d'Gamba, 8 ft., 73 pipes.
6. Dolce (Choir), 8 ft., 73 notes.
7. Flute Harmonic, 4 ft., 73 pipes.
8. Octave, 4 ft., 61 notes.
9. Super Octave, 2 ft., 61 notes.
10. Tuba, 8 ft., 73 pipes.
11. Chimes (Deagan), 20 tubes.

**SWELL ORGAN.**

12. Bourdon, 16 ft., 73 pipes.
13. Open Diapason, 8 ft., 73 pipes.
14. Stopped Diapason (from No. 12), 8 ft., 12 pipes.
15. Flute d'Amour, 4 ft., 12 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Violina (from No. 16), 4 ft., 61 notes.

18. Voix Celeste, 8 ft., 61 pipes.
  19. Nazard (from No. 12), 2 2/3 ft., 61 notes.
  20. Flautino (from No. 12), 2 ft., 12 pipes.
  21. Oboe, 8 ft., 73 pipes.
  22. Cornopean, 8 ft., 73 pipes.
  23. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
24. English Open Diapason, 8 ft., 73 notes.
  25. Concert Flute, 8 ft., 73 pipes.
  26. Dulciana, 8 ft., 73 pipes.
  27. Flute Harmonic, 4 ft., 73 notes.
  28. Piccolo, 2 ft., 61 notes.
  29. Unda Maris, 8 ft., 61 pipes.
  30. Clarinet, 8 ft., 73 pipes.
  31. Chimes (Great), 20 notes.
- PEDAL ORGAN.**
32. Diapason Resultant, 32 ft., 32 notes.
  33. Double Open Diapason, 16 ft., 44 pipes.
  34. Bourdon, 16 ft., 32 pipes.
  35. Lieblich Gedeckt, 16 ft., 32 notes.
  36. Dolce Flute, 8 ft., 32 notes.
  37. Major Flute, 8 ft., 32 notes.
  38. Cello, 8 ft., 32 notes.

With his family, F. W. Riesberg is enjoying life this summer in his country home, Canasawacta cabin, Norwich, N. Y., which is completely fitted with running water, acetylene gas, a log fireplace and a garage, and contains all manner of fruit trees, berries, birds, forest and lawn, with a valley view of a score of miles. Brooks, ponds and rivers dot the scenery, which is famous in the Catskill region. Mr. Riesberg's activities include his editorial and business connection with the Musical

Courier, his teaching connection with the New York School of Music and Arts (the only "dormitory school" in New York) and his church duties as organist of Calvary Baptist Church, opposite Carnegie Hall, New York, whose \$2,000,000 edifice is near completion. A recent decision of the music committee is the purchase of a four-manual 100-stop Welte-Tripp organ recently described in The Diapason.

Herman F. Siewert, F. A. G. O., of Rollins Conservatory, Winter Park, Fla., has been engaged as university organist of Florida University at Gainesville for the summer session, giving a series of seven Sunday afternoon organ recitals on the four-manual Skinner organ and playing over radio station WRUF twice daily during the absence of Claude L. Murphree, who will visit Europe this summer.

# REUTER

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## Who's Who Among the Organists of America

### Guy Filkins.

A career crowded with fruitful activity, though he is still in the thirties, has been devoted to organ and church music in his native state by Guy Filkins, A. A. G. O., organist and director of the choir at the large Central Methodist Church of Detroit. And all of Detroit is proud of Filkins because of what he is doing from day to day.

Mr. Filkins was born at Northville, Mich., only a few miles from Detroit and has spent his life there and in the automobile metropolis. Two and one-half years after his graduation in piano, organ and theory from the Detroit Conservatory (Michigan's oldest school of music) he went to the Central Methodist Church, one of perhaps four outstanding positions in Detroit, where he is now completing his twelfth year. In the summer of 1920 he introduced and sponsored daily noon organ recitals with marked success and they were continued until 1924. In 1921 he inaugurated a winter series of organ programs which have developed into a weekly feature, and are a permanent institution in the musical life of the city. In 1922 The Detroit Free Press engaged Mr. Filkins to broadcast organ programs monthly, which he did for four seasons.

Mr. Filkins received the associate degree from the American Guild of Organists in 1923.

In 1924 he spent the year in Europe, studying organ with Joseph Bonnet and piano with Wager Swayne of Paris. In 1925 and 1927 the Skinner Organ Company selected him as one of thirty American organists to broadcast programs from its New York studios.

During the season just closed the enthusiasm over the Sunday afternoon organ programs at the Central Metho-

### Guy Filkins, A. A. G. O.



dist Church was so keen that a longer and more pretentious series is being planned for next season. A feature at this church is the choral music presented by a double quartet of soloists which include the well-known Hudson Singers (male quartet).

### Louis Baker Phillips.

Louis Baker Phillips, Mus. B., organist of First Church of Christ, Scientist, New York City, is a native of Syracuse, N. Y., where he received most of his musical education.

At the age of 13 years Mr. Phillips was placed on the organ bench by his teacher of piano and harmony, Grove L. Marsh, organist of the First Presbyterian Church of Syracuse. The next season, at 14 years of age, Mr. Phillips assumed the position as organist of the University Avenue M. E. Church, and at 17 he went to the Park Presbyterian Church. Shortly after this he entered the music department of Syracuse University as a student of piano, organ

and theory and was graduated with the degree of bachelor of music.

After serving a year as head of the music department of Ohio University, Athens, Ohio, Mr. Phillips returned to his alma mater as a member of the faculty, teaching piano, theory and sight singing and organizing and conducting the university oratorio chorus. Throughout the nine years he was connected with the university he was organist and choir director of the Fourth Presbyterian Church and also conductor of the Syracuse Choral Society. During this time, on a leave of absence, Mr. Phillips spent a year in Germany studying under such masters as Ernst Jedliczka and Hans Pfitzner and gaining much from the musical life in several of the leading German musical centers.

Later Mr. Phillips resigned from his Syracuse activities to become organist of the First Presbyterian Church in Scranton, Pa., where there seemed to be a broader field for his endeavors. In addition to his activities as organist and teacher of organ, piano, theory, etc., Mr. Phillips held such important posts as conductor of the Scranton Symphony Orchestra, the Scranton Liederkranz, the Treble Clef Club (women's voices) and the Mendelssohn Club (men's voices).

After fourteen very active years in Scranton, Mr. Phillips received a call to the post of organist of First Church of Christ, Scientist, New York, and for the last nine years he has presided at the four-manual Hutchings-Votey in that edifice. At the frequent lectures held in this church Mr. Phillips gives half-hour programs of the best in organ music which he also presents at the regular Sunday and Wednesday services. This year the organ has been entirely remodeled and modernized by the Hook & Hastings Company of Boston, and Mr. Phillips now has one of the latest and most thoroughly modern consoles.

Mr. Phillips is known also as a composer. Several of his best-known compositions are two anthems, "Hear Our Prayer" and "As It Began to Dawn," published by the Oliver Ditson Company, which also publishes an organ number, "Lullaby and Prayer"; also two sacred solos, "Lord, Thou Hast Been Our Dwelling-Place" and "I Heard the Voice of Jesus Say," published by Boosey & Co.

### Florence Ames Austin.

Mrs. Florence Ames Austin, for years an active and capable organist of Providence, R. I., received her training both as an organist and pianist in New England and for the last three years has been an influence for the best in Florida, where she is doing both church work and teaching on the faculty of Miss Harris' School at Miami, a well-known and fashionable school for young women. Mrs. Austin has been promoting the cause of the National Association of Organists in the South in an effective manner during her stay there.

Mrs. Austin began to study the piano at the age of 7 years. After finishing high school she took the music course at Brown University, Providence, R. I., and studied organ under Edwin E. Wilde, F. A. G. O., for five years. Mr. Wilde then was organist and choirmaster at St. Stephen's Church and a lecturer at Brown University. From Providence she went to Boston, where she studied with John Hermann Loud of the Park Street Church. For thirteen years Mrs. Austin was organist and director at the Free Evangelical Church in Providence. Then she went to St. Andrew's Episcopal and next to Plymouth Congregational, where she remained a year, playing a new Austin organ until neuritis interrupted her activities.

In 1927 Mrs. Austin went to Florida as head of the music department of Miss Harris' School and here she teaches piano, organ and harmony and plans music for assemblies once a month, trains a chorus for the annual operetta and arranges music for commencement and class day. Last year she was appointed assistant organist of

### Florence Ames Austin



First Church of Christ, Scientist, where she plays a four-manual Skinner organ. In the winter she also assumed the position of organist of Plymouth Congregational Church of Coconut Grove, which has a wealthy congregation.

While at Plymouth Church in Providence Mrs. Austin played recitals every Sunday evening and conducted monthly musical services of high merit. She also gave a number of recitals under the auspices of the Rhode Island chapter, N. A. O. Among her other activities have been concert work as accom-

panist to her sister, Helen Ames Goodchild. In the summer of 1927 she taught at Kendall Hall, Pride's Crossing, Mass., a school for girls. One of Mrs. Austin's activities this spring has been to compose all the music for the year's operetta at Miss Harris' School.

### Verdi's "Requiem" at Capital.

The church musical event of the year in Washington—indeed, a leading reviewer states, in the last few years—was the magnificent production May 28 of Verdi's "Requiem" by the choir of Hamline M. E. Church, of which John H. Marville is director of music and Miss Edith B. Athey is organist. With such masterly conducting, a flawless organ accompaniment assisted by the excellent twenty-five-piece orchestra, a fine ensemble and soloists who acquitted themselves creditably in a work that would test opera singers, this colorful and dramatic composition was sung in its entirety and in Latin, clearly enunciated. The capacity audience, made up largely of the leading musicians of Washington, was stirred to high enthusiasm.

### Lenoir Rhyne Students in Recital.

On May 21 in St. Andrew's Lutheran Church auditorium, Hickory, N. C., a recital was given by Miss Evelyn Ballentine of Timberville, Va., and Miss Sara Aull of Walthalla, S. C., second-year organ students of Professor Frederick Stanley Smith, head of the music department of Lenoir Rhyne College, Hickory, N. C. The following program was rendered by Miss Ballentine: Allegro Moderato from Second Sonata, Mendelssohn; "Dreams," Stoughton; "Within a Chinese Garden," Stoughton, and "Badinage," Timmings. Miss Aull played: Pastorale, from First Sonata, Guilman; Rustic March, Boex; "Introspection," Frederick Stanley Smith, and "Jubilant March," Faulkes.

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The buyer has never been left in doubt about his part in an organ contract. So many dollars on signing, so many on shipment, so many on completion. His obligations are made clear enough.

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All the buyer has to go on, as a general rule, is a stop list with "wood," that may be basswood or good pine; "metal," that may contain 18% tin or less, stiffened with antimony, or may have (taking a Kimball Diapason as an example) 25% tin, 75% lead, and nothing else. Such a stop may have 17 or more zinc pipes and weigh some 240 lbs., or, in the latter case, it may be all of cast metal but 12 to 9 zinc basses and weigh 428 lbs. or more.

Extravagant claims are common in sales talks by competitors of all grades—but *these do not get into the purchase contracts*. Kin Hubbard said years ago in the Indianapolis News: "Nobuddy kin talk as interestin' as the feller that's not hampered by facts er infermation," and he might well have added: "by conscience or the obligation of responsibility."

The Kimball Company, doing the finest possible work, with materials unsurpassed for their purposes, decided to take full credit and give the buyer full protection. The method, adopted in the fall of 1929, is revolutionary.

Kimball contract specifications now list in minute detail and in plain language every material, process and design entering into a Kimball organ: they give complete formulae for metals used in each set of pipes and in all contacts; compass of cast metals; definite scales; exact specifications of cables and magnets; designs and methods to be followed throughout. If it is true that tone and skill cannot be covered in legally binding clauses, *results can be, and are*, in this unique organ contract.

Why not know in advance, while the knowledge will do you some good, just what you are promised—and then see that you get it?

There are few who can write good specifications, and few who build really fine organs. Among these, in an honorable place—

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**THIRD KILGEN ORGAN  
FOR ST. LOUIS CHURCH**

FIRST IN 1907; NO. 3 IN 1930

Central Presbyterian to Install Latest Instrument in Edifice on New Site—Mrs. Frank Neal, the Organist, Draws Scheme.

Central Presbyterian Church at St. Louis, which, when organized in 1907, placed an order with George Kilgen & Son, Inc., for a three-manual instrument which was electrified two years ago, has sold its property to the Temple Ben' El and on its new site in a charming residence district near the western boundaries of the city contemplates building a new edifice in which will be placed the third Kilgen organ built for this church. Mrs. Frank Neal, who has been organist for many years, has prepared the following specification for the new instrument which will have several features. The great will contain three ripieno mixtures, one of four ranks, one of six and one of eight. The organ is to be built in chambers specially provided by the church with openings 8 by 6 feet. It will include a gemshorn celeste and the Kilgen triplexed dulciana. There will be a full set of combination pistons with eight general combination pistons, the latter being duplicated by pedal studs.

The specification is as follows:

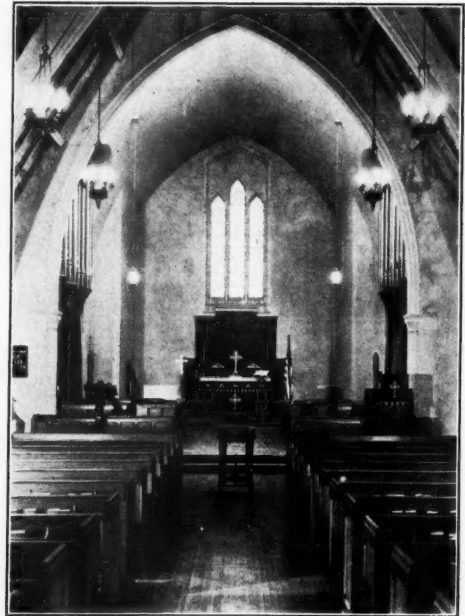
**GREAT ORGAN.**

- Double Diapason, 16 ft., 61 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.
- Gemshorn, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Wald Flöte, 4 ft., 61 pipes.
- Ripieno Minore, 4 rks., 122 pipes, 244 notes.
- Ripieno Maggiore, 6 rks., 183 pipes, 366 notes.
- Ripieno Fondamento, 8 rks., 488 notes.
- Tuba Harmonic, 8 ft., 61 pipes.

- Chimes, 25 tubes.
- Harp (from Choir), 49 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.
- Vox Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 12 pipes, 73 notes.
- Salleet, 4 ft., 12 pipes, 73 notes.
- Flautino, 2 ft., 61 notes.
- Wald Horn, 8 ft., 73 pipes.
- Orchestral Oboe (synthetic), 8 ft., 73 notes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes, 73 notes.
- CHOIR ORGAN.**
- Dulciana (tenor C), 16 ft., 61 pipes.
- Violin Diapason, 8 ft., 12 pipes, 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 73 notes.
- Flauto Traverso, 4 ft., 12 pipes, 73 notes.
- Dulcet, 4 ft., 61 notes.
- Dolce Nazard, 2½ ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 49 bars.
- Celesta, 4 ft., 49 notes.
- PEDAL ORGAN.**
- Contra Bourdon (Resultant), 32 ft., 32 notes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 32 notes.
- Bass Flute, 8 ft., 12 pipes, 32 notes.
- Cello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Octave Flute, 4 ft., 12 pipes, 32 notes.
- Tuba Profunda, 16 ft., 12 pipes, 32 notes.

**Modern Organ for Newport, Ky.**

Newport, Ky., a city of 50,000, takes pride in the ordering by one of its Protestant churches of a modern electric organ. The First Baptist, through its board of trustees, has contracted with George Kilgen & Son, Inc., to replace the old organ which has done service in this church for the last forty years with a modern three-manual with echo, the church providing appropriate grilles with tone openings. This will be the first modern organ in Newport.



ST. THOMAS' EPISCOPAL CHURCH  
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This beautiful Gothic structure contains the Yates Memorial ROCHESTER Organ, a three-manual divided instrument of unique and effective tonal scheme. It combines maximum utility with an adequate and dignified ensemble at moderate cost. The stop list can be copied but an equally satisfactory result requires correspondingly skilful execution.

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**A**N Exhibition of the commendatory letters that are constantly reaching us from old and new patrons in all parts of the country could not fail to bring conviction as to the unusual dependableness, durability, and artistic qualities of the Hillgreen-Lane Organ. Reports of maintenance men confirm the claim that no other organ can be serviced so economically. These are suggestive facts.

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**On Your Way West;  
Some of the Scenes  
Along Rail Routes**

Traveling on a transcontinental train has resolved itself in this modern day to the temporary purchase of membership in one of the most exclusive clubs in America, for the modern train from front to back is built to provide the traveler with all the facilities that are found in the most exclusive city retreat.

The Los Angeles limited, the Chicago & North Western Railway's crack Chicago-Los Angeles train, when it pulls out of the station nightly gives passengers the promise of the utmost of travel luxury through a territory brimming with historic and scenic interest. Early risers will get a peak at the Missouri river the next morning before going into the bustling city of Omaha. Leaving Omaha, the Los Angeles limited follows the old overland trail through Nebraska, past Grand Island, named for an island in the North Platte River where in 1856 Colonel Steuart, with a band of cavalry, attacked and killed ten Indians as a reprisal for firing on a mail carrier along the trail. The attractive town of Kearney farther along was once the historic Fort Kearney, established in 1858 for the protection of the overland route. Kearney was the point, where serious Indian warfare began and every mile of track west was built under military protection.

North Platte, during the winter of 1866-67, had a temporary population of 5,000 and was wide open until a vigilance committee restored order by the swift method of capturing desperadoes red-handed and allowing them a few minutes for repentance at the end of a rope. For many years this town was the home of "Buffalo Bill" Cody.

The train comes to Cheyenne near the close of the first day's trip. It is the capital of a state rich in oil and filled with scenic beauties. Wyoming is fast coming to the front as the center of the "dude" ranch development. It has on its west border Yellowstone Park and the equally beautiful and newly created Grand Teton National Park and Jackson Hole country.

The second morning the traveler passes through Echo Canyon in the heart of the beautiful Wasatch Mountains. The train rolls on by Devil's Slide, consisting of two parallel reefs of limestone twenty feet apart and thrusting serrate edges forty feet above the mountain side and then through Weber Canyon, an impressive series of gorges through which one enters the Salt Lake Valley. At Ogden the train branches off to the south toward Salt Lake City.

Salt Lake City is famous as the center of the Mormon Church. The Temple and Tabernacle, the latter with its world-famed organ, are always of interest to the visitor. Near it lies the Great Salt Lake with waters so impregnated with salt that it is impossible for bathers to sink, even though they cannot swim.

Late in the afternoon Cedar City is reached. From this point motor buses are operated to take vacationists to Zion National Park, fascinating Bryce Canyon, inspiring Cedar Breaks, and the north rim of the Grand Canyon. Many California visitors stop for a visit at this point on the way back East.

The train arrives the third morning in Los Angeles, the California city famed for its almost overnight growth to a world metropolis.

The "Santa Fe Way" to California leads through the Southwest enchanted land, a region of romantic history, scenic surprises and magic development.

You get on board at Chicago. Three days later you leave the train somewhere in sunny California. Meanwhile you have traversed several wonderful states of the West. You have crossed the wide and fertile plains, the red Rockies, the desert and the Sierra.

The regular Indian-detours in northern New Mexico are conveniently available daily to Santa Fe transcontinental passengers, east or westbound.

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in New York City are typical of the many Hall organ installations to be found in prominent buildings throughout the country.

**THE HALL ORGAN COMPANY**  
WEST HAVEN - CONN.

The rail journey is broken at Lamy, N. M., for two or three days, and this time is spent by "Harvey" in traversing scenic mountain routes through the Spanish-Pueblo region centered by Old Santa Fe, for three centuries a picturesque Spanish, Mexican and American capital.

Passengers on the Santa Fe road's Navajo trains, numbers 2 and 9, westbound, may take the Petrified Forest detour, detrain at Holbrook, Ariz., in mid-morning and motor seventy miles through cattle country and the southern tip of the Painted Desert, with a thirty-minute stop in Rainbow Petrified Forest. On arrival at Winslow, Ariz., guests have luncheon at La Posada and rejoin the same train at Holbrook.

Grand Canyon National Park is in northern Arizona and is reached by daily trains from Williams, Ariz., on the Santa Fe main line in Arizona. Not only is it one of the scenic marvels of the world, but it is a convenient rendezvous for the wonderland of the Southwest. Imagine a stupendous chasm, in places ten to thirteen miles wide from rim to rim, more than 200 miles long in the total of its meanderings, and more than a mile deep. A mighty river, the Colorado, has chiseled out the inner granite gorge, which is flanked by tier upon tier of huge architectural forms—veritable mountains—carved by erosion from the solid rock strata which lie exposed in great layers to the desert sun, and all painted in colors of the rainbow. That is the Grand Canyon!

**DEATH TAKES JOHN W. HEINS**

**Former Managing Director of Aeolian Organ Department.**

John William Heins, for a period of years managing director of the pipe organ department of the Aeolian Company, a position from which he retired in 1924, died May 29 at his home in Cranford, N. J. He had been in ill health since he underwent an operation in a New York hospital two months before his death. Funeral services were held at the Presbyterian Church of Cranford.

Mr. Heins was 66 years old. He was born in New York and had lived at Cranford since 1902. For eleven years he was a member of the township committee, serving as chairman for nine years. He also had been a member of the board of education.

After his retirement from the Aeolian plant, Mr. Heins established a real estate and insurance business. He was

an organizer and a director of the Cranford Trust Company, and for many years had been a director of the Cranford Mutual Building and Loan Association and chairman of its building committee. He was a Mason, an Elk, president of the Cranford Business Men's Association and a member of the Echo Lake Country Club and the Cranford Rotary Club.

Surviving are his widow, a daughter, Mrs. William H. Orr of Westfield, and a son, Harry R. Heins of Cranford.

**Give Piano and Organ Concert.**

A piano and organ concert was given at the First Lutheran Church of Dayton, Ohio, June 4 by Miss Mary Werner, Miss Isabel Herbst and Roy Seifert, with Henry A. Ditzel taking the orchestral parts on the organ. The works presented were the Allegro from Beethoven's "Emperor" Concerto, Saint-Saens' Concerto in G minor and Tschaiakowsky's Concerto in B flat minor.

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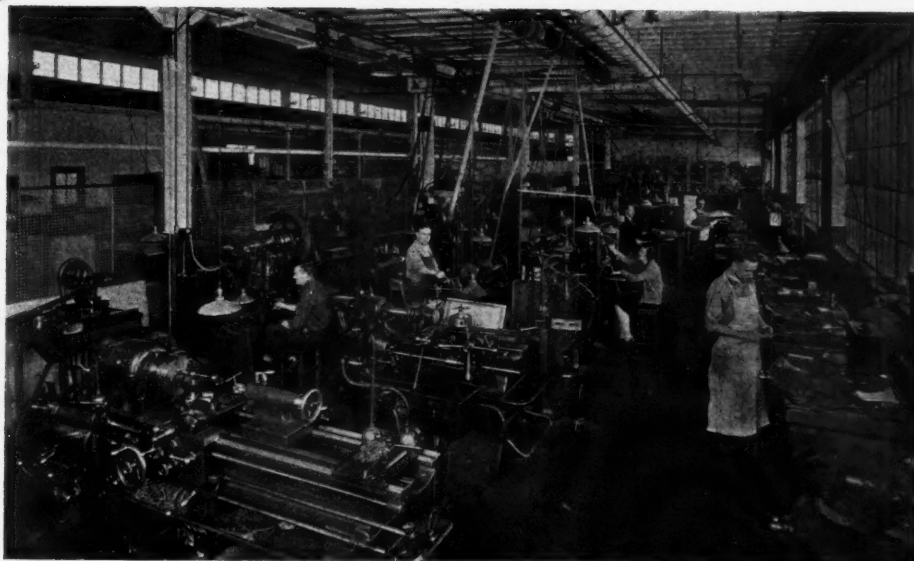
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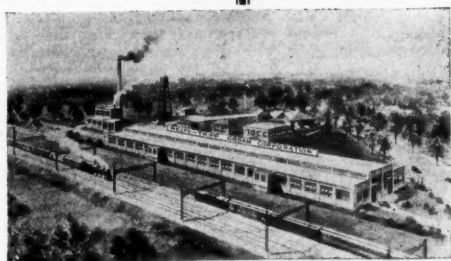
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**Los Angeles A. G. O.  
Wurlitzer Guests;  
Party by Aeolian**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., June 16.—The June meeting of the A. G. O. was held at Fullerton, where the members were guests at dinner of the Wurlitzer Company. It was a most enjoyable affair and the sixty organists present were outspoken in their appreciation of the hospitality of Walter Poulton of the Wurlitzer Company, who arranged the treat.

After the dinner those present adjourned to the beautiful new Fullerton Union High School, where Alexander Schreiner, one of the organists of the Salt Lake Tabernacle, gave a splendid recital on the large Wurlitzer organ recently installed there. This instrument of four manuals and some thirty ranks of pipes is the first concert organ built by this company that I have seen. It is the finest Wurlitzer organ I have heard, "and I don't mean maybe." It has some fine voicing, the oboe, flute and clarinet are especially good, and the full organ with its excellent pedal department is stunning. And what swell pedals! Here at least there seems no room for improvement.

Mr. Schreiner gave an outstanding recital. Offhand I can think of no one who could have made the organ eat out of his hand as he did. From the opening Toccata and Fugue in D minor of Bach to the second or third encore he was right there with the goods. The program arranged especially for high school pupils seemed to please the organists almost as much, the Schumann Canon in B minor and the Thomas Gavotte were a delight, and the lovely Mendelssohn Adagio from the First Sonata was most effective.

No notice would be complete without a word of praise to the symphony orchestra composed of students of the junior college and high school under the direction of Harold Walberg. They gave a splendid performance of the Haydn Symphony in G major, No. 12, and joined Mr. Schreiner in the Elgar "Pomp and Circumstance."

Another event that will long be remembered was arranged by Alexander F. Reilly of the Aeolian Organ Company. Members of the Guild were invited to spend the evening at the home of Mr. and Mrs. J. Willits Hole in Fremont place. Mr. and Mrs. Hole are the possessors of a magnificent art collection and a beautiful Aeolian organ. During the evening an informal program was presented by Alice Andrews Reilly, Antoinette Starke, Helen V. Wig, and Messrs. Shearer, Wright and Reilly. Charming and delightful music in an ideal setting, with refreshments to follow—what could man want more?

Congratulations are in order to Alexander Stewart for the excellent performance of Mendelssohn's "Elijah" which was given as part of the program celebrating the semi-centennial of the University of Southern California. Never have I heard a finer "Elijah" than that of Lawrence Tibbett. It was a magnificent piece of work from start to finish and overshadowed everything else. The chorus was made up of the university men's and women's glee clubs and a chorus brought together for the occasion. While rather weak in men's voices the balance was satisfactory and such choruses as "Thanks Be to God" and "Be not Afraid" were thrilling. Master John Drury, solo boy of St. Paul's Cathedral, was most effective in the part of the youth. Dean Walter F. Skeele was at the organ and the university orchestra, which was slightly augmented, did its best with the score. Mr. Stewart had his forces well in hand from start to finish.

Alexander Schreiner will spend the next three months in Salt Lake City, where he will preside at the organ in the Tabernacle. During his absence Otto T. Hirschler of the First Methodist Church in Long Beach will take his place at the console of the Austin

organ in the First Methodist Church of Los Angeles.

Richard Keys Biggs of Hollywood has been kept busy during the past month with his work as representative of the Wangerin Organ Company of Milwaukee. He has closed deals for a three-manual instrument for St. Brigid's Catholic Church in San Francisco and one of the same size for St. Joseph's Catholic Church in Seattle.

Installation of the Skinner organ at the University of California, Westwood, has begun and it is expected that the instrument will be ready by the middle of September. It looks as though this organ would be one of the really outstanding concert instruments in the country. I have never seen a finer organ chamber and the acoustics of the hall are superb.

Once again may I urge everyone who can to attend the N. A. O. convention to be held in Los Angeles July 28 to Aug. 1. Only those who have worked at it can know the great amount of labor that is necessary to plan and carry out a convention on national lines. The program is full of good things from start to finish and you may take my word for it that you will miss a great deal if you do not take it in. Don't stay away be-

cause you are not a member of the N. A. O. This is your convention and we want you with us.

**ROB ROY PEERY WINS \$1,000**

**North Carolina Man Captures Dartmouth College Song Prize.**

Rob Roy Peery, violinist and choir director of Salisbury, N. C., has been awarded the \$1,000 prize offered by Dartmouth College for the best music to Richard Hovey's poem, "Our Liege Lady of Dartmouth," he has been informed by President Hopkins. Two hundred manuscripts were submitted in the competition. The glee club of Dartmouth sang the new college song for the first time at the traditional "wet down" ceremonies at Hanover, N. H., May 31.

Mr. Peery recently spent a year in New York studying various subjects in music under distinguished teachers. He studied composition with Rubin Goldmark, one of the foremost instructors in the country; had violin under Michel Scapiro, and took courses in sacred music at Union Theological Seminary under distinguished teachers. Mr. Peery has had a number of works published in the past few years. Mr. Peery is director of the St. John's Lutheran Church choir of Salisbury; is instructor in violin at Catawba College and maintains a private studio.

**"Model Church Service" at College.**

At William Woods College, Fulton, Mo., Leslie P. Spelman of the conservatory of music devised a novel program for his organ pupils in the form of a "model church service," which was held on the evening of May 8. The "service" included everything from a prelude to a sermon and a benediction, Mr. Spelman himself being the preacher and his pupils taking the remainder of the service. Miss Eleanor Parish played the Prelude in G minor by Bach as the prelude. Dorothy Beatty played Bruce Steane's "Hymn of the Nuns" as the first hymn. Roberta A. Ferguson had as a Scripture reading "Is there a Career in Music," by John Erskine. The prayer was Guilmant's "Prayer," played by Nancy Lou Wallace. Then came a hymn, followed by Arkadelt's "Ave Maria" as the offertory, played by Ennola Lee Zumsteg. Nothing is revealed as to the collection. Miss Wallace sang Jerome's "Beside Still Waters" and then came the "sermon" by Mr. Spelman on Galatians VI. 9, "And let us not be weary in well doing; for in due season we shall reap if we faint not." It is reported that the sermon was excellent partly because of its brevity. After another hymn Karg-Elert's "Benediction" was played by Margaret McPherson and as a postlude Georgia Mason played a "Toccata" by Harris.



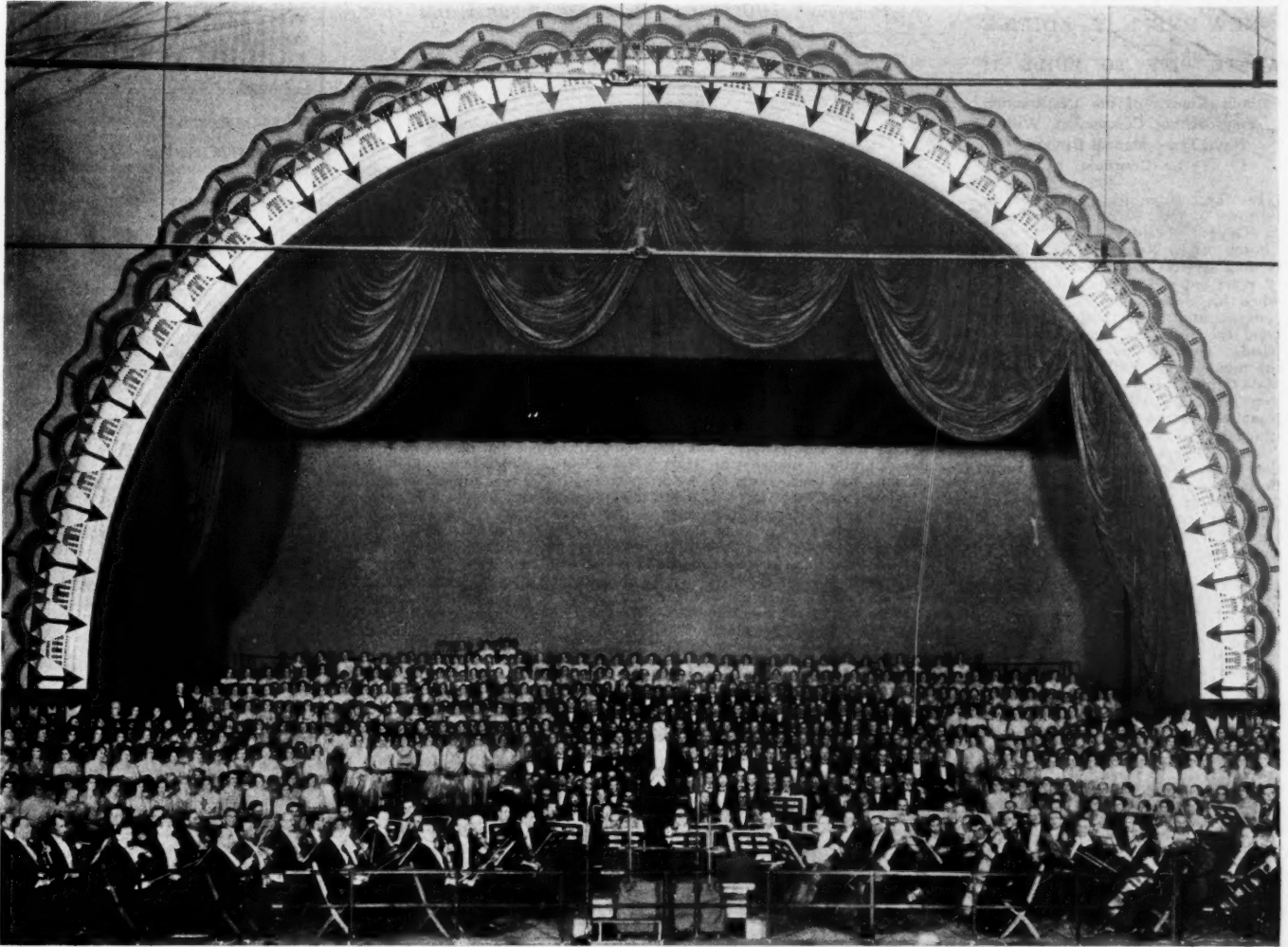
Where Harp and Chimes are installed as Memorials, it is customary to place appropriate memorial plates on Organ Console.

# Memorial Harp and Chimes

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## Deagan ORGAN PERCUSSIONS

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**ORGAN FOR BEAUTIFUL  
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**WELTE-TRIPP TO BUILD IT**

Catholic Church of the Resurrection,  
Approaching Completion, Will  
Have Three-Manual Designed  
by Courboin.

For the last ten years, in the beautiful town of Rye, N. Y., Father James E. Goggin, pastor of the Catholic Church of the Resurrection, has been holding services in a wooden structure 50 years old and planning for the day when his new stone church, school, convent and rectory should appear amid the trees on the Boston Post Road. Through his untiring efforts, the money was finally raised, and in May Cardinal Hayes attended dedicatory services. All the buildings are completed except the beautiful church, which is half way up.

The Welte-Tripp Organ Corporation, in the neighboring town of Sound Beach, has under construction an organ designed by Charles M. Courboin, which will complete the picture. This organ will be a three-manual, according to the following specifications:

**GREAT.**

- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 notes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 8 ft., 20 bells.

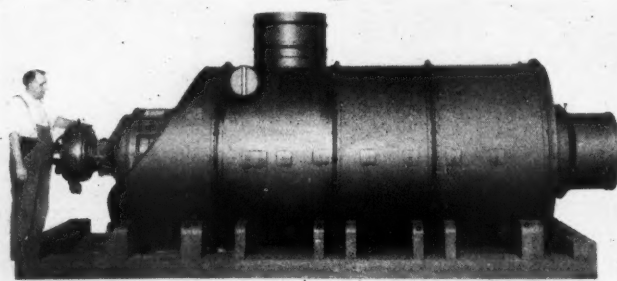
**SWELL.**

- Lieblich Gedeckt, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Piccolo, 2 ft., 12 pipes.
- Mixture, 3 rks., 153 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

**CHOIR.**

- Open Diapason (from Great), 8 ft., 73 notes.

*Power of 100 Horses Provides Organ Wind*



The picture presents the formidable appearance of the largest Orgoblo ever made—a monster of 100 horse-power which provides the wind for the Barton organ in the Chicago Stadium. This product of the large factory of the Spencer Turbine Company at Hartford, Conn., has been doing the work for which it was built for a year or longer and has never failed in its duty, proving how reliable is machine power in pumping an organ. And the size of the machine is such as to cause in one the same feeling of awe which every boy has experienced when first he made close inspection of a monster locomotive. It is claimed for this blower that it is the largest single unit in the world and it has a rated capacity of 9,300 cubic feet a minute. As a mat-

ter of fact it actually showed on test a capacity of 13,600 cubic feet. The organ is all voiced on high pressure, the lowest pressure on the blower being 25 inches water column. The blower is equipped with a 100 horse-power General Electric synchronous motor and operates at 870 revolutions per minute. The blower alone weighs 9,500 pounds.

At Wanamaker's store, Philadelphia, the Spencer Company has a 75-horse-power blower and all of the blowers have a combined total of nearly 300 horsepower. Back in 1925 the Spencer Company installed a 50-horsepower blower on a Wurlitzer organ at the Roosevelt Memorial Park, Los Angeles. This outfit supplied two pressures—25 and 50 inches—for the instrument it blows.

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

**PEDAL.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Still Gedeckt (from Swell), 8 ft., 32 notes.

- Trombone, 16 ft., 12 pipes.
- Chimes, 8 ft., 20 notes.

**Strapping Lad on Scene.**

A sizable young organ man of promise was born at Belmont Hospital in Chicago June 7 to Mr. and Mrs. F. C. Wichlac. He tipped the scales at 14 pounds and 3 ounces and goes down on the records of the hospital as the largest baby ever born there. The strapping lad's father is representative of Midmer-Losh, Inc., in Chicago.

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- 7395 DETT, R. NATHANIEL. *Ave Maria* (Guide Me and Lead Me) (4-Pt. Mixed Voices with Baritone solo) ..... 15
- 7382 FEDERLEIN, GOTTFRIED H. *God is My Salvation* (4-Pt. Mixed Chorus) ..... 15
- 7393 GRETCHANINOFF, A. *The Lord's Prayer* (Pater Noster) (For Alto Solo with Acc. of 7-Pt. Chorus) ..... 12
- 7379 HARKER, F. FLAXINGTON. *Benedicite Omnia Opera* (4-Pt. Mixed Chorus) ..... 10
- 84092 HARKER, F. FLAXINGTON. *God, that Madest Earth and Heaven. Old Welsh Air.* (Arr. for 4-Pt. Chorus with Duet for Sop. and Alto) ..... 15
- 7409 LA FORGE, FRANK. *First Psalm* (4-Pt. Men's Voices) ..... 15
- 7383 MACFARLANE, WILL C. *Open Our Eyes.* (Anthem for 3-Pt. Women's Voices with Organ Acc.) ..... 15
- 7370 OPIE, MARY PICKENS. *Communion Hymn* (4-Pt. Mixed Chorus) ..... 06
- 7378 RECLI, GIULIA. *Cantate Domino* (Come, Let Us Sing to the Lord) (4-Pt. Mixed Chorus—subdivided) ..... 20
- 84093 SAMUELSON, ARVID. *I Jesu hulda skote* (4-Pt. Mixed Chorus with Mezzo-Sop. or Bar. Solo. Swedish Text only) ..... 15
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**North Coast Notes;  
James Lewis Wins  
Deanship of Guild**

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

Seattle, Wash., June 16.—The Western Washington chapter of the American Guild of Organists held its monthly luncheon meeting at the Gorman hotel June 5. The secretary made a report covering the year's activities and the treasurer reported on the financial standing of the chapter. During the year the chapter presented its members in recital at the leading churches of the city. Seven recitals were given, including one service. The Guild is coming much to the front in this city through its energetic leaders. There is much to be done, but as a new organization which has been in existence here only a little more than three years it has spared no efforts in making itself felt. During the next year the guidance of the chapter will fall upon James Lewis, dean-elect, a man of sound musical knowledge.

The Congregational church choirs of Beacon Hill, Green Lake, Keystone, Pilgrim, Plymouth, Queen Anne and West Seattle, all of this city, have banded themselves together and have formed a massed chorus known as the Congregational Choral Union. Sunday evening, May 25, this choral union gave one of its services in Plymouth Congregational Church under the direction of James Lewis, with Arville Belstad at the organ. Each choir has its representative on a general committee which selects the music, after which each director coaches his own choir. The last two or three rehearsals come under the massed organization, with its director. Mr. Lewis, who was the general director, presented his own choir in a cappella numbers by Tschai-kowsky. Such organizations with their regular rehearsals can bring music before the public that should be done only by massed choruses. The originator of this idea ought to be congratulated.

From June 1 to 8 the Queen Anne M. E. Church celebrated its twenty-fifth anniversary with special services. Sunday evening the choir, which was augmented, rendered a program selected from the oratorios of Handel and directed by Joseph H. Greener, organist and choir director. The following compositions were included: Overture to the Oratorio "Samson"; chorus, "And the Glory of the Lord" ("Messiah"); contralto solo, "O Thou that Tellest Good Tidings" ("Messiah"), (sung by Mrs. Sanford L. Bacon); chorus, "O Father Whose Almighty Power" ("Judas Maccabaeus"); soprano solo, "Come unto Him" (sung by Miss Lucia Fryer); chorus, "We Never Will Bow Down" ("Judas Maccabaeus"); bass solo, "Honor and Arms" ("Samson") (sung by William H. Moore); March in G and chorus, "Sing unto God" ("Judas Maccabaeus"); soprano solo, "Rejoice Greatly" ("Messiah") (sung by Mrs. Frank Allen); Pastoral Symphony ("Messiah"); Allegro Moderato, Fourth Organ Concerto, Handel. At the morning service the choir sang "The Heavens Are Telling" ("Creation"), Haydn. The instrumental numbers were: Prelude, "Sinfonia," Bach; "A Scotch Tone Poem," Greener; postlude, Fugue in G minor, Bach.

Gordon Dixon, the new secretary of the Seattle chapter of the Guild, has served notice upon his fellow organists of his graduation from the University of Washington with the degree of bachelor of music. Mr. Dixon received his early training in Chicago, Philadelphia and New York. While in Chicago he studied organ with Miss Alice R. Deal. Since entering the university here he resumed his studies under Mrs. Montgomery Lynch. In 1929 he was presented in recital with a program that would be a credit to many of our maturest organists. He has appeared in several of the Guild chapter recitals in a most creditable manner. In 1929 he was successful in passing the associateship test of the Guild. He is organist and choir direc-

tor of Christ Church, Episcopal, of this city. In 1928 he was elected a member of Phi Mu Alpha, men's honorary music fraternity, being president for the 1929 and 1930 season. This year he was elected a member of Phi Beta Kappa, national honorary scholastic fraternity.

Quite a little interest is being shown in twilight organ recitals since Seattle has possessed some larger organs which can be used in this way. A newcomer is Miss Katherine Robinson, organist of the University Christian Church, which possesses a four-manual Casavant.

Harold Heeremans concluded his work as organist at the First M. E. Church with the following request numbers for his twilight recital May 25 on the three-manual Kimball: Madrigal, Vierne; Canon in B minor, Schumann; "The Mirrored Moon," Karg-Elert; "Now Blessed Be Thou," Bach. Mr. Heeremans took up his new duties at the University Temple June 1 and will continue his recitals on the four-

manual Kimball recently installed.

Graham Morgan, director of the chorus choir at the First Methodist Episcopal Church, has taken three months' leave of absence to visit relatives in Wales. During his leave Walter Guernsey Reynolds, newly appointed organist, will have charge of the choir in addition to his organ duties during the month of June, after which the choir will have two months' vacation. Mr. Reynolds will also be heard in his twilight recital preceding the evening service.

G. Howard Scott Open Wurlitzer. G. Howard Scott of New York presided at the organ for the dedication of the Church of Sts. Cyril-Methodius in Schenectady on Memorial Day. More than 2,000 persons were present at the ceremonies. The Rt. Rev. Edmund F. Gibbons, bishop of the diocese of Albany, officiated and blessed the church. Under the direction of Mr. Scott a mixed choir of thirty sang the Holy Guardian Angels Mass by Hama. They were assisted by a string quartet.

The organ is a new three-manual Wurlitzer. Mr. Scott has been engaged for a recital at this church on the occasion of the blessing of the organ, the date of which will be announced later. He has also been engaged to take charge of the music at the Church of the Incarnation in New York City during the summer in the absence of John Doane.



# PERSONALITY

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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

President—Harold Vincent Milligan, 113 West Fifty-seventh street, New York City.

Chairman of the Executive Committee—Herbert S. Sammond, 725 Argyle road, Brooklyn, N. Y.

Secretary—Willard I. Nevins, 340 Manor road, Douglaston, N. Y.

Treasurer—George William Volkel, 49 West Twentieth street, New York City.

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

## Illinois Council.

The last luncheon of the season was held at the Palmer House, Chicago, June 10 and was well attended. The election of officers was held and the following ticket selected by the nominating committee, consisting of Miss Alice R. Deal, chairman; Walter P. Zimmerman and Stanley Martin, was placed in office:

State President—Lily Moline Hallam.

President Chicago Chapter—Albert Cotsworth.

Vice-Presidents—Robert R. Birch and Anne Pearson Maryott.

Secretary—Walter D. Hardy.

Treasurer—Samuel J. Kenison.

For the executive committee the following five were elected by ballot: Gertrude Baily, Harold Cobb, Fannie Mapes, Francis E. Aulbach and S. E. Gruenstein.

The newly-elected president of the chapter, Mr. Cotsworth, expressed appreciation of the honor conferred upon him. Tributes were paid to Mrs. Hallam for the excellent administration rendered by her in the last two years in charge of the activities of the Chicago forces. Likewise the good work of the retiring state president, Mr. Barnes, was recognized.

## San Francisco Invites Visitors.

A cordial spirit of hospitality to visiting organists is shown by the Northern California chapter of the American Guild of Organists. Visitors to the convention of the National Association of Organists in Los Angeles July 28 to Aug. 1 are cordially invited to make themselves known to the members of the Northern California chapter of the A. G. O. enroute to or from the N. A. O. convention. It is announced that Mrs. Mabel Hill Redfield, 1319 Walnut street, Berkeley, dean of the Northern California chapter, will be glad to assist visiting organists and will give information to visitors who would like to see something of the East Bay region, including Oakland, Berkeley and Alameda. Her telephone number is Ashberry 2924. Visitors arriving in San Francisco should communicate with Theodore Strong, who has his headquarters as representative of the Aeolian Company at Sherman, Clay & Co. (telephone Sutter 8000). Mr. Strong will be glad to assist in the matter of hotel reservations for visitors to San Francisco, if they will notify him.

If organists will notify either Mr. Strong or Warren D. Allen, Palo Alto, in advance, arrangements will be made whereby visitors may have luncheon or dinner together Saturday, July 26. At 3 o'clock on the afternoon of that day Uda Waldrop will give a recital in the California Palace of the Legion of Honor, overlooking the Golden Gate, and opportunity will be given to visit other new organs in the bay region. Mr. Allen will play a program for the visitors at Stanford University, Palo Alto, Sunday evening, July 27.

## Worcester, Mass., Chapter.

Departing from its custom, Worcester chapter remained at home this year for its annual meeting and dinner, Brigham's Tavern being the gathering-place. All had looked forward with pleasure to this occasion, as we had been promised a visit from Dr. Hamilton C. Macdougall of Wellesley as the after-dinner speaker. It may safely be recorded that noone was disappointed.

Following the dinner Dr. Macdougall, who was introduced by Mrs. John C. Dudley, announced that his

talk would be divided into three parts—"confessions," "reminders" and "mere opinions." Readers of the "Free Lance" column in The Diapason may readily surmise that Dr. Macdougall's talk was at once forceful, frequently interlarded with spontaneous wit and humor and most helpful to the student of organ playing. He has won a warm place for himself in the hearts of Worcester chapter members.

At the business meeting the annual reports of president, secretary and treasurer were read and showed a substantial growth in membership during the year, a season of purposeful activity in the presentation of scholarly programs. A splendid spirit of co-operation was noted, making the fourth season of this chapter one that has welded the forces together in a firm and substantial manner.

The nominating committee, composed of Stephen E. Rich, chairman, Mrs. Antoinette Green Shepard, Grace B. Davis, M. Joseph Smith and Bertis H. Adams, presented the following slate of officers for the coming year: President, Mrs. F. J. Crosson; vice-president, William C. Steere; treasurer, Walter A. Morrill; secretary, Ethel S. Phelps. These were unanimously elected.

The following committee was in charge of the annual meeting: William B. Leland, chairman; Mrs. John C. Dudley, Grace B. Davis and Charles A. Bostock.

Worcester chapter is pleased to be represented again at the N. A. O. convention by Alired H. Booth, dean of Worcester organists.

ETHEL S. PHELPS, Secretary.

## Union-Essex Chapter.

The annual business meeting of the Union-Essex chapter was held May 26 in the Lauter Auditorium at Newark, N. J. The following officers were elected: President, Leslie N. Leet; vice-presidents, Alexander Berne and Russell S. Gilbert; secretary, Frederick Sloat; treasurer, Jessie Bouton.

Miss Jane Whittemore, our retiring vice-president, as chairman of the nominating committee paid a glowing tribute to our retiring president, Henry Hall Duncklee, for the splendid service he has given to our chapter in his three years as president and the large number of new members he has added in that time. Mrs. Charlotte Mathewson Lockwood; George I. Tilton, president of the New Jersey council, and Edward S. Breck, winner of the Ernest M. Skinner prize offered by the N. A. O. for the best arrangement of the overture to Borodin's "Prince Igor," were guests of honor.

Kathryn Platt Gunn, whose violin playing is so often heard in the largest New York churches as well as in recitals, played the Allegro and "Romance" from Wieniawski's Second Concerto, Ries' "Perpetuum Mobile," Juon's Berceuse and deFalla's "Jota." Miss Gunn was fortunate in having John Cushing at the piano. "In a Cathedral," a manuscript composition by Russell S. Gilbert, was also played by Miss Gunn with the composer at the piano. Harold L. Crowell, baritone, of Glen Ridge, N. J., accompanied by Carl Mueller, sang "Where'er You Walk," by Handel; "Love Me or Not," by Secchi; "Sylvia," by Speaks; Dvorak's "Songs My Mother Taught Me"; Martin's "Come to the Fair" and Coate's "Bird Song at Eventide."

We now have a membership of ninety. Through the tireless efforts of Mr. Duncklee sixteen new members have been added this year. All our meetings have been well attended and both educational and entertaining.

At the October meeting we extended our congratulations to our fellow member, Harry Stone Martin of Rahway, upon his thirtieth anniversary at the organ. Miss Jane Whittemore gave a most interesting address about the first American conference at Lausanne, Switzerland, where she represented both the N. A. O. and the A. G. O. The November meeting found us in

the Central Presbyterian Church in Montclair, Carl F. Mueller organist and minister of music. Assisted by his choir, Mr. Mueller gave us a splendid program. Under the honorary auspices of our chapter we opened a "great artists of the organ" recital series in the First Congregational Church at Westfield. The first recital was given by Archer Gibson, F. A. G. O. At the January meeting our chapter paid tribute to one of its members, Dr. Francis Charles Schreiner of Orange, upon his fiftieth anniversary at the organ. Another of our members, Richard H. Ranger, demonstrated to us the construction and working of the R. C. A. Theremin. In February our national president did us the honor of addressing us. Mr. Milligan spoke on "This Changing World." In the auditorium of the new Mutual Life Insurance Company building at Newark we held our March meeting. The auditorium proved a splendid place in which to hear the large Skinner organ played exquisitely by Hugh McAmis, F. A. G. O. The April meeting found us in Plainfield at the Crescent Avenue Presbyterian Church. Those who last year heard the recital played for us by Charlotte Mathewson Lockwood, F. A. G. O., told their friends what to expect and so it was necessary to open the gallery to accommodate the crowd.

RUSSELL SNIVELY GILBERT,  
Vice President.

## Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held June 7 at the McConnell restaurant in Wilmington with twenty-one present. T. Leslie Carpenter presided. The address of the evening was made by the Rev. Charles H. Bohner, pastor of Hanover

Presbyterian Church. His subject was "Church Music." He stressed the point that personality and interpretation have as much to do with a successful organist as technical proficiency, and said "the organ is well called the trumpet of the soul." Two new active members were accepted.

WILMER CALVIN HIGHFIELD,  
Secretary.

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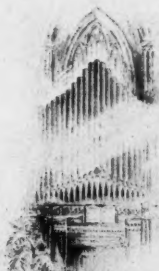
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CHICAGO & NORTH WESTERN RY.

# The Estey Organ

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**ESTEY ORGAN COMPANY, INC.**  
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BRATTLEBORO, VERMONT      June 7, 1930.

**TO THE ESTEY ORGANIZATION:**

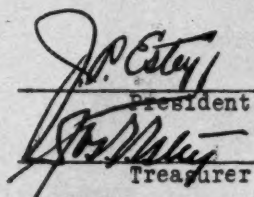
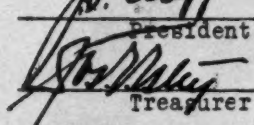
The death of Colonel Estey marked the passing of control of the Estey Organ Company from one generation to another. For the third time in eighty-four years of the Company's history, this milestone has been reached.

On April 18th, 1890, Jacob Estey, founder of the business in 1846, died, and control of the Company passed to his son, Julius. On March 7th 1902, Julius Estey died, leaving the business to his two sons, Jacob Gray and Julius Harry. At the death of Julius Harry in 1920, Jacob Gray acquired his interest and came into sole control of the Company. On the death of Colonel Estey last month, this sole control passed to his two sons, Jacob P. and Joseph G.

There are not many similar records of continuity in the history of American industry. The policies which made possible such a record have been proved right and no changes in these policies are contemplated, except such as are necessary to meet changes in the industry.

The responsibilities which we have assumed are heavy and we cannot meet them alone but with the loyal cooperation of every member of our organization, we can look forward to a period of unprecedented success and feel confident that when the next milestone is reached, the fifth generation may be as proud of its heritage as we of ours.

Yours truly,

  
\_\_\_\_\_  
President  
  
\_\_\_\_\_  
Treasurer

JE-MM

The foregoing letter was addressed to the Estey organization but it is of general interest to the organ world, as it is the official record of a transfer in the management of the Estey company and a pledge to the pursuit of those policies which have been proved "right"

## Passing the Test

For Third Time in Its History the Estey Organization Changes Its Command But Without a Change in Policy or in Quality of Its Product



HE true test of any organization is its ability to survive the "death test." Col. J. Gray Estey, president of the Estey Company for the past 28 years, died May 20, as was recorded in the leading organ publications last month with tribute to his industry and integrity in business. He was zealous of the Estey name as a hall mark of quality and fair dealing in organ building, and was proud of the personnel of the Estey organization.

The greatest tribute that can be paid to his memory is the fact that he left an organization bigger than himself and left it in a state of preparedness in every respect to carry on the Estey traditions. He would ask no monument other than that of future faithfulness to this trust.

His sons and successors in control, Jacob P. Estey, president, and Joseph G. Estey, vice-president and treasurer, have pledged themselves to the same high purposes of service as have characterized the three preceding generations, and as an incentive to these ideals they have the hope of some day passing the management of the company on to two young sons, who, as a matter of human interest, are included in the pictorial genealogy on the following page.

The change in command has been accomplished with complete concord in the

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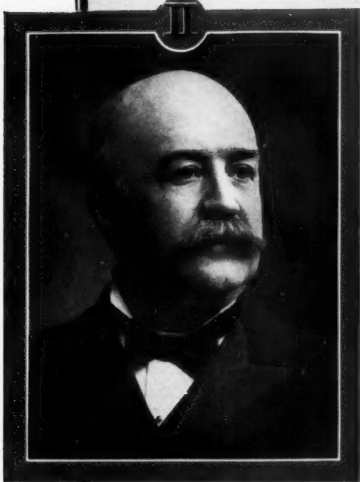
If immediately interested in an organ purchase, these Details of Construction are already in print (just off the press) and will be furnished on request.



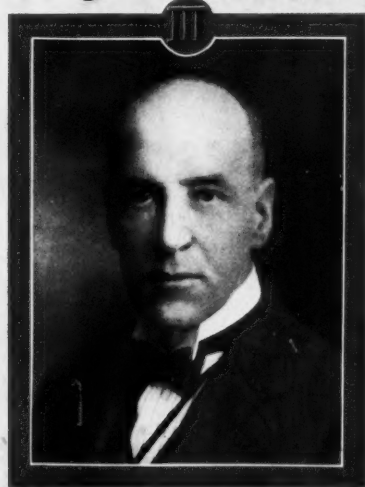


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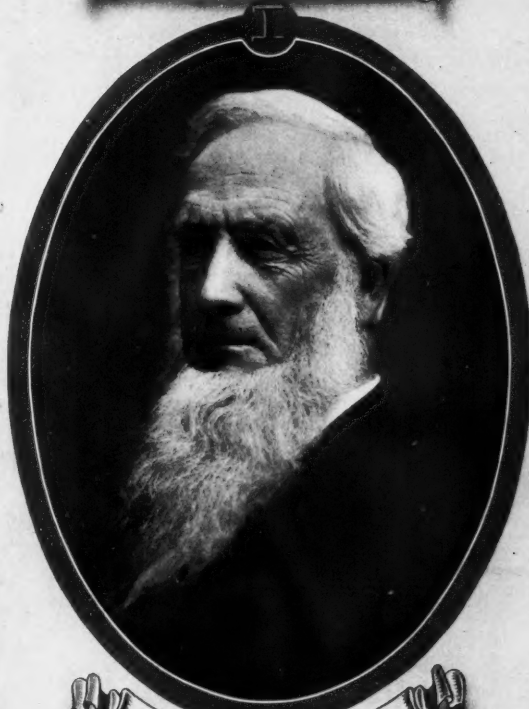
J. Gray Estey, President  
1902 - 1930



J. Harry Estey, Treasurer  
1902 - 1920



Jacob Estey  
son of Jacob P.



Jacob Estey, Founder  
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Jacob P. Estey - President  
1930--



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1930--

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**Chorus and Quartet;  
Music of the Negro,  
the Puritan, Etc.**

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

So scholarly and refined a critic as J. S. Matthews once remarked to me that "Listen to the Lambs" (G. Schirmer) by Nathaniel Dett is perhaps the finest American anthem, based, as it is, on Negro folk-music treated with serenity and reverence. It is something of an event to have this year two new arrangements of that great anthem, for SAB and for TTBB, and in addition two new numbers signed by its distinguished composer.

"As Children Walk Ye in God's Love" (G. Schirmer) is for TTBB and a tenor soloist in the familiar Negro form of "lead and sponse"; the traditional melody, recurring in strophic form, is beautiful at first hearing and grows more beautiful with the repetitions. Professor Dett has been content with a harmonization which, though probably a little more elaborate than the folk would create, gives the impression of simplicity. This unaccompanied anthem could be sung by five voices or by a chorus. Its text makes it appropriate to sermons on God's love, Christian unity and children's day.

The other number is for an unaccompanied chorus and baritone soloist, and it is furnished with two texts. Obviously the original intent was to set the "Ave Maria" (G. Schirmer), but an alternate text is furnished for Protestant services, beginning with the words "Guide Me and Lead Me," which indicate the subject or mood to which they are appropriate. The first page is not thrilling, but from the second page to the noble close on page 7 we have superior music. At the end the soloist chants against sustained notes held by the chorus; the effect will equal that of "Listen to the Lambs." The tenderness of the music makes the Latin words much more appropriate; here is a real hymn to the Virgin, and I shall be surprised if our Roman Catholic friends do not welcome this as the finest "Ave Maria" written by an American. The rest of us will have to be content with the rather colorless Protestant text by Mr. Martens, but the music will carry off any deficiency in text.

Two recent collections of Negro spirituals deserve mention and enthusiastic praise. A few years ago organists were glad to have from the press of G. Schirmer two compositions on Negro themes by Carl Diton—"Swing Low" and "Keep Me from Sinking Down." I have used both numbers many times with great pleasure for myself and for my audience—a spiritual is so appealing that the audience will tolerate mediocre playing. The same publishers now present a book of "Thirty-six South Carolina Spirituals" collected and harmonized by Mr. Diton for mixed voices in four parts. It is a well-known fact that the Negroes of the coast of South Carolina speak a dialect peculiar to themselves and possess strong racial traits; one is not surprised, therefore, to find many unfamiliar numbers in this excellent collection, including some funeral songs of great beauty and interest. Many of these numbers can be sung in church services; others would make splendid material for choral concerts. About the same number of spirituals,

but more familiar ones, will be found in a handsome volume of "Utica Jubilee Singers Spirituals" (Ditson), as sung at the Utica Normal and Industrial Institute of Mississippi, taken down by another well-known Negro composer, J. Rosamond Johnson. The harmonizations, accurately recorded as sung, are for TTBB. In accordance with the policy of the Ditson Company, who are specially happy in their editions of native American music, there is an interesting introduction by C. W. Hyne, which presents the best classification of Negro folk-music that I have seen. I was deeply impressed by the illustrations, which are taken from paintings of a young Negro artist, Malvin Gray Johnson; there is also an impressive cover by Richmond Barthé.

The Ditson Company's interest in American music is proved again by "Ye Olde New England Psalm-Tunes, 1620-1820," edited with an admirable introduction by a high authority on the subject, William Arms Fisher. The book is worth buying at the modest price of a dollar if only for the fascinating introduction; but I feel sure that many of our choirmasters will wish to try such noble tunes as Psalm XV. from Ainsworth's Psalter, or "York Tune," which Seth Bingham used so well in his organ sonata entitled "Pioneer America" (Gray)—a work, by the way, which you must be sure to see if you did not buy it last year. Mr. Fisher gives information about our early music masters, including that rare eccentric William Billings, one of whose quaint anthems, "The Lord Is Risen Today," is issued in the new series of American part-songs edited by Joseph W. Clokey and published by J. Fischer & Bro. By the way, that interesting series contains one issue which includes three spirituals—"Cross It for Yourself," "Mary Wore Three Links of Chain" and "Zek'l Saw de Wheel." Another number in the same series is entitled a "Camp Meeting Song"—the well-known "My Father Died a-Shouting." Professor Clokey has not confined his attention to sacred choruses; he even includes "Cocaine Lil" and "Frankie and Johnnie" in this set. If you direct a mixed chorus which gives secular concerts, you had better get a file of his complete series, which now includes ten or twelve numbers.

Last year we had three great settings of the communion service of the Episcopal Church from the pens of Dr. Willan and Dr. Noble. We now have a most original and impressive setting from the chief of our younger American composers, Philip James. He calls the service by the Latin title of "Missa Imaginum" ("Mass of the Pictures"), each number being inspired by a famous religious painting. The music is marvelously rich and varied, like the paintings which inspired it; in fact, I should call this the most original of all American settings and in quality ranking with those by Noble, Willan, Candlyn and Whiting—to name the chief American examples. Personally I always test a service by looking first at the "Agnus Dei"; if those matchlessly poignant words do not inspire a composer, nothing can be done for him. They have inspired Mr. James to a pastorate as lovely as his own great anthem setting of the Twenty-third Psalm, with a piercing melody for cor anglais and a lovely soprano solo. Another exquisite pastorate is the "Benedictus Qui Venit," based on an old French Noel. The Episcopalian choirmaster who has a

good choir and does not give this mass is cheating himself and injuring the cause of American music.

Speaking of French folk-melodies, there is an anthem by Dean Lutkin on an old French melody, "Let All Mortal Flesh Keep Silence" (Gray), preferably for unaccompanied chorus. I mentioned it earlier in the season, but it deserves a second commendation. The title of the anthem brings to mind what is perhaps the finest unaccompanied anthem by the chief English composer of ecclesiastical music who has not emigrated—I mean, of course, Dr. Bairstow's setting—published by Stainer & Bell, I think.

Dr. H. A. Matthews has a new anthem for mixed voices, four parts, unaccompanied; it is called "The Sun Declines" (G. Schirmer), and is useful, of course, for vesper services only. The music is tender and somewhat sentimental harmonically—though discretion will prevent lingering too long over the sweetness; the part-leading, of course, is wisely and skillfully done to prevent woes even when an amateur chorus is singing. The anthem can be sung by a quartet; in fact, a really good quartet will sing it best, for the proper performance calls for flexibility and fine shading. This is not so fine as the composer's "Ballad of Trees and the Master" (G. Schirmer)—one of our best American anthems—but it is beautiful and useful.

I was greatly surprised by W. C. Macfarlane's "Open Our Eyes" (G. Schirmer), a lovely modal anthem for SSA suitable for funerals. The melody and harmonies seem to me utterly different from the composer's previous works, and very superior. There is an accompaniment which, to add one more strange feature to the whole, does not say much; Dr. Macfarlane is, of course, a very fine organist and usually lets you know it in his accompaniments. Perhaps the melody is traditional or an adaptation; I am not acquainted with it previously, anyway; but I like it very much. So far this is the best anthem for women's voices published this year.

The G. Schirmer Company also publishes an edition of Gretchaninoff's setting of the Lord's Prayer in F, a fine work for alto solo and a murmuring chorus unaccompanied. You need some very low basses for the proper velvety effects; otherwise the music is easy and will prove very effective

indeed.

I had never seen Handel's oratorio—one of his last—called "Solomon" until I received a copy of a new, shortened edition by Mr. Diack, published by the Scottish house of Paterson and imported into this country by the American branch of the Oxford Press. Some of the music is quaintly reminiscent of the "Messiah"—in fact, Handel has two direct quotations; and all of the first part is genuinely Handelian. This first part tells of the dedication of the Temple of Solomon, and is therefore particularly appropriate to church anniversaries; the first six numbers would make an admirable half-hour of fine music for such an occasion. The second part, "The Wisdom of Solomon," tells the story of the baby claimed by two mothers and is an example of that naive which has made so much of Handel recede from popular favor. The final chorus, however, "Praise the Lord," is a stunning big anthem with easy antiphonal effects. I recommend this oratorio as well worth buying, if only for part 1 and the final chorus.

**Wicks Three-Manual for Reading, Pa.**

The conservatory of Grace Reformed Church of Reading, Pa., one of the historic churches of Berks County, has contracted with the Wicks Pipe Organ Company of Highland, Ill., for a three-manual organ with floating echo to be installed in the early fall. Special swell-boxes are to be built as the whole organ will be under expression. Norman Heister, the organist, collaborated with William H. Rowland and Theodore Aurand, Eastern representatives of the Wicks Company, in drawing up the specifications.

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# The Diapason

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

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

CHICAGO, JULY 1, 1930.

As this issue goes to press the convention of the American Guild of Organists is holding its opening sessions at Philadelphia. Details of the program appeared last month in The Diapason. A complete account of the meeting will be published in the August issue, this plan having been deemed preferable to a hurriedly prepared and fragmentary story which might have been written for this issue.

## FROM 1776 TO 1930

Much might be written on the subject of how the radio binds together the nations and makes the whole world one apropos of an item received at the office of The Diapason announcing an "American Thanksgiving organ recital" July 4, to be played at noon Greenwich time. This recital, by Herbert Westery, Mus. B., F. R. C. O., director of music of Grosvenor Hall and author of "The Complete Organ Recitalist," will be broadcast from Grosvenor Hall, Belfast, Ireland. It should be heard in New York at 8 a. m. and in Chicago at 7 a. m., Mr. Westery informs us. The program to be presented consists of these American compositions: "The Star-Spangled Banner"; Concert Piece in E flat, Parker; Song without Words, Gordon B. Nevin; "Rustic Dance," Demarest; Toccata in E, Bartlett; "Remembrance," Groton; "Thanksgiving," W. D. Armstrong; "My Country, 'Tis of Thee."

All of our readers will wish to tune in on Belfast to hear this unique recital and we hope they will be able to hear Mr. Westery. And as they do so, they may well ask themselves if King George III. or George Washington, or any of the men whose signing of the Declaration of Independence made July 4 historic, could have imagined what would happen only 154 years later!

## ON TO LOS ANGELES!

This month will witness a westward movement of organists from every part of the country, culminating in a gathering of the clans in southern California. Los Angeles is to be the host of the first national convention of organists ever held on the Pacific coast when the N. A. O. meets there the last week in July. The fame and attractiveness of southern California, the low railroad rates, the wide variety of routes and the many things to see along the way should assure a large attendance, despite the distance of Los Angeles from the populous East and the busy Middle West. Naturally a great gathering of organists from points along the coast, from Seattle to San Diego, may be expected, and that alone should assure a crowd.

There is something about Western hospitality that has been celebrated in song and story by travelers, and those who have not personally experienced it have something pleasant awaiting them. Los Angeles, according to the

census report just announced, has a population of one and a fourth million. It can boast as fine a collection of large organs of various makes as any city of its size in the world, and its organists are a group of capable and friendly men and women. The convention visitor from the East has the opportunity to see also Salt Lake City, with its great Mormon Tabernacle and famous organ; the Grand Canyon, the mountains of Colorado, a string of wonderful national parks, San Francisco, Portland, Seattle, the Canadian Rockies, all the variety of scenery on the southern, central and northern routes, and other pictures too numerous to mention, with the chance also of a coastwise ocean voyage. And you can go by way of Chicago and experience another surprise if you have not passed through this city for the last five years.

Here's hoping that a large number of our readers may be able to treat themselves to this enjoyable and educational trip and learn to know America as it can be done in no other way.

## NEW THEATER SITUATION

Since prophets so often live to see their prognostications made ridiculous, it is a human weakness to be eager to say "I told you so" when a prediction is being realized. The last thirty days have seen so many indications of a rift in the clouds which have robbed the theater organist of his place in the sun that the hopeful signs are recognized by experts in the theatrical field. For instance, our attention has been called to a news article in the Exhibitors' Herald-World of May 24 which reports that one organ builder alone has sold fifteen organs to as many theaters, for prompt delivery. In bringing an optimistic piece of news to the notice of theater players the paper mentioned states that "theater managements are learning daily that, despite the popularity of the talking picture, the public demands the personal element." It then goes on to say: "The motion-picture theater has had the personal element almost from its inception—the tinny piano, the singer of illustrated songs. The personal element can no more be eliminated from the theater than the picture itself."

Variety Magazine for May 14 said in the course of an extended story on the subject:

General demand for "something in the flesh," now that the novelty of "talkers" has worn off, is resulting in a comeback for the theater organist. Throughout the country, it is reported, organists are being returned to their old jobs, big circuits in some cases putting the dust-laden organs to work again with a view to adding some human element to the show. . . .

It is also claimed now that a mistake was made in letting most all organists go. They can be obtained at union scales that are comparatively low and provide "filler" that fits in handily, relieving the sameness of the all-sound programs. Also, the organists are on hand in cases where something happens to the recording apparatus and substitution is essential.

The statements of these papers are supported by announcements noted in the daily press of various cities from time to time, showing the reopening of organs and—mark this!—the emphasis is placed in advertising on the fact that the theater with an organ and a real, live organist offers something better than the one with nothing but mechanized music. It is cited as a proof of the difference in box office receipts after restoring some "fresh element" to one of the large houses in New Orleans which had been running a 100 per cent mechanical show that the house had an immediate gross business of approximately \$1,000 more a day than under the all-sound policy.

Now as to our prophecy, which, of course, matters little as long as the facts are as stated: At the request of The Diapason Lloyd G. del Castillo, a brilliant "movie" organist of Boston and head of a school for theater organists, made a resume of the situation just seven months ago for the December, 1929, issue, and he emphasized the belief that theater organists were to come back, but in a different form. The performer's future, Mr. del Castillo pointed out, depended on whether he

was a real organist, with all the emphasis on the "real." In his conclusion he said:

Observation has convinced this writer that with an all-talking or all-sound program an audience relishes a featured selection by either orchestra or organist. The average manager is today more or less indifferent to this phase of audience reaction, first, because he still relies on the novelty of sound to do business, and, second, because his increased overhead prejudices him against anything that tends to boost it any higher. But obviously time will minimize if not cancel these factors, and managers will then swing around to the advisability of making their programs more attractive with the obvious solution of musical features. When that time comes the organs will still be in the majority of theaters, representing an idle investment just waiting to be used, and only needing performers skilled enough in musicianship and showmanship to be able to sell them to the public as a staple feature.

In an editorial in the same issue The Diapason looked upon the situation thus:

It is hardly to be believed that sound pictures will ever become so satisfying to the majority of the public that they will not ask for a variation from this kind of entertainment. All the canning processes in the world have not enabled us to overcome our appetite for fresh fruit and vegetables.

The big comeback has not arrived, by any means, and the pessimists may not believe a word of what has just been written down, but the sun is breaking through the clouds. It will take some time to resurrect the theater organist's profession and bring it back into its own, and for those not fit for the new era it will never come. But eventually the organ in the theater will return, with new glory. We hope it will then reign as a worthy musical feature by means of which able men and women of sincerity and ability perform a service to art—rather than as an easy means for fakers to earn a livelihood.

## FOR AN ENDOWED SCHOOL

The timely suggestion of Dr. Howard Duffield, moderator of the New York Presbytery, that the work of the Guilman Organ School in New York be perpetuated through a permanent endowment, is recorded in our news columns. This would indeed be a proper step toward assuring the permanence and enhancing the effectiveness of a unique institution which has functioned for the benefit of American organ music for more than three decades. In establishing the Guilman School Dr. William C. Carl carried out a dream whose realization has won admiration for him as an executive and administrator as well as an educator. He and his associates have produced from year to year organists whose record in New York and every other part of the country is an even better monument than would be an endowed school. But the latter would increase the scope of the whole plan conceived by Dr. Carl in his youth—that of bringing to America the methods and spirit of Alexandre Guilman.

Institutions which cultivate knowledge and art in every other branch are heavily endowed. Is it not time that we had an endowed organ school? It is to be hoped that the idea of Dr. Duffield will come to as full fruition as did that of Dr. Carl over thirty years ago.

## FIND SKELETON OF J. S. BACH?

[From Musical Opinion, London.]

The following remarkable story will probably be new to many English readers. A few years ago some repairs to the fabric of the Johanneskirche, Leipzig, were in progress, when a skeleton was found in one of the walls. Now, it seems that the place of burial of Johann Sebastian Bach, who used to play at the Johanneskirche, although the subject of conjecture, had never been known with certainty. Experts in anatomy and phrenology were commissioned to make an examination of the skeleton and compare it with the death mask of Bach. They reported to the effect that no doubt at all existed in their minds that the skeleton was indeed that of Bach. A special festival was therefore held, at which Karg-Elert played the organ, and the skeleton was solemnly interred.

## That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of July 1, 1910—

Plans were being made for extensive improvements in the organ at Carnegie Music Hall, Pittsburgh, which was then one of the oldest organs in America with electric action, having been installed fifteen years previously. For the first time since the installation of the instrument it failed to do its part on June 5, when Charles Heinrich was unable to give his regular recital because one of the three water motors which provided the wind had broken.

Announcement was made of the impending convention of the National Association of Organists, to be held at Ocean Grove, N. J., in August. President Mark Denmark announced that it would be one of the most important gatherings of musicians ever held in the United States.

Dr. Edward J. Biedermann, organist of St. Mary's Church, New York, celebrated his golden jubilee as an organist and the completion of twenty-five years at St. Mary's.

Lee B. Riggs was appointed organist at the Hotel Astor, New York, where he was to play the large new Austin instrument.

The Western (now the Illinois) chapter of the A. G. O. held the last service of the season at St. James' Methodist Church, Chicago. Miss Tina Mae Haines played the service and one of the soloists was Harrison M. Wild.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of July 1, 1920—

Dr. Victor C. Baier of Trinity Church, New York, was elected warden of the American Guild of Organists.

Eric De Lamar announced that the \$100 prize for the best sonata for the organ written by an American composer and submitted in a contest held in the fall of 1919 was awarded to Professor Harry B. Jepson of Yale University.

The American Guild of Organists held a successful general convention at Oberlin, Ohio, June 22 to 24. The recitalists included Eric De Lamar, Charles M. Courboin, Lynnwood Farnam, Edwin Arthur Kraft, William E. Zeuch and Rollo Maitland. Papers were presented by Warren R. Hedden, Dr. Charles N. Boyd, Dr. Edward Dickinson, Ernest M. Skinner and Professor James T. Quarles.

The first international congress to promote Gregorian chant was held early in June in St. Patrick's Cathedral, New York City. Dom Gatard and Dom Moequereau, whose death was recorded in The Diapason three months ago, were speakers. Joseph Bonnet both spoke and presided at the organ.

Dean Armstrong, Terre Haute, Ind., organist, qualified for a hero medal by resisting a robber who held him up, snatching the robber's revolver and being shot in the leg when the weapon was fired. The holdup occurred in front of Mr. Armstrong's home as he was returning from the evening service at the Central Presbyterian Church.

The Diapason published an interview with Edwin H. Lemare in which he set forth the reasons for his opposition to the crescendo pedal.

The factory of M. P. Möller was building a four-manual with a special chapel division for St. John's Episcopal Church at Wilmington, Del., of which George Henry Day, F. A. G. O., was organist and choirmaster.

## Eigenschenk Recital Engagements.

Recent engagements of Edward Eigenschenk included dedicatory recitals on the new Kimball organ at broadcasting station WAPI, Birmingham, Ala., June 18 and 19, as soloist at an N. A. O. recital at University Church of Disciples of Christ, Chicago, June 20 and as guest organist at the Sunday vesper service in Rockefeller Chapel, University of Chicago, June 22.

**The Free Lance**

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

If you will take out your atlas of Africa and will look for a spot about fifty miles south of the equator and 100 miles from the Atlantic you will note the place called Lambarene. This is where Dr. Albert Schweitzer, the co-editor with Widor of Bach's organ works and a celebrated performer of Bach on the organ, has a hospital. I hope that G. Schirmer, Inc., will complete the publication of Bach edited by these two eminent men. It is probable that organists as a whole prefer an edition correct as to notes, but with annotations and suggestions as to performance in the preface, to an edition like the B. & H., which is peppered and salted with slurs, staccato dots and other phrasing indications. After all, if one feels a Bach piece one wants to phrase it and give it the tempo and general style that accords with that feeling; and if one does not feel the piece one has no business to play it. What would happen to our programs if we left off those numbers that we play (1) because the other fellows are playing them or (2) because we think the title of piece and composer's name look well, or (3) because it is a stunt pure and simple?

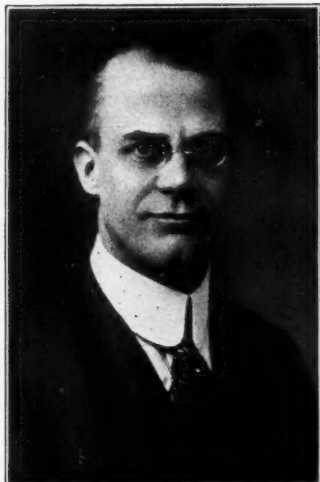
Parry somewhere says that Wesley's fine hymn-tune "Aurelia" ought to be sung at a slow speed. Slow speed I interpret to mean one beat to a quarter-note, or sixty a minute. This would seem to most of us too slow. I imagine that if any experienced choir-master were asked as to the proper speed for hymn-tunes he would say: "Not too fast and not so slow as to drag," and we would be none the wiser. Circumstances seem to dictate the tempo; I would play hymn-tunes faster for a congregation of young people than I would for adults. The words also must always be taken into account: the music of "St. Anne" (tune by Croft) would go well at eighty to the beat, but sung to "O God, Our Help in Ages Past" (Watt's noble verses) one would hardly exceed sixty to the beat.

And speaking of the influence of the words, why is it not advisable to give the words full weight in the matter of speed? Do you subscribe to this rule, namely: As a general guide to speed of hymn-tunes choose that tempo that will allow each verse (line) of the hymn itself to be sung as one phrase, that is in one breath. If you listen carefully to an uninstructed choir or a congregation singing the hymn-tune you will hear the musical phrases divided into two by a breath, much on the principle of 90 per cent of the saxophonists who go as far as they can on one breath and then blithely take another, either adding several beats to the measure or joyously cutting out several notes. (You doubt me? Well, use your ears.) My rule is a counsel of perfection, I will admit, but it has at least one good point. It forces attention to the words.

If one may take the programs of the 1929 Memphis convention of the Guild and the Philadelphia convention of 1930 as indications of a definite policy, it would look as if the organ recital had driven out the paper; there were only two papers on the program at Memphis and one of these was not given. At Philadelphia eleven recitals, one service and four papers were listed. There are reasons for the cutting down of papers. In hot weather organists, like other people, don't want the exertion of listening and trying to comprehend a closely-reasoned dissertation; papers are more often dry than interesting; organists care more for hearing the other fellow "do it," or attempt to do it, than for a discussion of it on theoretical grounds; the rank and file of professional musicians read little about the art of music and fight shy of discussions on abstract subjects.

In this connection note what was provided for a group of English organ-

Frank Wright



Appointment of Frank Wright as teacher in the theory department of the Guilman Organ School in New York is announced by Dr. William C. Carl, director of the school. Mr. Wright succeeds the late Warren R. Hedden. Mr. Wright not only has been a prominent organist in New York for many years, but stands especially high as a teacher in the theoretical branches and has been chairman of the examination committee of the American Guild of Organists for several years, a position in which he succeeded Mr. Hedden. He also is a past warden of the Guild.

ists who met in Ostend last month. The length of the outing was given as a week, the expense being about \$27. The main subject was "The right choice and the proper use of hymn-tunes and other music for church services"; there were also papers on the formation of hymnal choirs, the value of festivals, the danger of "stunts," and the mischief of indiscreetly chosen descants. A discussion followed each paper, the name of the author of which was withheld until the close of the discussion. Excursions to Antwerp, Liege and other interesting places were arranged. Do the English organists and choir-masters take their job more seriously than we do ours?

**PHILADELPHIA NEWS-NOTES**

By DR. JOHN M'E. WARD.

Philadelphia, Pa., June 13.—The new Catholic Church of the Immaculate Conception in Germantown was dedicated June 1. It is a magnificent building in the Romanesque style of architecture and contains a four-manual Skinner organ. Twenty-six tubes of Deagan chimes are in the tower, tuned with the organ. They also automatically chime the quarter-hours and the Angelus.

Ascension Day in St. James' Church was celebrated with a performance of Dvorak's Mass in D with orchestral accompaniment. Alexander McCurdy, Jr., played the organ and Ernest White was the efficient conductor. A very numerous assemblage heard a splendid performance.

The chorus choir of the Columbia Avenue M. E. Church held its third annual reunion and musical festival June 1. Samuel W. Thompson is director and Eleanor S. Cooper the organist.

The organ department of the Curtis Institute of Music gave a students' concert May 27. Robert Cato, Carl Weirich, Lawrence Apgar, Alexander McCurdy and Helen M. Hewitt were the players, all of them taught by Lynnwood Farnam.

A chorus choir of thirty-one unusually talented singers, under the direction of N. Lindsay Norden, was heard May 26 in concert in the foyer of the Academy of Music. The choir contained former and present members

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of the choirs of the Second Presbyterian Church and St. Philip's Episcopal Church, and the performance was under the auspices of the Woman's Guild of the Second Baptist Church of Germantown.

**Tower's Pupils in Recital.**

Pupils of Harold Tower at Grand Rapids, Mich., gave a recital at St. Mark's Pro Cathedral in that city May 26 and played a program of classical and modern compositions, as follows: Concert Overture in A, Maitland, and Fugue in E flat ("St. Ann's"), Bach (Carl Sennema, organist and director Grace Reformed Church); Adagio from Fantasia in C, Franck (Mrs. Alice Van Wingen, organist North Park Presbyterian); Andante Cantabile from Fourth Symphony, Widor, and "Vision," Rheinberger (Miss Cecile Wierda); Andante in G, Batiste, and Largo from "Xerxes," Handel (William Eggebrecht); Prelude, Clerambault; Adagio, Mendelssohn, and Fanfare, Lemmens (Miss Gertrude Van den Bosch); Short Prelude and Fugue in D minor, Bach; "Dreams," Stoughton, and "Marche Pontificale," de la Tombelle (Allan Van Zoeren, organist Griggs Street Evangelical); "Soeur Monique," Couperin-Guilman, and Short Prelude and Fugue in C, Bach (Paul Pettinga); "Liebestod," from "Tristan and Isolde," Wagner-Gibson; "Romance," Sibelius-Lyon, and Fantasie from Twelfth Sonata, Rheinberger (Miss Alyce Vandermey, assistant organist at St. Mark's); Toccata from Fifth Symphony, Widor (Emmet Friar, organist and choir-master St. Mary's Church).

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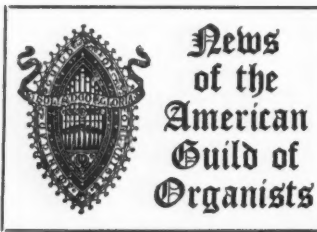
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[Other items of news concerning activities of the A. G. O. may be found in the general news columns and in the correspondence from various cities.]

#### District of Columbia.

One of the most interesting meetings of the year was the final one for the season, held June 2 at Epiphany Episcopal Church. As this was the last meeting to be conducted by the present dean, Lewis Corning Atwater, a large and enthusiastic group was on hand to express appreciation of his able leadership and endorsement of his policies. Mr. Atwater refused to permit his re-election. The chapter recognizes its rare good fortune, however, in being able to elect as his successor one no less gifted than Miss Charlotte Klein. An organist of high achievements both at home and abroad, Miss Klein since her election has won the degree of fellow of the American Guild of Organists, having passed the examination with an unusually high average. Other officers elected were: Christopher Tenley, sub-dean; Mrs. James Shera Montgomery, treasurer; Mrs. John Milton Sylvester, registrar, and Mrs. Frank Akers Frost, secretary. Auditors elected were Mrs. Helen M. Bellman and Mrs. E. D. Cummings. New members of the executive committee are Miss Lillie P. Bailey, Harry W. Howard and John R. Mason, relieving Mrs. Cummings, Messrs. Holer and Torovsky.

Dean Atwater was elected a delegate to the Philadelphia convention. At least a dozen other organists signified their intention of attending.

It was reported that at least five organists and two vocalists on last year's list of musicians available for church positions were now filling permanent positions. The new list, just issued by the chapter, has been of service in filling the needs of various churches. Three new colleagues and six new subscribers have been added to the rolls since spring.

At the conclusion of business a program was presented. Mrs. Cornelia L. Kinsella, organist and director at the First Presbyterian Church, played the following organ solos: "Vision," Bibl; "Angelus," Massenet, and Finale, Faulkes. Miss Maud G. Sewall, F. A. G. O., organist-director at the Church of the Holy City, played a brief recital as follows: "Trauerode," Liszt; Two Interludes from "King David," Honegger, and Prelude and Fugue in F minor, Bach. Mrs. Edward E. MacMorland, soprano, accompanied by Adolf C. Torovsky, A. A. G. O., sang "Alleluia," Mozart. Miss M. Emma Bowen, contralto, selected the "Ninety-first Psalm," Hosmer, and Mrs. Herbert F. Aldridge, soprano, was heard in "Beyond the Dawn," Sanderson, the last two soloists being accompanied by Mrs. Frank Akers Frost. A delightful social hour and refreshments concluded the evening.

#### Western New York.

The annual election of officers of the Western New York chapter took place in the choir-room of Christ Church, Rochester, June 9, and resulted in the election of Dr. George Henry Day as dean for the fourth successive term. New officers elected included: Sub-dean, Robert Berentsen; secretary, Samuel W. Davidson; registrar, Miss Margaret E. Culp; treasurer, Miss Emilie Cassebeer; chairman of the executive committee, Mrs. Charles L. Garner.

It was voted unanimously to extend to the Guild an invitation to hold the 1931 convention in Rochester, N. Y.

A recital was given in the new St. Thomas' Episcopal Church, Belle Air, Rochester, N. Y., May 22 by three officers of the Western New York chapter. The organ is a three-manual, opus 1, built by the Rochester Organ Company. Those taking part included

the dean of the chapter, Dr. George Henry Day; the sub-dean, Miss Alice Wysard, and the registrar, George S. Babcock. The East High School male quartet under the direction of Marlowe G. Smith assisted. An address was made by the rector, the Rev. David L. Leach, and prayers were offered for the recovery of Warren Gehrkens, organist of St. Paul's Episcopal Church, who is convalescing from a serious operation in the Strong Memorial Hospital.

An after meeting and reception in the parish-house followed the recital.

The program included: "Grand Choeur," Chauvet, and "A. D. 1620," MacDowell (Mr. Babcock); Song without Words; Candlyn; and Scherzo, Bossi (Miss Wysard); "Lo! How a Rose," Praetorius, and "Steal Away," Negro Spiritual (East High School male quartet); Pastoral Suite, Demarest (Dr. Day).

#### Lehigh Valley Chapter.

Sixty-two organists, representing many states in the union, enjoyed the fourth annual reception to visiting organists at the Bach festival in Bethlehem, Pa., May 17. The meeting was held in St. Peter's Lutheran Church, a block west of Packer Memorial Chapel in Bethlehem, by the Lehigh Valley chapter, of which Warren F. Acker is the dean. The affair was informal and the organists present occupied the time between sessions with interesting conversations with old and new friends. Professor Acker, who is head of the department of music at the Allentown high school, called upon two of the most prominent organists present, who gave short talks—Rollo Maitland of Philadelphia and Lynnwood Farnam of New York.

#### Indiana Chapter.

The activities of the season for the Indiana chapter, ably guided by Cheston L. Heath, M. A., closed with a service-recital May 20 at the Central Methodist Church and on this occasion the annual election of officers was held. The present officers, headed by Dean Heath and including W. T. Shannon, sub-dean; Mrs. Howard L. Clippinger, secretary, and Paul R. Matthews, treasurer, were re-elected. Tull E. Brown is chairman of the executive committee, Mrs. Fisher Davis chairman of the program committee and Miss Elsie MacGregor head of the extension committee.

Ernest G. Hesser, Mus. D., conducted the chorus of the church in a program of rare excellence, which included works of Palestrina, Candlyn, Macfarlane and Willan. Miss Mary Elizabeth Johnson, guest organist, played: Passacaglia, from Eighth Sonata, Rheinberger; "Clair de Lune," Karg-Elert, and the Finale from Widor's Sixth Symphony.

#### Minnesota Chapter.

Under the auspices of the Minnesota chapter of the American Guild of Organists, advanced students of the organ department at the University of Minnesota, under George H. Fairclough, head of the department, were heard Tuesday evening, April 29, in the following program, which was played from memory and most admirably given: Fantasia and Fugue in G minor, Bach (Eleanor Poucher); Andante (First Sonata), Borowski, and Scherzo, Gigout (Mary Anderson); Chorale in A minor, Franck (John Cowles); Symphonic Piece for Piano and Organ, Clokey (Bernardine Courtney, piano, and Nyda Ehler, organ); "Comes Autumn Time," Sowerby

(Florence Haglund); Sixth Symphony (Allegro and Scherzo), Widor (Marjorie Whitney); Persian Suite, Stoughton (Grace Emerson); "Wind in the Pine Trees" and "Canyon Walls," Clokey, and "Grand Choeur Dialogue," Gigout (Raymond Berry).

Recitals sponsored by the Minnesota chapter of the Guild, Frank K. Owen, dean, have included a program by Franklin Glynn, organist of Westminster Presbyterian Church, Minneapolis, at the Church of St. John the Evangelist, St. Paul, and one by Arthur B. Jennings of Pittsburgh, at the House of Hope Presbyterian Church, St. Paul.

#### Central Ohio Chapter.

This chapter, at its recent annual banquet, at which Dr. Royal D. Hughes, dean of music at Ohio State University, was the guest of honor and principal speaker, re-elected Frederick C. Mayer dean. Seven candidates for the degrees in this chapter took the examinations at Capital University May 29 and 30. This is a record number for the chapter.

#### Northern Ohio.

Edwin Arthur Krait, organist and choirmaster at Trinity Episcopal Cathedral, Cleveland, has been elected dean of the Northern Ohio chapter. Other officers elected at the annual meeting were: Frank E. Fuller, sub-dean; Miss Laura Louise Bender, secretary; Paul Allen Beymer, treasurer; Miss Alice E. Willson, registrar and librarian; Dr. George W. Andrews, Henry F. Anderson, Hugh Alexander, Mrs. Catherine K. Daniels, George G. Emerson, Mrs. J. Powell Jones, Mrs. Ida Reeder, Albert Riemenschneider and Alfred R. Willard, members of the executive committee; Alfred R. Willard and George A. Yost, auditors.

Albert Riemenschneider has resigned as organist and director at Calvary Presbyterian Church, Cleveland, where he has been in charge for several years, to devote his entire time to the Baldwin-Wallace College Conservatory of Music at Berea, Ohio. The attendance at Baldwin-Wallace has increased largely, in addition to which Mr. Riemenschneider's master classes in America and Europe have taken a large part of his time.

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ment for Institution.**

A stately procession of alumni, members of the faculty and the twenty-ninth graduating class of the Guilmant Organ School, of which Dr. William C. Carl is director, made an imposing spectacle as it wound its way through the aisles of the First Presbyterian Church of New York City on the evening of May 26. A large and distinguished audience gathered for the commencement exercises, which marked the close of the thirty-first year of the school. As in the past, organists and admirers of organ music were attracted not by the lure of the festive features of a commencement, but by the artistic playing of the young Guilmant graduates. The enthusiastic applause which greeted the playing of the various members of the 1930 class indicated that traditions were upheld by the performers of this year.

The processional, Guilmant's "Grand Choeur" in G minor, was played by Harry W. Cosgrove, postgraduate of '21. Following the invocation, pronounced by the Rev. Dr. George Alexander, pastor of the First Presbyterian Church, the Allegro from the First Symphony by Guilmant and the Toccata from the Fifth Symphony by Widor were played by Marion Carolyn Nelson and Westervelt Blanchard Romaine respectively. The solo tenor of the First Church, Arthur Hackett, then sang an aria from "Acis and Galatea," by Handel, and later in the program an aria from the "Creation" by Haydn. Handel's D minor Concerto, played by Emmett Du Bree Fowler, and the Great G minor Fugue of Bach, played by Roberta Bitgood, concluded the organ numbers on the program. In the playing of each one there was highly defined feeling for rhythm, clarity of individual voice progression and colorful registration. Poise, such as might be expected from more mature artists, was shown by the graduates, who played master works after only two years of intensive study. Their technique was brilliant and Dr. Carl's tutelage had trained them also to be interpretative artists.

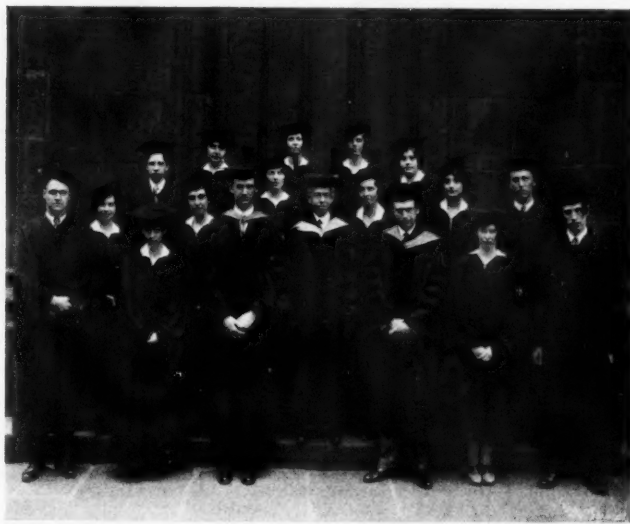
An annual event at the commencement exercises is the awarding of the William C. Carl gold medal. This year it was won by Roberta Bitgood, who had a general average of 91½.

Following the awarding of the medal the Rev. Dr. Howard Duffield, moderator of the New York Presbytery and chaplain of the Guilmant School, gave a brief resume of its history. He told of a conference thirty-one years ago in London at which Dr. Carl proposed the founding of a school devoted exclusively to the training of organists; how that was the real beginning and how throughout its history it had remained a school for organists only. He commented upon the number of graduates holding prominent New York positions and important appointments throughout the United States. This he felt was indicative of the thoroughness of their training for practical work. Another point of his talk brought out the fact that two of the school's graduates, Grace Leeds Darnell and Kate Elizabeth Fox, had just been elected as the first women to become members of the council of the American Guild of Organists. In closing he praised Dr. Carl for his increasing devotion to the school and suggested that a drive be made to obtain a suitable endowment for the perpetuation of the institution, so that the ideals of its founder might be developed even more fully.

Before presenting the class for graduation Dr. Carl told with regret of the passing in April of Warren R. Hedden, who had taught theory for twenty-two years. It was later announced that Frank Wright, chairman of the examination committee of the American Guild of Organists, would succeed Mr. Hedden.

The "Marche Pontificale" by de la

*Faculty and Class of 1930 at Guilmant Organ School*



Tombelle was played by Harry W. Cosgrove as the recessional. An informal reception followed in the parish-house and was largely attended. The fall term of the school will open Oct. 7 and as usual Mr. and Mrs. Philip Berolzheimer have offered four free scholarships to be competed for Oct. 3. Dr. Carl sailed for Paris late in June, to return the latter part of September. During his absence Roberta Bitgood and George William Volkel of the faculty will preside at the organ of the First Presbyterian Church. Under the direction of Willard Irving Nevins, the annual summer session begins July 1 and closes Aug. 8.

**FOR ST. LUCAS', MILWAUKEE**

**Wangerin to Install Three-Manual in South Side Church.**

An instrument being built by the Wangerin Organ Company will be installed in St. Lucas' Evangelical Church, Milwaukee, of which G. Schulz is organist. St. Lucas' is one of the oldest and largest churches on the south side. The three-manual instrument will be entirely enclosed, and will contain the following stops:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 pipes.
  2. Gross Flöte, 8 ft., 73 pipes.
  3. Viola d'Gamba, 8 ft., 73 pipes.
  4. Dulciana, 8 ft., 73 pipes.
  5. Octave, 4 ft., 73 pipes.
  6. Tuba, 8 ft., 73 pipes.
  7. Chimes, 8 ft., 20 bells.
- SWELL ORGAN.**
8. Bourdon, 16 ft., 97 pipes.
  9. Open Diapason, 8 ft., 73 pipes.
  10. Stopped Diapason, 8 ft., 73 notes.
  11. Salicional, 8 ft., 73 pipes.
  12. Voix Celeste, 8 ft., 61 pipes.
  13. Flute d'Amour, 4 ft., 73 notes.
  14. Nazard, 2½ ft., 61 notes.
  15. Flautino, 2 ft., 61 notes.
  16. Orchestral Oboe, 8 ft., 73 pipes.
  17. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN.**
18. Violin Diapason, 8 ft., 73 pipes.
  19. Concert Flute, 8 ft., 85 pipes.
  20. Viola d'Gamba, 8 ft., 73 notes.
  21. Dulciana, 8 ft., 73 notes.
  22. Flauto Traverso, 4 ft., 73 notes.
  23. Piccolo, 2 ft., 61 notes.
  24. Clarinet, 8 ft., 73 pipes.
  25. Chimes, 8 ft., 20 tones.
- PEDAL ORGAN.**
26. Open Diapason, 16 ft., 12 pipes.
  27. Sub Bass, 16 ft., 12 pipes.
  28. Lieblich Gedeckt, 16 ft., 32 notes.
  29. Flauto Dolce, 8 ft., 32 notes.
  30. Octave Bass, 8 ft., 32 notes.

Directed by Mrs. Cassidy.

The cantata "The Temptation on the Mount," by Louis Scarmolin, was presented under the direction of Mrs. J. H. Cassidy, A. A. G. O., at the First Baptist Church, Dallas, Tex., May 25, before an audience of 3,000. The choruses were sung by a choir of fifty voices, the recitatives by the solo quartet, and the numbers for children's chorus by twenty-two children singing with an accompaniment by the antiphonal organ from the antiphonal balcony.

**PITTSBURGH NEWS-NOTES**

By HAROLD E. SCHUNEMAN.

Pittsburgh, Pa., June 17.—The Church of the Ascension held an anniversary service on Ascension Day, May 29, on which occasion the choir of Trinity Cathedral and that of Calvary Church were combined with the Ascension choir. Alfred Hamer of Trinity Cathedral played the prelude, the Moderato from Widor's "Roman" Symphony, and Herbert C. Peabody played the service. West's Magnificat and Nunc Dimittis in E flat and Stanford's Te Deum in B flat were used, and the anthem was "Unfold, Ye Portals," by Gounod.

At the annual meeting of the Western Pennsylvania chapter of the Guild the following officers were elected: Dean, Earl B. Collins; sub-dean, Julian R. Williams; secretary, Mrs. John B. Fritz; treasurer, Milton T. Pickles. Charles A. H. Pearson, Mrs. Janet C. Kibler and Harold E. Schuneman were elected to serve on the executive committee.

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**ORGANISTS GIVEN DEGREES**

**Commencement Exercises of American Conservatory of Music.**

The forty-fourth commencement of the American Conservatory of Music was held at Orchestra Hall Monday evening, June 19. Two hundred and seventy-five students received diplomas and degrees. The Coronation March, by Meyerbeer, was played with organ and full symphony orchestra for the entrance of the graduates, with Edward Eigenschenk at the organ and Adolf Weidig conductor. The program included piano, violin and cello concertos with symphony orchestra and numbers for voice and orchestra. An address was given by Karleton Hackett, musical critic of the Chicago Evening Post, and degrees, diplomas and medals were conferred by John J. Hattstaedt, president of the conservatory.

The organ department of the conservatory was represented by the following graduates:

Master of Music degree—C. Albert Scholin, Waterloo, Iowa.

Bachelor of Music degree—Ruth McNeil, Maywood, Ill., and Sister Mary Catherine Doherty, Chicago.

Collegiate Diploma—Mary Ellen Billings, Valparaiso, Ind.

Teachers' Certificate—Marion Belows, Waukegan, Ill.; James Cunliff, Duluth, Minn.; Clara Gronau, Chicago; Ruth Hershmann, Valparaiso, Ind.; Virginia Hall, Calumet City, Ill.; Lydia Leininger, Oak Park, Ill.; Sister M. Benita, Ottawa, Ill.

The conservatory gold medal was awarded to Clara Gronau, a pupil of Frank Van Dusen, and honorable mention was given to Ruth McNeil, pupil of Emily Roberts, and James Cunliff, pupil of Frank VanDusen.

**Good Work by College Chorus.**

The Wartburg Lutheran Male Chorus, consisting of forty-two students of Wartburg Seminary, Dubuque, Iowa, and Wartburg College, Clinton, Iowa, has finished another year of successful work. This organization is under the direction of Professor F. E. Schoenbohm, Mus. B., head of the music department of Wartburg College, Clinton. The chorus recently returned from its sixth annual concert tour through Iowa, Illinois, Wisconsin, Michigan and Ohio, including concerts in Chicago, Toledo and Peoria. In each instance the chorus and its director received high praise from critics. On May 21 the chorus sang before the Iowa council of the National Association of Organists and the Society of Music Teachers of Iowa at Dubuque. The program, which was sacred, was a cappella and entirely from memory.



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**San Francisco News;  
Mrs. Redfield Again  
Heads A.G.O. Chapter**

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

San Francisco, Cal., June 16.—The annual meeting of the Northern California chapter of the Guild was held at "The Abbey" on Sunday afternoon, June 1. Mrs. Mabel Hill Redfield, who has proved a capable and popular dean, and her corps of officers were unanimously re-elected. The three new members of the executive committee are Mrs. Elizabeth Woods, Mrs. Edith Madison and Dr. Charles Greenwood. Mrs. Estelle Swift was elected recorder. Miss Claire McClure, organist of First Church of Christ, Scientist, Berkeley, provided the program for the afternoon. She played Cesar Franck's Prelude, Fugue and Variation, several chorale preludes and the Little G minor, Fugue of Bach.

The spring series of half-hours given by representative church organists of the San Francisco bay region in the Chapel of the Chimes, under the direction of Howard E. Couper, closes with a group of four recitals. Doris Olson Howard, A. A. G. O., of the First Congregational Church of Alameda, played the following compositions on May 29: Sonata 6, Mendelssohn; Prelude, Fugue and Variation, Franck; Scherzino, Horatio Parker. On the following Thursday evening William W. Carruth devoted his program to compositions by Widor. He played the Meditation from the First Symphony, the Adagio from the Second, Minuetto from the Third, Scherzo from the Fourth and Cantabile from the Sixth. Harold Hawley, of the First Christian Church of Oakland, offered three Bach chorale preludes: "Our Father in Heaven," "Sleepers Awake" and "O Man, Bewail Thy Heavy Sin"; Sonata, Rogers; Menuetto in G, Mozart, and Fugue in G, Bach. On the evening of June 19 the D minor Sonata by Guilment and the G minor Fantasy and Fugue by Bach were selected by Ethel Whytal of the First Congregational Church and staff organist of the Chapel of the Chimes.

The four-manual Skinner for the Temple Methodist Church of San Francisco has arrived and is being installed under the direction of Stanley Williams, Pacific coast representative of the Skinner Company. Wallace Sabin will open the organ the latter part of July.

J. B. Jamison, Estey representative for the north Pacific coast, will leave in a few weeks for Europe. He goes primarily to study the art of voicing and tonal balance as practiced in the old world, more especially in England.

The Schaefer Organ Company has received a contract to build a large three-manual organ for the new St. Adalbert's Church at Milwaukee. This church will be one of the most beautiful Polish Catholic churches in Milwaukee.

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The Austin Organ Company is building a three-manual instrument for the First Presbyterian Church of Mauch Chunk, Pa. It will have the following resources:

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- Clarabella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Cornoepan, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Tremolo.
- CHOIR ORGAN.**
- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- PEDAL ORGAN.**
- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt (from Swell), 16 ft., 32 notes.
- Flute, 8 ft., 12 pipes, 20 notes.
- Octave, 8 ft., 12 pipes, 20 notes.
- Trombone (extension Great Tromba), 16 ft., 12 pipes, 20 notes.

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**Marshall Bidwell**  
Concert Organist  
Coe College,  
Cedar Rapids, Iowa

OMAHA BEE-NEWS, April 9, 1930.—  
By Martin W. Bush  
An excellent program of organ music, splendidly played, might well describe an organ recital at the First Presbyterian Church Tuesday night by Marshall Bidwell of Cedar Rapids, Iowa, the event being under auspices of the Nebraska chapter, American Guild of Organists. His playing was characterized by rhythm, clarity, color, very few interruptions for stop manipulation, artistic taste and those rare qualities, interest and good musical common sense. More playing of that caliber would do much to place the organ recital, as an institution, on a plane worthy of serious artistic consideration. His program nicely reconciled varying tastes of his audience, ranging from Bach to moderns. Some of his best playing was shown in the variation movement of Widor's Fifth Symphony, being technically brilliant, inclusive of rhythm and masculine of aggressiveness.  
Mr. Bidwell will be available for teaching during the summer months at the New England Conservatory of Music, Boston, Mass.

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## Organs and Organists in the Universities

### X. The University of Michigan

By HAMILTON C. MACDOUGALL

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

"Worth makes the man, the want of it the fellow;  
The rest is all but leather or prunello."  
—POPE.

It seems more than seven years ago that I met the subject of this article at a convention of the N. A. O. in Rochester, N. Y., yet almanacs and convention reports tell the tale. As I sat at breakfast one day toying with my cereal and coffee, for it was a muggy, scorching day, I noticed a good-looking, well set-up chap at a near-by table who occasionally glanced my way. Presently he got up, crossed over to my table and said: "Aren't you Mr. Macdougall? I am Palmer Christian." Although I had not met Christian before he was well known to me through reputation and I had a pleasant glow of satisfaction at the impromptu meeting.

It is somewhat difficult for the New Englander, accustomed to the privately endowed institutions of the East, to understand just how the state universities are supported or how they function. The state university is the apex of the state public school system and its doors are open to properly accredited high school graduates. The University of Michigan is supported by the state legislature, the president of the university acting as a liaison officer between the legislature and the trustees of the university. Very much depends on the ability of the president to coax money from stingy legislators, but when the university has a high rank state pride can be counted on to assure ample funds.

Far and wide has gone the fame of Michigan University. Having had a continuous existence since 1817, there are now registered over 10,000 students, or over 13,000, if one adds the summer school attendance. In 1928-29 it had an income including trust funds of \$13,859,816.54, with an expenditure for the year of \$9,344,040.90. There are 220 professors, ninety-six associate professors, 199 assistant professors, 353 instructors and a whole army of assistants, and research assistants. The university has eighty-one buildings and eighty-two fraternity houses. It is situated in the center of Ann Arbor and the buildings are pretty evenly distributed within a radius of a quarter mile. Like Wellesley, Ann Arbor has trees in abundance, and if one were to take an airplane over the city one would see the magnificent university buildings embowered but not entirely overshadowed by the arboreal luxuriance. Or, if one were to be at the university at "swing out" (which corresponds to the century-old "sing out" at Dartmouth) and note the long line of men and women graduates stretching far into the distance, flanked by casual spectators and enthusiastic friends, shaded from the hot June sun by the many trees and the ivy-clad buildings, one might get some idea of the splendor of this Michigan seat of learning. Michigan is one of the four or five really great American universities.

And the school of music has its share in the ample provision made by Michigan legislators for the university; a large building with seventy-five studios for practice and teaching but none too large to accommodate the 543 students in the regular sessions of 1928-29. Hill Auditorium, seating 5,000 people, may be considered as a part—and a very important part—of the school of music plant, for here Palmer Christian gives his weekly "twilight organ recitals." There are about twenty-five of these in a season. The school has a fine music library housing a complete collection of representative ensemble music, a large collection of orchestral and vocal scores, and the most important scientific, critical, biographical and historical works. The Stearns collection of 1,400 musical instruments is the finest in the United States. Quite

as important is the reading-room, where the significant music journals and all foreign monthlies and quarterlies are received regularly. As a general thing students of music read very little about their art; Michigan seems to provide for and stimulate such reading. The school has four general administrators, nine professors, six assistant professors, thirteen instructors, eight teaching and administrative assistants. In 1928-29 the school conferred the degree of master of music on three, the bachelor of music on fourteen, and the bachelor of music in education on twenty; there were also eight graduates divided among piano, violin, voice and public school. The school has about fifty graduate recitals every year; the University Choral Union, dating from 1878 (300 members), gives ten concerts every season and there is the May festival of four days, six concerts, an annual affair, dating from 1894. Such, very briefly and imperfectly summarized, are the many advantages of the study of music in this mid-Western city.

In this sympathetic environment Palmer Christian moves and has his being; I do not forget his concert work, often taking him far afield, but Ann Arbor is his musical and temporal home. Here he is an important part of a great school of music, here he has a spacious auditorium holding 5,000 people with its four-manual Skinner organ, built to his liking and offering him unbounded facilities for musical expression. For a full specification of this great Frieze memorial organ see *The Diapason* of Sept. 1, 1927.

Professor Christian is just 40. Born in Kankakee, Ill., he was educated in the Kankakee public schools and after high school chose European study in lieu of a collegiate career. His parents, although not musicians, were always in church and choir work and interested in artistic matters in general. Study with local teachers was followed in 1899 by lessons in Chicago—Robert Stronach one year and Clarence Dickinson seven years. There was also some theory with Arthur Olaf Andersen. I am not acquainted with the first teacher named, but I do know Clarence Dickinson, and I imagine that Christian's breadth of view and catholicity of taste must have been inspired by the long contact with Dickinson.

When one comes to know narrow music specialists and musicians who cannot see the whole of music, but only one aspect of it, one thanks God for men like Clarence Dickinson. Two years in Europe—one with Karl Straube in Leipzig, one in Paris with Guilmant—followed. So far as the actual quality of the European teaching goes it is not better than in the United States, Christian says; but he adds there is no denying the fact that having totally different associations for a time, particularly in an older civilization, tends to broaden a person. I might also suggest that, having inherited a love for beauty in all its forms, the high qualities of architecture, music, painting, literature on the whole characteristic of good European art could not fail to have had their beneficial influence on Christian's development. He also pays a warm tribute to his teachers and his personal friends, naming five in particular, for their steady and sympathetic interest in his career.

Palmer Christian's exact title is "professor of organ and university organist." He teaches about ten hours a week and has an assistant, Mrs. Margaret MacGregor, who occasionally deputizes for him in the twilight recitals. This recital title, by the way, is an excellent one; unless memory plays me false Smith College has twilight recitals of chamber music, or used to do so. The Hill Auditorium twilight recitals are given on Wednesday afternoons at 4:15 throughout the academic year by Professor Christian, with occasional guest organists. It is hardly to be expected that the great hall will be filled, but the attendance is gratifying and there is intelligent appreciation of the playing and the music. The programs contain the great Bach works, Cesar Franck's Chorales, several Karg-Elert compositions, Widor movements—in short the big organ works of the "pure" school, with an infusion of some of the older Guilmant and Gigout things, and a gratifyingly large number of works by American composers; there are also arrangements, for Christian believes in using transcriptions provided they "sound."

Here is a program he played last November, all arrangements: Prelude ("L'Arlesienne"), Bizet; Andante (String Quartet), Debussy; Gavotte ("Mignon"), Thomas; "Finlandia," Sibelius; "Angel Scene" ("Hänsel and Gretel"), Humperdinck; "Ronde des Princesses," Stravinsky; Introduction to the Third Act and Bridal Chorus ("Lohengrin"), Wagner; "Dreams" ("Tristan and Isolde"), Wagner; March ("Tannhäuser"), Wagner. A wise, refreshing and bold eclecticism marks all that Christian does, whether he is making a program or playing it after he has made it. We organists

are too likely to judge a man by his programs, with no allowance for style or efficiency of execution. An organist may be so desirous of impressing his colleagues by a weighty list of pieces that the very insincerity involved in his selection of music will devitalize his performance. Is this not the principal reason why programs designed to "educate" the public seem so stupid as they fall on the recalcitrant ear? The player is not always musically sincere.

It is stimulating to obtain from Professor Christian his views on program-making. I will, as nearly as possible, quote his exact words.

"The concert artist with any sense," he says, "will adapt, or try to adapt, his programs to the needs of his audience. Now, by 'needs' I do not mean that we must assume that an audience needs education exclusively. It needs and should have a pleasurable experience from listening to music, and the organ more than other instruments must be presented in a flexible, colorful manner, because the general public still thinks that these elements cannot be brought into organ playing. The super-high-brow program is all right under certain rare conditions, but the man who must sell his wares under general conditions is defeating the cause of organ playing and, in fact, of art, if his programs and style are not vitally appealing from the emotional side. I don't mean sentimentality—I mean humanity." [I wish that Christian had differentiated between sentiment and sentimentality.]

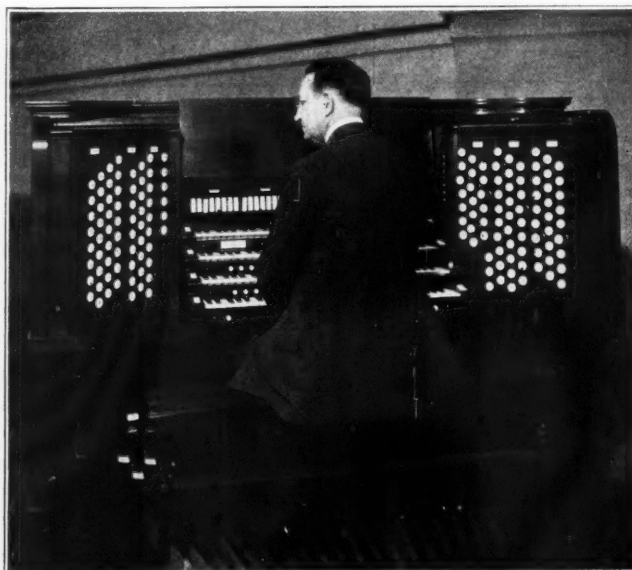
"Of course," he went on to say, "the serious artist wants the public to learn to like the high-lights of the literature that he has learned to like; but he does not have to present them all in one program. Variety, balance, appeal should be the watchwords for any program."

Christian also expressed himself on several of the matters that are occupying the attention of some of us. He believes that a reasonable amount of orchestral color is a sine qua non in a church organ, to be superimposed on basic organ design. This color is marvelous for service playing, provided the player has imagination and uses it. As regards the undue emphasis on mechanization of the instrument, Christian takes an encouraging view, holding that the more easily the resources of the organ may be controlled by the player the more effective the color will be to the hearer. The best of the theater players have helped materially in showing that the organ is a flexible, expressive instrument. The foreign traveling virtuosi have been good for us—at least the best of them—but he does not think they have helped building at all; the American virtuosi have done that. As to the organ concerto: any composer who does not know organ and orchestra equally well should not write for the form; if care is taken to use the two mediums sparingly simultaneously the result will be success. Handel's practice of using the organ as solo and the orchestra in the tuttis is significant. So far as Professor Christian knows there is only one successful modern concerto, that of DeLamarter in E (MS); Leo Sowerby's "Medieval Poem" is also very fine.

Previous to Christian's appointment Jan. 1, 1924, as university organist, Earl V. Moore, now director of the school of music, had carried on the weekly recitals, and interest in his work had become a tradition; but his activities took on other lines. At this time Dr. Marion LeRoy Burton was president of the university and both he and Mr. Moore were eminently agreeable to Christian's request that he have unlimited freedom for outside work; Dr. Burton said he was anxious that the university be known for something more than the traditional medicine, law and engineering. Christian's work is entirely his own; the university neither pays his traveling expenses for recitals, nor does it dictate his terms, or collect his fees, for he has his own concert agents.

One would think that teaching in the university and recitalizing over the United States would drive all thoughts of church work from his inclination; but not so; Christian plays the Sunday morning service in the First Congrega-

### Palmer Christian at University of Michigan Organ



tional Church, Ann Arbor, and has the co-operation of a small and excellent chorus choir. He says he loves to play a service, but ruefully admits that he has missed on an average two Sundays a month since October, 1929!

It must not be supposed that Professor Christian has had no ups and downs in his career; as I reflect on his experience it seems to me that he has been through the mill as have others who have finally achieved success. Beginning at 15 with a position as organist in St. Paul's Episcopal Church, Kankakee (three years at Lyon & Healy organ, two manuals), he was successively at Grace M. E. Church, Chicago (Johnson organ, two manuals) about two years and organist and director at the Hyde Park Presbyterian Church, Chicago (three and a half years immediately prior to Europe: Hook & Hastings organ, two manuals). Then came the years at Leipzig and Paris. Getting back to Chicago there were seven years as organist and director at the Kenwood Evangelical (interdenominational) Church (old Steere organ and then a Skinner organ, four manuals, the first Skinner organ in the city). At this time, however, came two years out because of ill health and a removal to the Western country in search of renewed strength. There were nearly two years as municipal organist in Denver (Wurlitzer organ, four manuals), followed by a year as resident organist in the famous Grove Park Inn, Asheville, N. C. Restored health and vigor suggested that it would be safe to return to his old stamping-ground, Chicago, and the rigors of a Northern climate; to use Christian's own expression, "it worked!" He secured a part-time post at the Fourth Presbyterian Church, with his friend DeLamarter, where he remained a year, or until Michigan called him. With health restored, with at least twenty years of vigorous work before him, with the interest and affection of many friends watching his progressive development, with his natural abilities and with his attractive personality, Palmer Christian has the right to look forward to an increasingly honorable and successful career.

**Won by Sammond's Choir.**

In the preliminary contest of the New York State Federation of Women's Clubs, held recently at the Hotel Astor, the Morning Choral of Brooklyn, conducted by Herbert Stavelly Sammond, was highest in points for the Brooklyn and Long Island district and the Adesti Chorus under Miss Desoff highest for New York and Westchester, each receiving \$50 and being entitled to enter the statewide contest in the fall for a prize of \$300. On May 13 Mr. Sammond directed the Flushing Oratorio Society in a presentation of Mendelssohn's "St. Paul." George William Volkel was at the organ.

**In French Church in New York.**

A Kilgen organ was dedicated in one of the oldest Protestant churches of New York City by Alexander D. Richardson of New York on the evening of April 24 when he played at the French Evangelical Church, 126 West Sixteenth street. This is one of the two French Protestant churches in New York and is one of the oldest churches in New York City. The pastor, the Rev. Dr. Elsser, in a short address referred to the long-deferred hopes which had been realized in the placing of a modern organ in the church. Mr. Richardson's program contained a Concert Toccata of his own.

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**Milwaukee Notes;  
Hermann Nott Dean  
of Wisconsin A. G. O.**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., June 17.—The annual meeting of the Wisconsin chapter of the A. G. O. was held Saturday, May 24, at the Y. W. C. A. and was preceded by a supper at the same place. The main outcome of the election was the elevation of the sub-dean, Hermann A. Nott, to the deanship. Mr. Nott is and has been a faithful member of the Guild, and the Wisconsin chapter is to be congratulated upon its choice. The other officers are: Sub-dean, Earl P. Morgan; secretary, Mrs. Frederick Wergin; registrar, Mrs. Leona Whalen; treasurer, Mrs. Eva Wright, and members of the executive committee, Mrs. Oscar Kirchner and Mrs. Rees Powell. Mrs. Wergin, Mrs. Whalen and Mrs. Wright have the distinction of having held the same positions for many years. Their efficient help has been a great benefit to our chapter.

On Sunday, June 8, Victor Maves, organist, and his wife, Alice Maas Maves, pianist, presented jointly a recital at the First Baptist Church, at which Mr. Maves is the incumbent. They were assisted by the church choir under the direction of Francis M. Correll. The program follows: "Suite Gothique" (Chorale and "Menuet Gothique"), Boellmann; Symphony 5 (Allegro Cantabile and Toccata), Widor (Mr. Maves); "Invictus," Huhn (male quartet); "Il Rusignuolo," Nevin; "Etude en Forme De Valse," Saint-Saens (Mrs. Maves); "The Heavens Are Telling," Haydn (choir); "Concertstück," Weber (piano and organ).

Quite the loveliest thing that has been presented to Milwaukee audiences in a long time was the program June 6 by the St. Olaf Choir. It was a real treat, the numbers all being given with that choir's usual exquisite effects, especially in the matter of tone color.

On Sunday, May 25, Arthur H. Arneke presented Arthur A. Griebling (a degree student) in an organ recital at Grace Lutheran Church. Mr. Griebling was assisted by Lillian Wilde-Bierbach, soprano. The organ numbers were: Fugue in E flat and "O Mensch, bewein' dein' Sünde gross," Bach; "Benediction Nuptiale," from "Messe de Mariage," Dubois; Largo from the "New World" Symphony, Dvorak; "Viennese Reirain," arranged by Lemare; "Mount Hermon" (The Transfiguration), from "Through Palestine," Shure, and Finale from Symphony 6, Widor.

On Sunday, June 22, Harold Sanford, formerly of Milwaukee, but now of New York City, was to give a program at Kenwood M. E. Church.

Since this writer contemplates a three months' visit to Europe for study and travel, there will be no regular column of Milwaukee news during the summer months. Any news should be sent directly to the editor.

**Wangerin in Gesu Chapel, Milwaukee.**

An organ has been installed in the chapel of Gesu Church, Wisconsin avenue, Milwaukee, by the Wangerin Company. The Rev. Joseph M. Millet, S. J., is the pastor of the church, which is one of the largest Catholic churches in Milwaukee and also serves as the student church for Marquette University. The specifications were prepared by the Wangerin Organ Company, assisted by Professor John Leicht, choir director and organist of Gesu Church. A special exterior feature of the organ is its artistic case-work.

**New Order for Stevens Point.**

The Chicago office of M. P. Möller, Inc., has been awarded the contract to build a large two-manual organ for St. Stanislaus' Catholic Church, Stevens Point, Wis. At the present time a large three-manual organ built by this firm is being installed in St. Peter's Church at Stevens Point.

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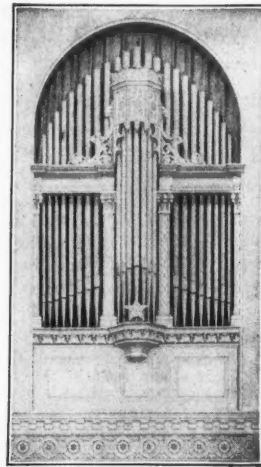
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*Mary Chappell Fisher*



under whose guidance she prepared an extensive repertory. She was a favorite pupil of the French master and he expressed the highest praise of her ability.

Mrs. Fisher was the first woman to be invited by the trustees of Carnegie Music Hall in Pittsburgh to give recitals there. She is a founder of the American Guild of Organists, has played for the Guild and for the National Association of Organists, and has held for many years a rank among the ablest recitalists of the country. When the Guild held its convention at Buffalo several years ago Mrs. Fisher held a charming reception for the members at her lovely home in Niagara Falls. Her longest period of service was in three of the largest Rochester churches.

**AMONG BUFFALO ORGANISTS**

By DeWITT C. GARRETSON, A. A. G. O. Buffalo, N. Y., June 17.—R. Leon Trick, organist and choirmaster of the Church of the Redeemer, is spending the summer in Europe.

Helen G. Townsend, associate organist of St. Paul's Cathedral, has returned from New York, where she has been doing special work with Pietro Yon.

The combined choirs of St. Clement's Church and St. Matthew's Church, both Episcopal, recently sang Stoughton's "The Woman of Sychar." The work was under the direction of Dewey Mitchell Dawson, organist and choirmaster of St. Clement's.

Edna L. Springborn, organist of the church, played the following recital at Grace Lutheran June 19: Prelude, from Sonata in C minor, Guilman; Spring Song, Macfarlane; "Sea Gardens," Cooke; "Echo Bells," Brewer; "Pilgrims' Chorus," Wagner; Scherzo, Rogers; "En Bateau," Zwecker; "Au Couvent," Borodin; Fanfare, Shelley.

Though retired from active professional work, Mrs. Mary Chappell Fisher, the first woman organ recitalist of national reputation to be developed in the United States, continues to wield a strong influence on behalf of the promotion of music in her community of Niagara Falls and throughout the nation. The sixth annual celebration of music week at Niagara Falls was under Mrs. Fisher's direction as president of the music league of the city and consisted of daily programs, which included such performances as the singing of Henry Purcell's "Dido and Aeneas" and Bach's "Peasant Cantata" and a recital at St. Paul's Methodist Church May 6 in which the participating organists were Mrs. Fisher and Florence Tschabold Smith. Mrs. Fisher on this occasion played: Prelude and Fugue on B-A-C-H, Liszt; Chorale Prelude, "O Mensch, bewein dein Sünde gross" and Capriccio from Klavier Toccata, Bach; "Wind in the Pine Trees" and "Pipes of Pan," Clokey; Finale from Eighth Symphony, Widor. Mrs. Smith played: Sonata in C minor, Mendelssohn; Prayer and Cradle Song, Guilman; "Dawn," Jenkins.

Mrs. Fisher is a native of Auburn, N. Y., and made organ playing her life-work. She studied first under her father, Newton Chappell, at an early age, making rapid progress. Then she was a pupil of I. V. Flagler of Auburn and of Dr. Gerrit Smith of New York. Later she was a pupil of Guilman,

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W. Lawrence Curry



**CURRY GOES TO WILMINGTON**

Philadelphia Organist Is Appointed to Trinity Church.

W. Lawrence Curry of Philadelphia will assume the position of organist in Trinity Church at Wilmington, Del., Sept. 1.

Mr. Curry is a graduate of the University of Pennsylvania, having received the degree of bachelor of arts in 1927. He is at present a candidate for a master's degree at Union Theological Seminary, majoring in organ under Dr. Clarence Dickinson. He studied organ and theory with Dr. H. Alexander Matthews and piano with Hendrick Ezerman of the Philadelphia Conservatory and Leo Ornstein of the Philadelphia Musical Academy.

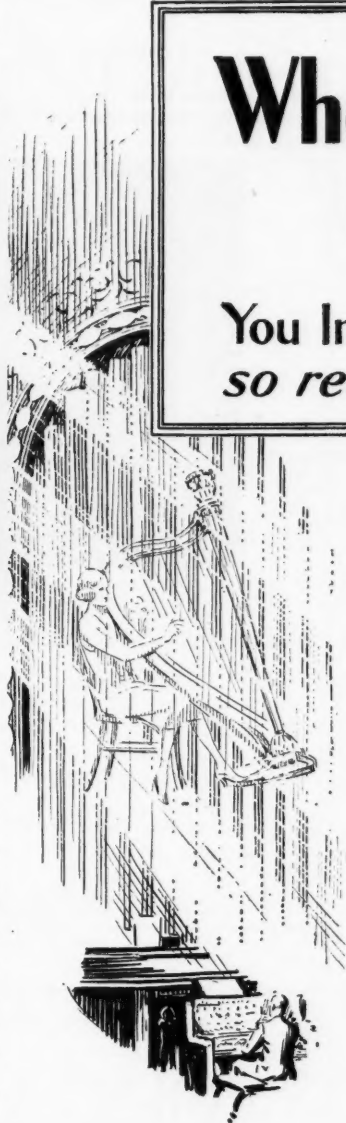
Mr. Curry's interests have been varied. He has acted as accompanist of the University of Pennsylvania glee club, pianist in the university instrumental trio and accompanist of the university male quartet. He is also accompanist of the Choral Art Society of Philadelphia, organist of the summer conference at Stony Brook, Long Island, and accompanist for the "Radio Four," the quartet of the Greater New York Federation of Churches, broadcasting from WEAJ. He has recently been appointed instructor in music at Beaver College, Jenkintown, Pa.

Mr. Curry was organist of the North Presbyterian Church, Philadelphia, of which his father is pastor; organist and director of the First Presbyterian Church, Camden, N. J.; organist and director of Messiah Lutheran Church, Philadelphia, and at present is at Asbury University Church, University of Pennsylvania, where he will continue as choirmaster.

Mr. Curry succeeds T. Leslie Carpenter, who has been at Trinity in Wilmington over forty years and who has built up an enviable musical standard. The organ is a new three-manual Austin of sixty-one speaking stops.

**COURBOIN IS HURT IN CRASH**  
Car Overturns in Boston—H. R. Austin Suffers Broken Arm.

Charles M. Courboin, well-known concert organist and vice-president of the Welte-Tripp Organ Corporation, was painfully injured in an automobile accident in Boston the night of May 19. He was scheduled to give a recital on the organ at the Central Congregational Church on the evening of May 20. The night before he and Richard Whitelegg, a voice connected with the Welte-Tripp factory, and Henry R. Austin, organist of the Central Church, were driving in the rain to Mr. Austin's house, near Boston, to inspect Mr. Austin's own organ. Upon crossing a bridge, with the windshield wiper working incorrectly, the car struck a post and was overturned. Mr. Whitelegg was uninjured, but Mr. Austin



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suffered a broken arm and other injuries, and Mr. Courboin was cut about the hands and face. Five stitches had to be taken in his neck.

The next evening the doctors and nurses opposed letting Mr. Courboin out of the hospital to fulfill his engagement, but he was determined not to disappoint his audience. So, to quote a Boston newspaper of May 20, "Charles M. Courboin, formerly organist of the Antwerp Cathedral, swathed in fifty yards of bandages, gave his recital as planned." At the conclusion of his performance the audience rose in acclaim, giving him an enthusiastic ovation.

**Truette Pupils in Recital.**

Pupils of Everett E. Truette, the distinguished Boston organist and teacher, gave a recital at Jordan Hall in Boston May 29. It was the thirty-second recital by pupils of Mr. Truette. The performers included organists of a number of prominent New England churches. The program was as follows: Toccata and Fugue in D minor, Bach (Miss Merle L. Ferguson, organist Winter Hill Baptist Church); First Movement of Fourth Sonata, Guilman (LeRoy E. Fuller, organist and choir-

master, M. E. Church, Scituate); "Piece Heroique," Franck (Percy L. Walker, organist and choirmaster, First Congregational Church, Milford); Allegro Symphonique, from Suite in G minor, Truette (Miss Hope Lincoln, organist and choirmaster, Church of Our Saviour, Waltham); "Vision," Rheinberger (Miss Elizabeth Colby); First Movement of Sonata in A minor, George E. Whiting (Miss Edith H. Liedman, organist, First Lutheran Church, Brockton); Second Toccata in C minor, Rogers (Harold T. Abbott, organist of First Baptist Church, Woburn); "Concertsatz" in E flat minor, Thiele (Miss Ruth Hathaway Smith, organist, Robinson Memorial Church, Malden); Toccata from "Suite Gothique," Boellmann (Miss Evelyn H. Barnes, organist and choirmaster of First Baptist Church, Weston).

**Named by King for Chapel Royal.**

The king of England has appointed William James Phillips, Mus. D., to be organist and choirmaster at the Chapel Royal, Hampton Court Palace, as successor to the late Basil Philpott. Dr. Phillips is a professor, lecturer and examiner at the Guildhall School of Music.

**Seibert Opens Skinner Organ.**

Henry F. Seibert, organist of the Town Hall, New York, played the opening recital on the three-manual Skinner organ in the First M. E. Church, Passaic, N. J., June 17. Among his numbers were the First Sonata by Mendelssohn, Fantasia and Fugue in G minor, Bach, and Yon's Italian Rhapsody.

If anyone has had the faintest notion that Edith Lang has given up the musical profession since her resignation from the Exeter Street Theater, Boston, such an one is mistaken. Miss Lang is now organist and choirmaster at the Newton Center Unitarian Church, beginning work in September. She is supplying for William E. Zeuch at the First Church, Boston, in July and August; she has recently completed an all-winter series of radio recitals (Estey organ studio, Boston), featuring only serious organ music suitable for church.

Word comes from the office of the Estey Organ Company in San Francisco of the closing late in June of a contract for a large three-manual organ to be built for the Glide Foundation and Evangelistic Center of that city.

**Recitals of the '70s  
Shown in Scrapbook  
George Walsh Keeps**

George Walsh



Chock full of energy, organ enthusiasm and reminiscences of the early days of American recital playing is George Walsh of Los Angeles, a man who can make an hour pass more interestingly than almost any other visitor who ever enters the sanctum of The Diapason. As an orchestra player, church, recital and theater organist, and in various other fields of musical activity Mr. Walsh has enjoyed a varied career. And he not only experienced contact with the celebrities of the organ of fifty or more years ago, but he inherited his love for the instrument from his father, Robert Walsh, who was born in 1827 and died in 1896, and who for many years occupied prominent benches in New York and suburbs.

George Walsh was a pupil of the famous George W. Morgan, who was born in 1821 and came to the United States in 1853, and he can recount many stories of Morgan and of Dudley Buck, Eugene Thayer, John White, Samuel P. Warren, George W. Warren, Austen Pearce and James Pearce, Gerrit Smith, S. N. Penfield, Frederic Archer, A. H. Messiter, Victor Baier, Henry Eyre Brown, John Zundel, Robert Walsh, Herve D. Wilkins and Arthur George Whiting.

Mr. Walsh possesses one of the most interesting scrap-books of organ recitals of the days that seem ages ago to the younger organists and are faintly recalled by some of the older ones. Here, for instance, is a program played by Samuel P. Warren in Grace Church, New York, Wednesday afternoon, Jan. 22, 1879: Sonata, No. 2, in G minor, Op. 77 (first time in New York), Dudley Buck; Andante in G, G. E. Whiting; Fugue in E minor, Handel; Rhapsodie No. 1, in E, on Breton Melodies, Saint-Saens; Overture, "Sakuntala," Goldmark.

Another program played by Mr. Warren at the Church of the Holy Trinity, New York, Jan. 10, 1877, contained these selections: Sonata in D minor (No. 1), Op. 15, Gustav Siebeck; "Romanza" in G major, for violin, Op. 40, Beethoven; Fantasia and Fugue in A minor, Op. 104, Merkel; Allegretto Grazioso in D, Berthold Tours; Concert Piece in C minor, No. 1, Thiele; Overture, "Ein' feste Burg," Nicolai.

On the grand organ in St. Francis Xavier's Church, New York City, built by Hook & Hastings, John White, organist, on Dec. 11, 1883, played: "Phantasie nach Worten der Heiligen Schrift," Hans Huber; "Orpheus," Symphonic Poem, Liszt; "Siegfried Idyll," Wagner; Concerto in A, Handel.

Frederic Archer, at Chickering Hall, New York, March 12, 1883, played: Concert Overture, Spohr; Arabeske, Schumann; "Air de Louis XIII"; Sonata in D minor, Guilman; Selection, "La Coppelie," Delibes; Processional March, Sullivan.

One of Mr. Walsh's own early-day programs, played at the Seventh Street M. E. Church, New York, May 10, 1884, contained these offerings: Concerto, Bach; Andante con moto in E major, Guilman; Prelude and Fugue in D major, Bach; Overture, "Samson," Handel; "Hymn of the Nuns," Wely; "Konzertsatz" (C minor), Thiele; Pastorale, Kullak; Fantasia, G. Walsh; Communion, No. 1, in G, Guilman.

Speaking of his friend and teacher, George W. Morgan, Mr. Walsh said: "George W. Morgan was at Grace Church in New York for thirteen years

and at the Brooklyn Tabernacle, the Rev. T. DeWitt Talmadge's church, for twelve years. He was the first American organist to play the fugues of Bach and the principal works of Mendelssohn and Hesse in this country. Morgan was in fact the first concert organist in America. At his recitals in Chickering Hall I have seen the crowds waiting in line to obtain tickets. George W. Morgan and his daughter, Maud Morgan, who still lives in the East, and who was the first concert harpist in New York, gave many joint programs. Miss Morgan made her first appearance with Ole Bull."

Mr. Walsh cherishes a program of the last of the Morgan organ and harp matinees at Chickering Hall, New York, April 3, 1884. George W. Morgan, Miss Alice Keller, Miss Maud Morgan and the Meiss sisters presented the following: Organ, Fantasia (first time), J. F. Petri; Pastorale from First Organ Sonata, Guilman; harp, Fantasia from "Un Ballo in Maschera," Toulmin; organ, "Konzertsatz" (C minor), Thiele; vocal, "The Herdsman's Song," Ahlstrom, and "The Lover's Argument," Lindblad; harp solo, Fantasia on "Montecchi," Alvares; vocal quartet, "A Resting Place," Mendelssohn, and "Lady Bird," Cowen; organ, Overture, "Zampa," Herold; duo, harp and organ, "Lascia ch'io pianga," Handel.

George Walsh was born in 1870 and first studied under his father. At the age of 10 he played his first recital. He succeeded his father as organist at the Seventh Street M. E. Church of New York. In 1889 he played at the old Grand Opera House in New York, since torn down. Mr. Walsh probably can claim without danger of contradiction to be the original theater organist, first playing a two-manual and pedal Mason & Hamlin reed organ which he carried from Vancouver to Victoria, B. C. His last position was at the Strand in San Pedro, Cal.

E. Arne Hovdesven's Sunday afternoon organ recitals at the Mercersburg Academy Chapel are again attracting large audiences. Mr. Hovdesven has also played recent recitals at Spring Grove, East Berlin, Lewistown and Shippensburg, Pa., and Middletown, Md. April 20 Mr. Hovdesven played a dedicatory recital on a three-manual Möller organ at Roaring Spring, Pa.

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McConnell Erwin



McConnell Erwin gave a program of American music Sunday afternoon, June 1, at the Sailors' and Soldiers' Memorial Auditorium, Chattanooga, Tenn., closing a brilliant first season as municipal organist. Mr. Erwin succeeded Edwin H. Lemare, who had served at this post for the preceding five years.

Since last October Mr. Erwin has given recitals on the second and fourth Sunday afternoons of each month, being assisted at his alternate concerts by various musical groups of the city, among them several bands, orchestras and glee clubs of the high schools. The programs have been a delightful feature of Chattanooga's artistic life and have proved an inspiration to the increasingly large number of music-lovers attending the concerts and to the students who took part in them. Mr. Erwin returned last summer from Paris, where he had spent four years in study of the organ under Marcel Dupre and piano under Isadore Philipp. Prior to that time he had been graduated and had done postgraduate work at the Cincinnati Conservatory of Music.

When 8 years old Mr. Erwin entered the Tennessee School for the Blind, Nashville, where he was graduated in 1916 with honors, taking a medal for proficiency in music.

In addition to his programs in Chattanooga Mr. Erwin has during the season given recitals in other Tennessee cities, playing a special program at the annual convention of the Tennessee Federation of Music Clubs in Nashville in April. Mr. Erwin will resume his recitals for his second season next October.

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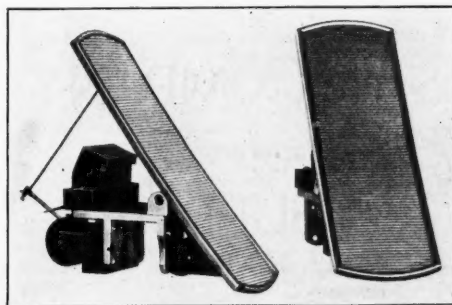
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Louise C. Titcomb



Miss Louise C. Titcomb, who has established herself firmly in St. Louis as an organist since she went to that city to take charge at Lindenwood College and to be organist of the Church of the Holy Communion, will sail for Europe July 3 to take a course at St. Nicolas' College of English Church Music, near London. She also expects to do some coaching in organ and voice in Paris before her return. In the fall Miss Titcomb will make St. Louis her headquarters, going to Lindenwood two or three days a week and also teaching at the Miller-Ferguson Institute of Music.

**Elmer Ende to Akron University.**

Elmer Ende, who has served as organist and director of music at the Second Presbyterian Church, Portsmouth, Ohio, for several years has been appointed professor of organ and theory at Akron University, Akron, Ohio. Mr. Ende was a student at the American Conservatory of Music for four years, studying under Wilhelm Middelschulte and Frank Van Dusen, and receiving a bachelor of music degree. Later he spent two summers in organ study at the American Conservatory at Fontainebleau, France. This year he received a master of arts degree at Ohio State University.

Merle J. Isaac, Chicago theater organist, conducted a concert of the Marshall Orchestra May 21 at the Marshall High School in a meritorious program. Mr. Isaac took up orchestra work last fall as a member of the staff of this school.

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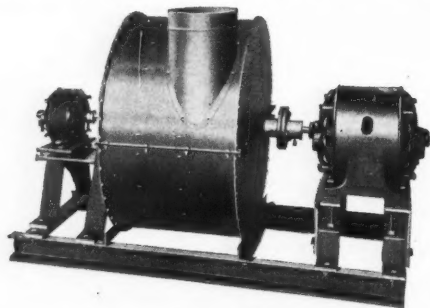
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## Modern Church Music Subject of Survey for Master's Degree

[Subjoined is an abstract of a thesis submitted by Bethuel Gross, a Chicago organist, to obtain the degree of master of music at the Northwestern University School of Music. It is based on answers received to a questionnaire addressed to a number of prominent organists and choirmasters of America.]

By BETHUEL GROSS

[Continued from June issue.]

In Noble's works there is an inspiration that is not equalled by any other American. His "Fierce Was the Wild Billow" is a splendid development on the use of the simple third. It is highly descriptive, with wonderful dynamic possibilities which demand control because of the force of harmonic progressions. Noble has a mastery in using seconds and sevenths that is refreshing. "Go to Dark Gethsemane" is another example of fine voice leading. There are many descriptive numbers that are catalogued as the "March to Calvary," which seem, when placed on a true musical basis, a sacrilege and insult to the Passion, but Noble has painted this picture chorally in such a manner as to stir the most analytically-minded musician. The critic forgets to look at brushes and palette while becoming engrossed in his canvas. In working with the Noble type of anthem there must be a caution that inspiration can run away with itself so easily. Regardless of this fact, Noble has to the last degree perfected the commonplace.

In Christiansen there is a mastery of an important phase of vocal music, that of creating rhythmic and atmospheric webs as a result of a thorough knowledge of all harmonic possibilities. Lutkin has the mastery of restraint, which is the most difficult of all artistic attainments. Although he is fundamentally a contrapuntalist, he perceives all church music in terms of true emotion and word expression, rather than cold, orderly counterpoint. For gravity of style, purity of harmony and ingenuity of design his "O Come, Let Us Sing unto the Lord" is a splendid example. His influence throughout the Middle West and West has done more to raise the standards than any other agency.

The one Englishman who is most popular is George C. Martin. His "Ho Everyone that Thirsteth!" is a concerted anthem which would add dignity, worship and musical content to any festival service of the church calendar. Its recitatives, vocal feeling, contrasting rhythms and austerity will do much to enlighten those making selections of choral merit.

The number of American composers that can be compared to the Russian school is astonishingly few. So many of them are poorly imitating the Russian idiom. However, all indications of America's progress in the realm of sacred music are encouraging.

For instance, Sowerby has a talent for using the most apparently impossible harmonic progressions in interesting ways. Clokey has a descriptive talent which is increasingly commanding attention. Gaul has the full modern idiom at his command, but he employs it in such a manner as to make it conform with the accustomed music patterns that the layman can appreciate and understand. Progress in this field will depend entirely on the demands and standards the church musicians advocate and tolerate. The American nation leads the world in finance, commerce and civilization as a whole; so there is no reason why it cannot advance a type of modern church music that will be characteristic of the American civilization.

Let us now tabulate the findings of the research thus far made. Indications of what the norm should be are as follows:

First—A complete freedom of expression which is controlled by a sound musical knowledge and training.

Second—A keen appreciation of the contrapuntal feeling that results in a careful observance of the voice-leading, rather than an elemental chordal

construction or strict adherence to the old accepted forms of key relationships.

Third—Irregular, rhythmic patterns in both the melodic and harmonic figures, restful enough to warrant worship, yet unrestful enough to demand the attention of an alert mind.

Fourth—The avoidance of cadences which have become mechanical devices, rather than a medium of the music.

Fifth—Reserve, dignity and austerity, rather than highly-colored emotionalism, sentimentality, "sugar-coated" melodies and phrases which become distasteful because of obviousness.

Sixth—The restraint of materials encouraging a thorough development, rather than a splurge of meaningless notes.

Seventh—Melodies that have sweeping contour and character enough to stand the test of being sung in unison.

Eighth—An artistic simplicity that is convincing because of its directness.

Ninth—Accompaniments which in themselves are complete musical thoughts. Often the organ score can emphasize the beauty of the choral writing by the contrasts and extensions a good accompaniment can make.

Tenth—Probably the most important, a sincere religious conviction that brings the pew to the reality of worshiping God.

There are many city churches that have gone to the other extreme in presenting music only as a vocal and instrumental display. The concert idea has no place in the sanctuary. The attainment of the ten technicalities just listed is of no value if the composer has nothing to say. There were many respondents who focused the attention on the importance of worship and reverence, rather than the choir becoming an odious medium for the glorification of the music department.

The third question, what the church musicians are doing to raise the standards of musical appreciation of their laymen, was indeed very interesting. Those who are interested in the study of human nature, as well as musical development, should send out such a questionnaire to musicians.

The most interesting finding was that the second and third questions were reversible, or, rather, interchangeable. In 75 per cent of the cases they agreed that the best way to raise the standards was to keep the standards high in the selection of anthems. This contention, however, is dangerous, in that, judging by the answers to the second question, many church musicians were so sadly lacking in thorough musical appreciation and training themselves that they are wholly unable to make good selections. There were many who remarked that the sacred library was all too limited. One would be immediately convinced of this in any research with the American composers.

At this point it would be interesting to quote some of the outstanding comments received. One contribution which struck at the center of the problem was the following: "Getting the respect of the congregation by good-naturedly sticking to the highest standard." The attitude "good-naturedly sticking to the highest standards" will save many situations from becoming disagreeable. Once an antagonism is given birth the progress of the music department retards. One of the great pedagogues emphatically declared that any congregation could be trained to like the better anthems. The majority of the notations indicated little tolerance for the rendition of second-rate or mediocre types of music. There was also a consensus of opinion that the gradual choice of the more involved works was necessary.

Repetition was another point listed. Much of the better choral writing needs three or four hearings to clarify the sense of values. Another matter in which the standards were quoted as being raised was that of organ recitals in which only the compositions of such men as Bach, Franck, Widor and Guilmant were played, thus giving the laymen a chance subconsciously to make comparative values and eventually be able to recognize the merits of Franck's "One Hundred and Fiftieth Psalm." Other suggestions were explanatory program notes, regular presentation of the larger oratorios, stand-

ing invitations to the laymen to attend the choir rehearsals, and more a cappella singing.

One of the most constructive means of raising the standard was a series of chronological choral recitals advocated from practical experience. Several church musicians call for an annual vote among the laymen on the most popular anthems presented in the year, and have found each year added the better works to the ballots.

The most encouraging indication of a better era in modern church music was the numerous suggestive comments that pointed in the direction of a return to what is known as the "cathedral system." This institution originated in the old world and found its completion worked out on a thorough musical basis in the pre-Reformation and Elizabethan periods of English church history. There can be no immediate improvement when the minister of music can only make two associations a week with the choristers and laymen, that of rehearsal and Sunday morning service. The opportunity to train both boys and girls who have a natural adaptability to music on a seven-day basis will in itself demand the kind of sacred music and church musicians that will make the church a center of art and learning, which in time will displace the musical effusions that now exist in both the nave and chancel. Choir schools have advantages that might well be remembered here. First, they train the adolescent in the ground principles of sacred music, by both theory and practical experience, so that the generation to follow has competent musicians in the pew. Second, daily rehearsals and associations with the sacred library enable the choristers to present the best in a far more artistic rendition, which in turn will gradually acquaint the layman with the standards to which he is entitled. Third, it puts the music of the church on an artistic basis with the church ritual, rather than an interlude for the seating of late worshippers or a thing apart from the worship atmosphere that should prevail in every Christian church. Fourth, and last, it will stand as an invaluable musical background for a vast number of adolescents who because of this early training will develop into thoroughly competent church musicians, who will in turn bring America to the front in the field of modern church music.

Progress in this field, as stated before, depends largely on church musicians. Would that all music directors were inspired to the same nobility as this response received to the third question shows: "Earnestly endeavoring to select, conduct and play musical compositions of the kind and in the manner that applies musical and literary art understanding to vital expressive ends of widest comprehensiveness, through the best vocal and instrumental mediums that the church can afford and obtain."

What great philosopher was it who said: "The constant state of mediocrity will stunt the growth of the most intelligent mind"? The responsibility of church musicians becomes tremendous when it is generally conceded that an

individual's conception or idea of God usually bears the direct impress of the music that is rendered in the sanctuary.

In closing: "In the great mystery of music, in which there is everything from trash to transcendence, our appreciations are variously attuned, but its value for life is incalculable. Nature herself pleads this point by distributing rhythm, melody, harmony and song throughout the range of history and humanity. Its uses reveal it as the vehicle to all pursuits, from the savagery of war to the sacrament of worship, the feasts of the living and the funerals of the dead, the dancing of ecstasy and the degradation of excess. It attends man's spirit as the shadow does his body, and the human spirit can sing and enjoy that which he cannot say or believe. Its power is both mysterious and majestic. There is nothing to compare with it in our experience. Its lifting power, its companionship in joy and sorrow, its wordless message, its spiritual stimuli, are matters that reach us as they may, but in proportion to our powers of receptivity and response. That is why the ministry of music, by whoever serves it to mankind, should ever be at the highest, purest level. Those whose office in the supreme art is dedicated to produce the best are among the world's greatest benefactors. To scorn the easy way of the trashy, to renounce the facile reception of the vulgar, and to refuse the mass demand of the inferior, is not a rose-strewn path to anywhere, and not to supremacy in music."

"Nothing can enforce attention like deep harmony," said the great Elizabethan light of literature, and it has forced it in varying degrees over the whole range of every race. From the spheres it has kept to the side of man, and his ancient mate attends him everywhere to the end, to "the setting sun and music at the close."

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A. Leslie Jacobs



A. Leslie Jacobs' musical offerings at the large Wesley Methodist Church in Worcester, Mass., have attracted widespread attention for some time. An example of his work is found in the evening service of May 18, which was attended by a thousand people. It was a festival of music, and was participated in by the three choirs of Central Congregational Church, of which Mrs. Jacobs (Ruth Krehbiel Jacobs) is director of music, and the three choirs of Wesley Church. The affair was a pronounced success, and was the beginning of what it is hoped will be a city-wide festival of religious music every year. Two hundred singers were in the processional. As the prelude William C. Steere of the Central Church played a Symphonic Prelude composed by himself. The senior choirs sang Macfarlane's "Ho Everyone that Thirsteth," the junior choirs a Welsh melody, "God That Madest Earth and Heaven," and the intermediate girls' choirs "A Little Prayer," by Hamblen. Then there were two Russian anthems—"Bless the Lord," by Ippolitoff-Ivanoff, and "Lo, a Voice!" by Bortniansky. For the offertory Mr. Steere played Dubois' "Chant Pastorale." In a brief recital at the close of the service Mr. Jacobs played: Spring Song, Mendelssohn; "The Thrush," Kinder, and Concert Variations in E minor, Bonnet.

**ST. LOUIS EVENTS OF MONTH**

By DR. PERCY B. EVERS DEN.

St. Louis, Mo., June 18.—The last meeting of the Missouri chapter, A. G. O., prior to vacation was held at the Presbyterian Church, Webster Groves, where the dean, W. L. Booth, is organist. Following a dainty supper served by the ladies of the church to the Guild members and their friends, the annual spring frolic under the direction of Mrs. Frank A. Neal, and participated in by a dozen or more colleagues, was given and enjoyed immensely by all present.

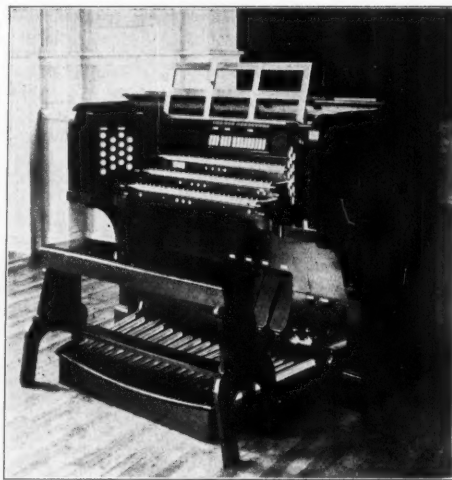
Mr. Booth will be the local representative at the annual convention of the A. G. O. in Philadelphia.

On Sunday evening, May 25, the choir of Centenary Methodist Church, Sixteenth and Pine streets, gave its forty-fourth program. The choir has a membership of almost seventy and is under the direction of Edgar L. McFadden.

Temple Shaare-Emeth, Vernor Henshie organist, temporarily without a home, has been holding services in the auditorium of the Second Baptist Church.

Louis R. Flint, a former St. Louis organist, now resident in San Francisco, has satisfied the requirements of the College of the Pacific and may now write after his name "bachelor of music."

Christian Stocke with his Salem Evangelical Church choir gave an in-



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teresting program at Wright City, Mo., May 25. Organ numbers were from Bach, Cyril Jenkins, Hailing and Gaul and the choir selections included two Russian numbers and two negro spirituals, one arranged by Noble Cain and dedicated to the Salem choir.

E. M. Read, the beloved dean of St. Louis organists, was recognized by one of our organists on Father's Day, the entire program being selected from works of this gifted composer.

Mrs. Grace Newman, at West Presbyterian, with her chorus choir, gave Rossini's "Stabat Mater" on June 15 and then "called off" for the summer.

**L. KENDRICK LE JEUNE DIES**  
Was Organist of St. Stephen's Church in New York Thirty Years.

L. Kendrick Le Jeune, organist and choirmaster of St. Stephen's Protestant Episcopal Church, West Sixty-ninth street, New York, for thirty years, died May 19 at his home, 70 Townsend avenue, Clifton, S. I.

Mr. Le Jeune was born in New York Jan. 22, 1876, the son of George Fitzcurwood Le Jeune and Georgiana Van Buskirk Le Jeune. He received his musical education under the direction of his father, organist of St. John's Chapel, Trinity Parish, and also studied under several masters in England. Apart from his connection with St. Stephen's, Mr. Le Jeune served as choirmaster of St. John's Protestant Episcopal Church, Clifton, and St. Andrew's Protestant Episcopal Church in Richmond, S. I. He also taught singing and the organ for many years. Mr. Le Jeune was a member of the N. A. O.

Surviving are his widow, Mrs. Marian Le Quesne Le Jeune, and two daughters. Funeral services were held at St. John's Church May 21.

**Present Organ and Piano Program.**

A program of piano and organ music was presented by pupils of Warren D. Allen at Stanford University June 11, two of the works played being arranged for the two instruments by Mr. Allen. The program consisted of these selections: Fantasia in C minor (with Grieg's second piano part arranged by Mr. Allen), Mozart (Mary A. Thompson); "Consolation" in E major, Liszt, and Hungarian Dance, Brahms (Walton Wickett); Prelude, Fugue and Variation (with Mr. Allen at the piano), Franck; Toccata from Gothic Suite, Boellmann (Myron Roberts); "Samuel Goldenberg and Schmuyle"

(From "Pictures from an Exhibition"), Moussorgsky, and Rhapsody in G minor, Brahms (Dorothy Wineberg); Fifteen Two-Part Inventions, Bach; Etude in D flat, Liszt, and Concerto in A minor (with the orchestral part arranged for organ by Mr. Allen), Schumann (Elena Hitchcock).

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The first three-manual organ in Spokane, Wash., an Estey, was opened in the First Presbyterian Church June 8 by Judson Waldo Mather, organist of the church. On the same day Mr. Mather celebrated the twentieth anniversary of the opening of this church by presenting the same program to which a large audience listened twenty years ago. An interesting fact in connection with the event is that fifteen of the voices who were in the chorus in 1910 participated in the service in 1930. Following was the program: Toccata and Fugue in D minor, Bach; Festival Te Deum, Buck; Pastorale in E minor, Faulkes; Tone Poem, "The Holy Night," Dudley Buck; "Crossing the Bar" (a cappella), J. W. Mather; Cantilena in D flat, Salome; Springtime Sketch, Brewer; "O Divine Redeemer" (quartet), Gounod; "Marche Funebre et Chant Seraphique," Guilman; Sanctus, from "Messe Solennele," Gounod; Grand Fantasie in E minor, Lemmens; Hallelujah Chorus, Handel.

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at

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#### A few Comments of Press from Maine to Michigan:

Played with much success. The young Organist has a fluent manual and pedal technique.—MUSICAL COURIER.

He carried us into ecstasy. We venture to predict great things for him in a musical career. We are proud of him in his musical attainment, as we are of Lindy in his sphere.—REV. A. G. JOHNSON, Musical Courier.

A large audience greeted him. \*\*\* The climax of his concert came when he played the Fifth Symphony of Widor's. \*\*\* His pedal technique was most unusual.—SPRINGFIELD UNION, Springfield, Mass.

The remarkable talent displayed made a profound impression upon his hearers. The program consisted of several selections, masterpieces of their respective composers, which, because of their difficulty of construction require exceptional ability in presenting of them which was fully met by the skill of the player.—COLD SPRING RECORDER, Cold Spring, N. Y.

Showed marked ability. \*\*\* His recital at Greene Ave. Baptist Church, Brooklyn, N. Y., was well played and was enjoyed by a large audience.—THE DIAPASON.

He has a finished touch and a great future before him.—REV. WM. R. TORRENS, Brooklyn, N. Y.

A rare musical treat. \*\*\* displayed remarkable talent and skill.—GUILFORD (MAINE) REGISTER.

His program was varied and contained difficult selections which were mastered with ease.—BANGOR (MAINE) NEWS.

Franklyn W. Macafee can be classed as an artist. He charmed the large audience that greeted him. \*\*\* his fine selections, so wonderfully played \*\*\* expressed enthusiasm of the audience was spontaneous.—HASTINGS BANNER, Hastings, Mich.

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## Classified Advertisements

### POSITIONS WANTED.

POSITION WANTED—ORGANIST-DIRECTOR desires position in a church which advocates a program of musical education for its young people. Long experience; best references. Has served with success both in large city and in smaller centers. Address P-2, The Diapason.

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### SUMMER SUBSTITUTES.

POSITION WANTED—COLLEGE Organist, A. A. G. O., with wide experience in Evangelical churches, wants substituting for the summer in Chicago, Cleveland or Pittsburgh. Good references. Available after June 1. Address D-4, The Diapason. [tf]

POSITION WANTED — GRADUATE student in organ desires substitute work for summer. Prefers Cleveland or vicinity. References. Address E-4, The Diapason.

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FOR SALE—TWO-MANUAL TRACKER organ with Spencer electric blower. Now in church. Address Rev. Walcott Cutler, 41 Monument square, Charlestown, Mass.

FOR SALE — TWO - MANUAL straight seven-stop electro-pneumatic organ with harp and chimes. Reasonable. Will be installed. Address G-5, The Diapason.

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FOR SALE — TWO-MANUAL TEN-stop organ, \$850.00, installed. Address G-6, The Diapason.

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WANTED—WE WISH A GOOD OUTSIDE erecting man who is familiar with rebuilding work. REPLY ONLY BY MAIL, stating where last employed. Address WILLIAM W. LAWS, Beverly, Mass. [8]

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Arthur C. Becker



Arthur C. Becker, A. A. G. O., dean of music at De Paul University, Chicago, and contributor of the column on Catholic music in The Diapason, has been appointed conductor of the chorus of the Illinois Club for Catholic Women, succeeding LeRoy Wetzel. Mr. Becker is completing the thirteenth year of his association with De Paul University, where he teaches piano, organ and composition, in addition to leading the De Paul Choral Club, heard in Chicago last season at a concert of the People's Symphony Orchestra. Mr. Becker studied organ with Dr. Walter Keller, Dr. Wilhelm Middelschulte, Marcel Dupre and Gaston Dethier. In piano he was a pupil of Georgia Kober and Josef Lhevinne. Mr. Becker is organist and choirmaster of St. Vincent's Church. On Easter Sunday his Concert Overture was played by the People's Symphony, led by P. Marinus Paulsen. He has composed a mass and several of his songs have been published by the Theodore Presser Company.

On Sunday afternoon, May 11, at the Goodman Theater, Chicago, the choral society of the Illinois Club for Catholic Women, of which Mr. Becker is conductor, gave a concert, which elicited high praise from the newspaper critics and the audience. Assisting artists were Gertrude Owen, soprano, and Eusebio Concialdi, baritone.

**M'KINLEY WINS A DEGREE**

**Title of Musical Doctor Conferred on Organist by Knox College.**

It is now Dr. Carl K. McKinley. The well-known composer for the organ was awarded the degree of doctor of music by Knox College, Galesburg, Ill., at its commencement in June. Knox College is Mr. McKinley's alma mater and it is in Illinois that he first established his reputation as an organist. He is at present on the faculty of the New England Conservatory of Music, in the theory department. In addition to his compositions for the organ, his orchestral works are included in the repertoire of the major symphony orchestras of the country. He is a conductor as well as a composer.

In passing through Chicago Mr. McKinley gave a recital at Rockefeller Chapel, University of Chicago, on the evening of June 12 and played the following program: Suite from "Water Music," Handel; Chorale Prelude, "Christ lag in Todes Banden," Bach; Scherzo in G minor, Bossi; Chorale in E, Franck; Dirge from "Indian Suite," MacDowell; Scherzo-Pastorale, Federlein; "Lament," McKinley; "Finlandia," Sibelius.

**Spelmans to Study in Europe.**

Mr. and Mrs. Leslie B. Spelman of William Woods College, Fulton, Mo., will depart Aug. 9 for Hamburg. They will spend six weeks in Germany traveling, going to various musical festivals, including the Wagner festival at Bayreuth, the Mozart festival at Munich and the Passion Play at Oberammergau. Being especially interested in history of music, Mr. Spelman expects to visit the homes of many of the great musicians and to do some studying in the musical libraries of Europe. After further travel in Switzerland and a trip up the Rhine Mr. and Mrs. Spelman will settle in Paris, where he will study organ with Bonnet and composition with Mme. Boulanger, and Mrs. Spelman will study piano and languages. They plan to stay all winter.

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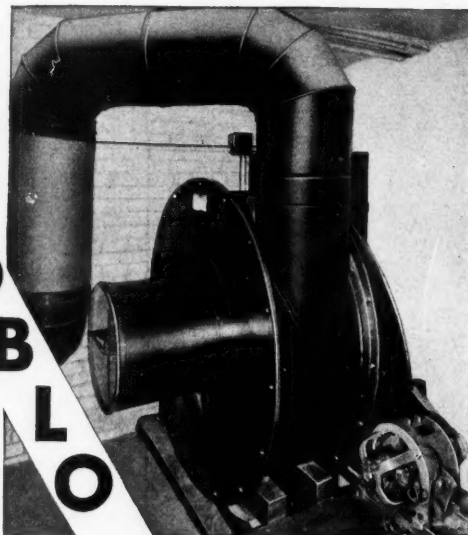
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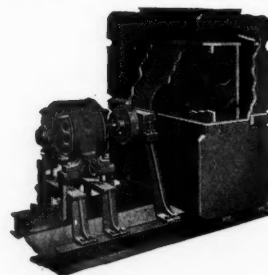
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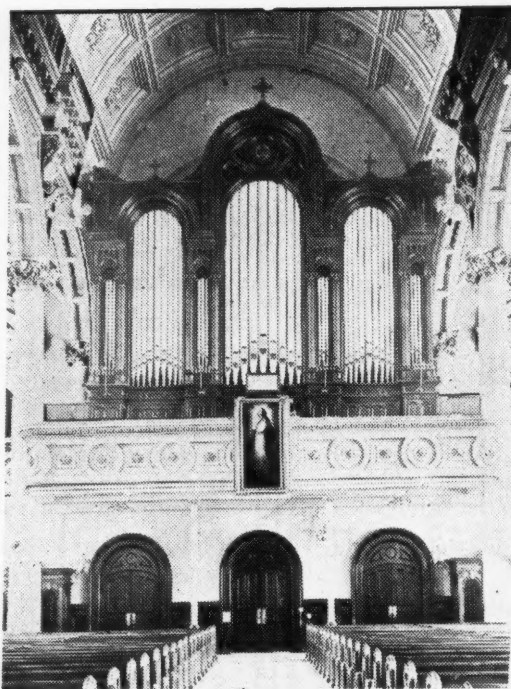


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