

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 Ten.

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



Stacks

NEW ORGAN IN TORONTO HAS TOTAL OF 110 STOPS

IN METROPOLITAN CHURCH

Casavant Work Completed and Dr. Herbert A. Fricker, Noted Conductor, Presides at Console in Remodeled Edifice.

Canada's latest organ of outstanding size and importance has just been installed in the large Metropolitan Church at Toronto, Ont. It is the work of the Canadian organ factory of Casavant Freres and is an instrument of 110 stops. The church has recently been remodeled and now has the appearance of a beautiful cathedral. With Dr. Herbert A. Fricker, noted organist and conductor, at the console the new organ is expected to achieve fame throughout the dominion.

Following is the stop specification:
GREAT ORGAN.

1. Contra Bourdon (tenor C), 32 ft., 56 pipes.
2. Double Open Diapason, 16 ft., 68 pipes.
3. Bourdon, 16 ft., 68 pipes.
4. Open Diapason, I, 8 ft., 68 pipes.
5. Open Diapason, II, 8 ft., 68 pipes.
6. Open Diapason, III, 8 ft., 68 pipes.
7. Violin Diapason, 8 ft., 68 pipes.
8. Hohl Flöte, 8 ft., 68 pipes.
9. Doppel Flöte, 8 ft., 68 pipes.
10. Stopped Diapason, 8 ft., 68 pipes.
11. Quint, 5 1/2 ft., 68 pipes.
12. Octave, 4 ft., 68 pipes.
13. Principal, 4 ft., 68 pipes.
14. Flute Harmonic, 4 ft., 68 pipes.
15. Flute d'Amour, 4 ft., 68 pipes.
16. Twelfth, 2 2/3 ft., 68 pipes.
17. Fifteenth, 2 ft., 61 pipes.
18. Mixture (12, 15, 17), 3 rks., 204 pipes.
19. Harmonics (15, 17, 19, 21, 22), 5 rks., 340 ft.
- *20. Contra Tromba, 16 ft., 68 pipes.
- *21. Tromba, 8 ft., 68 pipes.
- *22. Posanne, 8 ft., 68 pipes.
- *23. Octave Tromba, 4 ft., 68 pipes.

*High pressure.

SWELL ORGAN.

24. Contra Geigen, 16 ft., 68 pipes.
25. Lieblich Bourdon, 16 ft., 68 pipes.
26. Open Diapason, 8 ft., 68 pipes.
27. Geigen Principal, 8 ft., 68 pipes.
28. Lieblich Gedeckt, 8 ft., 68 pipes.
29. Viola da Gamba, 8 ft., 68 pipes.
30. Sallcional, 8 ft., 68 pipes.
31. Voix Celeste, 8 ft., 68 pipes.
32. Aeoline, 8 ft., 68 pipes.
33. Octave, 4 ft., 68 pipes.
34. Flauto Traverso, 4 ft., 68 pipes.
35. Superoctave, 2 ft., 61 pipes.
36. Mixture (12, 15, 19, 22), 4 rks., 272 pipes.
37. Cornet (1, 8, 12, 15, 17), 5 rks., 340 pipes.
- *38. Double Trumpet, 16 ft., 68 pipes.
- *39. Trumpet, 8 ft., 68 pipes.
- *40. Clarion, 4 ft., 68 pipes.
41. Oboe, 8 ft., 68 pipes.
42. Vox Humana, 8 ft., 68 pipes.

CHOIR ORGAN.

43. Contra Viola, 16 ft., 68 pipes.
44. Open Diapason, 8 ft., 68 pipes.
45. Gamba, 8 ft., 68 pipes.
46. Melodia, 8 ft., 68 pipes.
47. Quintadena, 8 ft., 68 pipes.
48. Spltz Flöte, 8 ft., 68 pipes.
49. Flute Celeste, 8 ft., 68 pipes.
50. Dulciana, 8 ft., 68 pipes.
51. Unda Maris, 8 ft., 68 pipes.
52. Dulcet, 4 ft., 68 pipes.
53. Lieblich Flöte, 4 ft., 68 pipes.
54. Nazard, 2 2/3 ft., 68 pipes.
55. Harmonic Piccolo, 2 ft., 61 pipes.
56. Tierce, 1 3/5 ft., 61 pipes.
57. Dulciana Mixture (12, 17, 19, 22), 4 rks., 272 pipes.
58. Contra Fagotto, 16 ft., 68 pipes.
59. Clarinet, 8 ft., 68 pipes.
60. Trumpet, 8 ft., 68 pipes.
61. Clarion, 4 ft., 68 pipes.
62. Harp, 61 bars.

ORCHESTRAL ORGAN.

63. Contra Gamba, 16 ft., 68 pipes.
64. Gross Gamba, 8 ft., 68 pipes.
65. Gamba Celeste, 8 ft., 68 pipes.
66. Gamba Flöte, 8 ft., 68 pipes.
67. Rohr Flöte, 8 ft., 68 pipes.
68. Viole d'Orchestre, 8 ft., 68 pipes.
69. Viole Celeste, 2 rks., 8 ft., 136 pipes.
70. Fugara, 4 ft., 68 pipes.
71. Concert Flute, 4 ft., 68 pipes.
72. Cornet de Violes (10, 12, 15), 3 rks., 204 pipes.
73. Bassoon, 16 ft., 68 pipes.
74. French Horn, 8 ft., 68 pipes.
75. Orchestral Oboe, 8 ft., 68 pipes.
76. Cor Anglais, 8 ft., 68 pipes.

Harold V. Milligan, Re-elected Head of N. A. O.



FINE WEEK AT LOS ANGELES

Resolution for Consideration of A. G. O.-N. A. O. Merger Is First Organized Move to That End—Milligan Re-elected President.

Los Angeles—city of the angels, fifth city of the nation, metropolis of the Pacific coast, a flower garden set in a narrow vale between the mountains and the sea, where the prophecy that the desert shall blossom as the rose has been literally fulfilled, a place boasting many large organs and which is the home of many nationally known organists—entertained the first national meeting of organists ever held on the Pacific coast from July 28 to Aug. 1, when the twenty-third annual convention of the National Association of Organists took place within its borders. Born nearly a quarter of a century ago where the waters of the Atlantic cool the New Jersey shore, the association has been able to celebrate its arrival on the opposite coast. From Ocean Grove to Hollywood is a far cry, but nothing in enthusiasm or good fellowship was lacking and the entire meeting gave evidence that the right kind of organic heart beats the same in every clime.

The convention was a marked success from the standpoint of recitals, of interest, of attendance and of surroundings. The heat was what might be expected at this season, but no one suffered and the nights were generally cool. The total registration reached 171, but this does not include the entire attendance, as a number came late or departed early and were present at only a few of the events. The audiences at several of the recitals closely approached the 1,000-mark. New York, New Jersey, Illinois, Minnesota and other distant states were well represented. The performances were marked by general excellence. In addition to outstanding classic organ programs there were two distinct novelties in the recital by a woman composer of her own works—an unprecedented achievement at organists' conventions—and a recital of piano and organ compositions—a timely feature in view of the growing vogue of combined use of the two instruments.

The convention will go down in history as marking the first definite official move to bring about consideration of the question of combining the two large bodies of organists, an issue originated by The Diapason more than a year ago and since then generally discussed in various sections. A resolution was presented requesting President Harold V. Milligan to take steps toward the appointment of a committee to bring up the subject with the authorities of the American Guild of Organists. This resolution was adopted unanimously by those present after an extended discussion. It is significant that the paper was introduced by the dean of the Southern California chapter of the A. G. O.. The avowed object is to open the door for a consideration of the matter, with an ultimate vote by the membership of the two organizations in view. Coming on the heels of the Guild convention, at the other end of the continent, where the desirability of a merger was twice mentioned by the dean of the Pennsylvania chapter of the A. G. O., whose statements were received with equal enthusiasm, the movement promises to take on significant proportions.

Another question discussed was a proposal for short regional conventions in centers distant from the meeting-place of the annual convention, in order to give a larger part of the membership the opportunity of receiving at least a portion of the benefits of a convention.

Harold Vincent Milligan was re-elected for a second term as president of the association. Mr. Milligan is executive head of the National Music

NEW KILGEN FOR BROOKLYN

Church of St. Thomas Aquinas Will Install Three-Manual.

Brooklyn, New York, which already boasts several Kilgen organs, is soon to have another three-manual in the Church of St. Thomas Aquinas, a new church in one of the suburban districts of Greater New York. The organ will be built in one large chamber, with display pipes. The entire instrument will be under expression.

The specification follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Contra Bourdon (resultant), 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 56 pipes.
- Dolce Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Bass Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.

77. Corno di Bassetto, 8 ft., 68 pipes.
78. Trombone, 16 ft., 68 pipes.
79. Trompette Harmonique, 8 ft., 68 pipes.
80. Tuba Sonora, 8 ft., 68 pipes.
81. Octave Tuba, 4 ft., 68 pipes.
- Harp (from Choir).
- BOMBARDE ORGAN (Unenclosed).
82. Stentorphone, 8 ft., 61 pipes.
83. Mixture, 7 rks., 427 pipes.
84. Tuba Magna, 16 ft., 61 pipes.
85. Tuba Mirabilis, 8 ft., 61 pipes.
86. Quint Horn, 5 1/2 ft., 61 pipes.
87. Tuba Clarion, 4 ft., 61 pipes.

PEDAL ORGAN.

88. Double Open Diapason, 32 ft., 32 pipes.
89. Open Diapason, I, 16 ft., 32 pipes.
90. Open Diapason, II (20 from No. 88), 16 ft., 12 pipes.
91. Violone, 16 ft., 32 pipes.
92. Gamba (from No. 63), 16 ft., 32 notes.
93. Bourdon I, 16 ft., 32 pipes.
94. Bourdon II (from No. 3), 16 ft., 32 notes.
95. Viola (from No. 43), 16 ft., 32 notes.
96. Gedeckt (from No. 25), 16 ft., 32 notes.
97. Quint, 10 1/2 ft., 32 pipes.
98. Octave (20 from No. 89), 8 ft., 12 pipes.
99. Cello (20 from No. 91), 8 ft., 12 pipes.
100. Stopped Flute (20 from No. 93), 8 ft., 12 pipes.
101. Still Gedeckt (from No. 25), 8 ft., 32 notes.
102. Octave Quint (20 from No. 97), 5 1/2 ft., 12 pipes.
103. Superoctave (20 from No. 98), 4 ft., 12 pipes.
104. Mixture (15, 17, 19, 22), 4 rks., 128 pipes.
105. Contra Bombarde, 32 ft., 32 pipes.
106. Bombarde (20 from No. 105), 16 ft., 12 pipes.
107. Trombone (from No. 78), 16 ft., 32 notes.
108. Bassoon (from No. 73), 16 ft., 32 notes.
109. Tromba (20 from No. 107), 8 ft., 12 pipes.
110. Clarion (20 from No. 109), 4 ft., 12 pipes.

League, an organization financed by wealthy New Yorkers, which brings capable young musicians into touch with concert engagements throughout the country, and he is organist and director of music of the new Riverside Church in New York, the magnificent new edifice of which is approaching completion. This is the church of which the Rev. Dr. Harry Fosdick is pastor and of which the Rockefeller family are members and very active supporters. President Milligan's administration has received general approval and commendation and the vote for his retention was enthusiastically unanimous.

The complete slate of officers as elected is as follows:

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

Vice Presidents—Reginald L. McAll, Dr. Roland Diggle and Miss Jane Whittemore.

Treasurer—George William Volkel. Secretary—Willard Irving Nevins.

Chairman of the Executive Committee—Herbert S. Sammond.

Members of Executive Committee—Lilian Carpenter, Mary Arabella Coale, Charlotte Mathewson Lockwood, Mrs. Bruce S. Keator, Dr. William C. Carl, Palmer Christian, Dr. Lynnwood Farnam, Dr. Henry S. Fry, George W. Kemmer, Dr. J. Christopher Marks, Duncan McKenzie, Dr. T. Tertius Noble, Hugh Porter, Emerson L. Richards and Ernest F. White.

Arrangements for the convention had been made with the utmost care and were carried out with clocklike precision and the total absence of any hitch or disappointment. Transportation arrangements were as nearly perfect as they could be and enabled the visitors not only to reach all the meetings on time, but to see many of the sights of Los Angeles and its suburbs. The efficient local committee to which credit for this is due consisted of Dr. Roland Diggle, chairman; Dudley Warner Fitch, Percy Shaul Hallett, Paul Hanft, George Kilgen, Clarence Mader, Glenn M. Tindall and Stanley W. Williams.

The photograph of the convention, reproduced in the large cut which appears in this issue of *The Diapason*, was taken at the expense of George Kilgen & Son, the St. Louis organ builders, and a copy was presented to everyone who attended the convention.

Out to Greet Visitors

Los Angeles organists turned out in force Monday evening, July 28, to greet the visitors who had arrived early and many old acquaintances were renewed and new ones were formed in the parlors of the Chapman Park Hotel. After the registration the guests were welcomed by Roland Diggle, Dudley Warner Fitch, Joseph W. Clokey, Percy Shaul Hallett, Frank H. Colby, Sibley G. Pease, George Kilgen, William Ripley Dorr, Stanley W. Williams, Arthur W. Poister, Otto T. Hirschler and a host of others. Mrs. Diggle presided graciously at the punch bowl. This get-together gave the convention events a very favorable start.

Hearty welcome to Los Angeles was voiced for the clergy of the city on Tuesday morning as the first order of business. Dr. Roland Diggle introduced the Rev. Herbert Booth Smith, D. D., pastor of Immanuel Presbyterian Church, who left the sessions of the Presbyterian synod to attend the organists' opening session. Dr. Smith amused his audience with an account of his own method of playing the organ in his church by registering exclusively by means of the crescendo pedal, a method which he said was best for an organist of his ability. He was so successful, he explained, that one woman in his congregation once told him how much she admired the rare and lovely combinations he was able to obtain. When one sees how music can be degraded in the present day, Dr. Smith said, he admired the organist whose duty it is to put it into a "dress suit"—to give it the "habilliments of reverence and of worship."

Dr. Smith's talk was supplemented by an equally cordial welcome from the Right Rev. Robert B. Gooden, D. D., suffragan bishop of Los Angeles of the Episcopal Church. Bishop Gooden placed himself immediately en rapport with his audience by virtue of the fact that his father was a warm ad-

mirer of the organ who passed his love for the instrument on to his son, and he recalled how in his boyhood in England his father often heard recitals by Sir Frederick Bridge, while William T. Best was a neighbor who lived in the same block, and whose recitals at St. George's, Liverpool, he frequently attended, while J. Kendrick Pyne was another of those to whom he listened and whose playing made a deep impression on him. Bishop Gooden declared that the music of the organ never brings out the ugly or mean in human nature, and never appeals to the unpleasant, but fosters the noblest instincts in the mind of man. He appealed for a popularization of the music of the instrument and deplored the influence of the "movie" and of a large amount of the trash that is broadcast. He said that the greatest organ music was not sufficiently familiar to people in general, but saw a very hopeful sign in the attendance on recitals in recent years in Los Angeles by famous visiting organists. He also quoted Samuel Johnson, in whose statement that the music of the organ was the least objectionable of all he saw a genuine tribute to the instrument.

Dudley Warner Fitch, dean of the Southern California chapter of the American Guild of Organists and one of the hosts of the convention, welcomed the visitors and referred to the regional convention California held several years ago, stressing the need of regional meetings in view of the distance between the centers of the East and the West. Mr. Fitch expressed the hope that the movement for an amalgamation of the N. A. O. and the A. G. O. would receive attention and declared that he knew the thought on this subject in the Middle West and on the Pacific coast was in favor of a union.

Responding to the addresses of welcome, President Milligan expressed pleasure over the fact that, having crossed the continent from ocean to ocean, such a warm reception should await him at the journey's end. He remarked that although it was generally believed that people in New York considered the West to be inhabited by savages and Indians, in reality New Yorkers all come from somewhere else, and he had encountered only two natives during the score or more years he had lived in the metropolis. He himself is a native of the Pacific coast. He referred to Dean Fitch's plea in favor of a union of the two great bodies of organists and said it was a timely subject. He declared himself thoroughly in sympathy with the proposal. He stated, however, that in any combination he would regret to see the spirit of good fellowship give way to formalism.

President Milligan reviewed the condition of the N. A. O. and the status of the organist today. The organization, he said, now had chapters in thirty-nine states. The organist's profession, he said, was a small speck on the rim of the universe and it might be said that commercially it does not exist. Even 75 per cent of the church congregations are "totally deaf, dumb and blind to organ music." Since this is the condition, it is the more important, he declared, that the organists should stick together and endeavor to raise the profession in the public mind and make the public "organ conscious."

Mr. Milligan went on to dwell on the consequences of the machine age. Whereas Napoleon went about in a conveyance of exactly the same type as Alexander the Great, the last 100 years have seen such rapid mechanical advances that an airship no longer arrests a child's attention and every field of activity has been revolutionized. In the midst of these revolutionary changes, he pointed out, the organ is the only instrument which defies mechanical reproduction, despite all the efforts of science. Since the organist can do something nobody else can do, bridging the gap between the world and religious worship as only organ music can do it, "we need not feel discouraged." Although not much money is made by organists, he asserted in conclusion, they will probably be a necessity for many years to come.

Business Session Is Held

A business session followed the welcoming addresses. Miss Jane Whittemore of New Jersey, as acting

secretary in the absence of Willard Irving Nevins, read the minutes of the last meeting in 1929 at Toronto. The report of the treasurer also was presented, with a special report from a finance committee headed by Henry Hall Duncklee, which has been placing the affairs of the association on a firm business basis, so that the balance in the treasury, which threatened to be wiped out, has been increased by means of gifts from friends of the association and through prompter collection of dues. A nominating committee of ten, five being from the executive committee, was named from the floor, in accordance with the constitution, and the following were included: Jane Whittemore, Lilian Carpenter, Roland Diggle, Katherine Lucke, William H. Barnes, Hamlin Hunt, S. E. Gruenstein, Stanley W. Williams, Harold Gleason and Paul G. Hanft. The president appointed a resolutions committee with George H. Fairclough as chairman. Invitations to entertain the 1931 convention were received from eleven cities, accompanied by personal letters from the mayors of Boston and Kansas City. It was announced that Marshall Bidwell of Cedar Rapids, Iowa, had been selected to represent the N. A. O. as guest recitalist at the convention of the Canadian College of Organists in Hamilton, Ont.

After the business meeting the convention adjourned to the auditorium of the First Baptist Church to hear Arthur W. Poister of Redlands, Cal., play the organ arrangement of the Overture to Borodin's "Prince Igor," made by Edward S. Breck, who, as previously announced, won the prize of \$100 offered by Ernest M. Skinner for the best arrangement of this composition for the organ. The performance on the large four-manual Kimball organ was received with such enthusiasm that it was asked to have Mr. Poister repeat it before the close of the convention.

At the luncheon which followed at the Chapman Park Hotel telegrams and letters of greeting from all parts of the country were read, among those who sent their felicitations being Reginald L. McAll, George W. Stanley, representing the Rhode Island chapter; Henry H. Duncklee, for the New Jersey council; President Schoenbohm of the Iowa council, Secretary Willard I. Nevins, Daniel R. Philippi, the Texas chapter of the American Guild of Organists, through its dean, Mrs. Walter Alexander, and secretary, Miss Alice Knox Ferguson; the Worcester, Mass., chapter, the Connecticut council, represented by John Spencer Camp, T. Leslie Carpenter for the Delaware council; Rollo Maitland, and Howard Tussey, for the Camden, N. J., chapter.

Three Papers Presented

The early part of Tuesday afternoon was devoted to papers, at a session in B'Nai Brith Temple. The first contribution was by T. Scott Buhrman, F. A. G. O., of New York, editor of the *American Organist*, who had been invited to treat the subject of "Choral Technic." Mr. Buhrman's paper, read by Dudley Warner Fitch, sparkled with bright sallies as it gave valuable hints to those in charge of church music, such as that they must not be too lacking in self-confidence. There were treppasses into the field of theology, Mr. Buhrman having some rather pessimistic misgivings as to the future of the church as at present conducted. His paper was received with evident pleasure.

Next came a valuable technical treatment of children's voices and how to make use of them, by Mrs. William Neidinger of New York, who has achieved outstanding success in this special field. The paper was read by Miss Jane Whittemore.

James H. Shearer, organist and director at the First Presbyterian Church of Pasadena, Cal., then held the attention of the organists for an hour with a captivating talk on music for choirs, illustrated by a thoroughly capable quartet which he directs. The illustrations covered music from the old English to the present, examples of the best being sung by the quartet. The precision of attack and release, the splendid team-work and the taste displayed by these singers gave evi-

dence of the unanimity of purpose and fine co-operation in the music of his church to which Mr. Shearer referred.

Mr. Shearer's talk was full of helpful suggestions. He made a strong plea for dignity in the church music service and stressed the importance of hard work in preparation. The singing of the quartet represented pure style, with great flexibility. The four a cappella numbers were models of pure style.

The choir repertoire talk was on a study of the early English and modern English schools. Mr. Shearer paid high tribute to the Russian church music and to Tertius Noble's unaccompanied anthems. At the close of the address and demonstration, President Milligan said that if he got nothing more out of the convention it would be worth the trip from New York to hear Mr. Shearer's talk and the choir's demonstration.

The following is a list of representative numbers less generally used and which was presented to the convention:

- Early English Anthems.**
- "O Come, Ye Servants of the Lord," Christopher Tye, 1497-1572.
 - "O Lord, the Maker of All Things," King Henry VIII, 1491-1547.
 - "Hail, O Hall, True Body," "Bow Thine Ear, O Lord," five-part, and "Come, Come, Help, O God," five-part, William Byrd, 1543-1623.
 - "Call to Remembrance," Farrant, 1530-80.
 - "Let Thy Merciful Ears, O Lord," Thomas Weelkes, 1576-1623.
 - "Almighty God, Who Hast Me Brought in Safety," Thomas Ford, 1580-1648.
 - "Almighty and Everlasting God," "Hosanna to the Son of David" and "O Lord, Increase My Faith," Orlando Gibbons, 1583-1625.
 - "O Blessed Jesus," William Child, 1608-97.
 - "I Will Arise," Robert Creighton, 1639-1733.
 - "I Was in the Spirit," John Blow, 1648-1708.
 - "Rejoice in the Lord Alway," Henry Purcell, 1658-95.
 - "O Clap Your Hands," five-part, Maurice Greene, 1695-1755.
 - "Save Me, O Lord," William Boyce, 1710-1779.
 - "God Is Gone up with a Merry Noise" (double choir), William Croft, 1678-1727.
 - "Methinks I Hear the Full Celestial Choir," "Lo! Star-led Chiefs" and "Comfort, O Lord, the Soul of Thy Servant," William Croft, 1715-1847.

Modern English Anthems.

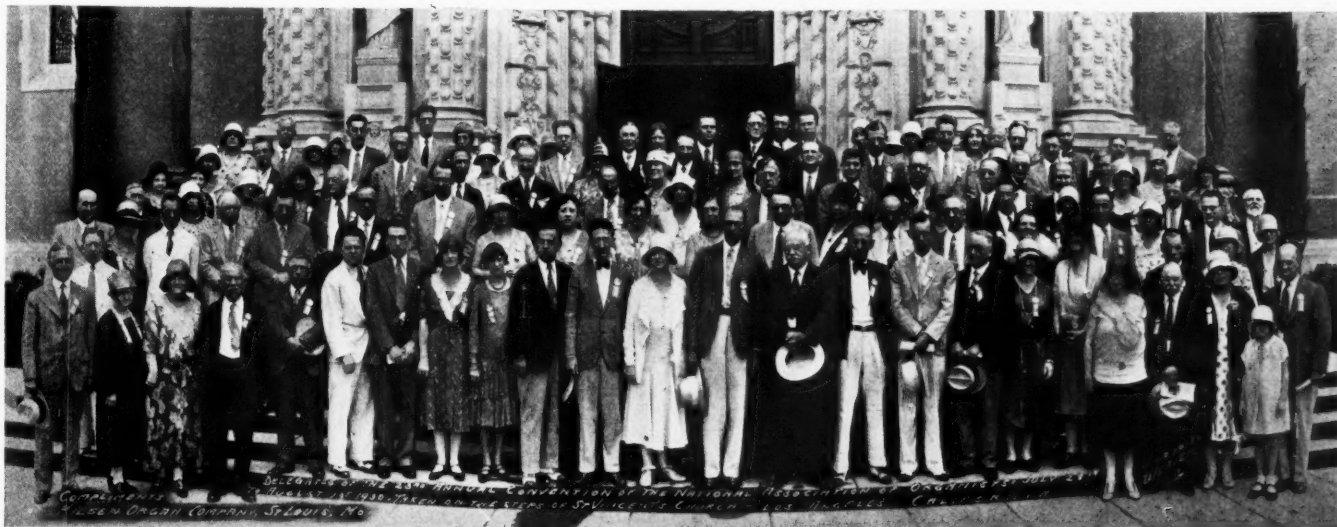
- "In the Hour of Death," C. H. Kitson.
- "O for a Closer Walk," C. V. Stanford.
- "Christ the Fair Glory of the Holy Angels," Ernest Bullock.
- "Give Us the Wings of Faith," Bullock.
- "This Sanctuary of My Soul," "Glory and Honor and Laud" (double choir) and "Hail, Gladdening Light" (double choir), Charles Wood.
- "Love unto Thine Own Who Camest," Harold Rhodes.
- "Go Not Far from Me, O Lord," Noel Ponsobny.
- "With a Voice of Singing," Martin Shaw.
- "God Be in My Head," Walford Davies.
- "I Have Lifted Up Mine Eyes," Richard Waltham.
- "Greater Love Hath No Man," John Ireland.
- "Let All Mortal Flesh Keep Silence," eight-part, Edward Bairstow.

Convention Recitals Begin

The convention recital series opened most auspiciously Tuesday afternoon at the magnificent B'Nai Brith Temple, with Lily Wadhams Moline Hallam of Chicago and John Doane, organist of the Church of the Incarnation in New York, sharing the program. The organ is a large and resourceful Kimball. In the audience were several distinguished visitors, including Charles Wakefield Cadman.

Mrs. Hallam's offering was distinctly novel. A woman composer presented her own compositions for the first time at any organists' convention, and it gave the woman organists of the nation ample cause for pride that such a thing could be, and with eminent success. Mrs. Hallam played with force and with tasteful registration and a finished technique, leaving nothing to be desired as to quality of performance, and her compositions showed imagination and real merit. The program was played as it appeared in *The Diapason* July 1. The "War Dance Festival" was effective program music, the "Legend of the Dunes," popular with many recitalists, showed a fine flare for descriptive writing, the "Song of Exaltation" had a lovely melody and

Group of Organists at N. A. O. Convention in Los Angeles



worked up to a brilliant climax, and the closing selection, "Osannare," Mrs. Hallam's latest composition, was joyful and brilliant.

John Doane established his reputation as one of the foremost organists of the country some years ago, and he did it first on the Pacific coast, then in Chicago, where he held the organ chair at Northwestern University, and in later years in New York, where he is organist and choirmaster of the Church of the Incarnation. More recently he has strayed from the reservation, devoting most of his time to coaching of singers, in which he has been highly successful. That his stature as a recitalist is quite in proportion to his physical stature was evident throughout his performance. And he had a well-balanced program that claimed interest from start to finish. First came a Sonatina in F minor, a new work by James H. Rogers, the Cleveland man whose contributions to present-day American composition have given him great prestige, aside from his reputation as an organist, and whose compositions are always of value, never below par and a boon to the organist, the vocal soloist and the choirmaster alike. The three movements are tuneful and gave Mr. Doane a good opportunity to show his command of registration. Into Jongen's "Chant de May" he infused all the grace that charming piece possesses. Seth Bingham's "Roulade" is a concert piece that proves that in America the modern idiom is used with just as great success as by the best French composers. It was refreshing to hear Mozart's Fantasia in F minor, and to compare it with such a representative new work as Mr. Bingham's. And it proved that organists may well turn at times for variety to the ancient gods, who have blessings to offer that are too often forgotten.

The recital closed with Vierne's "Clair de Lune" and "Carillon de Westminster," and these were played in a manner to impress one with Mr. Doane's fine taste. The first actually drew tears from one of the most distinguished men in the audience. The "Carillon" never before sounded as well to this reviewer, though he has heard it many times—usually, it must be confessed, without being favorably impressed. Mr. Doane made it a thing of beauty with his choice of tone colors.

Tuesday evening brought a treat of both organ recital and choral presentation. Clarence Mader, a Los Angeles organist whose good work is winning him widespread recognition in the place where a prophet is usually without honor, and who presides over the large organ in the imposing Immanuel Presbyterian Church, played a short program at the First Baptist Church, including the Adagio from Vierne's Third Symphony, a splendid rendition of the majestic "La Reine des Fetes"

of William Y. Webbe and the devotional harmonization of the chorale "My Inmost Heart Doth Yearn," by Brahms. Following this pleasing introduction to the vocal part of the program, the famed choir of the First Congregational Church, directed by John Smallman, sang Brahms' German Requiem. The heat and the fact that a strenuous day had preceded this part of the program did not detract from the attention of a very large audience. Mr. Smallman's choir has achieved national fame and has been heard in Eastern cities, where the critics have given it high commendation. The choruses of Brahms' great work were done with beautiful style and a fine tonal balance was noticeable, though at times there was not perfect adherence to pitch. Nevertheless it was quite apparent from the singing and the able conducting of Mr. Smallman that there is good reason for the high esteem in which his choral organization is held. Homer Simmons presided at the organ and Teala Billini, at the piano, gave accompaniments that revealed high musical intelligence and style.

Three Recitals Mark Day

Three recitals, with which was interspersed an automobile trip to nearby Pasadena and to San Marino, with all their loveliness and interest, made Wednesday a big and busy day. The proceedings opened at St. Vincent's Catholic Church, magnificent in architecture and possessing a very excellent Kilgen organ of four manuals. Here Frank W. Asper of Salt Lake City, one of the men whose performances help to make Salt Lake City and its great organ famous, played the first recital. Mr. Asper has fine technical equipment, is a sincere musician and chooses programs that have appeal. The dignified and churchly instrument served him in good stead in interpreting the program, which appeared in full in The Diapason July 1. The Bach Prelude and Fugue in A minor was played in the traditional manner. The Franck Chorale in B minor was outstanding, but the Cantabile which preceded it seemed to lack the serenity which distinguishes its style. In a group by living American composers Mr. Asper included a lovely and refreshingly melodious "Pastorale Souvenir" by Roland Diggle, which lent most pleasing variety. Stoughton's "Ishar" has the distinct Oriental flavor characteristic of Stoughton. Frederick Stanley Smith's "Introspection" is a piece of decided worth which organists might well add to their libraries. The performance closed with a fine interpretation of the Reger Toccata in D.

From this church the visitors wended their way to the nearby edifice of St. John's Episcopal, where Dr. Diggle presides over a beautiful Skinner in an impressively lovely church. Here

a large audience for a morning recital came out to hear Miss Lilian Carpenter of New York. Miss Carpenter, who, when she won the F. A. G. O. degree, passed with the highest markings of the class of that year, who is a pupil of Gaston Dethier and a member of the faculty of the Institute of Musical Art in New York, is known for her fine recital record of recent years. Her program opened with the great G minor Fantasia and Fugue of Bach, which was done to perfection—and the fugue was not raced. The graceful allegretto from Handel's "Water Music" followed and then the agitato from Rheinberger's Sonata in D minor, rich in thematic material and of a class of organ music that might well be heard more frequently. She made the allegro vivace from Vierne's First Symphony sparkle and Bonnet's Reverie was a real gem of dreamy loveliness. The well varied—one might justly call it ideal—program closed with the finale from Widor's Eighth Symphony.

Automobiles took the visitors from the church to Pasadena, the famous winter haven of wealthy and prominent people from every part of the world, and at the Maryland Hotel luncheon was served and representatives of the city welcomed the organists. Then the party proceeded to nearby San Marino, to visit the wonderful Huntington library and art gallery on the great estate left to the city by the late Henry Huntington. Here, in an inviting tea-room, refreshments were served by the hosts of the occasion, the Southern California chapter of the American Guild of Organists, whose hospitality at every turn made the visit of the N. A. O. pleasant.

Palmer Christian Recital

Everyone had looked forward to the recital of Palmer Christian, who belongs specifically to the University of Michigan, but actually to the entire nation, through his increasing popularity as a recitalist where the best is demanded. Mr. Christian played at Immanuel Presbyterian Church, on one of the latest productions of the Skinner organization, a splendid four-manual that provided Mr. Christian with everything he needed to express his virtuosity. The program, which covered an hour and thirty-five minutes, started with 1630 and ended with the latest production of 1930, and took in a variety of things in the intervening three centuries. Needless to say it was educational, and a menu of unusual contrasts. It was of exceptional value to the organists, for whom it was primarily intended.

The opening number, the chorale prelude on "A Mighty Fortress" by Johann Nicolaus Hanff, a German of the period before Bach, showed skillful use of the dignified hymn and brought out the organ's effective chorus reeds. Stamitz's Andante was

a charming slow movement from one of the first symphonies ever written. The Sinfonia from Bach's cantata "God's Time Is Best" was played with the greatest delicacy. In contrast was a virile rendition of the "St. Ann's" Fugue. The Norwegian Hagg's "Aftonfrid," a favorite of Mr. Christian, was a piece of sheer loveliness and is well named—"Evening Peace." Then came Andriessen's Third Chorale, unusual and quite dramatic. Alec Rowley's "Mood Fantasy" is an oddity in the form of an interesting toccata, decidedly modern in conception. Further contrast was presented in Franck's Fantasie in A, impressive and devotional, like the Chorales; Rousseau's Scherzo and Reger's "Ave Maria."

Mr. Christian closed his program in an unusually interesting manner by giving the first public performance of a new work by Leo Sowerby of Chicago—a Passacaglia in C, still in manuscript but soon to be published. Mr. Christian in a word of explanation characterized it as "one of the biggest things ever written by an American composer" and as a "tremendous piece of composition." Ten and a half minutes of modern organ composition, about 75 per cent dissonance, played after 10 o'clock p. m. as the final number of the third organ recital in one day, with the mercury above 90, after a day under the California sun—well, you may draw your own picture. It is like the Grand Canyon—it cannot be described by the one who has been there, but must be seen—or heard, as in this case—and it must be seen (or heard) offstage as well. The admirer of modernism will hail this as a remarkable achievement in composition in 1930. This reviewer will welcome an opportunity to hear it a second and a third time, after furnace fires have been rekindled for the winter. To pass judgment on it in the circumstances would be unjust to the great and growing Mr. Sowerby and probably to the reputation of the one who attempts it. And at the same time it will be interesting to hear the entire Symphony in G, a colossal work of which the Passacaglia was the final movement.

After the recital a reception in honor of President and Mrs. Milligan was held at the home of Miss Ramona Little, on Fifth avenue, and the late evening was spent delightfully, listening to negro spirituals sung by the Halle-lujah Quartet of colored men and August Werner, baritone, and partaking of refreshments.

Day Spent at Long Beach

Long Beach, on the ocean front, was the center of activity Thursday. Luncheon was served at the beautiful Pacific Coast Club, overlooking the sea, and those who wished could enjoy bathing

[Continued on page 4.]

N. A. O. REACHES GOAL ON THE PACIFIC COAST

FINE WEEK AT LOS ANGELES

Resolution for Consideration of A. G. O.-N. A. O. Merger Is First Organized Move to That End—Milligan Re-elected President.

[Continued from page 3.]

in the waters of the Pacific. After luncheon three papers were presented. Dr. Harold W. Thompson of the State College for Teachers, Albany, N. Y., and known to organists throughout the country for the last ten or twelve years through his enlightening and interesting articles in *The Diapason* on subjects connected with church music, presented the results of a questionnaire on anthems. This was read by S. E. Gruenstein in the absence of Dr. Thompson. It appears in full in another part of this issue. Mrs. Grace Widney Mabee, of Los Angeles, who has devoted many years most effectively through the National Federation of Music Clubs to the promotion of better church music, especially by inculcation of higher standards among children, presented a plea for the development of appreciation of the fine arts in religion among members of congregations. William Lester of Chicago next went thoroughly into the subject of the status of organ music today, painting the picture as it presents itself to a reviewer of new music.

Resolution for a Union

Following the papers came an organ recital which was one of the finest things of the convention. Arthur W. Poister of Redlands, Cal., gave a Bach program, after which Mr. and Mrs. William H. Barnes of Chicago presented a novelty in the form of a piano and organ program. The organ in the church, the First Methodist of Long Beach, is a four-manual by Skinner.

Mr. Poister made a very deep impression, as might have been expected in view of his position as perhaps the latest and youngest of the Bach disciples to be raised among the organists of America. His performances have attracted national attention and have been noted in the past in the columns of *The Diapason*. One who listened to him must have rejoiced over the fact that this new star has risen in the West. His playing was sincere and traditional—there were no new-fangled tricks and no attempts to be "different." What was most noticeable in the six chorale preludes presented was that they all were made to sing. The melody of the chorale never was lost. The Prelude and Fugue in D major and the F major Toccata were played splendidly and it was very evident that the audience appreciated the entire program to the last note.

The performance by Mr. and Mrs. Barnes had special interest because it was a novel feature for a convention. It was worked out beautifully and the balance between the instruments had been studied out so as to make them always in harmony. And there was variety in the list of offerings. The three Haydn variations originally arranged for piano and orchestra by Brahms were faithfully made orchestral. The intermezzo movement from Clokey's "Symphonic Piece" is a valuable new contribution to organ-piano literature, which is only too meager. Arensky's "Le Reveur" was a lovely melody.

The Hollywood Bowl, an outdoor temple of music that is indeed unique, was visited Thursday evening. Here, in a natural amphitheater surrounded by the foothills of the Sierra Madre mountains, where 30,000 people come four nights a week to hear symphonies under the stars, there is presented a scene which rivals anything the world offers. As dusk settles upon the hills and the moon shines through the haze, myriads of small lights of automobiles are seen ascending the heights at Hollywood and are parked by the thousand with almost miraculous ease in side-roads and lanes. The vast crowd gathers quietly and sits until the

orchestra appears and then enjoys a concert of an hour and a half. With equal facility and good order the throng disbands and scatters to the four points of the compass. Bernardino Molinari conducted the Bowl orchestra and Richard Crooks sang. It was a beautiful performance throughout in an inspiring setting. The Honegger glorification of a great American locomotive in his "Pacific 231" Overture was the climax, after Mr. Crooks' "Lohengrin" selections and other orchestral offerings.

Work of Business Meeting

The business session Friday morning at the Chapman Park Hotel was devoted to reports of chapters, and Connecticut, Illinois, Pennsylvania, New Jersey, Florida, and other distant territory reported progress during the year. Then followed the report of the nominating committee, and the unanimous election of the slate of officers as previously stated. S. E. Gruenstein was called to the chair while the report of the nominating committee was acted upon. The secretary was instructed to cast the ballot of the association for Mr. Milligan and those named with him. The temporary chairman took occasion to pay a tribute to Mr. Milligan as an executive, an organist, a composer and a man devoted to the cause of the N. A. O.

It was decided to leave the selection of the meeting-place in 1931 to the executive committee.

Under the order of new business two important subjects were brought up. A resolution was offered by Dr. Roland Diggle suggesting that the executive committee consider the advisability of holding regional conventions, in view of the fact that it is difficult for many members to attend the annual conventions because of the long distance from their homes. It was suggested that two-day meetings be held in several different parts of the country. A number of other ideas for giving a larger part of the membership an opportunity to enjoy the privileges of fellowship were considered. One was for a repetition of the recitals and papers presented at the regular annual convention at two other distant cities after the regular convention. The resolution met with general favor and was adopted unanimously.

Poister, New Bach Player

Dudley Warner Fitch, dean of the Southern California chapter of the American Guild of Organists, then offered the resolution for consideration of the question of a merger of the N. A. O. and the A. G. O. This was signed by Warren D. Allen of Stanford University, Clarence Mader of Los Angeles and Stanley W. Williams. It was as follows:

WHEREAS, The National Association of Organists, in their twenty-third annual convention assembled, at Los Angeles, Cal., wishes to express appreciation of the great services rendered to the advancement of American organ music by the American Guild of Organists, and

WHEREAS, The National Association of Organists recognizes the fact that the two organizations have common ideals and purposes, an interlocking membership, and too often duplication of effort; therefore, be it

RESOLVED, That this convention looks with favor upon any plan which may be devised which will lead to closer relationships between the members of the two organizations, with a consequent improvement in efficiency, whereby all organists and their interests may benefit; and be it further

RESOLVED, That the president of the National Association of Organists be requested to appoint a committee to confer with the American Guild of Organists to the end that these objects be attained.

Discussion of this resolution was extended, but every speaker expressed himself in favor of a movement which would open the door to action by the membership of both organizations either for or against the proposal, which has been discussed in organists' circles throughout the land for the last year. The arguments dealt largely with the needless duplication of effort and overlapping of membership in two organizations whose aims and purposes have become the same. When the discussion came to a close through the expiration of the time for

the business session the resolution was adopted with an emphatic unanimous vote in favor.

Organ and Acoustics

A discussion of organ music as affected by architecture occupied a large part of the remainder of the day. Distinguished men spoke or had prepared papers on the subject and the discussion was devoted very largely to the topic of acoustics. Clifford M. Swan, a famous consulting engineer of New York, contributed an enlightening paper which was read by President Milligan. This paper appears in part in this issue of *The Diapason*. Then Myron Hunt, a distinguished California architect, spoke of the various means of treating problems of acoustics. He referred to this as a very important modern construction problem and described various methods of aiding acoustics. A paper then was read from T. J. Bludworth of New York, who took up various ways of amplification of music, a task in which he has been notably successful.

Ernest M. Skinner, the organ builder, was the next speaker and voiced criticism of many of the formulae and means for improving acoustics of public buildings. He and Mr. Hunt engaged in a spirited debate which was interrupted so that the visitors might embark for the Elks' Club. Arriving there all had luncheon in the club's magnificent new building and a few moments were taken to hear the large Robert Morton organ on which Sibley G. Pease gives his recitals for the club.

The discussion was resumed at the Immaculate Heart College and Warren D. Allen of Leland Stanford University spoke on a phase quite apart from that of acoustics. He made the interesting assertion that the best music comes from those places where there is the noblest architecture.

At the close of the debate Richard Keys Biggs, internationally prominent recital organist, now at Hollywood, made an interesting talk on proper design of two-manual organs. He stated that there is no reason why a ten-stop instrument should not have a classic ensemble. He then illustrated his informal speech with a short recital on the Wangerin two-manual of sixteen sets of pipes with harp and chimes in the college. Mr. Biggs played the following selections: Meditation, Severac; "Ave Maria," Bossi; Two Interludes, Dupre; "Liebestod," from "Tristan and Isolde," Wagner; Arabesque, Vierne; "The Bells of St. Anne de Beaupre," Russell. The colorful registration in the "Liebestod" marked the high point in the recital.

The remainder of the afternoon was passed inspecting the large four-manual Wangerin organ in St. Vibiana Cathedral, where Frank H. Colby, editor of the *Pacific Coast Musician*, has been the organist for a score of years.

Banquet Closing Event

The convention came to a close in a blaze of color and gaiety with the banquet, spread at the Chapman Park Hotel Friday evening. After an excellent dinner President Milligan praised the organists of Southern Cali-

fornia for their hospitality and the energy and ability displayed in the arrangements for the convention, and introduced one by one those most active, including Roland Diggle, Dudley Warner Fitch and Stanley W. Williams, who received hearty applause. A few words of greeting were voiced by Frank L. Sealy of New York, warden of the American Guild of Organists.

As a final feature Joseph W. Clokey, the organist and composer, presented his "Merry Singers," a group of six from Pomona College, who delighted the banqueters with cowboy songs and other productions, most of them arranged and harmonized by Mr. Clokey with his clever talent and presented amusingly and interestingly, sometimes touching and sometimes convulsing those present. The banquet at an end, the exodus began and the visitors said goodbye reluctantly to Los Angeles and started on the return trip, many going as far as the Atlantic coast.

Emphasis on Musical Ministry.

To meet the demand for more efficiently trained organists the Guilman Organ School offers for the coming season an interesting schedule of study. Beginning with the first lesson, which falls on Oct. 7, each student will be impressed with the fact that churches are demanding not only recitalists, but also thoroughly trained ministers of music. At the master class sessions there will be a series of studies in the history of church music and at some time during the year each member of the class will be required to prepare and play a complete service program. Unusual privileges for attending choral rehearsals throughout the city are available to Guilman students. Dr. William C. Carl, who has spent the summer in Europe, will return late in September and assume charge of preparations for the season. As announced in the July *Diapason*, Frank Wright, chairman of the examination committee of the American Guild of Organists, will succeed the late Warren R. Hedden as head of the theory department. The four free scholarships given by Hon. and Mrs. Philip Berolzheimer will be competed for on Oct. 3. Applications for that competition must be filed on or before Sept. 30. A successful summer session under the direction of Willard Irving Nevins closed Aug. 8.

Hillgreen-Lane Installations.

Hillgreen-Lane installations of organs in the month of August were made in the First Presbyterian Church, Troy, Ohio; Glen Echo United Presbyterian Church, Columbus, Ohio; Wittenberg College, Springfield, Ohio, and Concordia Lutheran Church, Superior, Wis.

THE DIAPASON.

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

Issued monthly. Office of publication 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

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SOUTH VIEW



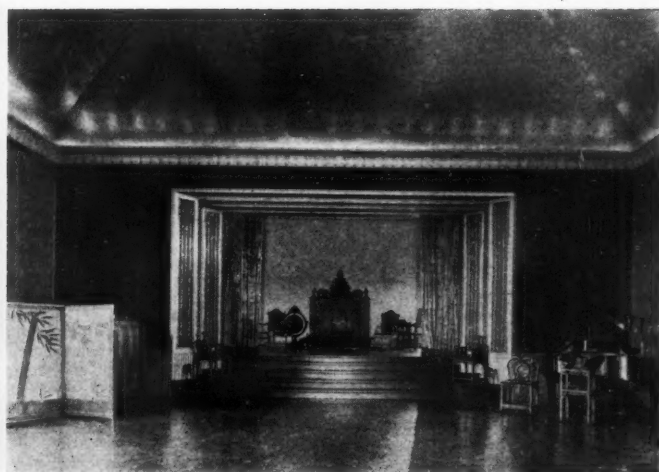
EAST VIEW

Four pictures of the building specially designed and constructed to house a Skinner Residence Organ on the grounds of Mr. Lucien H. Tyng at Southampton, Long Island —Archibald M. Brown, Architect.

The instrument is a three-manual Concert Organ with semi and full automatic player attachment.



WEST VIEW



WEST VIEW

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**BALTIMORE CHURCH
BUYS A FOUR-MANUAL**

ORDER IS GIVEN TO SKINNER

Instrument to Be Installed in Brown Memorial Presbyterian Will Be Equipped with Approximately Fifty Stops.

Brown Memorial Presbyterian Church at Baltimore has awarded to the Skinner Organ Company the contract for a four-manual organ which will be an important addition to the organs of Baltimore. It will be an instrument of approximately fifty stops. The resources of the organ will include the following:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes (Solo).

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Rohrflöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 2 rks., 134 pipes.
- Flute Triangulaire, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 5 rks., 305 pipes.
- Waldhorn (heavy pressure), 16 ft., 73 pipes.
- Trumpet (heavy pressure), 8 ft., 73 pipes.
- Claron (heavy pressure), 4 ft., 73 pipes.
- Oboe d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Contra Gamba, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 61 bars.
- Tremolo.

SOLO ORGAN.

- Flauto Mirabilis, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tuba Mirabilis (heavy pressure), 8 ft., 73 pipes.
- Chimes (electric action), 25 tubes.
- Tremolo.

PEDAL ORGAN.

- Contra Bourdon (lower 12 resultant), 32 ft., 32 notes.
- First Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason (Great), 16 ft., 32 notes.
- Contra Bass (wood open), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Gamba (Choir), 16 ft., 32 notes.
- Waldhorn (Swell), 16 ft., 32 notes.
- Octave Diapason, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba, 8 ft., 12 pipes.
- Chimes (Solo).

COURBOIN AS WELTE CHIEF

Well-Known Organist's Appointment as Directing Head Announced.

Charles M. Courboin, nationally known organist and organ architect, has taken up his duties as vice-president and directing head of the Welte-Tripp Organ Corporation, Sound Beach, Conn., it is announced. Charles W. Jack is in complete charge of sales and sales offices. George Goll, originally with Welte in Germany, is factory superintendent and Richard Whitelegg, formerly with Henry Willis & Sons, England, is in charge of the voicing and pipe departments. Several important contracts have been awarded to the Welte-Tripp Corporation in the last few weeks and they report sufficient work to keep the factory busy until the early part of 1931.

Rowand to Shorter College.

Wilbur H. Rowand, F. A. G. O., organist of the First Congregational Church of Toledo, Ohio, will return to Shorter College, Rome, Ga., as organist and instructor in theory, this fall. Mr. Rowand was at Shorter College in 1927 and 1928, before going to Toledo. In the latter city he presided over a large Skinner organ. A large new organ is to be installed soon at Shorter College.

Professor George W. Andrews of Oberlin



FARNAM IS HEARD IN PARIS

Recitals at St. Clotilde and St. Germain-des-Pres in July.

BY EDWARD W. FLINT.

The Parisian organ world paid homage to Lynnwood Farnam when on July 16 and 18 he gave recitals at St. Clotilde and St. Germain-des-Pres. The post at St. Clotilde, now held by Charles Tournemire, is an enviable one both for its historical associations with Franck and for Cavaille-Coll's fine instrument, which remains intact. St. Germain-des-Pres in the Latin quarter is one of the oldest churches in Paris, and it is here that Andre Marchal carries on the tradition of French playing at the grand organ.

Farnam's style needs little comment in America. His reputation as an exponent of genuine organ literature with a judicious use of transcriptions and an eclectic taste that is contemporary as well as historical has commended him to musicians internationally. His interpretations are too faithful to his instrument, too subtle and too intellectual to make his style popular. He has been content to set forth the best of organ literature from the sixteenth century to the present day in the manner in which it was conceived and has left to the orchestra and other media the portrayal of more restless feeling. His audiences in Paris, each numbering some 200, were made up of people who enjoy the organ and organ music for its own sake.

Farnam's interpretations on these two instruments were not radically different from his performances at home. One was, of course, impressed with the thrilling brilliance of French reeds and the grandeur of the pedal departments. The "Carillon" from Tournemire's "L'Orgue Mystique" and Bruce Simmonds' "Dies Irae" owe much of their splendor to the pedal bombardes at St. Clotilde, though on the other hand it was impossible to obtain an adequate bass in the allegro from the Fifth Bach Trio-sonata. Neither of these organs contains more than one celeste, but in each case Farnam used it so judiciously

as an occasional foil to the brilliant ensemble that the effect counted for quite as much as the ever-popular gamut of celestes so much espoused by American builders. One was pleased to hear the Bach G minor Fugue at a moderate tempo; thus played, it becomes a piece of great music with a nobility which is too often sacrificed to mere technical virtuosity.

It is unnecessary to enumerate the mechanical limitations of French instruments, the paucity of solo stops or of mezzo-forte pedal registers. What an American finds most difficult to accept is the seemingly inordinate prominence of flutes in the flue chorus. French organists use them effectively in contrast to the tutti, and they use them as the basis of many combinations with mutations to obtain quincornet effects, but they also draw them with the diapason chorus in which thick flutes are of dubious value. On these instruments Farnam could scarcely avoid this timbre, but he frequently enlivened it by adding 8-ft. reeds—a practice not generally approved in France. On the other hand, an American can have only admiration for the French reed chorus.

Work of Young Omaha Organist.

Miss Lucille Jensen, assistant to J. H. Simms at All Saints' Church in Omaha, has been substituting for Martin Bush at First Central Congregational Church and among her numbers has used the following: Reverie, Sea Song, and "To a Water Lily," by MacDowell; "Vision," Rheinberger; Postlude in A, Faulkes; "Priere a Notre Dame," Minuet and Chorale from "Suite Gothique," Boellmann; Intermezzo, Dunham; Andante from Second Sonata, Borowski; Intermezzo, Rogers; "Grand Choer" in G, Faulkes; Processional, Dubois; "Romance sans Paroles," Bonnet; "Lamentation," Moussorgsky; "Am Meer," Schubert; March in F, Wallis; Elegy, Massenet; Andante from Fourth Symphony, Widor. Miss Jensen, who is only 17 years old, is early establishing an excellent reputation in Omaha.

**HOME OF W P. CONWAY
TO HAVE AUSTIN ORGAN**

THREE-MANUAL WITH ECHO

New Residence at Green Village, N. J., Will Be Made Complete with Installation of Instrument—Self-Player Provided.

The new residence of W. P. Conway at Green Village, N. J., a beautiful country place, will be made complete with the installation of an Austin organ. The instrument is to be a three-manual, with an echo division playable from the great manual. An Austin player will also be provided. The organ, sold by Herbert Brown, New York representative of the Austin Company, will have the following tonal resources:

GREAT ORGAN.

- *Open Diapason, 8 ft., 73 pipes.
- *Violoncello, 8 ft., 73 pipes.
- *Concert Flute, 8 ft., 73 pipes.
- *Dulciana, 8 ft., 73 pipes.
- *Harmonic Flute, 4 ft., 73 pipes.
- *Harmonic Trumpet, 8 ft., 73 pipes.
- Chimes (from Echo), 25 notes.

*Enclosed in Choir expression box.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Stopped Flute (extended Bourdon), 8 ft., 12 pipes, 61 notes.
- Muted Viol, 8 ft., 73 pipes.
- Flute d'Amour (extended Bourdon), 4 ft., 12 pipes, 61 notes.
- Nazard (from Bourdon), 2 2/3 ft., 61 notes.
- Piccolo (from Bourdon), 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- †Violoncello, 8 ft., 73 notes.
- †Concert Flute, 8 ft., 73 notes.
- †Dulciana, 8 ft., 73 notes.
- Unda Maris (Flute Celeste), 8 ft., 61 pipes.
- †Harmonic Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Echo), 25 notes.
- Harp, 8 ft., 61 bars and resonators.
- Celesta (from 8 ft.), 4 ft., 61 bars and resonators.
- Tremolo.

†Interchangeable with Great organ.

ECHO ORGAN.

- Gedeckt, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Chimes, 25 tubular bells.
- Tremolo.

PEDAL ORGAN.

- Double Bass, 16 ft., 32 pipes.
- Bourdon (from Swell), 16 ft., 32 notes.
- Flute (extended), 8 ft., 12 pipes, 20 notes.
- Dolce Flute (from Swell), 8 ft., 32 notes.

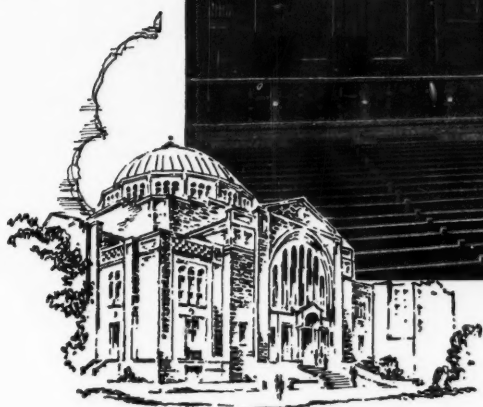
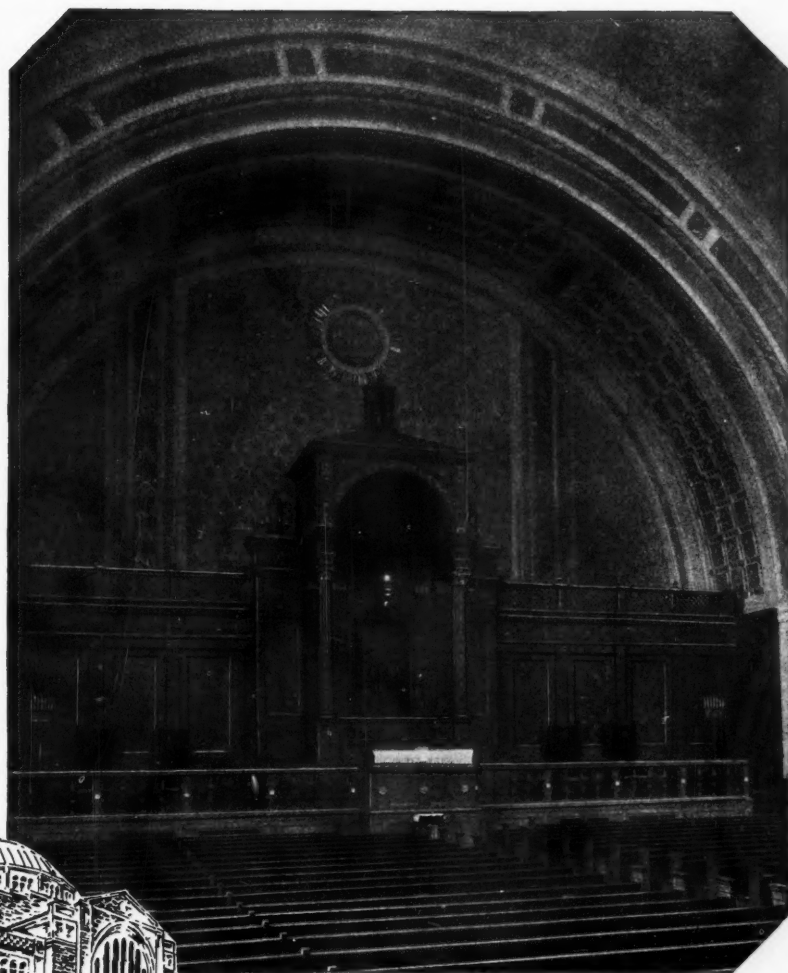
AT UNIVERSITY OF ILLINOIS

Programs of Vesper Recitals During Year Published in Booklet.

A record of the recitals at the University of Illinois in the academic year recently closed, including programs played from Sept. 22, 1929, to May 18, 1930, has been issued in book form by the university. The vesper organ recitals at the University of Illinois are given Sunday afternoons at 4 o'clock in the university auditorium and in the recital hall of Smith Memorial Hall. The university possesses two concert organs. The one in the university auditorium was built by Casavant Brothers and has four manuals, fifty-eight speaking stops and twenty-two couplers. The organ in recital hall was built by the Skinner Organ Company, and has three manuals, forty-two speaking stops and twenty couplers.

The recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles, E. William Doty of the faculty of the school of music, and Dr. Charles Hopkins of the department of mathematics. Professor Arthur C. Lunn of the University of Chicago also gave one of the recitals.

The following data concerning the programs is of interest: Compositions for organ, 122; transcriptions, 43; solos and ensembles, 6. The composers whose works have appeared most frequently are: Bach, 22; Franck, 10; Guilmant, 8; Wagner, 9; Karg-Elert, 6; Handel, 6.



In Boston's Temple Ohabei Shalom

IN BOSTON as in so many other large cities will be found those churches whose discriminating music committees are satisfied only with the rare musical perfection of the Kilgen Organ. The large Kilgen main and echo organs of Temple Ohabei Shalom is a typical example. Visiting artists have repeatedly marvelled at its contrasting colors and

profound ensemble. The congregation has unanimously expressed its delight for the majestic tonal beauty of this great organ... Again and again the Kilgen has demonstrated the superiority of its artistic expression and enduring qualities. Small wonder, then, that the Kilgen Organ is known the world over as "The Choice of the Masters!"



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ST. JOHN'S LUTHERAN DESIGN

Entire Great Is Placed Under Expression—Echo Division Is Playable from the Great—Stop List of Instrument.

The installation force of M. P. Möller in Chicago is completing work on a three-manual and echo instrument in St. John's Lutheran Church, Chicago. The Rev. P. Luecke is pastor of the church. The organ is on five and seven-inch wind and the echo is playable from the great. The great organ is under expression. The stop list is as follows:

- GREAT ORGAN (Expressive).**
1. Open Diapason, 16 ft., 73 pipes.
 2. First Open Diapason, 8 ft., 61 pipes.
 3. Second Open Diapason, 8 ft., 61 notes.
 4. Gross Flöte, 8 ft., 73 pipes.
 5. Concert Flute, 8 ft., 73 pipes.
 6. Gemshorn, 8 ft., 73 pipes.
 7. Viola d'Gamba, 8 ft., 73 pipes.
 8. Flute a'Cheminee, 4 ft., 73 pipes.
 9. Octave (from No. 27), 4 ft., 73 notes.
 10. Piccolo Harmonic, 2 ft., 61 pipes.
 11. Tuba, 8 ft., 73 pipes.
- Tremulant.**
- SWELL ORGAN.**
12. Bourdon, 16 ft., 97 pipes.
 13. Open Diapason, 8 ft., 73 pipes.
 14. Stopped Diapason (from No. 12), 8 ft., 73 notes.
 15. Salicional, 8 ft., 73 pipes.
 16. Virole d'Orchestre, 8 ft., 73 pipes.
 17. Voix Celeste, 8 ft., 61 pipes.
 18. Orchestral Flute (from No. 12), 4 ft., 73 notes.
 19. Nazard (from No. 12), 2 1/2 ft., 61 notes.
 20. Flautino (from No. 12), 2 ft., 61 notes.
 21. Dolce Cornet, 3 rks., 183 pipes.
 22. French Trumpet, 8 ft., 61 pipes.
 23. Oboe, 8 ft., 73 pipes.
 24. Vox Humana (separate swell-box with pistons to operate doors), 8 ft., 73 pipes.
 25. Harp, 4 ft., 49 notes.
 26. Chimes, 21 notes.
- Tremulant.**
- CHOIR ORGAN.**
27. English Open Diapason, 8 ft., 85

- pipes.
28. Spitz Flöte, 8 ft., 73 pipes.
 29. Dulciana, 8 ft., 73 pipes.
 30. Unda Maris, 8 ft., 61 pipes.
 31. Gemshorn (from No. 6), 8 ft., 73 notes.
 32. Virole d'Gamba (from No. 7), 8 ft., 73 notes.
 33. Dulcet (from No. 29), 4 ft., 61 notes.
 34. Flute a'Cheminee (from No. 8), 4 ft., 73 notes.
 35. Piccolo Harmonic (from No. 10), 2 ft., 61 notes.
 36. French Horn (small scale), 8 ft., 73 pipes.
 37. Clarinet, 8 ft., 73 pipes.
 38. Deagan Harp, 4 ft., 49 notes.
- Tremulant.**

- ECHO ORGAN (Playable from Great).**
39. Echo Pedal Bourdon, 16 ft., 32 pipes.
 40. Echo Flute, 8 ft., 73 pipes.
 41. Muted Virole, 8 ft., 73 pipes.
 42. Wald Flöte, 4 ft., 61 notes.
 43. Violin, 8 ft., 61 notes.
 44. Vox Humana (separate swell-box with pistons to operate doors), 8 ft., 61 pipes.
45. Chimes (Deagan), 21 bells.
- PEDAL ORGAN.**
46. Resultant, 32 ft., 32 notes.
 47. First Open Diapason, 16 ft., 44 pipes.
 48. Second Open Diapason (from No. 1), 16 ft., 32 notes.
 49. Bourdon, 16 ft., 44 pipes.
 50. Lieblich Gedeckt (from No. 12), 16 ft., 32 notes.
 51. Octave (from No. 47), 8 ft., 32 notes.
 52. Flute (from No. 49), 8 ft., 32 notes.
 53. Tuba (from No. 11), 8 ft., 32 notes.
 54. Tuba (from No. 7), 8 ft., 32 notes.
 55. Tuba (20 from No. 11), 16 ft., 12 pipes, 32 notes.

Glynn Returns to Memphis.

Franklin Glynn is returning to the Idlewild Presbyterian Church at Memphis, Tenn., as organist and director, after a year at the large Westminster Presbyterian Church in Minneapolis. During his short stay at Minneapolis Mr. Glynn has been active, giving 100 performances of seventy-eight works by Bach between September and June, in addition to playing 318 other compositions in recitals and at the church services. He acted also as organist for the Minneapolis Symphony Orchestra and had four solo appearances with the orchestra. During the summer he was professor of organ at the University of Minnesota and had a large class.

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Muhlenberg College, at Allentown, Pa., is the latest institution of learning to purchase an organ. The contract for a three-manual has been awarded to the Skinner Organ Company and the following scheme of stops has been prepared:

- GREAT ORGAN.**
- Bourdon (Pedal ext.), 16 ft., 17 pipes.
 - Majör Diapason, 8 ft., 73 pipes.
 - Second Diapason, 8 ft., 73 pipes.
 - Flute Harmonique, 8 ft., 73 pipes.
 - Ezrahler, 8 ft., 73 pipes.
 - Principal, 4 ft., 73 pipes.
 - Flute, 4 ft., 73 pipes.
 - Grave Mixture, 2 rks., 122 pipes.
 - French Horn (in Choir), 8 ft., 73 pipes.
 - Tromba (in Choir), 8 ft., 73 pipes.
 - Chimes (electric action in swell-box), 25 tubes.

- SWELL ORGAN.**
- Bourdon, 16 ft., 73 pipes.
 - Open Diapason, 8 ft., 73 pipes.
 - Rohrflöte, 8 ft., 73 pipes.
 - Salicional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 73 pipes.
 - Flute Celeste, 8 ft., 2 rks., 134 pipes.
 - Flute Triangulaire, 4 ft., 73 pipes.
 - Octave, 4 ft., 73 pipes.
 - Flautino, 2 ft., 61 pipes.
 - Mixture, 3 rks., 183 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Trumpet or Cornopean, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Tremolo.

- CHOIR ORGAN.**
- Gamba, 16 ft., 73 pipes.
 - Gamba, 8 ft., 12 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Dulciana, 8 ft., 73 pipes.
 - Unda Maris, 8 ft., 61 pipes.
 - Flute, 4 ft., 73 pipes.
 - Nazard, 2 1/2 ft., 61 pipes.
 - Clarinet or English Horn, 8 ft., 73 pipes.
 - Tremolo.

- PEDAL ORGAN.**
- Diapason (lower 12 resultant), 32 ft., 32 notes.

- Diapason (bearded), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Gamba (from Choir), 16 ft., 32 notes.
- Octave Diapason, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 12 pipes.
- Super Octave, 4 ft., 12 pipes.
- Bombarde (ext. Great Tromba), 16 ft., 12 pipes.
- Chimes (Great), 25 notes.

Miss Postel Now Mrs. Paul M. Riley.

Miss Paula Postel, who for the past four years has been professor of organ at Simpson Conservatory, Indianola, Iowa, was married June 3 to Paul Moore Riley, dean of the Battle Creek College school of music, Battle Creek, Mich. Mrs. Riley will continue her work in the music field by teaching organ at Battle Creek College and also as organist at the Congregational Church of that city. This position was held for twenty-five years by the late Dr. Edwin Barnes, who was also director of music at the Congregational Church and at the Battle Creek College school of music. Mr. and Mrs. Riley are well known throughout Iowa.

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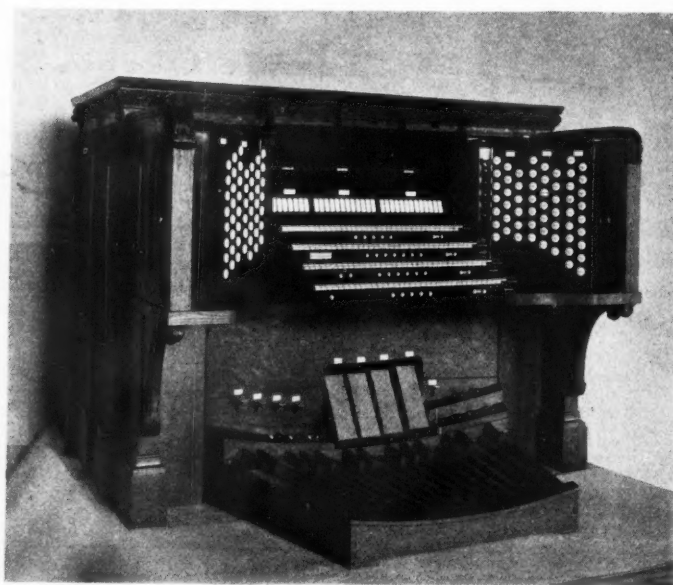
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**Drought Affects
Crop of Recitals in
Pittsburgh District**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Aug. 19.—Due to the drought and long continued heat wave, the August crop of organ recitals and news items is almost a complete failure. Many organists are away on vacation and substitutes are at a premium.

E. C. Timmerman of Mount Lebanon is sojourning in Atlantic City and tore himself away from the beach long enough to hear Kollo Maitland play the convention hall organ. Joseph O'Brien of St. Andrew's Episcopal Church substituted for Mr. Timmerman at the Mount Lebanon Church.

Mr. and Mrs. Arthur B. Jennings are away on an automobile trip to Carlisle, Pa., New York City and New England points.

Ray Grimm substituted for several Sundays at the Edgewood Presbyterian Church, in the absence of Walter Renton. During August Mr. Grimm played for George McLeod of the Bellevue Presbyterian Church. Mrs. John B. Fritz played during August at the Shadyside U. P. Church for Miss Grace Adele Hall, who is spending her vacation at Chautauqua.

The new St. James' Catholic Church, Wilkensburg, a building of monumental proportions and architectural beauty, was dedicated Aug. 10 with impressive ceremonies. The combined choir of men and boys sang Perosi's "Missa Secunda Pontificalis" and the men's choir sang the "Introit" and "Communion" by Tozer, and for the offertory "Jerusalem Surge," by Yon, under the direction of Joseph Casilli, the organist. Special music is planned in connection with the high mass on the second Sunday of each month.

The organ was originally a three-manual tubular-pneumatic, built by the Steere Organ Company. It has been rebuilt and electrified by Moorhouse, Bowman & Brandt, and is now a four-manual, a solo and echo having been added. The main organ is divided at the sides of the chancel, the solo and echo being at the rear of the church in the tower. The console and choir are beside the chancel at the left. Because of the high, narrow windows on the sides of the chancel, it was necessary to lay the large pipes horizontally. The organ has forty-four speaking stops, twenty-eight couplers and twenty-nine piston combinations. There are 2,657 pipes. A carillon of twenty bells, cast in Baltimore, is installed in the tower, electrically operated by two keyboards, one in the tower and the other beside the organ console.

James Philip Johnston of the Westminster Presbyterian Church, Dayton, Ohio, with Mrs. Johnston, stopped at Pittsburgh for a short visit on their way East.

The churches of the Oakland and Bellefield district have again been holding union services at Carnegie Music Hall, with Earl Mitchell of the Shadyside Presbyterian Church in charge of the music.

Death of Leslie H. Goldthwait.

Leslie H. Goldthwait, for thirty-two years organist at the Dane Street Congregational Church in Beverly, Mass., died July 21, after a few days' illness with diphtheria, at his home, 6 Gardner street, Peabody, Mass. Mr. Goldthwait was a musician of note and for

a number of years he engaged in private teaching of the organ and piano. His students were many. He was a member of the American Guild of Organists and Holten lodge of Odd Fellows. He leaves a widow, the former Charlotte E. Sim; also two sisters, Mary L. and Jennie L. Goldthwait, of Salem. Mr. Goldthwait was born at Brownfield, Maine, son of the late George A. and Sarah G. Goldthwait.

Mrs. Sue Goff Bush, organist and director of the Linwood Boulevard Presbyterian Church, Kansas City, Mo., substituted for Edwin Stanley Seder during the month of August at the First Congregational Church of Oak Park.

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Who's Who Among the Organists of America

Wilfred Layton.

Wilfred Layton, B. Sc., F. R. C. O., A. R. C. M., comes of a musical family and might well boast of his rare heritage. Born in England in 1881, he received his first musical training at a very early age from his mother, the late Mrs. Mary Layton. Mrs. Layton, the first woman to obtain the F. R. C. O. diploma, was an organist and teacher of singing of prominence in London, where she founded and trained the well-known Mary Layton Ladies' Choir, which won for its conductor many honors at competition festivals and concerts. Mrs. Layton also conducted and arranged several series of important oratorio performances at Westminster Chapel, one of London's largest nonconformist churches, where she was organist for several years. It was through his connection with these organizations that Mr. Layton received early in life most valuable training as an accompanist, organist and choir trainer.

At the age of 9 Wilfred became a choir boy at St. George's Chapel, Windsor, under the late Sir Walter Parratt. His five years at Windsor, three of them as leading boy, were a splendid preparation for his future work as a church musician. When his voice broke he went home to London and attended school at King's College, Wimbledon. While still at school he held a small organ appointment at the Chelsea Workhouse. Later he entered the Royal College of Music and studied organ with Dr. W. G. Alcock, piano with Marmaduke Barton, theoretical subjects with Sir Frederick Bridge and Dr. Charles Wood and choir training with Dr. Stevenson Hoyte.

In 1906 Mr. Layton married Miss Ethel Lancaster of Burnley, Lancashire, and went to live in Devonshire, where he was appointed organist and music master of the Royal Naval College at Dartmouth, which post he held for seven years. Among the many cadets who became members of his choir were the Prince of Wales and the Duke of York.

While at Dartmouth Mr. Layton founded and conducted the Paignton Choral Society, which gave successful performances of standard and classical oratorios, as well as important instrumental works.

From Dartmouth Mr. Layton went to London to take up the post of or-

Wilfred Layton



ganist and choirmaster at St. Lawrence Jewry, E. C., the official church of the City Corporation of London. This position Mr. Layton relinquished after a year to take up a similar one at the First Presbyterian Church, Belfast, which post he held for five years. During this period he gave several per-

Max G. Miranda



formances of the Bach "St. John Passion" and Christmas Oratorio, as well as numerous organ recitals.

For the last three years Mr. Layton has been organist and choirmaster at Augustine United Church, Winnipeg, Man., where, apart from organ recitals, church music of a very high standard was maintained. While in Winnipeg Mr. Layton was for two years president of the Manitoba Music Teachers' Association and for a year chairman of the Winnipeg center of the Canadian College of Organists. In the educational world he held the post of chairman of the music option board of the education department of the Manitoba government.

Max Garver Miranda.

Max Garver Miranda, B. A., Mus. B., A. A. G. O., ranks as one of the leading musical educators of the Middle West and has made an enviable record as a member of the faculty of Beloit College, in Wisconsin, one of the strongest of the smaller colleges of the country, with a high standing among schools.

Mr. Miranda is a native of the West and a product of the musical training of Chicago. He was born March 15, 1887, at Attica, Kan. He began his musical studies early in life with teachers at South Bend, Ind., and began playing in church at the age of 11. He was graduated from Northwestern University with the degrees of bachelor of arts and bachelor of music. Besides being an associate of the American Guild of Organists he holds a diploma from the Conservatoire Americain at Fontainebleau, France. A sabbatical leave in 1927 gave opportunity for extensive travel in Egypt, Palestine, Greece and Spain and a musical pilgrimage through Germany, with a season of study in Salzburg, Austria.

Mr. Miranda's organ teachers include Dr. P. C. Lutkin, Clarence Eddy, Charles M. Widor of Paris and Franz Sauer of Salzburg, Austria. He also studied piano with Arne Oldberg and Isadore Philipp and composition with Dr. Lutkin and Arne Oldberg.

Mr. Miranda was head of the piano department of the State Normal School at Cheney, Wash. Then he was director of the South Bend Conservatory of Music and Dramatic Art and organist of the Studebaker Memorial Church in South Bend for five years. At present he is professor of music and college organist at Beloit College, and organist of the First Presbyterian Church, Beloit.

In 1917 Mr. Miranda married Miss Erna Hoag, a graduate of Northwestern University. Mrs. Miranda is like-

wise an accomplished musician and is the head of the voice department at Beloit. Mr. and Mrs. Miranda have co-operated most effectively, especially in the A Cappella Choir of the college, directed by Mrs. Miranda, of which her husband is the accompanist. Mr. Miranda has been heard in recitals in a number of cities and these and his lectures with illustrations on the organ have received the most enthusiastic praise in many quarters.

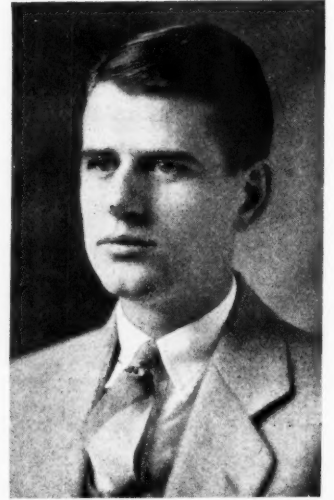
Arthur R. Croley.

Arthur R. Croley, one of the young leaders of the profession who give promise of being at the head of the line in the oncoming generation, and who already has made an excellent record in church and recital work, is at present supplementing his American study with work in Europe under Joseph Bonnet and Nadia Boulanger, and at the same time is organist of the American Church in Paris. The completed church and its new organ are to be dedicated in the summer of 1931.

Mr. Croley is a native of Michigan and was born at Saginaw in 1902. He was graduated from the Saginaw high school in 1920 and a year later entered Oberlin College, where the foundation of his organ training was laid. In 1926 he was graduated with the degree of bachelor of music and in 1927 he won his master's degree. From that time until his departure for Europe last year he taught organ at the Oberlin Conservatory. His studies were largely under L. E. Yeomans and Dr. George W. Andrews. While a student at Oberlin he held a position as organist at Wakeman, Ohio, and the last two years at the Congregational Church of Elyria, Ohio.

Mr. Croley's father died when Arthur was only 4 years old and he has been led and encouraged in his work by his mother, Mrs. Fannie E. Croley of Saginaw.

Arthur R. Croley



Welte Opens New York Office.

The Welte-Tripp Organ Corporation of Sound Beach, Conn., has opened a New York office at 119 West Fifty-seventh street. This is the latest addition to a chain of offices in various parts of the country.

Paul G. Hanft of Los Angeles has been appointed organist and choirmaster of St. Luke's Church, Monrovia, Cal., and will begin his work there in September. In August Mr. Hanft substituted for Dudley Warner Fitch at St. Paul's Cathedral in Los Angeles.

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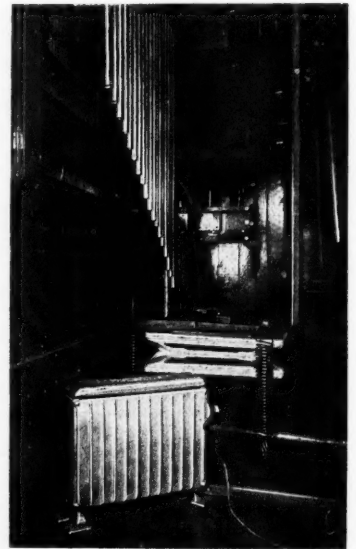
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While They Are New

So great has been the response to last month's announcement of the new Kimball Organ publications, and so enthusiastic the comments of organists and organ "fans" after reading them, that we repeat for the benefit of those who were on vacation and may have missed the last issue:—We shall be glad to send one or all to you on receipt of your mailing address.

Months ago the W. W. Kimball Company added to its contract a new section which lists in plain language every material used in building its organs. "KIMBALL ORGANS FROM A TECHNICAL STANDPOINT" is the title of a book which describes and illustrates in detail every part and process and explains the plan of construction followed, so that buyers may understand clearly what they will get, why it was chosen, and why it is best.

Interesting to buyers of organs for churches and auditoriums of moderate capacity, "A SPECIALLY DESIGNED KIMBALL ORGAN" deals with several types of smaller organs which, while identical in materials and construction with the largest Kimballs, may yet be purchased at prices little higher than those asked for commercial instruments. What the organ is, what its maker guarantees, what it costs, the space it requires and all other questions likely to occur to the buyer are answered plainly, with accompanying drawings.

What have been the results of the policy followed by the W. W. Kimball Company? The great concert organists who have dedicated these organs, the experienced church organists who play them in regular service, the owners who paid for and regularly listen to them, have written many remarkable letters, some repeating after years of constant use what they said in their first enthusiasm, with added comments on reliability and low upkeep. "THE ORGANIST VOICES HIS OPINION" is another new booklet, quoting excerpts from such letters. Photostatic copies of the original letters quoted will be sent to anyone who wishes to see them.

Here is something vitally interesting to read, the like of which you have never seen before. Certain of our ground, we have dared print the truth and accept responsibility for it. Where shall we send your copy?

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Explicit frankness as to every detail of an organ to be built by it is a policy adopted by the W. W. Kimball Company, as explained in an interesting brochure issued by that company under the title of "Kimball Organs from a Technical Standpoint." In the line of organ building literature the volume of twenty-two pages is novel and the information it embodies will be of interest to everyone interested in organ construction, whether or not he is contemplating the purchase of an instrument.

All the processes of construction of the organ are explained in detail, with illustrations. First there are pictures of various types of consoles. Then the action and chests are fully described, telling in detail the kinds of wood used, design of swell shades, the manner in which the tremolo is made, etc. Next the electrical equipment is taken up, with pictures of contacts, cables, magnets, etc. Succeeding chapters are on the pneumatic system, the pipes, with details as to material and construction, the voicing and the final tests, after installation.

What the authors of the booklet have sought, they point out, is elimination of uncertainty or guesswork as to any feature of an organ built in the Kimball factory.

"So far as Kimball is concerned," it is stated, "both buyer and seller are going to know exactly what each is to give and what each is to receive. The agreement between them is to be so clear and binding that it will serve just as the ability to watch the actual work served the old-time organ buyer. This policy agrees with present trends in

other lines. Jewelry is stamped solid or plated, food packages bear labels which federal law decrees must truthfully describe their contents. Extravagant claims are common in selling and in some forms of advertising, but the tendency is toward a frank and exact statement of what the buyer will get if he buys, and toward sufficient explanation so that the buyer can know whether what is promised is, in fact, what he wants."

Another small and beautifully printed volume just issued by the Kimball Company pipe organ department deals with specially designed organs for churches and auditoriums of moderate seating capacity and contains basic specifications and drawings of value.

Welte for Home in Wisconsin.

J. C. Cox, Chicago representative of the Welte-Tripp Organ Corporation, Sound Beach, Conn., has obtained an order to install a two-manual Welte organ in the residence of C. M. Osterheld at Stoughton, Wis. The specification was written by J. Verne Fridlund. Mr. Osterheld is president of the Stoughton Manufacturing Company and Mrs. Osterheld is a well-known pianist and organist. Their beautiful home will be on a high elevation overlooking Lake Kegonsa, in a colony of fashionable summer homes.

New Stops in Treu Organ.

An interesting feature of two organs recently built by the Treu Pipe Organ Company of St. Louis is the placing in the organs of a Bach floete and a rankette reed. The Bach flute is described as of a clear, silvery tone, rather sharp, but making an exquisite solo stop. The rankette, while short in height, takes up more space than the ordinary reed. These sets were imported by the builder from Germany and included in a specification at the request of a German-trained organist.

Dr. Percy B. Eversden of St. Louis has purchased and occupied a new home at 4752 Lewis place and as a finishing touch is to install in it an organ.

"QUOTATIONS" (No. 4)

from the press regarding outstanding numbers from the WHITE-SMITH CATALOG of

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(Sent "on approval" for your examination)

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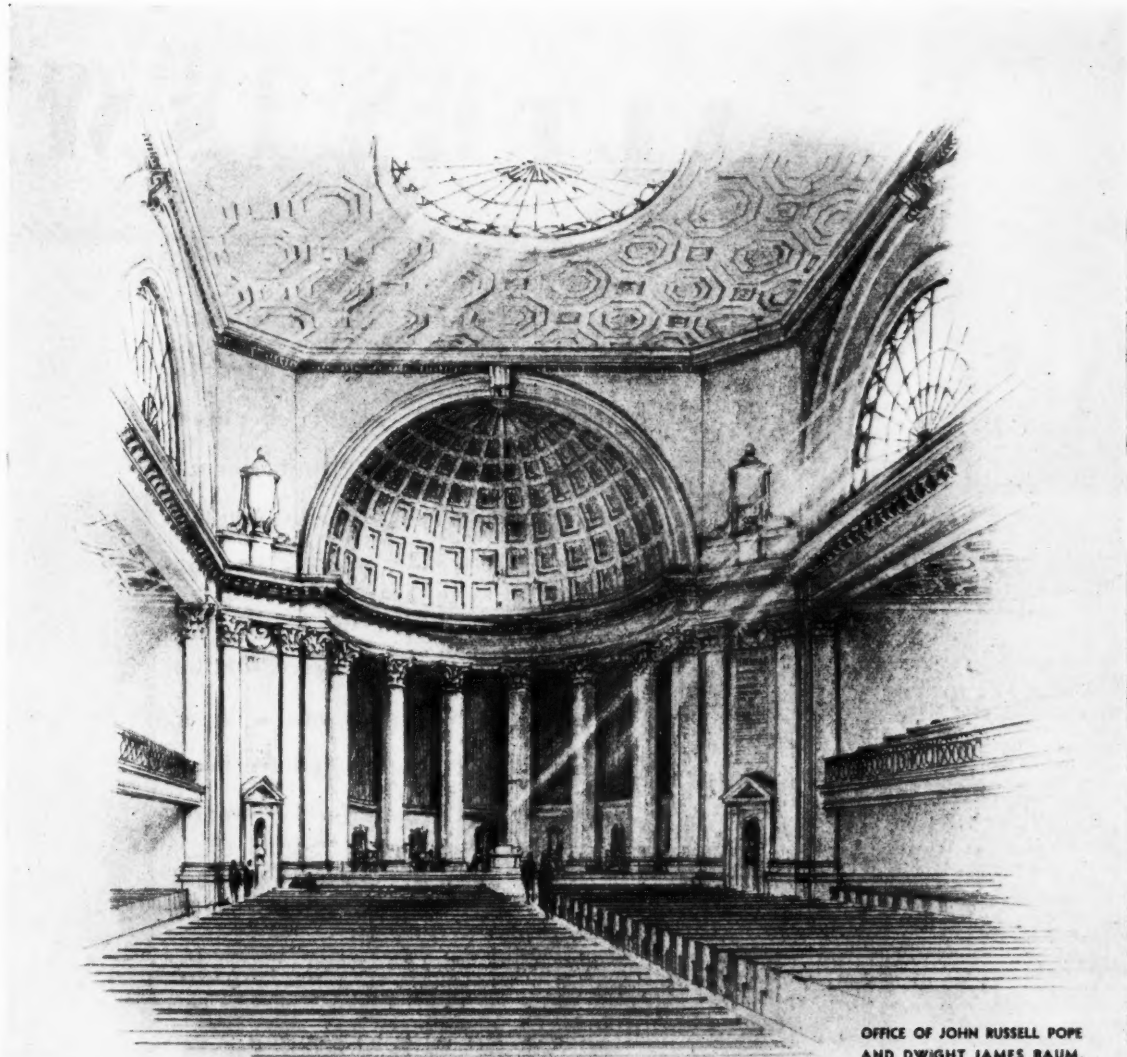
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Frank Brandon Jordan



Frank Brandon Jordan will be head of the organ department at Illinois Wesleyan University School of Music, Bloomington, Ill., this fall. He is the son of Mr. and Mrs. R. V. Jordan, Centralia, Ill. Mr. Jordan, Sr., is superintendent of schools in Centralia.

Frank Jordan was born at Marissa, Ill. His education has included public schools and high schools, the bachelor of music degree from the Illinois Wesleyan School of Music, four summers of study at the school of music of the University of Wisconsin and graduate study at Bush Conservatory in Chicago. His piano instructors other than at Wesleyan University have been E. R. Lederman, R. A. Pixley, E. R. Kroeger of St. Louis, and Leland Coon, University of Wisconsin. One of his organ instructors is Arthur Dunham.

Mr. Jordan is a member of the Phi Mu Alpha National Music Fraternity, and of Phi Kappa Phi, honorary scholastic society. He has won five interscholastic awards at different meets and has been soloist and accompanist with the University of Wisconsin chorus. He has been accompanist for the Bloomington Philharmonic Orchestra under the direction of Dean Arthur E. Westbrook; organist and director at the First Christian Church in Centralia and organist and director at St. Matthew's Episcopal Church in Bloomington. At present he is organist at the First Christian Church in Bloomington and instructor in piano at Wesleyan School of Music.

The faculty of the Wesleyan University School of Music numbers twenty-two artist instructors. The organ equipment is quite exceptional. The large four-manual Hinners organ is in the auditorium. There is a two-manual studio organ largely used for teaching and there are three smaller two-manual organs for practice.

AMERICAN CLASS IN PARIS

Riemenschneider Party Has Busy and Interesting Summer.

BY ARTHUR A. GRIEBLING.

The group of organists under the direction of Albert Riemenschneider of Cleveland which left New York June 28 on the Leviathan and after a somewhat pleasant and uneventful voyage reached Paris July 4 has been studying with Marcel Dupre, taking two class lessons and one private lesson each week. On July 12 M. and Mme. Dupre held a reception for the Riemenschneider party. M. Dupre gave a recital, assisted by Mlle. Marguerite Dupre at the piano. The next morning Charles Marie Widor received the party at St. Sulpice and took them up to the organ loft. M. Widor, now 85 years of age, still plays at high mass every Sunday.

An event which proved the willingness of French organists to listen to American organists was the recital by Mr. Riemenschneider at L'Institut de France Friday afternoon, July 25. This recital was given by special invitation of M. Widor, who is the perpetual secretary of the Institut, and has charge of the concerts there. Dupre has said that this was the first time in the history of these famous soirees that an organist was asked to give a recital, the organ on other occasions having been used for ensemble purposes. Only Widor's friends, members of L'Institut de France, famous French musicians and Mr. Riemenschneider's friends were invited. Mr. Riemenschneider's playing was brilliant and it proved his thorough musicianship. His numbers were: Prelude and Fugue in B minor, Bach; "Dialogue" on the First Tone, Clerambault; "Adoration" and Finale, Dupre; Allegro, Andante and Finale from Symphony 6, Widor. The assisting artist was Mlle. Maximovitch, soprano.

The class gave a recital at the Dupre home Aug. 6. On Aug. 8 there was a banquet for the Dupres and the Riemenschneiders, and on Aug. 11 the class started on a two weeks' trip through Europe, after which it will depart for home.



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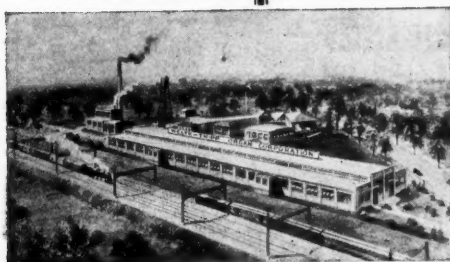
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NOTABLE EVENT IN LONDON

**Work of Father Willis, with Additions
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by Dr. Marchant—Now Has
Eighty-seven Stops.**

Reopening of St. Paul's Cathedral in London was an event of national importance and was marked by the first use of the rebuilt organ. The original instrument was a work of "Father" Willis. As reconstructed by Henry Willis & Sons the organ has eighty-seven speaking stops. Repairs to the cathedral occupied seventeen years and involved an expenditure of \$350,000.

On June 25, at the thanksgiving service for the preservation of the cathedral, there were present their majesties the King and Queen, the Prince of Wales, and other members of the royal family; the prime minister, and members of the cabinet and a host of folk distinguished in every field. Before the service Dr. Marchant played the first movement of Elgar's Sonata, the "Pilgrims' Chorus" from Mendelssohn's "Italian" Symphony and Maurice Greene's Voluntary in C minor, and his assistant, Douglas Hopkins, played the "St. Ann's" Prelude of Bach.

On July 1 and July 5 Dr. Marchant gave recitals on the new organ and his programs were as follows:

July 1—Prelude and Fugue in B minor, Bach; Andante con moto ("Italian" Symphony), Mendelssohn; Voluntary in C, Maurice Greene; Fantasy-Prelude, Macpherson; Pastoral Symphony, Corelli; Fantasia and Toccata, Stanford; Larghetto in F sharp minor, S. S. Wesley; Tuba Tune, Cocker.

July 5—Fantasia and Fugue in G minor, Bach; Larghetto (Clarinet Quintet), Mozart; Chorale No. 3, Franck; Adagio in E flat, Stainer; Basso Ostinato, Arensky; "Awake the Trumpet's Lofty Sound," Handel; Minuet from "Samson"; Slow Movement from Sonata, Elgar; Sonata No. 1, Mendelssohn.

The basis of the organ is that of the rebuilding of 1900. The present console was built in 1925, when the action was changed to electric. In the solo division a great improvement has been brought about by the addition of shutters at the top as well as at the sides. Following is the stop scheme of the organ:

GREAT ORGAN (Seventeen Stops).

1. Double Open Diapason, 16 ft.
2. Lieblich Bourdon, 16 ft.
3. Open Diapason No. 1, 8 ft.
4. Open Diapason No. 2, 8 ft.
5. Open Diapason No. 3, 8 ft.
6. Open Diapason No. 4, 8 ft.
7. Tibia, 8 ft.
8. Quint, 5 1/2 ft.
9. Principal No. 1, 4 ft.
10. Principal No. 2, 4 ft.
11. Twelfth, 2 2/3 ft.
12. Fifteenth, 2 ft.
13. Furniture, 3 rks.
14. Mixture, 3 rks.
15. Trombone (heavy wind), 16 ft.
16. Tromba (heavy wind), 8 ft.
17. Clarion (heavy wind), 4 ft.

SWELL ORGAN (Twelve Stops).

18. Contra Gamba, 16 ft.
19. Open Diapason, 8 ft.
20. Lieblich Gedeckt, 8 ft.
21. Salicional, 8 ft.
22. Vox Angelica (bass from No. 21), 8 ft.
23. Principal, 4 ft.
24. Fifteenth, 2 ft.
25. Cornet, 3 rks.
26. Contra Posaune (heavy wind), 16 ft.
27. Cornopean (heavy wind), 8 ft.
28. Hautboy (heavy wind), 8 ft.
29. Clarion (heavy wind), 4 ft.

CHOIR ORGAN (Fourteen Stops.)

30. Contra Viola, 16 ft.
31. Open Diapason, 8 ft.
32. Violoncello, 8 ft.
33. Clarabella, 8 ft.
34. Lieblich Gedeckt, 8 ft.
35. Dulciana, 8 ft.
36. Gemshorn, 4 ft.
37. Flute Harmonique, 4 ft.
38. Nazard, 2 2/3 ft.
39. Flageolet, 2 ft.
40. Tierce, 1 3/5 ft.
41. Corno di Bassetto, 8 ft.
42. Cor Anglais, 8 ft.
43. Trumpet, 8 ft.

SOLO ORGAN (Twelve Stops, Enclosed).

44. Open Diapason, 8 ft.
45. Viola da Gamba, 8 ft.

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46. Flute Harmonique, 8 ft.
47. Concert Flute, 4 ft.
48. Piccolo, 2 ft.
49. Contra Posaune, 16 ft.
50. Contra Fagotto, 16 ft.
51. Trumpet, 8 ft.
52. French Horn, 8 ft.
53. Corno di Bassetto, 8 ft.
54. Cor Anglais, 8 ft.
55. Orchestral Oboe (unenclosed), 8 ft.
56. Flute Ouverte, 8 ft.

ALTAR ORGAN (Four Stops, Enclosed).

57. Quintaton, 16 ft.
58. Cor de Nuit, 8 ft.
59. Sylvestrina, 8 ft.
60. Fern Flöte, 4 ft.

TUBA ORGAN (Six Stops).

- Dome Tubas:
61. Double Tuba, 16 ft.
 62. Tuba, harmonic (heavy wind), 8 ft.
 63. Clarion, harmonic (heavy wind), 4 ft.
 64. Trompette Militaire (harmonic trebles), 8 ft.
- Chancel Tubas:
65. Tuba, harmonic (heavy wind), 8 ft.

66. Tuba Clarion, harmonic (heavy wind), 4 ft.

PEDAL ORGAN (Twenty-two Stops).

- Dome Section:
67. Double Open Bass, 32 ft.
 68. Contra Violone, 32 ft.
 69. Open Bass No. 1, 16 ft.
 70. Open Bass No. 2, 16 ft.
 71. Open Diapason, 16 ft.
 72. Principal, 8 ft.
 73. Violoncello, 8 ft.
 74. Mixture, 3 rks.
 75. Contra Posaune, 32 ft.
 76. Bombarde (heavy wind), 16 ft.
 77. Clarion (heavy wind), 8 ft.

Chancel Section:

78. Open Bass, 16 ft.
79. Contra Bass, 16 ft.
80. Violone, 16 ft.
81. Bourdon, 16 ft.
82. Open Metal (from Great), 16 ft.
83. Viola (from Choir), 16 ft.
84. Octave, 8 ft.
85. Flute, 8 ft.
86. Octave Flute (ext.), 4 ft.
87. Ophicleide (heavy wind), 16 ft.

Sircom to Minneapolis Church.

E. Rupert Sircom of New York has been appointed organist and director at Westminster Presbyterian Church, Minneapolis, and will assume his new duties in September. He succeeds Franklin Glynn, who is returning to Memphis, Tenn. Mr. Sircom has been for several years organist of St. Thomas' Chapel, New York City, and previous to going to New York was prominent in Boston. His new church is one of the largest in the Northwest.

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With the plane hovering over the historic New Haven Green, an excellent view of Yale University buildings immediately surrounding the campus and quadrangle is obtained. In addition to the seven Hall organs in the University, it is interesting to note that of the large number of churches of New Haven, which may be picked out in the picture, all but two have Hall organs.

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Quartet and Chorus; Questionnaire Yields Interesting Results

By HAROLD W. THOMPSON, Ph.D., Litt.D.
[A paper read at the N. A. O. Convention in Los Angeles.]

A French critic recently observed that the Americans are the only people who reverence statistics because they are the only people who do not fear God. A group of church organists, however, even in America, may have enough reverence for Divinity left to be safely entrusted now and then with a few statistics. The first time that I addressed our annual convention I presented some figures upon the popularity of anthems in America; that was in 1923, and it occurred to me that it would be interesting to find whether the taste of American organists, like their bodies—if physiologists are to be credited—had been renewed in the past seven years. So I sent an elaborate and thoroughly annoying questionnaire to seventy-five choirmaster-organists who are all distinguished in their own sections of the country, and many of whom are known well from Maine to Canaan. Astonishing as it may seem, no less than fifty-five replied, often very fully; the tabulated results, therefore, must be accepted as pretty convincing in main outline, though a more extended survey undoubtedly would alter details. In this paper it will be impossible to give a list of the jury, but I may say that the Californians who replied included Warren D. Allen, Roland Diggle, William Ripley Dorr, Ernest Douglas, P. Shaul Hallett, Sibley G. Pease and Alexander Stewart, to whose advice I owe many previous favors.

The most important question which I asked was the following: "Whom do you regard as the chief three living composers of anthems in America? Consider both quality and general availability for performance." The importance of obtaining a fair answer to that question from fifty-five eminent choirmasters cannot be overstated. If we are really interested in furthering good music in American churches, we must encourage the composers of our own country who are attempting to produce such music. Ultimately we shall be judged as an adult nation artistically; and when that judgment is pronounced, it will be of no avail that we sing the finest music of Palestrina, Vittoria, Bach, Byrd and Cesar Franck. The question will be: What creative art have we produced, and encouraged by performance?

Seven years ago the American composers oftenest mentioned in reply to my questionnaire were, in order of popularity: Parker, Noble, Buck, Rogers, Stevenson, James, Shelley, Dickinson, Spicker, Foote, Chadwick. That is, Parker was first, Noble second, and so forth. Of this list of eleven, Parker, Buck, Stevenson are dead and could therefore not be mentioned in the replies to my latest questionnaire. That would leave, in order of popularity: Noble (first), Rogers (second), Philip James (third), Shelley (fourth), Dickinson (fifth), Spicker (sixth), Foote (seventh) and Chadwick (eighth).

Now compare the vote of 1930:
First—Noble, with twenty-three votes; that is, an easy first again.

Second—Philip James, with twelve votes, closely followed by two other composers.

Third—Healey Willan, with eleven votes.

Fourth—T. F. H. Candlyn with ten votes.

Fifth—A tie between James H. Rogers and H. A. Matthews, with eight votes each.

Sixth—Clarence Dickinson, with seven votes.

Seventh—Mark Andrews, with five votes.

Eighth—A tie between E. S. Barnes and Chadwick, with four votes.

Ninth—A tie between Sowerby and Webbe, with three votes each.

A number of comments suggest themselves here. In the first place, it is only fair to the country which has contributed so much to our ecclesiastical

music to note that Messrs Noble, Willan, Candlyn, Matthews and Andrews were all born and educated in England, though all of them except Noble have done their important composition in this country. When I say "this country" I am thinking, as Walt Whitman used to do, of the North American continent, for, as everyone knows, Dr. Willan is resident in Canada; whether he likes it or not, we call him an American. (I think that he likes it.) Messrs. Candlyn, James, Barnes and Sowerby are young men in their thirties, if I am not mistaken; and presumably not one of them has yet done his finest work; that is one of the most promising facts brought out by these replies. Another interesting fact is that all these men, and notably the first four, have given to their public only the best and highest that was in them, and they have their reward in the esteem of those competent to judge. A resident of New York State will be pardoned for pointing out that his section cannot be entirely effete when only two composers in this list reside west of Buffalo—Mr. Rogers of Cleveland (who is a New Englander) and Mr. Sowerby of Chicago.

I am sure that you will be interested in some of the individual replies. I asked each juror to tell me if he objected to being quoted, and *nobody objected*; so here you are! First for President Milligan's choice: "Noble, James, and probably Baumgartner." Then you will be interested to know what some composers thought of their peers: here are some choices:

Noble: James, Candlyn, Webbe—and he wanted to add to his three choices Dett and Burrell.

Candlyn: Noble, Willan, James.

Willan: Noble and Candlyn. (I did not count this choice, but simply obtained it for a second report later from Canadian organists, to compare with results from the United States.)

J. S. Matthews: Noble, Willan, Candlyn.

Sowerby: James, Noble, Willan, Mackinnon: Noble, Willan, Candlyn.

Bingham: Sowerby, Andrews, Willan.

Lester: Noble, H. A. Matthews, Chadwick.

Broughton: Noble, Willan, Webbe.

Diggle: The two Matthews brothers, Andrews.

Baumgartner: Candlyn and Barnes, if availability is to be considered; if merit only, Sowerby, Webbe and either Candlyn or James, or Mrs. Beach.

Or perhaps you would like to know how some of our leading scholars in colleges and universities voted. Unfortunately Professors Allen and Clokey and Stewart were too modest to express a choice; but Palmer Christian of Michigan voted: Dickinson, Candlyn, Foote; Professor Boyd of Pittsburgh said: Noble, Clokey, Rogers; Professor Marshall of Boston said: Foote and Chadwick (and it is not unfair to add that the New Englander voted pretty much for New Englanders); Walter Williams of St. Dunstan's College of Sacred Music said: Willan, Mackinnon, Noble. Of course I was unable to reach some of the men whose opinions I was most anxious to have, such as Dr. Clarence Dickinson, Edward Shippen Barnes, Dr. John Finley Williams and many others.

It happens that I had published in The Diapason special articles about several of these leading composers of today, and I asked my informants to list an anthem which they used and liked by each of the following: Barnes, Candlyn, Dickinson, James, the two Matthews, Noble, Willan and Woodman. I also added spaces for anthems by the following composers who had received some votes in the earlier returns of 1923: Ambrose, Brewer, Christiansen, Clokey, Coombs, Gaul, Lester, Lutkin, Marks, McCollin, Mackinnon and Stoughton. I then left two lines blank for additional composers and anthems. Besides these two lists, I had blanks for Parker, Foote, Chadwick, Shelley, Rogers, Buck, Spicker and Stevenson—favorites of yesterday and some of them still favorites. It will be impossible to give more than a few details from the very interesting replies.

Favorite anthems by leading com-

posers of today are:

Noble—"Souls of the Righteous," seventeen votes.

James—"By the Waters of Babylon," eleven votes.

Willan—"In the Name of Our God," four votes.

Candlyn—"Ride on in Majesty," tied with "Bread of the World," four.

Rogers—"Seek Him that Maketh the Seven Stars," nine votes. It seems to be a fact that Mr. Rogers has produced a remarkable number of useful anthems; no less than fifteen different titles were listed.

H. A. Matthews—"Father, Once More," four votes. This case is similar to that of Rogers; there were twenty-seven votes, and a great variety of titles.

Dickinson—"The Shepherds' Story," seven votes.

Of the older composers, Parker is far and away the leader still. No less than fifty-two out of fifty-five answers listed an anthem by him, the two favorites being "The Lord Is My Light" (thirteen votes) and "In Heavenly Love Abiding" (twelve). Mr. Foote's "Still, Still with Thee" had nineteen votes. Other interesting items in this section include:

Chadwick—"God to Whom We Look Up," nine.

Shelley—"The King of Love," nine.

Buck—"Sing Alleluia Forth," seven.

Stevenson—"I Sought the Lord," seven.

Spicker—"Fear Not, O Israel," seventeen. Only this one anthem was listed under Spicker's name.

Woodman—"A Song in the Night," twelve.

Ambrose—"O Come to My Heart," nine.

Christiansen—"Beautiful Saviour," fourteen.

I was also interested to see that Hugh Mackinnon, a young composer of rarely fine quality, had ten titles listed, though his admirers did not concentrate beyond two or three votes on any one anthem.

I think that the discussion of this paper might well be limited to the American composers—those whom it is our duty as well as our privilege to support. I have most interesting results on the older English composers, the Victorians, the modern English, the school of Palestrina and Vittoria, the use of Bach chorales as anthems, etc. All of these other points will be treated fully in The Diapason, and of course I shall add complete lists of anthems by American composers. The results of the present study I expect to incorporate in a book of "Studies in American Church Music" which I am preparing for the press, in which there will be separate chapters on Parker, Noble, Willan, James, Candlyn, Dickinson and other leading figures. I should not mention this if it were not to add that I would be very much interested to receive suggestions from the members of this audience who will be generous enough to write me their opinions of the results which I have obtained. I should also like to suggest that chapters of the N. A. O. might well spend one meeting this year, or a part of one meeting, in bringing in their own individual answers to this questionnaire—published in the August Diapason—and sending me through their secretaries the consensus of opinions. Even if these results are too late for use in my book, they will help me in the preparation of my articles. It is a source of satisfaction to me to recall that with the aid of just such helpful suggestions I was perhaps the first to call attention to the works of Candlyn, Mackinnon and others of our younger composers; and that in writing separate articles on nine American composers in 1919-21 I guessed the coming taste of 1930 in no less than six of the seven first choices recorded in the questionnaire of which I have just given you the results. I wish that I could guess the stock market one-tenth as well.

In conclusion I make a few observations that may provoke discussion:

1. The taste of our best organists from New York and Pennsylvania west to Illinois and Michigan pretty well agrees. Our standard of taste, if we have any, is found there.

2. The Californians just can't get

together, even in boosting native sons among their composers. Otherwise they show a pretty wide knowledge of repertoire, and three or four of them a knowledge hardly surpassed elsewhere. That is, Californians are eclectic, but know no gods.

3. The New Englanders have very high standards of taste in dead masters, and most of them completely ignore the living. An exception should be made in the cases of Chadwick and Foote—who have about ceased to compose. I should say that most New England organists are about twenty-five years behind the times in appreciation of American composers. And, of course, I shall have to add that there are a few, like Professor Baumgartner, who know an enormous lot about composers—even composers of the present.

4. Parker is by all odds the greatest composer of our earlier tradition, and his fame is likely to last at least a century more.

5. Next to Parker, Philip James seems the likeliest candidate for fame among native-born composers, though he has written few anthems of late—more is the pity.

6. Dr. Noble, who is English by birth, is the best liked of living composers. I here add my own opinion that he is on the whole the greatest church composer now living anywhere, and that at least half of his best compositions have been produced in America.

7. Dr. Willan, with all the handicaps that a mystical and sometimes difficult idiom entail, has been accepted wholeheartedly in the United States as a very promising candidate for the supreme crown in church composition. His idiom is so different from that of Dr. Noble that a comparison is difficult; it is possible that his anthems represent a finer kind of music than Noble's, though few will say that he masters his form so well.

8. In Dr. Candlyn we have a composer of such vigor and versatile sweep that he is pretty sure to remain neck and neck with Philip James as the best composer of their generation. This is all the truer because James' other interests have drawn him from the church to the broadcasting conductor's platform. So at present it looks as though Candlyn would win.

9. Dr. Clarence Dickinson, who as our chief editor, scholar and teacher, and one of our greatest players and choirmasters, has little time for composition, is yet regarded very highly as a composer. I should not hesitate to say that of all our native-born organists now living Dickinson is the one whom I would choose as the most representative figure, the man who has done most for the ecclesiastical music of the country which is proud to call him son.

10. The diffusion of knowledge among organists, largely through the N. A. O. and its journal, has resulted in a remarkable improvement in all our standards of church music. People who talk about a new dawn in American church music have overslept.

The executive committee of the Music Supervisors' National Conference announces the appointment of Clifford V. Buttelman, formerly of Boston, to the office of executive secretary of that organization. The headquarters office will be in Chicago. The decision of the conference to appoint a full-time executive secretary was the result of the rapid growth of the essential business of the conference, the organization at present having a membership of over 7,500.

JOSEPH W.
CLOKEY
COMPOSER-ORGANIST
Pomona College
Claremont, California

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HAGERSTOWN

MARYLAND

**KANSAS CITY CHURCH
ORDERS REUTER ORGAN
FOR BEAUTIFUL NEW EDIFICE**

**Roanoke Presbyterian Will Have
Instrument of Three Manuals,
with Echo Division—To Be
Completed in Winter.**

The beautiful Roanoke Presbyterian Church under construction in Kansas City, Mo., is to have a three-manual and echo organ. The contract for the instrument, which will be one of thirty-eight stops, has been placed with the Reuter Organ Company of Lawrence, Kan., through its representative, W. C. Verney.

The completion of the church is planned for early winter, at which time the organ will be installed. Professor Miles G. Blim is director of music and organist of the church.

The stop list is as follows:

GREAT.

- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Tuba Harmonic, 8 ft., 73 pipes.
- Harp (preparation).
- Tremolo.

SWELL.

- Lieblich Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt Flute, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Flauto Dolce, 4 ft., 73 notes.
- Nazard, 2½ ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Orchestral Horn, 8 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Chimes, 20 bells.
- Tremolo.

CHOIR.

- Geigen Principal, 8 ft., 73 pipes.
- Viol d' Gamba, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d' Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

Tremolo.

- Open Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viol Aetheria, 8 ft., 73 pipes.
- Fern Flöte, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

PEDAL.

- Double Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

Organist, Drug Victim, Goes to Cell.

Dr. P. Reginald Deighton, described by the Chicago newspapers as at one time a famous organist of England, but now destitute and friendless, began a battle against drugs in a Bridewell cell, where he was sent at his own request Aug. 15 by a police court magistrate in Chicago. Forty years ago Dr. Deighton won his diploma from the Royal College of Organists in London. He was 28 then. An attack of rheumatism led to his use of drugs, he said. "I acquired the habit before I was aware of what was happening," Deighton told Judge William Helander in the Grand Crossing police court. "I became its slave. I played, but my hand had lost its touch. I went down and down, trying in vain to fight my way back. I came to America a year ago. A concert tour was not very successful. I became a tramp. It may kill me, but I want to go to prison. Perhaps a sentence will break the hold the drug has on me." The judge fined Deighton \$100.

Hope Leroy Baumgartner Marries.

The marriage of Miss Evelyn Dillion Mar, daughter of Mr. and Mrs. John Ernest Mar, to Hope Leroy Baumgartner is announced. The wedding took place Aug. 16 at West Haven, Conn. Mr. Baumgartner is known throughout the country as a composer and organist. He is a native of Indiana and for several years has been on the faculty of Yale University in the department of music.

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Pastorale.50

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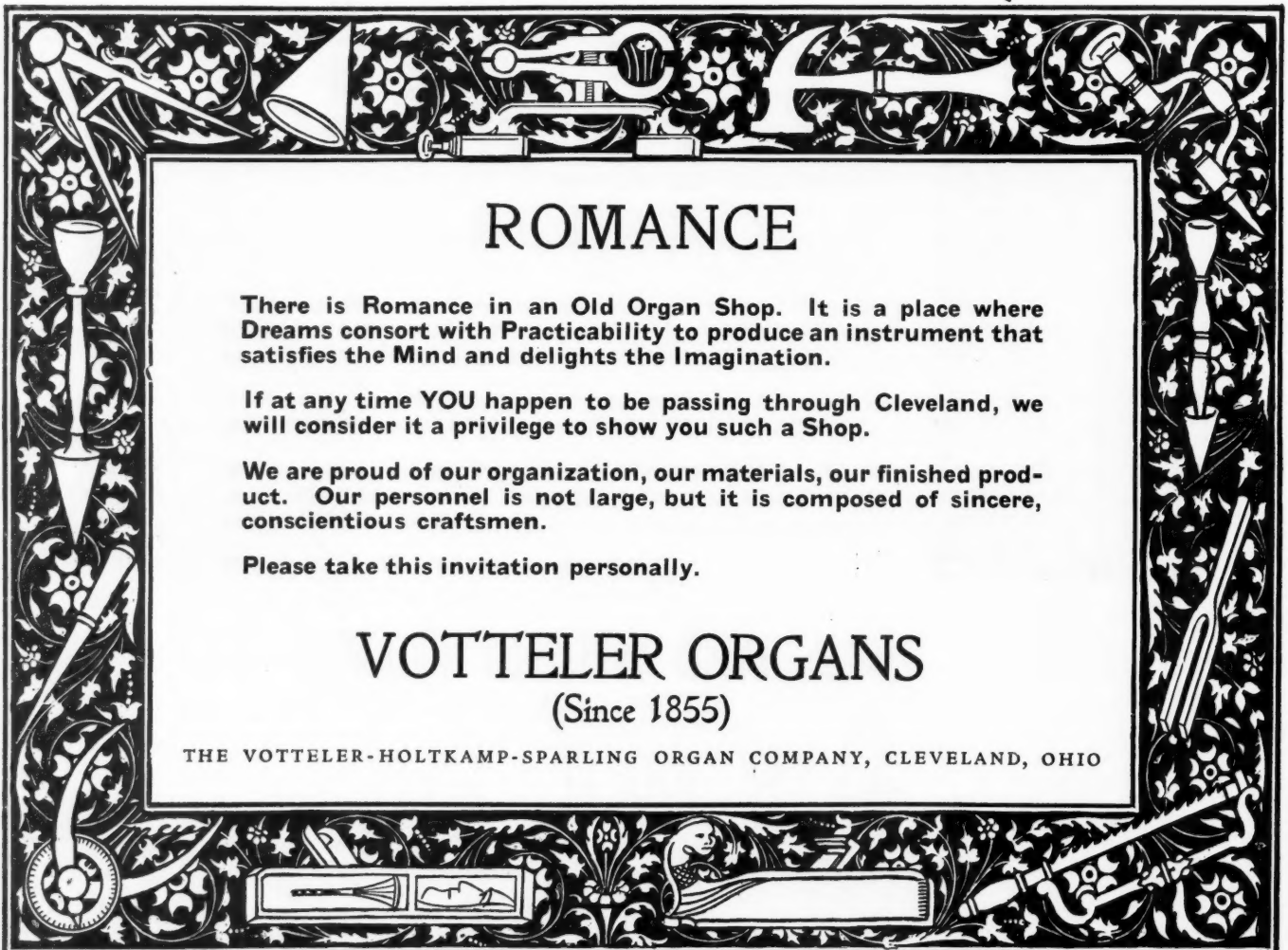
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We are proud of our organization, our materials, our finished product. Our personnel is not large, but it is composed of sincere, conscientious craftsmen.

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



The Estey Organ

Published monthly by Estey Organ Company of Brattleboro, Vt. and New York City

A NEW ANALYSIS SHEET

The Estey Company not Only Invites Comparison but Urges it,
and Makes it Convenient

HERE have been occasions when the Estey Organ Company has been handed the contract for building a pipe organ without any effort on the part of the purchaser to investigate what other organbuilders would furnish at the same price. Such contracts are obviously founded on faith and are flattering to the Estey Company, and whenever such a contract comes to us we are more than eager to build an instrument that justifies such complete confidence in the Estey Company.

However, it is the practice among most organ purchasers to get bids from at least two or three companies. We not only invite such a comparison of prices, materials, and workmanship, but we urge it upon prospective customers, and to make it convenient and concise we have prepared an analysis sheet which will bring to a sharp focus the comparison of

essential features proposed by the Estey Company and those proposed by any other two builders.

There is shown here a reduced outline of this analysis sheet, which is simple in its operation. It provides an opportunity

to check and compare, for instance, the financial rating of the three bidding companies, and the nature of their guarantee. It may be said, incidentally, that the Estey Company enjoys one of the highest financial ratings of any organ company in the field, and that the Estey Company was the first company to give an unqualified guarantee on any instrument it produced.

There is also provision on the analysis form to compare the prices, the type of organ, and then in turn each of the essential items of construction and material used. For instance a summary of speaking stops, speaking pipes, couplers, pedal movements, accessories, pistons, and system of piston setup.

ANALYSIS SHEET			
1. Name of Company			
2. Location			
3. Established			
4. Rating, etc.			
5. Guarantees			
6. Price			
7. Type of Organ			
8. Summary:			
a. Speaking Stops			
b. Speaking Pipes			
c. Couplers			
d. Pedal Movements			
e. Accessories			
f. Pistons			
g. System of Piston Setup			
9. Type of Wind Chest			
10. Construction of Small Buses			
11. Swell Shades and Mover			
12. Type of Console:			
a. Controls			
b. Switches			
c. Accessibility			
13. Materials:			
Leather for Registers			
Leather for Forcettes			
Pipes—Where Made?			
Wood—How long seasoned?			
Wood—Kiln-dried, where?			
Wood—Kiln-dried, how long?			
Cable Construction			
14. Special EXCLUSIVE Features:			
1.			
2.			
3.			
4.			
5.			
15. Size of Blower			
16. Cost of Necessary Alterations			
17. Installation—Organ, Church how long?			
18. Service Care—By whom? Cost per year?			

A CONVENIENCE TO THE PROSPECTIVE PURCHASER
Full size copies of this Analysis Sheet will be sent to anyone upon request.

The Estey Organ

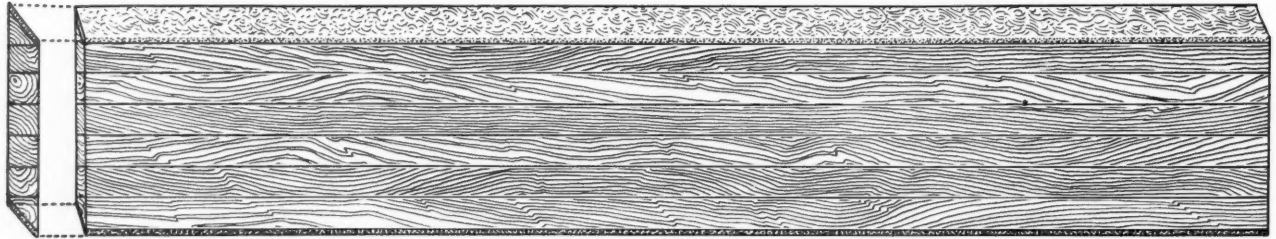
There are also spaces for comparisons of the type of wind-chest, construction of swell boxes, swell shades, and motor; type of console, including nature of contacts, switches, and accessibility.

Next there is a comparison of materials invited: leather for regulators, leather for pneumatics, pipes—where made? wood—how long seasoned? wood—kiln-dried and where? —how long kilndried? and nature of cable construction.

As most organs include some special "exclusive features" there is also provision for such comparisons, and, finally, room

mittees and others who are undertaking the consideration of such an important matter as buying an organ, the Estey Company would like to send a series of letters which approach the problem of organ purchase from many angles.

The control of the Estey Company has recently passed into the hands of the fourth generation in direct descendance from the founder of the business, and while the policy of the company is not undergoing any change, it is the purpose of the new management to see that Estey standards do not deviate in the slightest



A SPECIMEN OF LAMINATED WOOD SPECIFIED FOR ALL STOPPERS AND SWELL SHADES IN ESTEY ORGANS
All wood pipes are made of a specially selected stock, free from knots and flaws, and thoroughly seasoned
—glued on the inside and covered with two coats of shellac.

for data on the size of blower, the cost of necessary alterations, the question of installation, the cost of service care, etc.

Simple as this sheet is it will serve to impress most purchasers, we believe, that the features which Estey offers, the quality of materials, the nature of service, price and guarantee, are more favorable than those of other builders. At all events, we are encouraging this analysis and will gladly send copies of this analysis sheet to any prospective purchaser of a pipe organ.

There are many factors which enter into the purchase of an organ, and while price, of course, must always be considered, the first cost of an instrument should not be the prime consideration—the cost of upkeep, and the satisfaction which the instrument is likely to give are also to be thoroughly thought over. To church com-

respect from those which have made the Estey name stand synonymous with integrity and reliability.

Over 2,900 pipe organs have been built under this policy. They are scattered from coast to coast and in seventeen different foreign countries.

Quality of materials means much, but it must have behind it quality in workmanship. It must be recognized that an organization in which the average length of service for every employee exceeds fifteen years must reflect a stability as well as skill in the Estey factory. Over a dozen of our employees have been with us for over fifty years, over twenty have been with us over forty years, and more than one-half of our employees have been with us 20 years or longer.

In respect to materials, lumber is the

The Estey Organ

ESTEY ELECTRIC EQUIPMENT

The Estey organ is the only organ which has passed the tests of the National Board of Fire Underwriters. Every wire is triple-insulated, each conductor color-coded, and the wires wound spirally into a cable which is extremely flexible, flame-proof, and water-proof.



ESTEY PIPES ARE ESTEY MADE

The Estey Company never buys or uses pipes made by any other builder. All metal pipes are made of special alloys cast from basic metal in our own factory, the basic scales having been worked out after years of experience and the scaling and thickness of metals scientifically determined.

largest single item used in the construction of an organ. The Estey storage yards have a capacity of several million feet, and our stock includes twenty-four different kinds of lumber. It is air-dried for at least two years and then is scientifically treated in our own kilns. The process through which this material passes is outlined in our details of construction, attached to every Estey contract and the Estey guarantee, unlimited in duration of time, is an insurance protection that this fundamental material, lumber, shall be of the highest grade.

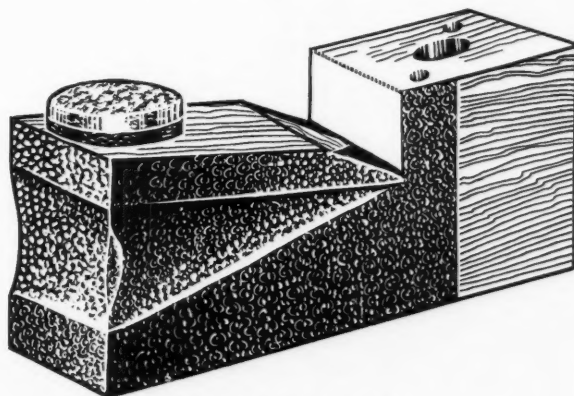
The Estey organ is the only organ listed as having passed the searching tests of the National Board of Fire Underwriters. Sterling silver contacts of the self-cleaning type are used throughout the instrument, each wire in our cables is triple-insulated, each cable is encased in a flame proof jacket, and many other items of superiority of Estey electrical equipment could be pointed out were space available here.

Among other materials, leather is of major importance. There are hundreds of



pneumatic valves in a pipe organ, and it is of first importance that these hidden details are of the highest quality. Estey pneumatics are made from imported English lambskin which has been prepared in a vegetable tannage and which can be purchased from only one tannery in the world, which is located in England. The cost of these skins is more than double that of skins which we could obtain in this country, but we feel that to carry out our unlimited guarantee we can take no chances on second-grade lambskin. The English-tanned skins are free from porousness, they contain no acid, they are soft and pliable, and remain so for life. While many other materials might be mentioned in similar detail, we pass to a final feature.

The chief characteristic by which an organ is judged by the great mass of people is its tone. Many organs which are built today are equipped with pipes made by pipe-making concerns who sell to the organ trade generally. The Estey Company, however, manufactures all of its own pipes, it has developed its own alloys and its own scales, and it has a force of voicers, each of whom is a specialist on



PERFECT PNEUMATICS

Estey pneumatics are made only of leather, no rubber cloth or substitute being employed in any portion of the instrument. Leather is from imported skins of young lambs only, assuring freedom from porousness and pin-holes. The interior of all pneumatics is packed with felt containing a high percentage of wool, especially made for our purpose, preventing noise of operation.

The Estey Organ



THE ESTEY MASTER KEYDESK MEETS WITH UNANIMOUS APPROVAL

Every organist who has played or examined the Estey Master Keydesk has found that it provides for every possible need which will tend to make the organ easy to play. This console embodies only tried and proven principles which have been developed since the advent of electrical action—it will be a constant joy to your organist.

certain types of tone. These are some of the points which have given the Estey organ so fine a reputation for its tonal quality.

The organist is interested in an organ from two standpoints, first that of tonal beauty, and second, that of ease and facility of operation. The Estey Master Keydesk has met with the unanimous approval of all organists who have played and examined this wonderful feat of organ engineering. It embodies tried and proven principles which have been developed

since the advent of electric action. Every moving part of the console is accessible and easy to reach in the event that any adjustments are necessary.

From the organist's standpoint we have tried to foresee every possible need which will tend to make the Estey organ easy to play. The Estey Master Keydesk has won testimonials from some of the country's most famous organists, and it is a console which has helped to keep this company in the front rank of organ builders.

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**GUILD EXAMINATIONS
FOR 1931 ANNOUNCED**

MAY 28 AND 29 TO BE DATES

Details of Organ and Paper Work Are Given Out by Chairman Wright for Benefit of Candidates for Certificates.

Frank Wright, Mus. B., chairman of the examination committee of the American Guild of Organists, announces that the annual examinations will be held in New York and a number of other centers May 28 and 29, 1931. Complete information may be obtained from Mr. Wright, whose address is 46 Grace court, Brooklyn, N. Y. The fee for the associateship tests is \$15 and for the fellowship \$20. Candidates must be elected to membership as colleagues not later than April, 1931, and they will then be admitted to the examination for the associateship, upon payment of the fee in advance. The associateship must be attained before proceeding to the examination for fellowship. The fellowship examination can be taken not less than one year after the attainment of the associateship. Candidates for either of the certificates must secure 50 per cent of each item and 70 per cent of the total marks in each section of the examination, that is, organ tests and paper work.

The tests at the organ for the associateship will include the following:

1. To play the whole or any portion of the two following pieces: (1) Chorale Prelude, "In Dir ist Freude," by Bach. Peters Edition, book 5, page 36; Novello Edition, book 15, page 45. (This is not included in the Widor-Schweitzer Edition.) (2) Sonata in A, Mendelssohn (first movement).

2. To play at sight a passage of organ music in the form of a trio.

3. To play at sight from vocal score; G and F clefs, four staves.

4. To transpose at sight a short passage into two keys, neither more than one tone above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize a figured bass at sight in four parts, without pedal.

7. To modulate (a) to nearly related keys and (b) to remote keys.

The paper work will include the following:

1. To add to canti firmi strict counterpoint, in three or four parts, in various species and combinations of species. Three examples will be set. Candidates must be prepared to use the C clefs for alto and tenor parts.

2. To write answers to fugue subjects and show one countersubject to each in double counterpoint at the octave.

3. Questions in musical history drawn from "A History of Music," Stanford-Forsyth; also questions on the organ, choral training and musical form. Questions are to be based on practical experience.

4. Ear Tests: To write down from dictation two short passages, in two parts, of which the keys will be announced and the tonic chords struck. Each passage will be played three times.

5. To add alto, tenor and bass parts to a given melody.

6. To add soprano, alto and tenor parts to a figured bass. The soprano part must possess melodic value.

7. To add soprano, alto and tenor parts to an unfigured bass. They need not be in strict rhythm with the bass.

8. To write a hymn-tune, introducing appropriate modulations and cadences. (Stanza of words will be set.)

The organ test for the fellowship will include the following:

1. To play the whole or any portion of the two following pieces: (1) Prel-

ude and Fugue in G minor, by Bach. Peters Edition, book 3, page 48; Novello Edition, book 8, page 120; Widor-Schweitzer Edition, volume 1, page 76. (2) Toccata in D minor, W. G. Wood; Novello's original composition No. 108. May be obtained from the H. W. Gray Company, 159 East Forty-eighth street, New York City.

2. To play at sight a passage of organ music in the form of a trio.

3. To play at sight a short passage in ancient vocal score, with C, G and F clefs (alto and tenor in C clefs).

4. To transpose at sight a short passage into two keys, neither more than a major third above or below the printed music.

5. To harmonize at sight, in four parts, a given melody.

6. To harmonize at sight, in four parts, a figured, or an unfigured bass.

7. To improvise on a given theme.

The paper work for the fellowship will include:

1. To add to canti firmi strict counterpoint in three or four parts, in various species and combinations of species.

2. To orchestrate a given passage for a specified number of instruments.

3. To write an exposition of a four-part fugue on a given subject. This may be for voices, strings or organ.

4. Questions in musical history drawn from "A History of Music," Stanford-Forsyth; also questions on the orchestra, organ, choral training and musical form. Questions are to be based on practical experience.

5. Ear Tests: To write down from dictation two progressions of chords, of which the keys will be announced and the tonic chord struck. Each passage will be played three times.

6. To add alto, tenor and bass parts to a given melody.

7. To add to a given ground bass, soprano, alto and tenor parts in four different ways. First, with simple chords, then with passing and auxiliary notes, then with suspensions, and finally with imitations, making a continuous composition. (Free counterpoint).

8. To write four-part music (SATB) to given words.

Van Dusen Closes Summer Session.

Frank Van Dusen closed his summer session at the American Conservatory of Music Aug. 2 and will spend August at Riverside, Mich., and Indian Lake, Ohio. Mr. Van Dusen has had many talented pupils in his class at the conservatory during the summer, among them being the following organists: Edith B. Ross, University School of Music, Lincoln, Neb.; Bessie Maxfield, Arkansas College, Batesville, Ark.; Philip McDermott, Bethany Union Church, Chicago; Sara Margaret Gilbert, Cottey College, Nevada, Mo.; Whitmer Byrne, Eighteenth Church of Christ, Scientist, Chicago; Paul Esterly, Edgewater Presbyterian Church, Chicago; Harold Cobb, Sinai Temple, Chicago; Reinhold Arkebauer, St. Peter's Evangelical Lutheran; George Ceiga, First Congregational Church, Whiting, Ind., and Esther Eveleth, Gary, Ind.

Renato Rolando Takes Bride.

Renato Rolando, organist and choir-master of St. Joseph's Church, Albany, N. Y., and Miss Madeline Milano, kindergarten teacher in St. Joseph's Academy, were married July 6. The ceremony took place in St. Joseph's Church, and was performed by the Rt. Rev. Msgr. Michael J. Looney—the bride's Latin teacher before she was graduated from St. Joseph's Academy in June, 1929. Professor Rolando, who was born in Italy, studied the organ in the Conservatory of Turin and the Royal Conservatory of Pesaro, Italy. He later came to this country. In April, 1929, he was made assistant to the late Dr. Michael Flaherty, organist at St. Joseph's. Upon the death of Dr. Flaherty recently he was made organist and director of music.

**TOTAL OF 232 STOPS
IN COMPLETED ORGAN**

ADDITIONS AT HANOVER, PA.

Big Program Being Carried Out at St. Matthew's Lutheran on Austin Instrument Over Which J. Herbert Springer Presides.

Not content with one of the largest and most effective church organs in the United States, St. Matthew's Lutheran Church at Hanover, Pa., has decided upon further additions to its Austin instrument. In publishing the specification in September, 1929, The Diapason recorded the addition of 2,850 pipes and a new console. J. Herbert Springer, organist of St. Matthew's, writes that in August a contract was made with the Austin Organ Company to move the solo and to add nineteen stops to it, to install chests and all mechanism for a string organ of eighteen ranks and for a celestial organ of sixteen ranks, and to make numerous changes and additions in other sections.

The work will be in charge of Ferd Rassmann. The celestial organ will be placed in the old solo chamber above the gallery opposite the echo. The pipes to be added immediately will number 1,974, and preparation is to be made for 3,110, which will probably be added within the next year.

The completed organ will have 232 speaking stops and 12,444 pipes. Fifty-two couplers and seven tremolos will make a total of 291 stop-keys on the console. There will be eighty-eight adjustable pistons, all manual pistons having second touch for pedal stops and pedal couplers.

The panel ceiling above the chancel is being changed to one of open grilles, and in the large space above is being built a chamber for the entire solo and string organs and temporarily for two 32-ft. pedal stops and a pedal mixture. When the transept is built a chamber will be provided for an independent pedal organ, and all the pedal stops which are now in other sections will be moved into it. The pedal first diapason will then be taken from the great chamber, thus making room for the great fourth diapason.

Mr. Springer's aim in planning this

great organ was not for an unusually large one, but for a thoroughly artistic one. He has spent many months studying the kinds of pipes which will produce the qualities of tone that will blend best with one another, and has made his plans with great care. Perhaps the greatest interest in the scheme will be found in the variety of delicate stops. In many cases these are to be found in families of three or even four ranks at different pitches; but there will be no duplication, as each rank will have its distinctive color, but will be so voiced and regulated that it will blend artistically with the others.

Goes to Arlington Hall, Washington.

Frank M. Church of Athens College, Athens, Ala., has been appointed director of music at Arlington Hall, Washington, D. C., and Mrs. Church, who also has been on the faculty of Athens College, has been appointed teacher of domestic science and art. They left Alabama for their new home late in August. Arlington Hall is only three years old, but had students from twenty states last year and is building an addition to its plant this year. Mr. Church will give monthly organ recitals.

William Craig Schwartz has resigned as organist-director at the Oak Lane Presbyterian Church, Philadelphia, effective Sept. 1, and has been engaged at Centenary Church, Philadelphia, and as chorus director of Baumann Memorial Church, Reading, Pa. Mr. Schwartz is pianist and director of the Chelsea Hotel ensemble, Atlantic City, N. J., where members of the Philadelphia Symphony Orchestra play with him. This is his twenty-second summer at this famous hotel.

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Official Journal of the National Association of Organists.

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Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency.

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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, SEPTEMBER 1, 1930.

INITIAL STEP IS TAKEN

Definite action on the proposal for an eventual union of the American Guild of Organists and the National Association of Organists has been taken for the first time in the resolution adopted at the convention of the latter organization in Los Angeles Aug. 1. This should serve to bring the entire question before the organists of the United States, as it opens the door for official consideration. Under the resolution the president of the N. A. O. is asked to take steps to open negotiations for co-operation with the A. G. O. This is a wise and timely move and the proper way to launch a discussion which, The Diapason believes, will lead eventually to a merger. That the question is in the minds of organists in general is evident from the opinions expressed in various states, among members of both organizations, who see no use in the present duplication of efforts and know of no reason why a union cannot be effected in which the traditions and the benefits of both organizations shall be conserved.

The proposal for a union was first made in The Diapason March 1, 1929. The issue was presented with an effort to be entirely fair, after conferences with leaders in both organizations and with a long-continued friendship for and activity in both the Guild and the N. A. O. as a background. It met enthusiastic approval from those in favor of the plan and with deep, though not necessarily ominous, silence on the part of those who opposed it. Meanwhile the sentiment in behalf of a combination has been gradually increasing and it is significant that the pleas in favor of it by the dean of one of the oldest and strongest chapters of the Guild, made at the Philadelphia convention, were twice received with hearty applause, and that the resolution adopted unanimously at Los Angeles was presented by the dean of another of the largest and most active chapters of the A. G. O. 3,000 miles away.

The question whether these two large organizations are to be brought together into one larger and stronger one, and on what terms and conditions, is, of course, not for any chapter of the Guild, nor for the executive committee of the N. A. O., nor for the council of the Guild, to decide in the last analysis. And The Diapason is concerned only as a publication representative of the great body of organists, and has no right or desire to be a factor in the discussion. Our proposal of a year and a half ago was made purely in an effort to serve the organists of America, and, as stated at the time, this paper has nothing to gain or lose by the final decision. All those mentioned are merely agencies whose duty it is to carry out or express the will of the great body of organists, who will finally decide the question. We hope that those entrusted with the issue will work earnestly and with reasonable promptness to

frame a plan which can be submitted to those who have placed them in office and that a vote of the membership of the two organizations involved will be permitted, after careful discussion, to determine the result.

GOOD FELLOWSHIP

When a bystander outside the lines observes the organist's profession and points out its virtues it is of greater interest than when the pleasant observations come from within our circle. When that outsider is also—to commit an Irish bull—one of us, we certainly should find food for thought in what he says. Frank H. Colby, editor of the Pacific Coast Musician, writes that "the annual convention in Los Angeles of the National Association of Organists suggests the query: Among what other class of musicians does one find the same fraternal spirit, goodfellowship and high ideals that prevail among the organists? We are not speaking of individuals, or of isolated groups, but of the profession as a class."

He goes on to say: "The representative organists of the cities, of the larger towns and the colleges of America largely are affiliated with one or the other of two national organists' associations, and many belong to both—the National Association of Organists and the American Guild of Organists. One notes that these organizations' aims are to elevate the standard of organ performance and of musical taste and to foster a spirit of helpful goodfellowship among members of the organ profession. Canada has a like national organization and there exists between that and the American organizations a fine co-operative spirit."

Mr. Colby presides over the editorial policies of a highly influential weekly paper which inspires musicians all up and down the Pacific coast to better things. He is close to orchestra musicians and singers, et al. To that extent he is an outsider as far as organists is concerned, looking in. At the same time he has been an organist holding a prominent church post in Los Angeles for a score or more years. That lets him inside the fence. But what matters is the force of his statement. When one hears experiences of a hypercritical nature, or aspersions that may be suspected of being inspired by jealousy, as one sometimes does, it is natural to think of organists as a class who do not co-operate. When one contemplates a large number who never associate with their fellows, who pay no attention to what other organists are saying or doing, and whose faces never are seen at small or large gatherings of members of their profession, one begins to think that organists flock by themselves. Any such misgivings are dispelled by statements from a man such as Mr. Colby. And when one has attended the two conventions held this summer at opposite ends of the country he can readily answer the question as to where else one finds such a fraternal spirit, etc., by saying "among no other class."

One of our "pet peeves": When we receive a church bulletin which contains the names of the clergy in prominent type, the name of the sexton in somewhat less prominent type and the name of the organist not at all. Must the musical ministry of the church shine in another firmament than that set aside for the man who preaches and the man who sweeps up after the worshippers?

Never!

Gershwin—"I hear that your next-door neighbors have a new organ. Do you know how many stops it has?"

Bundscho—"About three a day—for meals."—Pathfinder.

Old Lady (to policeman who has assisted her across the road)—"I've always wanted to talk to you. You're the same number as my favorite hymn."—Punch.

It is exceedingly difficult, if not impossible, to enclose a spiritual subject in a material frame. Material things are interpreted through material mediums, while spiritual things are approached and understood by spiritual minds.—George B. Nevin.

The Free Lance

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

According to the Geographic Magazine the Great Wall of China and the Great Pyramid are the surviving ones of the eight wonders of the world. The Chinese Wall no longer keeps off the hordes of Mongolians, nor do Egyptians any longer make astronomical observations or perform abstruse mathematical operations with the help of Cheops' pyramid. In fact, no one in this materialistic world can point to any bridge, cathedral, church, castle or any work of men's hands built a thousand years, or even a few centuries ago, in perfect preservation and used day by day for its original purposes. Yet music, in its Gregorian modes, has melodies twelve centuries old heard daily in thousands of convents, monasteries and cathedrals all over Christendom, wherever the faithful worshippers gather for prayer and praise. In enduring power what can engineers offer with their dams, Bear Mountain bridges and skyscrapers to compare with the unexpended energies and high usefulness of our old church melodies?

If you read your Diapason carefully you will observe the large number of doctors of music added to the profession this past season. Thirty years ago a person who had made the European trip was regarded as extraordinary; nowadays, with cabin ships and tourist third-class tickets, everyone goes to Europe; soon the musician who has not crossed the ocean will be regarded much as the one who has never traveled on a railroad train or talked through a telephone. Being a doctor of music myself, I can risk saying that there are nowadays so many doctors of all kinds in any up-to-date community that the untitled person will have a distinction all his own. After all's said, a man's real distinction lies in what he can do.

The competition as to who shall have the biggest organ seems to grow keener. And how foolish it is.

Doubtless you remember the Scotch story of the three tailors whose shops were in Glasgow on Argyll street, side by side. One advertised himself as "The best tailor in Scotland"; not to be outdone his competitor next door responded with "The best tailor in the world"; but the third tailor got the best of it by advertising "The best tailor in Argyll street." Why this stress on monster instruments? Why not better organs instead of merely bigger ones? It may be assumed that the larger majority of church organs are of two manuals, with stops from four or five to twenty-five or thirty; is as much pains taken with this class of instruments as was taken before the advent of the monster four or five-manual? Are organ builders as much interested in the small organ and do they put as much conscience, as much initiative, as much constructive energy on the tonal side as in the four-manual?

I know a small two-manual organ in an Episcopal church on the north shore of Massachusetts Bay, built under the superintendence and personal supervision of a distinguished Boston organist, which in tone quality and general musical efficiency appeals to me quite as much as the great four-manual. I can't advertise the builder and architect by giving names, but I will gladly supply the information to anyone who will send a self-addressed stamped envelope.

I had written thus far when Uncle Mo came in, all excitement.

"You seem rather excited," I said. "So you'd be if you had heard the big organ at the city hall!—four manuals and 150 stops—"

"And played," interrupted I, "with pistons, push buttons and the crescendo pedal."

"Well, I'm not an organist, thank God," rejoined Mo. "I go to a recital or organ opening to hear the music, not simply and solely to spot wrong notes, unfortunate registration and slips of all sorts. What difference does

it make how the playing is done if it is effective? Mac, you make me sick."

When Uncle Mo gets on his high horse let him ride; he'll canter about a bit and come back.

"Of course," I said, "all professionals, musical or otherwise, are naturally and properly interested in the externals of their art or business. I merely wanted to point out that these immense municipal and concert organs cannot, in the nature of the case, be manipulated on the small, intensive scale used with a smaller three or two-manual; stops are used habitually in bunches and the crescendo pedal is an ever-present help in trouble."

"But," said Mo, "you can't expect the world to stand still; organ builders find great instruments excellent advertising material, large contracts carefully handled mean large profits and the crowd of organ players constantly increasing in skill, as well as in numbers, demands something new—"

"As well as something bigger than the other fellows," interrupted I again. "After all," I continued, "everything really desirable in an organ can be included in one of from fifty to seventy-five stops."

This was more than Mo could endure; without a word disgustedly he stalked out of the studio.

Edith Sitwell's book on Alexander Pope, recently published, contains a remarkable chapter on Pope's poetry—remarkable because she dwells at great length on the sound of his poetry as distinguished from its sense or meaning. She even, as I have heard Vachel Lindsay do, expatiates on the sounds of single letters as having to do with the beauty or effectiveness of the lines. We musicians forget that poetry to some extent is an art of sound just as music is. What, then, becomes of the contention that musicians should choose only the best poetry when they make songs? If the words of the poem taken simply as words have sound value, is that sound value not destroyed by the musical tones to which the words are wedded?

September it is and a new season is about to begin. May it be a good season for all organists, "good" meaning good music studied well and honestly performed. Organists? Of course! The world still needs and has work for us.

Choirmasters' Club of Dayton, Ohio.

The Musical Talent Registration Bureau, which has proved to be of real service to churches and church musicians, will be maintained again by the Choirmasters' Club of Dayton, Ohio, this decision being reached at a recent meeting of the club, when new officers and chairmen for the year were elected. The bureau is unique in that there is no charge for registration or for services rendered. It is the desire of the organization to assist choir directors, organists and singers to find the places where their talents are needed. The files are in charge of the secretary, Mrs. D. E. Ahlers. The Choirmasters' Club, which is composed of choir directors and organists of Dayton churches, is planning an interesting program for the season. The officers of the organization are: President, Charles Mann, director at Fairview U. B. Church; first vice-president, Lewis H. Horton, director of Memorial Reformed Church; second vice-president, Alois Bartschmid, organist Sacred Heart Church; recording secretary, Miss Dorothy Pfauhl, organist Epworth M. E. Church; corresponding secretary, Eleanor Moore Randall, organist Linden Avenue Baptist Church, and treasurer, D. W. Mikesell. The members of the program committee are Miss Edna Sutton, chairman; James Philip Johnston, the Rev. S. Scott Westerman, Mrs. Dhel Funkhouser and Eleanor Moore Randall.

Work has begun on the restoration of the York Minster organ, the Musical Times of London reports. All but £200 of the £4,000 necessary has been raised. This is due largely to American generosity, for an American visitor to the minster on her return home collected £2,000 from her friends.

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

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

The National Association of Organists, in session at Ocean Grove, N. J., Aug. 10 elected Homer N. Bartlett, New York organist and composer, as its president. The vice-presidents selected were Mark Andrews and Will C. Macfarlane, the secretary Clarence Reynolds and the treasurer Frederick Schlieder. Tali Esen Morgan was elected national superintendent.

A comprehensive plan for the creation of an organization of organ builders, prepared by Adolph Wangerin of Milwaukee, was published in The Diapason. It was probably the first concrete proposal for united action on business questions.

George H. Fairclough was forming a chapter of the American Guild of Organists in Minnesota.

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

M. P. Möller, president of the Organ Builders' Association of America, issued an appeal to the membership through the columns of The Diapason. He pointed out the growth of the organ industry, as illustrated by the fact that the annual product of American organ factories at the time was valued between \$3,000,000 and \$4,000,000, whereas when he began his career forty-five years previously it was \$100,000.

Homer Norris, organist for many years of St. George's Episcopal Church in New York, and a composer of prominence, died Aug. 14 of the results of an accident in which he was struck by a taxicab.

The strike of Chicago "movie" organists had continued for another month and the deadlock seemed nowhere near a settlement.

The Austin organ installed on the outdoor stage of the Bohemian Grove in California was dedicated with Edwin H. Lemare, Wallace Sabin, Uda Waldrop, Ben Moore and other California organists at the console.

In an editorial on "Commercialism" The Diapason had this to say among other things:

"Commercialism" is a term we hear not infrequently even in the discussion of the organ building profession. It is meant, of course, as a slur. Sometimes it is applied by idealists who have never experienced the necessity of making their artistic endeavors yield them their daily bread. At other times the word is carelessly bandied about by occupants of glass houses—some of them with many broken panes, too.

We cannot see why commercialism and art cannot go together, if we think of the former word in its proper meaning. In fact, they must go together, or the one must precede the other. Art merely for art's sake is possible only where art is unhampered by the need of making a living. As artists usually eat as heartily as the rest of us, it follows that if their art is of the exalted kind that never stops to reckon in mundane figures, someone else did the careful calculating previously and is providing the sinews for their art.

The organ profession seems to be devoid of "angels." Wealthy men seldom see fit to invest in organ factories and there are no endowed builders thus far. It would naturally be ideal if there were such. Since there are not, we have, of course, what some see fit to characterize as the "commercial" builders. Personally we honor the man who can manage his business so that it pays reasonably. No one within our knowledge has ever made sensational gains or heaped up stacks of this world's goods in building organs. Moderate success financially has been the rule. Nowhere in industry is as much given for a dollar as in an organ contract.

C. Albert Scholin



**COLUMBUS JOB TO SCHOLIN
Leaves Iowa for First-Broad Methodist
in Ohio Capital**

C. Albert Scholin, organist of the First Methodist Episcopal Church of Waterloo, Iowa, for the last nine years, has resigned to become organist at the First-Broad Methodist Church of Columbus, Ohio, the largest Methodist church in the city, with a membership of 2,300. Mr. Scholin finished his work at Waterloo Sunday, Aug. 24, and will be at Columbus the first Sunday in September.

Since moving to Waterloo Mr. Scholin has been a leading figure in musical circles, taking a wide interest in all movements looking toward a generally greater appreciation of music by the public. He has conducted a conservatory in Waterloo for the last six years and for a number of years headed the civic festival movement that crystallized into the Waterloo Civic Music Association a few months ago.

First-Broad Methodist Church consists of the merged congregations of First and Broad Methodist Churches. Dr. F. Howard Callahan is pastor. It is planned soon to erect one of the finest churches in Columbus.

Mr. Scholin went to Waterloo from Jamestown, N. Y. He is a graduate of the American Conservatory of Music in Chicago.

On July 28 Mr. Scholin conducted the symphony orchestra of the Iowa State Teachers' College in the presentation of his own suite, "Western Vistas," in four movements.

A joint recital of sacred music was given at the Jay Gould Memorial Reformed Church, Roxbury-in-the-Catskills, Aug. 14, by Robert N. Platt, organist, and Harold Haugh, tenor, both candidates for the master of sacred music degree at the School of Sacred Music of Union Theological Seminary. Mr. Platt began the program with the Prelude from the First Symphony of Verne and ended with the Finale from the same work. His other numbers were the Prelude of Clerambault, the Fanfare of Lemmens and the Reverie of Clarence Dickinson.

Adolph Steuterman of Memphis, Tenn., sends a card from the steamship Reliance, reporting the completion of a cruise to northern Europe. Mr. Steuterman had an opportunity to make use of his pedal technique in climbing to the marker at the top of North Cape, Norway, and sends a photograph as evidence of his accomplishment.

**At the Atlantic City
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ROLLO MAITLAND'S series of six weeks' concerts on the great Organ of the Convention Hall, playing six times daily to an average audience of 25,000 people—about a million hearers all told—adorned the first season of the American Fair.

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*Summer Visitors at
The Diapason Office*

Among readers of The Diapason who passed through Chicago in the late summer and registered at the office of The Diapason were the following:
 Harold Gleason, Rochester, N. Y.
 Augustus C. Foster, Boston, Mass.
 Harold V. Milligan, New York City.
 Ernest Prang Stamm, St. Louis, Mo.
 Franklin Glynn, Memphis, Tenn.
 Julian R. Williams, Pittsburgh, Pa.
 William D. Armstrong, Alton, Ill.
 Orson E. White, Racine, Wis.
 Reno B. Myers, Wichita, Kan.
 Jack Lostutter, Emporia, Kan.
 Walter Wismar, St. Louis, Mo.
 Frank M. Church, Athens, Ala.
 E. B. Carl, Hagerstown, Md.
 Leslie P. Spelman, Fulton, Mo.
 John T. Murie, Hammond, Ind.
 J. E. Ledoux, St. John, N. B.
 Russell Broughton, Oberlin, Ohio.
 George Leland Nichols, Delaware, Ohio.
 Henry Holtkamp, Cleveland, Ohio.
 Joseph H. Greener, Seattle, Wash.
 Gordon A. Dixon, Seattle, Wash.
 Miss Rachel Johnson, Topeka, Kan.
 Miss Bess Maxfield, Batesville, Ark.
 Miss Lucia Roggmann, Garnavillo, Iowa.
 Wilfred Layton, Winnipeg, Man.
 Mrs. Sue Goff Bush, Kansas City, Mo.
 The Rev. Gerhard Bunge, Garnavillo, Iowa.
 E. William Doty, Ann Arbor, Mich.
 James Baley, St. Petersburg, Fla.

Albert Riemenschneider played the dedicatory recital on a four-manual Austin organ June 11 in Wesley Methodist Church at Detroit.

The Diapason cannot hold itself responsible for the return of manuscripts or other material sent to it for use in the preparation of news articles.

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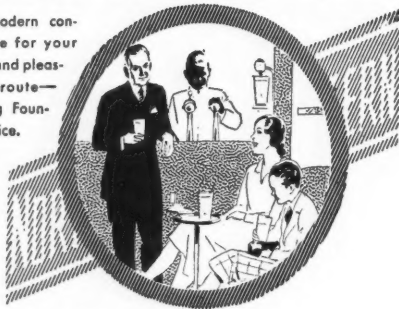
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San Francisco News; Schlieder's Class Held on the Coast

By WILLIAM W. CARRUTH

San Francisco, Cal., Aug. 17.—For the second summer Frederick Schlieder, the well-known organist and pedagogue of New York, is conducting classes in creative music, improvising and technique in Berkeley. It is a revelation and inspiration to attend Mr. Schlieder's classes and observe his methods. Teachers from the entire Pacific coast are enrolled in his course and it is hoped that he can be induced to return to the West every summer.

Frank L. Sealy, warden of the Guild, has been a recent visitor in San Francisco. The executive committee of the local chapter had a luncheon in his honor Aug. 16. Dr. H. J. Stewart, the organist and composer of San Diego, was also a guest of the chapter. The luncheon was enlivened by the wit and wisdom of Dr. Stewart. The affair was ably arranged by Theodore Strong and in the absence of the dean, Mrs. Mabel Hill Redfield, was presided over by Mrs. Estelle Drummond Swift.

The historic organ at St. James' Episcopal Church, formerly known as the Church of the Advent, of which Miss Elma Voorhees is organist, has been rebuilt by Thomas W. Whalley of Berkeley. The inaugural recital was played by Ulda Waldrop, a former organist of the church, on St. James' Day, July 25. Among other numbers he played Tschaiakowsky's Andante Cantabile, "The Swan," by Saint-Saens, and Beethoven's Minuet in G. About all that is left of the original organ are the pipes, for it now has an electric action and a new console. This church was one of the last to surrender its blow boy.

Miss Ethel Whytal, organist of the First Congregational Church of Oakland and staff organist of the Chapel of the Chimes, where her daily broadcasts have made her known to hundreds of music-lovers, was married Aug. 7 to Harold Miller. Mr. and Mrs. Miller are vacationing in the Tahoe country.

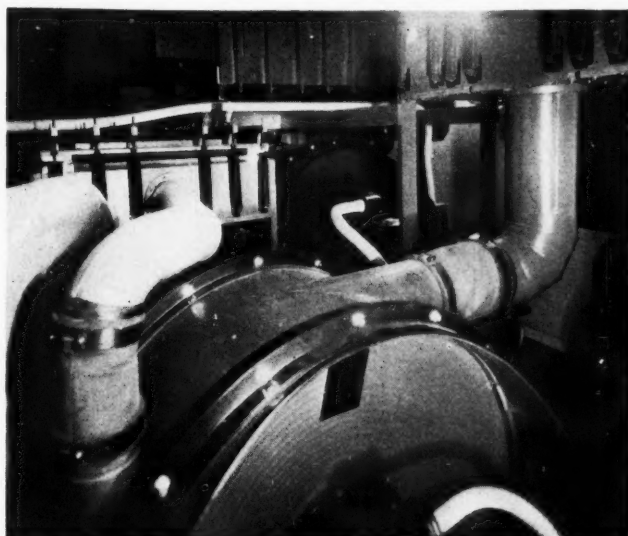
Henry Hallstrom, A. A. G. O., former organist of the First Congregational Church of Oakland, but now organist and choirmaster of the Church of the Redeemer at Morristown, N. J., is spending his vacation with his parents in San Francisco. Mr. Hallstrom is finding his new work very pleasant and interesting, and is making the most of his opportunities by hearing all the music he can and by continuing his organ studies under Ernest Mitchell, organist of Grace Church, New York.

Mrs. Bessie Beatty Roland, A. A. G. O., organist and choirmaster of Temple Sinai, Oakland, has returned from a two months' trip to the Eastern coast. She went with her husband to the Shrine convention in Toronto and on her return attended the N. A. O. convention in Los Angeles.

Installation of the four-manual Skinner in the Temple M. E. Church is about completed. Dedication of the organ is planned for Sunday morning, Aug. 31, with Wallace Sabin at the console. Mr. Sabin, Warren D. Allen and Benjamin Moore constituted the committee which drew up the specifications of the instrument.

Bethuel Gross, organist of the Rogers Park Congregational Church, Chicago, has been appointed head of the organ and theory department at Tulsa University and will take up his work in Oklahoma this month.

Providing the Wind for Organ at du Pont Conservatories



A recent organ blower installation of more than average interest is the one for the Aeolian organ at the du Pont Conservatories in Longwood, at Kennet Square, Pa. This installation was viewed with interest in June by the American Guild of Organists at its convention.

The blowers which supply this organ are Orgoblos manufactured by the Spencer Turbine Company of Hartford, Conn. The main machine is a 60-horsepower outfit operating at 870 revolutions per minute. Its rated capacity is 11,875 cubic feet a minute. However, on actual factory test this machine delivered 14,500 cubic feet a minute. The unit is a three-pressure blower supplying wind from three different outlets at eight, twelve and fifteen-inch pressures. In addition to this machine there is a 10-horsepower step-up blower running at 1,150 revolutions per minute. This blower draws its air from the fifteen-inch pressure outlet on the main blower and delivers air to the organ at three higher pressures, twenty-inch, twenty-five-inch and thirty-inch, water column. The third machine of this plant is a 2-horsepower exhauster which furnishes twelve-inch suction for the console and Duo-art equipment.

Each machine is painted in two-tone Duco, the body of the blower being finished in French gray and the trimmings in a darker Buckingham gray. The finish on these machines is as fine as that found on any automobile body. In addition to the painting, every bolt, screw and nut used in the assembly is triple chromium plated. All of the wind conductors to the organ are of copper. The main conductor which carries the eight-inch wind is thirty inches in diameter and is constructed of sixteen-gauge heat-treated copper sheets. The other conductors range in diameter down to six inches.

The blowers are in a room one floor below the level of the organ chamber itself. Working on the theory that by overcoming reverberation in the blower room there would be less sound escape from the room, the walls and ceiling have been covered with Nashcote. The blowers rest on isolated concrete foundations separated from other floors by heavy sections of cork.

The picture shows the top of the "booster" Orgoblo in the foreground, with the main sixty-horsepower blower in the background, and at the extreme right is a portion of the two-horsepower exhauster, which furnishes suction for the console.

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JOTTINGS FROM CLEVELAND

BY CARLETON H. BULLIS.

Cleveland, Ohio, Aug. 16.—A surprise to Cleveland music-lovers is the news that Edgar Bowman has left St. Ann's Catholic Church, Cleveland Heights, for a new position in Pittsburgh. Mr. Bowman received an offer which induced him to relinquish his varied activities here for a new and promising field in the Pennsylvania city. Among the significant things done by him for Cleveland was the development of St. Ann's choir of boys and men. The yearly appearances of this choral group at the Cleveland Museum of Art concerts will not soon be forgotten, and we are wondering if there is another local group which can take its place in presenting unaccompanied choral music of the early Roman and English schools as did St. Ann's choir under Mr. Bowman's leadership.

During the vacation period of Carleton Bullis, Cidnee Hamilton of the First Unitarian Church has been supplying at Epworth-Euclid Church. Paul Beymer of the Temple and Brinley Richards each played a Sunday earlier in the summer.

As announced previously, Albert Riemenschneider, before leaving for his summer trip to France with a group of organ students, relinquished his post at Calvary Presbyterian Church. Upon his return he will devote full time to his duties as director of the conservatory at Baldwin-Wallace College. His successor at Calvary will be Walter L. Hansen, who leaves the First Presbyterian Church of Charleston, W. Va., to locate in Cleveland. Upon Mr. Riemenschneider's leaving, Herbert Voges supplied several Sundays, and since then Professor Frederic B. Stiven of the University of Illinois has been filling in until Mr. Hansen assumes the post the first of September. Professor Stiven, who usually spends the summer at his home town not far from Cleveland, has supplied at Calvary Church for many summers. Some years ago he was organist and choir director at this church, during the years when he was on the faculty at Oberlin College.

Cleveland has been resting largely in a status quo for a number of years in regard to the personnel of church musicians, with only occasional minor changes here and there. Developments which have recently come to light indicate that this autumn will see an unusual turnover in the situation. A number of quartets have been, or are



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to be, reorganized, some being completely changed, some choir directors are to be changed, and there will be some shifting of organists.

MacAfee Booked for Recitals.

Franklyn W. MacAfee, young American concert organist and artist pupil of Henry F. Seibert, has been booked for fall recitals in Maine, Massachusetts, Connecticut, Virginia, Michigan and New York. Mr. MacAfee is now organist of Trinity Lutheran Church, New Rochelle, N. Y.

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NEWS NOTES FROM CAPITAL

By MRS. MABEL R. FROST.

Washington, D. C., Aug. 16.—George H. Wilson, organist and director of music at the Church of the Covenant (Presbyterian), is spending his vacation motoring in leisurely fashion to various points of interest. Widely known for many years as the organist at Foundry Methodist Church and as a noted accompanist, Mr. Wilson last year resigned the position at Foundry Church to accept that at the Church of the Covenant, famous always for its fine music. Mrs. Frank Akers Frost played at the Church of the Covenant in August during Mr. Wilson's absence.

John Russell Mason, organist at Central Presbyterian Church, which is the church President Wilson attended, is enjoying an interesting vacation. Besides his musical activities, Mr. Mason is on the library staff at George Washington University. Therefore in planning a trip to Europe he included a special library course at Birmingham, England. Upon the completion of the course Mr. Mason will tour Europe, taking in the principal points of interest. His place at the organ of Central Church is being filled by H. F. Keyser.

Two seasons ago the National Capital Chorus, Dr. Albert W. Harned, conductor, sang with the Boston Symphony Orchestra in its only Washington appearance that season, rendering the final chorus in the new symphony "America," by Ernest Bloch. They sang without a rehearsal with either the orchestra or Dr. Serge Koussevitzky, the conductor, and he was so delighted with the chorus that he immediately declared his intention of signing them up for the Beethoven Ninth Symphony. Accordingly by the specific request of Dr. Koussevitzky, the National Capital Chorus will be heard again, singing the Ninth Symphony with the Boston Symphony Orchestra during the Beethoven festival which will occupy four days of the week of Dec. 1 in Washington. The chorus will be limited to 200 voices. Dr. Harned, the conductor, is also organist and director of music at the Universalist National Memorial Church.

Miss Ardis I. Atkinson, talented daughter of the Rev. Dr. Walter F. Atkinson of this city, has been appointed organist of Epworth Methodist Church. Miss Atkinson has a Mus. B. degree from Syracuse University, being graduated with first honors in the school of fine arts, having specialized in piano and organ. Her advanced organ studies have been pursued under the instruction of Dr. Albert W. Harned. Also Miss Atkinson is a member of the Phi Kappa Phi honorary scholastic sorority. She will assume her new duties Sept. 1, following a vacation in her home state, New Jersey.

Lewis Corning Atwater, organist and director of music at All Souls' Unitarian Church and at the Eighth Street (Hebrew) Temple, has been visiting various centers of interest during the summer, including Chicago and a number of cities in his native New

York. Mr. Atwater is dean of the District of Columbia chapter, American Guild of Organists.

Christopher S. Tenley, organist and director of music at St. Peter's Catholic Church and sub-dean-elect of the District of Columbia chapter, American Guild of Organists, is summering on Chesapeake Bay.

One of Washington's very able and active musicians of last year has moved to New York. She is Miss Lucy C. Street, A. A. G. O. She was director of music at the Y. W. C. A.

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Among recent contracts received at the factory of the Reuter Organ Company are orders for organs for the following:

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Roanoke Presbyterian Church, Kansas City, Mo., three-manual.

First Christian Church, El Reno, Okla., two-manual.

Federated Church, Whitewater, Kan., two-manual.

Oak Park Christian Church, Kansas City, Mo., two-manual.

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Organs and Organists in the Universities

XII. Oberlin College

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

"Youth Pays Tribute. The honorary membership extended to President Emeritus Henry Churchill King and to Professor George Whittfield Andrews by the Oberlin Glee Club, Saturday evening, is a tribute from youth in a day when mature men dread the cry 'too old to be useful.' * * * Both President King and Professor Andrews may justly feel that the things they have accomplished and the courage and love they have instilled in their students grow more hallowed in the memories of those students; and that instead of dreading the cry 'too old for use' they are enshrined more deeply in faithful hearts."—THE OBERLIN REVIEW, Feb. 13, 1930.

And thereby hangs a tale—a tale of a college president and of a college organist, both eminent in their respective lines of work, both fortunate in having recognition and honor in their lifetime.

Oberlin! A level campus, wide streets running at right angles, a profusion of trees, flowers, shrubs and green grass, delightful vistas—these give the casual visitor a pleasant impression of the college, an impression deepened as one walks from the Inn past the historic Founders' Elm, through the Memorial Arch, passing in review the great pile of music buildings, the smaller but charming administration building, Finney Chapel, then turning right down East Lorain street (or better still taking campus paths) to the art building; here one may pause awhile to rest and wonder what that old-time president and revivalist, Finney, would have thought of all this magnificence.

It was probably about the time of the entrance of the United States into the world war that I first visited Oberlin; the exact date I cannot recall, and at this writing no records of the trip are available. It is, however, clear in my mind that John Masefield, the poet, was a guest at the Oberlin Inn where I stopped, that it was winter, and that on leaving the Inn after breakfast my ears were assaulted by a great volume of discordance from Warner and Rice halls, the headquarters of the Oberlin Conservatory.

"What?" thought I, "music students working at this early hour! We at Wellesley are not as industrious." I also remember vividly the extraordinary confidence in his teaching staff shown by the then director of the conservatory, Morrison, in showing me about the conservatory; did I want to hear a violin solo, song, piano or organ piece, the proper studio was entered, the student was asked to perform, the student did perform, and creditably, too; we left the room, the lesson no doubt went on, and we passed to another studio. So strong was the impression of preparedness I received that I have never ceased to think of Oberlin teachers and pupils as I think of the New England minute men at Lexington and Concord.

And speaking of New England: it is astonishing how oblivious the Yankee is to things, important things, too, outside his little circle. Harvard knows not Wellesley, Massachusetts is dimly aware of Rhode Island, and New England has been late in acquiring an Oberlin-mindedness. To be sure, Oberlin's latest bulletin shows that only 5 per cent of its students own New England as their home, and it must be admitted that the college is off the beaten track of railway travel from Boston to Chicago. But—stop a moment! Oberlin was the first college to admit women, the first co-educational college, and the first college to grant the bachelor's degree to a woman; Oberlin took a vigorous part in the anti-slavery movement, a station of the "underground railway" being established in President Finney's house; it was the first college to admit students regardless of race. One hundred and three college and university presidents have been graduates at Oberlin; an Oberlin graduate discovered the modern process of making aluminum; Oberlin, Yale

excepted, was in 1923 the most cosmopolitan college in America, every state and territory and sixteen foreign countries sent students. See pamphlet, "Oberlin," 1923.

Oberlin's beginning in 1833 was prompted by a religious and evangelistic spirit, its founders pledged to "plain living and high thinking and to some definite line of effort that should produce the maximum of benefit to a perishing world." At the present time certain courses in the Bible and the Christian religion are included in the college required work, and compulsory chapel is a matter of college routine. It is true, though, that the college has never had a creed or any denominational control, nor has any narrow, puritanical or ascetic spirit dominated the institution. There was a conservatory of music from the beginning, and in 1867 it became an integral part of the college, in 1930 occupying two of the college's forty buildings. Placed in a little Ohio town of 4,400 people, thirty-four miles from Cleveland and 300 miles from Chicago, it has railroad connections over the New York Central. In the circumstances of its placement it is not subject to the distractions of a great city and the scholastic life is by so much made easier.

The latest records that I have (1928-1929) show that of 1,746 students (734 men and 1,012 women) 355 are in the conservatory. The faculty of the conservatory number fifty-six, forty-seven active; twenty-six of the latter are graduates of the conservatory, fifteen instructors come from other institutions and six have the B. A. from Oberlin. A student may count some of the conservatory courses toward the B. A.; by spending two years more he may get the Mus. Bac. degree in addition. There seems to be a liberal and entirely proper give and take between the college of liberal arts and sciences and the conservatory of music. Warner Hall and Rice Memorial Hall harbor the conservatory, providing over 270 practice rooms, class-rooms and studios; in Warner Hall the concert-room, seating 800, has a three-manual organ and Finney Memorial Chapel, accommodating 2,400 at a pinch, has a four-manual Skinner which can be fairly thought of as at the command of the chapel organist and the visiting virtuoso. No live department in any institution is contented with its equipment, but Oberlin has done a good deal for its conservatory; in addition to the facilities mentioned a new auditorium in memory of Sophronia Brooks Hall, beautiful and commodious and furnished with a great organ, is to be ready for use in 1933. Twelve practice organs are in use for organ pupils. Seven hundred and fifty-five people (158 men, 597 women) have been graduated from the conservatory since its beginning.

The Musical Union, a "town and gown" society, formed in 1859, has 200 to 250 members selected by examination, has weekly rehearsals of an hour or little more for thirty weeks. The men's glee club and the women's glee club, thirty members each, officered by students, rehearse three times a week and each has its own separate concerts; J. E. Wirkley directs both clubs. The college chapel has no regular choir; different choral organizations sing occasionally. Many of the students sing in the five church choirs of the town; two of these choirs are led by conservatory professors. These students are not paid, but they receive a small amount of academic credit, not more than one hour a year. There are three bands, a vested string choir (probably a string orchestra is meant) and an a cappella choir, which is bringing about a good many changes. The various town and college musical affairs, artist recitals, orchestral concerts, faculty concerts, student graduation recitals, organ recitals and Musical

Union concerts give opportunities for professional training to hundreds of students, and while this is going on the outdoor life at Oberlin offers every advantage in exercise, sport, athletics, hiking and camping.

The director of the conservatory is Frank Holcomb Shaw, Mus. B., professor of pianoforte. He came to Oberlin in 1924 from Cornell College, Iowa, where he had been professor of the pianoforte from 1915 to 1924. Professor Shaw is a Mus. D. of Syracuse University.

It is in this little Ohio town that George Whittfield Andrews has carried on professional work for forty-eight years; he has taught piano, counterpoint, composition, orchestration and organ, accompanied the Musical-Union for twenty years, has been its conductor for thirty years more, directed the Oberlin Conservatory orchestra for thirty-five years, and played in the Congregational churches of Oberlin for fifty years, with the exception of three years in Meadville, Pa., and Toledo, Ohio. A full list of Dr. Andrews' pupils who have attained prominence would include at least a hundred names and would be culled from the faculty lists of fifty colleges. In point of length of service and professional attainment of the highest order in several lines of musical activity he deserves the title of dean of American university musicians.

A remarkable man founded the Oberlin Observatory—Fenelon B. Rice—and to him more than to any other single influence Andrews owes the stimulus that has carried him so far. Since he was 6 he has lived in Oberlin and has been under the influence of Oberlin's musical atmosphere and the able men of the college and conservatory. From 1884 to 1886 and in 1898-99 he studied in Leipzig, Munich and Paris with Papperitz, Jadassohn, Rheinberger, Abel, Guilman and Vincent d'Indy. He found European study somewhat more advanced at that time, but his teachers have always been good and he owes each one a debt he can never repay. As a concert organist his career began in 1879 and he is still active; he has visited every part of the United States as a recitalist. His programs are eclectic, including pieces by American composers—and occasionally some of his own things—as well as all the classics, Widor and Cesar Franck masterpieces. He does not disdain the organ transcription. He has composed a large number of works for the organ, among which may be particularized a Sonata in E flat; he has also written a Suite for orchestra played by Frederic Stock.

Dr. Andrews' attitude toward his art might be described as that of the conservative-liberal; he does not differentiate between the organ styles particularly suitable for church and recital playing, but suggests that a sound organ technique is applicable anywhere; he believes that greater fluency is attainable through the electric action; as regards the theater organist's continuous staccato, he agrees that clearness in organ playing is eminently important and whatever helps to this end is most welcome; the young composer of the modern school cannot dispense with a thorough training in the music of the past and complete practical acquaintance with it; when students once know how, Dr. Andrews has no desire to tell them in what style to write. (This was in response to the question how as a teacher of composition he was meeting the present-day wildness.) He adds that men are both emotional and intellectual, but above all spiritual; he is not interested in unbalanced and one-sided constructions, no matter how clever. That the general level of student capacity for

composition has risen in the United States since thirty years ago he is convinced.

The wise man knows that all things, even good things, in their very nature come to an end. Dr. Andrews writes me that next year will be his final one of active connection with the Oberlin Conservatory. As I recall the tall, spare, upright figure, the keen eye, the modest yet forceful bearing I see clearly that neither Oberlin nor the musical world will allow him an unproductive inactivity. Music needs his ripened genius.

For the specification of the Oberlin Skinner organ see The Diapason of Oct. 1, 1927. An article on Dr. Andrews by W. T. Upton appeared in The Diapason of May 1, 1927.

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St. James' Catholic Church Orders Organ for Remodeled Edifice.

George Kilgen & Son, Inc., of St. Louis has been awarded the contract to build for St. James' Church, one of the prominent Catholic churches in Philadelphia, a modern three-manual to occupy the remodeled edifice of which the Rev. Francis Ross, D. D., is pastor. The organ, which is to be in two chambers, will be entirely under expression. It is to be installed in the early fall.

The stop specification is:

GREAT ORGAN (Enclosed).
Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Twelfth, 2 3/4 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Fifteenth, 2 ft., 61 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Chimes (Deagan), 25 bells.
Ripieno, 3 rks., 183 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Viol d'Orchestre, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 72 pipes.
Flautino, 2 ft., 61 pipes.
Solo Cornet Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Chimes, 8 ft., 25 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.

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Miss Gertrude Y. Villee has completed ten years as organist of the English Presbyterian Church of Marietta, Pa. During the decade she has not missed one service, establishing an excellent record covering the period since 1920. On the occasion of her tenth anniversary in June Miss Villee received from the congregation a purse of gold. Miss Villee is a member of the National Association of Organists.

OPENING AT MONONGAHELA

Courboin Presides at Welte Instrument in Pennsylvania.

The new three-manual in the First Presbyterian Church, Monongahela, Pa., was dedicated by Charles M. Courboin, vice-president of the Welte-Tripp Organ Corporation, on the evening of July 8. Dr. W. F. McKee, pastor of the church, introduced Joseph A. Herring, who in turn introduced Mr. Courboin.

The organ was built by the Welte-Tripp Organ Corporation, and was designed by Mr. Courboin, in consultation with Arthur Jennings of Pittsburgh.

Through the kindness of Mrs. Lulu C. Darragh, choir director and organist, members of the Western Pennsylvania chapter of the American Guild of Organists were invited to the recital, and a large group was served a dinner at the church. Among those present were Julian R. Williams, St. Stephen's Episcopal Church, Sewickley; Earl Collins, Bellefield Presbyterian Church, Pittsburgh; Walter Fawcett, Christ M. E. Church, Pittsburgh; Charles A. H. Pearson, Rodef Shalom Temple, Pittsburgh; Harold Schuneman, assistant to Charles Heinrich, Third Presbyterian; Marianne Genet, St. Stephen's, Wilkinsburg; Garth Edmundson, New Castle, Pa., and Arthur B. Jennings, Sixth United Presbyterian Church, Pittsburgh.

Paul H. Eickmeyer, organist of St. Paul's Episcopal Church at Muskegon, Mich., and Miss Florence Thompson of St. Ignace, Mich., were married June 25. Mr. and Mrs. Eickmeyer have established their home at Muskegon.

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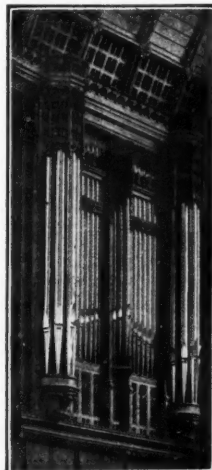
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News of Southern California and Its Organists

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 12.—Paul G. Hanft is settled in his new home in Monrovia, where he has accepted the post of organist and choirmaster at St. Luke's Episcopal church. Mr. Hanft will have a three-manual Spencer organ and is looking forward to his new work with great interest.

Harold Gleason of Rochester, N. Y., is spending a few weeks in Los Angeles, primarily to superintend the installation of the Skinner organ at U. C. L. A. The work is going along splendidly and it is expected that Mr. Gleason will give the opening recital early in September.

I understand that Alexander Schreiner of Salt Lake City has been engaged to give twenty recitals beginning the middle of the month. He will be followed by Arthur Poister of Redlands, who will also give twenty recitals. Each recitalist is to give three Bach recitals in the series. It will be interesting to watch the result of these recitals.

I happened to drop into the United Artists Theater a day or so ago, and I found the organist using song slides and trying to get the audience to sing. It was this dismal stuff that helped put the theater organist on the shelf and the first chance they have to come back it is the same thing over again. Here was an audience made up 80 per cent of elderly retired people who wanted to pass the afternoon quietly seeing a picture, principally because the theater was cooler than outside, being goaded into singing "Happy Days Are Here Again."

Miss Esther Fricke is the organist at KTM and her wide experience in radio broadcasting makes her work most enjoyable. Here on the Pacific coast we have far too much organ music on the air. I suppose that it is one of the easiest instruments to fill in with, for it seems to be always on tap. If there is an odd moment between programs one is sure to hear an organ bleating, and many a good talk or reading is spoiled by a background of vox humana or wobbly strings. However, among so much poor playing Miss Fricke's stands out and is well worth hearing.

Another organist whom I enjoy is Alexander Reilly on the Aeolian organ. This organ comes over splendidly, with real organ tone, and Mr. Reilly always gives us good music, played with excellent taste.

A full account of the N. A. O. convention will be found elsewhere in this issue. It was a great pleasure to have the genial editor in our midst for a few days and I am sure he will give you the "lowdown" on everything.

Elks March to Atlantic City Organ.

The Elks' convention in Atlantic City finished its ceremonies July 10 with a vast parade through the streets, down the Boardwalk and in at the front door of the convention hall, past the immense reviewing stands erected inside, holding 20,000 people, with seventy-five bands, some of them including 150 musicians. As these bands passed through the convention hall and out the back door, the hiatus in the music was covered by Karl Bonawitz at the great Midmer-Losh organ. He picked up the marches in the same time and tone on the brass and heavy diapasons, with remarkable effect. This was probably the first occasion in which an organ was used for a parade and the comment by the audience and the newspapers was enthusiastic.

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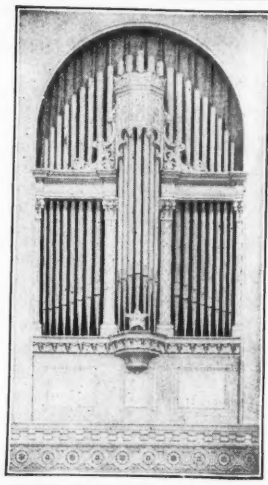
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By WILLIAM LESTER.

"A Monastery Evensong," by F. Leslie Calver; Offertory, by Maude L. Sloan; Canzonetta, by Alfredo d'Ambrosio, arranged for organ by Edwin Arthur Kraft; all published by G. Schirmer, Inc., New York.

Three melodic pieces for organ well worth the attention of players interested in new issues. The first is a tuneful characteristic number giving fine opportunity for the tasteful and effective use of chimes and colorful solo stops. A short introduction in carillon style leads into the main theme—a flowing melody set for swell oboe against a syncopated figure on neutral choir stops. This melody is extended on the great flute, with a chordal close on the swell organ. A hymnlike contrasting section follows on the foundation swell, accompanied by a running counterpoint of chimes. After considerable elaboration of this material, a varied form of the first theme appears, closing in a quiet coda.

The second number is a short two-page meditation, quite simple in structure and offering no technical difficulties. The transcription is too familiar as a violin solo of wide popularity to need any description here. Suffice it to state that the arrangement is effectively set for the organ and the suggested registration cleverly intensifies the color of the original.

"Spirit Wind" and "Kidron, Brook of Sorrow," two pieces for organ by K. Deane Shure; published by J. Fischer & Bro., New York.

These two recent numbers from the eloquent pen of the well-known Washington composer are well worthy of their predecessors. They are written with the resources of the modern organ in mind, but offer no forbidding finger or pedal difficulties. They are in the modern impressionistic idiom, but not overly dissonantly so. Both are of significance in musical values.

"Aria in the Manner of Bach" and "Introduction in Form of a Cadenza and Fugue in F minor," by Melchiorre Mauro-Cottone; published by G. Schirmer, Inc.

Two interesting and arresting compositions for organ by a man of steadily increasing weight in the field of native writing for organ. The Aria re-

sembles somewhat the slow movement of the Bach Pastorale in F, both in idiom and in style. It is aristocratic music of unusual beauty and finish. Its six pages reach a high level of excellence and musical eloquence.

The second selection is cast in a much more ambitious mold. A stirring prelude, alternately massive and toccata-like, leads into a fine fugue, worked out in masterly fashion, building relentlessly to a stirring chordal close. It is all big music of first-class texture and content. It ranks, in my mind, as one of the best works for organ seen for years. Live organists will seize upon both these numbers for effective recital numbers—to the certain pleasure of their auditors.

American Organ Quarterly for July; published by the H. W. Gray Company, New York.

The five organ pieces published in this issue are well worth attention. They include: "A Watteau Picture," by Ferrari; "Ave Maria," by Mauro-Cottone; "Communion," by Shure; "Melodia Serena," by Mauro-Cottone; and Toccata, by Ferrari. All are fine musical numbers, set down without exception by master craftsmen, and in two constituting one of the finest numbers of this most valuable journal. All five titles will prove of worth both for service use and for concert purposes.

"Twenty Lessons in Conducting," by Karl Wilson Gehrken; published by the Oliver Ditson Company, Boston, Mass.

This booklet, published in the Ditson firm's series of handbooks entitled "The Pocket Music Student," should be in the hands and head of every choirmaster and director of artistic ideals. The twenty chapters of eminently practical suggestions contained in the handbook are elaborations of wise suggestions laid out in that larger and indispensable manual by the same author, "Essentials in Conducting." With the rapid increase in choral singing all over the country and the constantly rising standards in that difficult field, such clearly set down precepts and examples as demonstrated by this competent author will prove of incalculable value to all interested in the art of choral direction. Certain it is that an honest study of the contents of the two books by this author would promptly show in a decided improvement in the grade of choral direction exhibited in the future.

Reed Jerome leaves Trinity Episcopal Church, Highland Park, Ill., Sept. 1 to become organist and teacher in the Central High School of Tulsa, Okla.

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FOUR-STOP ECHO A FEATURE

**Three-Manual Organ to Be Placed by
Louisville Builders in the First
Methodist Church of
Louisiana City.**

The First Methodist Church of Baton Rouge, La., has decided upon a Pilcher organ and the contract for a three-manual has been awarded to the Louisville builders. An echo division of four stops is to be a feature of the instrument. The stop list is as follows:

GREAT ORGAN (Expressive).

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Hohl Flöte (Gross Flöte extended), 4 ft., 12 pipes.
- Tuba, 8 ft., 73 pipes.
- Cathedral Chimes (from Echo), 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Stopped Diapason (Bourdon extended), 8 ft., 12 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 61 pipes.
- Flute d'Amour (Bourdon extended), 4 ft., 12 pipes.
- Nazard (from Bourdon), 2 1/2 ft., 61 notes.
- Piccolo (from Bourdon), 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Cathedral Chimes (from Echo), 20 notes.

CHOIR ORGAN.

- English Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flauto Traverso (Melodia extended), 4 ft., 12 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cathedral Chimes (from Echo), 20 notes.

PEDAL ORGAN.

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.

- Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.
- Dolce Flute (Pedal Bourdon), 8 ft., 12 pipes.
- Cello (from Great Gamba), 8 ft., 32 notes.

ECHO ORGAN.

- Cor d'Nuit, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Fern Flöte (Cor d'Nuit extended), 4 ft., 12 pipes.

There will be twenty-eight couplers, twenty adjustable combination pistons and nine pedal movements.

OLD CONCERN IN STRAITS

Bennett Organ Company Offers Creditors 25 Per Cent of Claims.

The Bennett Organ Company of Rock Island, Ill., has ceased operations and is liquidating its affairs. It has offered its creditors 25 per cent of their claims in full settlement. A statement of its condition, issued in August, indicated liabilities of \$82,220.83, as against assets of \$21,004.22. The Bennett Company was one of the oldest concerns which built organs in the Central West and had been in existence half a century. It was originally the Moline Pipe Organ Company. This was succeeded by the Lancashire-Marshall Company and later by the Bennett-Marshall Company, the principal partners at that time being the late Octavius Marshall and Robert J. Bennett. On the withdrawal of Mr. Marshall it became the Bennett Organ Company. When this concern faced financial difficulties a few years ago it was taken over by prominent interests from Rockford, Ill., and it was announced that a new factory was to be established at Rockford. These plans never were carried out.

Minneapolis Church Buys Welte.

The Mount Olive Lutheran Church of Minneapolis has awarded the contract to the Welte-Tripp Organ Corporation of Sound Beach, Conn., for an organ of three manuals to be installed in the new church. This instrument is to be finished in November.

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Into the Woods My Master Went.....	.12	Benedictus es, Domine.....	.12
The Saints of God.....	.15	Magnificat and Nunc Dimittis in B flat.....	.12
Let All the World.....	.12	Short Communion Service in A and E.....	.50
Rise Up, O Men of God.....	.12		

Part Songs by Dr. Noble

I Wandered by the Brookside (Trio for Women's Voices).....	.12
Blow, Blow, Thou Winter Wind (Men's Voices).....	.12
Save, Lord, or We Perish (Men's Voices, Sacred).....	.12
Night (Mixed Voices).....	.12
When I am Dead, My Dearest (Mixed Voices).....	.12

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DEATH OF JAMES J. McCABE

Brooklyn Organist, Artist and Teacher Stricken in Car.

James J. McCabe of Brooklyn, artist, organist, composer and former district school superintendent, died suddenly of heart disease July 16 while driving his automobile in Bar Harbor, Me., where he had been visiting his daughter, Mrs. George Hamor of San Domingo. The car left the road, hit a tree and turned over.

Mr. McCabe was born on the west side of Manhattan on property now occupied by the Pennsylvania Railroad station. At 15 he was organist and choirmaster of a Catholic church in Long Island City. Subsequently he served St. Cecelia's Church, Brooklyn. From 1889 to 1907 he held a similar position at St. Theresa's Church, Classon avenue and Sterling place, of which he was a member for forty years. At the age of 25, after he had taught music privately for several years, he became a music teacher in the public schools.

In his spare time Mr. McCabe studied mathematics, becoming a teacher of that subject at Manual Training High School in 1904. Two years later he passed an examination for principals and was made principal of public school 24. In 1901 he was promoted to a district superintendency, taking charge of the Brownsville and East New York sections of Brooklyn. He retired in 1923 because of ill health.

Mr. McCabe closely resembled the late Woodrow Wilson, whose admirer he was. This often caused him to be mistaken for the President.

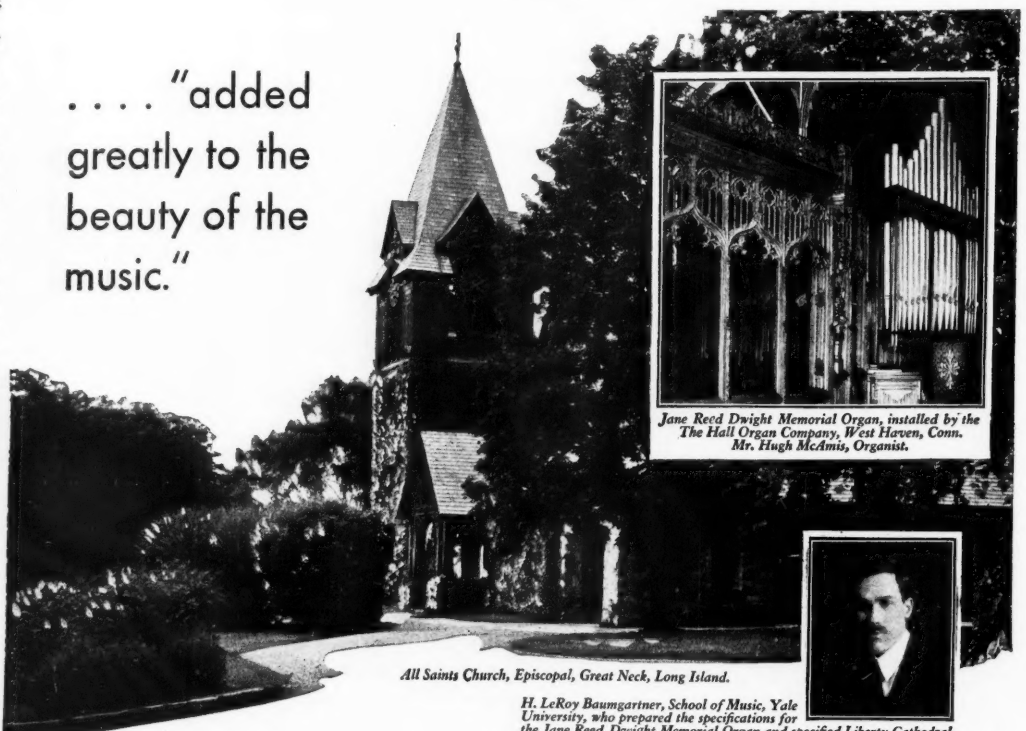
Porter W. Heaps Takes Bride.

Announcement is made of the marriage of Dorothy Wright Hill, daughter of Mr. and Mrs. Harry Oliver Hill of Los Angeles, to Porter Warrington Heaps of Evanston, Ill. The wedding took place July 22 at Kinsman, Ohio. Mr. and Mrs. Heaps will be at home at 814 Ridge Terrace, Evanston, in the new home recently bought by the bridegroom. Mr. Heaps is organist and director at the First Methodist Church of Evanston and is also on the staff of organists of the University of Chicago, where his recitals have attracted widespread notice.

Journalist on Möller Staff.

S. L. Debalta, well-known music critic and writer on musical publications, has been entrusted with the publicity and advertising of the M. P. Möller firm. Mr. Debalta, a native of France, a graduate of the Sorbonne of Paris and a postgraduate of Cambridge, England, started his newspaper career under the late Georges Clemenceau, journalist and statesman. He came to this country twenty-five years ago on a mission for the French government. He was on the foreign staff of the Associated Press by personal appointment of the late Melville E. Stone and a contributor to the principal daily newspapers of this country. His journalistic career in the realm of music was sponsored and encouraged by Camille Saint-Saens.

.... "added greatly to the beauty of the music."



All Saints Church, Episcopal, Great Neck, Long Island.

Jane Reed Dwight Memorial Organ, installed by the The Hall Organ Company, West Haven, Conn. Mr. Hugh McAmis, Organist.



H. LeRoy Baumgarner, School of Music, Yale University, who prepared the specifications for the Jane Reed Dwight Memorial Organ and specified Liberty Cathedral Chimes and Liberty Harp, Celeste, by the Kohler-Liebich Company.

In these words Arthur S. Dwight, donor, expresses the effect of installing Liberty Percussions in the Jane Reed Dwight Memorial Organ, All Saints Church, Great Neck, Long Island.

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REUTER WORK FOR NEWARK

Kansas Firm to Install Three-Manual in Memorial Presbyterian.

To replace the present organ, which has served the congregation for fifty years, the Memorial Presbyterian Church at South Orange avenue and South Seventh street, Newark, N. J., is to have a new three-manual organ. The contract has been placed with the Reuter Organ Company of Lawrence, Kan. The organist of the church is Mrs. Vernon Maltby. The specifications were prepared by Herbert W. Kellner in collaboration with Frederick Radcliffe, Eastern representative of the Reuter Company.

The organ is to be known as the Weber memorial organ, and its installation is planned for Thanksgiving. Following is the stop specification:

GREAT.

1. First Diapason, 8 ft., 73 pipes.
2. Second Diapason, 8 ft., 73 pipes.
3. Concert Flute, 8 ft., 73 pipes.
4. Viole d' Gamba, 8 ft., 73 pipes.
5. Dulciana, 8 ft., 73 notes.
6. Octave, 4 ft., 61 notes.
7. Flute, 4 ft., 61 notes.
8. Tuba, 8 ft., 73 pipes.
9. Chimes, 20 tubes.

SWELL.

10. Bourdon, 16 ft., 97 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Gedeckt, 8 ft., 73 notes.
13. Salicional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Aeoline, 8 ft., 73 pipes.
16. Orchestral Horn, 8 ft., 73 notes.
17. Flauto Dolce, 4 ft., 73 notes.
18. Sallcet, 4 ft., 61 notes.
19. Nazard, 2 1/2 ft., 61 notes.
20. Flautino, 2 ft., 61 notes.
21. Cornopean, 8 ft., 73 pipes.
22. Oboe, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR.

24. Contra Gamba, 16 ft., 61 notes.
25. Diapason, 8 ft., 73 pipes.
26. Concert Flute, 8 ft., 73 notes.
27. Gamba, 8 ft., 73 notes.
28. Dulciana, 8 ft., 73 pipes.
29. Unda Maris, 8 ft., 49 pipes.
30. Violina, 4 ft., 61 notes.
31. Flauto Traverso, 4 ft., 61 notes.
32. Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL.

33. Diapason, 16 ft., 12 pipes.
34. Bourdon, 16 ft., 32 pipes.
35. Lieblich Gedeckt, 16 ft., 32 notes.
36. Octave, 8 ft., 32 notes.
37. Cello, 8 ft., 32 notes.
38. Dolce Flute, 8 ft., 32 notes.

Help for Choir Directors.

"The Church Year" is the name of a little brochure containing a list of selected anthems in accord with the theme for the day of the Christian Liturgy. It is compiled by Rob Roy Peery, a member of the national committee on church music of the United Lutheran Church of America. The publishers (White-Smith Music Publishing Company, Boston, Mass.) will be pleased to send a copy to any choir director.

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NEWS-NOTES FROM ST. LOUIS

BY DR. PERCY B. EVERSDEN.

St. Louis, Mo., Aug. 13.—Professor Charles H. Schulte, for thirty-eight years organist of St. Augustine's Church, succumbed to an attack of apoplexy superinduced by the heated spell. Mr. Schulte was one of the veteran organists of St. Louis. Born in Westphalia, Germany, where he received his education, he came to St. Augustine's nearly forty years ago, when his uncle, the late Rev. Henry A. Huckenstein, was pastor. For the last twenty-five years he had also taught in the parochial school.

Daniel R. Philippi of Christ Church Cathedral is on an extended Western trip. William John Hall of the Church of the Messiah is enjoying sea breezes off the coast of Maine. Miss Louise Titcomb of the Church of the Holy Communion is renewing friendships in Paris, and Arthur Leiber of the Second Baptist and United Hebrew Temple is basking in the climes of sunny California, in which state also Hugo Hagen of St. Peter's Evangelical Church is visiting his mother.

Mr. and Mrs. Charles C. Kilgen, Sr., with Mr. Hagen and Mrs. Lochmiller, were the representatives from the St. Louis chapter, N. A. O., at the convention in Los Angeles, while Alfred L. Booth, dean of the Missouri chapter, A. G. O., represented that body at the Guild convention in Philadelphia.

Several of our local organists are looking forward to the fall work with new organs on which to display their ability. Miss Catherine Carmichael can hardly wait until she gets to her new four-manual Kilgen at the Third Baptist Church; Mrs. Neal of Central Presbyterian will also have a new organ on which to display her ability; Eighth Church of Christ, Scientist, will have a new organist as well as a new Möller organ for Thanksgiving, and Miss Kuehn is expecting to do big things with her three-manual Kilgen at Faith Lutheran.

C. H. Walker, former organist and choir director at Zion Lutheran Church, Pembroke, Ont., is to be organist and director at Knox Presbyterian Church, Woodstock, Ont. Mr. Walker has had wide experience and is a graduate of Victoria Musical College, England.

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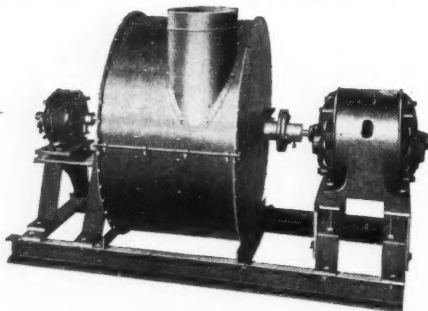
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Relation of Organ Music to Acoustics of an Auditorium

[The following is an abstract of a paper presented by a noted consulting engineer of New York City at the annual convention of the National Association of Organists in Los Angeles, Cal.]

By CLIFFORD M. SWAN

For many years there has been a widespread difference of opinion among musicians, organ builders, architects and physicists as to the proper design and construction of an auditorium for satisfactory hearing. Much of this disagreement arises from the differing emphasis laid on the various factors involved, each man naturally insisting on the paramount importance of his own particular interest, without perhaps stopping to consider the other fellow's point of view, or realizing the frequent necessity of compromise in this as in most practical things in life. No one can deny the right of all of these individuals to have, each man, his own particular standard of taste according to his profession and training, but when the requirements conflict, as is unhappily only too often the case, the only sensible thing is to get together and try to work out a practical solution which, while perhaps not wholly ideal to all, will not do serious violence to the ideals of any. It is the purpose of this paper to try to point out some of the requirements of the situation and to indicate the necessary lines of co-operation.

First of all, it should be realized that in any room whose interior surfaces are finished in hard sound-reflecting materials there is a large amount of reverberation or persistence of sound after the source itself has ceased to emit energy. Suppose, for instance, that a single note is sounded on the organ, and the key then released. The train of sound waves thus set up will be reflected back and forth several hundred times from surface to surface until it is completely absorbed. Since this absorption process takes place in the main only at the reflecting surfaces and since it takes the sound a perceptible time to travel from one reflection to another, it is evident that the less the amount absorbed at each surface and the greater the distance between such surfaces, the longer time it will take for the sound to die away. Hence the harder and more reflecting the exposed surfaces and the greater the size of the room and the louder the initial sound, the longer will be the period of reverberation or persistence of sound. This may, and does in most instances, amount to several seconds of time.

If, now, during the period in which the first sound is decaying, another key is depressed on the organ and then released, the second sound will overlap the first and both will be heard simultaneously in the room. If a number of notes are played in rapid succession during the time the first sound is decaying, and since each of these subsequent sounds has its own period of persistence as well as the first, the result will be that all will overlap and be heard together in varying ratios of loudness according to the time elapsed after the production of the various components. For instance, a rapid arpeggio thus played will stand forth as a full-sounding chord. Hence, if the room is very reverberant rapid scales or running passages will not be clear-cut, but will be badly smeared, the more so the faster the passage and the greater the number of organ stops used. The ear is fairly tolerant to a limited amount of blurring, but if the auditorium is large and bare, the effect and quality of brilliant passages in quick tempo is well-nigh ruined.

This effect is sometimes overshadowed or lost in the mind both of organist and organ builder by the interest created by another effect of reverberation, which is to produce greater loudness. Evidently the piling up of sound energy by the overlapping of successive sounds causes an actual increase in the energy density, with the result that the ear is impressed

with the amount of sound (or shall we not rather say noise) which it is hearing and the mind revels in delight at the apparently marvelous volume of the instrument. Indeed, a single diapason stop when played in a reverberant room may well have the apparent volume of several such stops in a less reverberant space. A small reed organ will often produce the effect of a large pipe organ in an empty and unfurnished church.

Now it may well be debatable in the mind of the organist whether the disadvantage of blurring offsets the brilliance and loudness, but in the matter of spoken words there cannot be two opinions. Excessive reverberation is fatal to the intelligent understanding of speech; therefore, in a building such as a church, where the sermon must be heard with ease, the period of reverberation must be advanced to a degree sufficient to permit comfortable hearing.

To accomplish such reduction it is obviously necessary in a room of fixed size only to decrease the number of sound reflections by increasing the amount of energy absorbed at each reflection. The presence of an audience accomplishes this in a large measure, since clothing is very absorptive. The acoustics of an auditorium may vary widely between its empty and filled condition—so much so that it is better and more positive to adjust the absorption by some permanent treatment than to depend on the number in attendance. It is to be noted in this connection that when a room has once been properly adjusted by such treatment, a variation in the number of persons is of comparatively little effect. Such permanent adjustment may take the form of heavy draperies, carpets and upholstered furniture, or it may be brought about by the covering of some portion of the walls or ceiling with absorbent building materials such as acoustical tile or plaster or a spongy fibreboard or felt.

This brings us to what is probably the chief bone of contention between organists and organ builders on the one hand and acoustical engineers on the other—the use or misuse of such absorbers. Let us look for a moment at the viewpoint of the latter. The engineer is asked to produce an auditorium which shall be as nearly perfect as possible for hearing of all types of sound. Usually this means the hearing of speech as well as of music, both instrumental and vocal, and in modern days also the reproduction of these by amplifying devices.

Now the acoustical requirements for these various types of sources differ considerably. In listening to speech, for instance, the ear is far less tolerant of the slurring over of two or more successive sounds. Each syllable must be sharp and distinct in order to be easily caught. This means a short period of reverberation, much less than is required or desirable for music. Ideal conditions for speaking therefore require more rapid absorption of sound in an auditorium than do those for music. Again, if reproducing devices such as "talkies" are used, the initial loudness is so great that the reverberation is increased and the auditorium requires even more absorption than for natural speech. Even in the realm of music there are varying degrees of toleration, vocal music requiring greater reduction in reverberation than instrumental. Indeed, of all varieties of sound the organ can probably stand more reverberation than any other.

What, then, is to be done in the average church where the preaching and the singing of the choir must also be considered? Obviously a compromise must be effected among the three different requirements and an amount of absorptive treatment introduced which will produce a mean condition. The minister must understand that conditions may be a little "bright" for ideal speaking conditions, but that he is sacrificing something for the sake of the music. The organist and choir-master, on the other hand, must appreciate that while they might prefer more brilliancy to their music, they are yielding something to the demands for better speaking conditions and, furthermore, that they are not so badly off as

they may think because they are getting greater clarity of sound even if at the expense of intensity.

The engineer, then, should not be blamed for trying to do his best for all concerned; but it is manifestly incumbent upon him if he is to do that best that he shall likewise preserve with the others an unbiased attitude and an understanding of the differing tastes and standards of judgment. Of course, in the last analysis, this means an appeal to the criterion of what in the long run meets the approval of public opinion, and such a standard of "optimum reverberation" is what is generally used as a basis for adjustment by the engineer.

Even so, the task of producing an acceptable condition is not as simple as it might appear. Not only must the engineer be a man of wide experience in various classes and uses of auditoriums and in knowledge of what the public wants, but he must have musical understanding and sympathy. He must recognize the factors that enter into musical quality and select his absorptive materials with due care as to their varying efficiency at different pitches, and study carefully their location and distribution to produce the best effects.

Matters such as the absorption characteristics of corrective materials and the extent to which they should be used are too technical to present here, but something should be said regarding their location if only to correct popular misconceptions. The proper place for absorption is in the upper part of the auditorium and on those surfaces most distant both from audience and the source of sound. Surfaces immediately surrounding the source should be good reflectors in order to act as a sounding-board and project the sound into the auditorium. Absorbent materials near the source destroy both quality and carrying power.

Perhaps the most common error in the popular mind is with regard to curved sounding-boards. Such reflectors, whether they be the parabolic shell of a band-stand or a pulpit or an orchestral stage, are always bad on account of the focusing effects which they produce. This action, which is similar to that of concave mirrors for light, causes concentration of sound in certain definite parts of the audience, with results that are both curious and distressing. As far as possible reflecting surfaces should be flat, and when architectural considerations do not permit this, the degree of curvature must be established with exceeding care by a competent authority.

The location of the organ and its grilles is an important matter which often seems to get little attention. Undoubtedly, from architectural, liturgical and acoustical considerations, the proper place in a church is in the rear gallery, with the choir in the same location, if possible. The common practice of dividing the organ and placing it on either side of the chancel is not good acoustically, whatever else may be said for it. Especially is this the case when the grilles open only into the chancel and not into the nave

as well. Many organs are not heard well in the body of the church for this one reason, the fault not being due to excessive absorption in the church, but to projection of the sound in the wrong direction or the swallowing of most of it in the organ chamber.

Furthermore, the organ builder should insist on having ample chamber space and should exercise care in the arrangement of the pipes so that the maximum amount of sound will pass through the grilles. The writer has seen organs in which the swell-box was completely buried behind a mass of pipes in the farthest corner of the organ chamber, and with horizontal louvres opening at such an angle as to throw the sound into the bottom of the chamber, whence it had small chance of escape. And then complaint was made that the swell organ could not be heard! It might quite as well have been omitted altogether or placed in some other building for all the good it did.

We have pointed out some of the problems that confront the architect, the organ builder and the acoustical engineer, and the necessity of their working in harmony and co-operation to produce the best results. It is equally important that the organist shall ally himself with them, bringing to the problem the benefits of his musical knowledge and experience, but with an open mind to the difficulties which must be solved and a willingness to make concessions in his turn, if necessary, to accomplish the greatest good for the greatest number.

One of the things in which he should be particularly careful is in the specifications for the organ. Bearing in mind the necessity for absorption in the auditorium for the lessening of reverberation, particularly in the matter of speech, he should inform himself from the architect and engineer as to what is needed in this direction and then insist on having enough organ to compensate for any loss of volume which the absorption may occasion. He should study the location and size of organ chamber and grilles and the interior arrangement, and be ready with helpful criticism and advice, all in the spirit of friendly co-operation. His point of view is as necessary and justifiable as that of any of the others involved and all that is needed to produce good musical conditions in any auditorium is more getting together and getting acquainted among all the parties involved, with free and frank discussion of mutual problems and a concerted agreement as to the plans and specifications to be adopted to produce the desired results.

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Musical History Made by the "Boys" of the Chapel Royal

By HERBERT WESTERBY, Mus. B., London,
F. R. C. O.

It was a beautiful Whitsunday morning as I walked from the quiet quadrangle of St. James' Palace across St. James' Park, a typical English park, toward Buckingham Palace. The organist of St. James' (the Chapel Royal) was on duty at Buckingham Palace with his choir boys and I hoped to meet him. A huge Whitsunday crowd had gathered to see the changing of the guard and thronged the palace gates. In one corner within the quadrangle band-stands were being arranged, while the full band of the Coldstream Guards could be heard approaching from the other side playing one of those rhythmical music hall tunes like "It's a Long, Long Way to Tipperary," to which the British Tommy seems so partial.

Arrived within the palace gates the ceremony of changing the guard began, to the accompaniment of a selection by a band. Handel's stately and simple march from "Scipio" opened the program, followed by a Wagner selection from "Lohengrin," and the stentorian trombone solo from the introduction to the third act was not inappropriately accompanied by the equally stentorian words of command "form fours," "quick march."

The clanging of chimes from a hundred steeples reminded me, however, of the approach of 11 a. m. Returning to St. James' Palace I was placed, on entering the church, in a longitudinal pew opposite the organ. Gentlemen were in the back row, ladies in front. One was attracted by the inscription on the recently restored organ in the elevated recess opposite. Our thoughts are, however, still more claimed by the historic associations of this small oblong Chapel Royal, where chaste dignity and simplicity reign, both in general appearance and decoration. A plain crimson reredos, with a huge circular gold plate surmounted by a gilt cross is placed above the altar. Overhead is the fine ceiling painted by Holbein in 1540, while on a level with the somewhat small organ loft placed in a recess, and opposite the altar, is the royal pew. In earlier times the organ was in an overhanging position close to the altar.

All the kings of England from Henry VIII, onward had lived in the adjoining palace and attended services in this royal chapel. Here it was that Charles I. attended service before he walked through the park to his execution, and from the palace James II. started when he fled the country and dropped the great seal in the Thames. These are tragic memories, but "peace hath her victories no less renowned than war," and our reveries are disturbed, with a sigh of relief, by the entry of ten "children" of the Chapel Royal with the "gentlemen" clad in scarlet adorned with heavy gold braid. Fresh-cheeked boys these (no powder there!)—and yet, from the ranks of these boys of the chapel, in times past, have sprung the most eminent English church composers. In the time of Purcell the choir proved indeed to be a nest of singing birds—this about and before the time when Purcell and his younger brother, Daniel, as well as his uncle, Thomas Purcell, and his father, Henry (senior), were all members.

But we are digressing. Before the entry of the choir boys rich harmonies had come from the distance set to the words from the Old Sarum Primer of 1558:

"God be in my head
And in my understanding"
in five verses—the third being
"God be in my mouth
And in my speaking."

The singing of the setting of the responses by Tallis, a former organist of the chapel, and that critical test of all choirs, the chanting of the Psalm, revealed fine quality and perfectly balanced voices. The smallness of the chapel and the deliberate pace made it a pleasure to listen. Not a single syllable was lost and every word was beautifully distinct. How different

from the non-intelligible "choral steeplechase" style that one hears, all too frequently, where the one aim is, apparently, to get to the end of the service as quickly as possible—no matter how! One feels sometimes a sympathy with the Puritans when they declared "we allow not the tossing of Psalms." This breathless "tossing" to avoid the slightest break or loss of time, as bad and as inartistic as possible from an elocutionary point of view, still survives in some churches.

The Te Deum and Jubilate proved to be the inspired setting by Stanford in B flat. Stanford always showed the hand of a great master when he got a fine theme ready to hand. As a contrast the anthem was by Palestrina, "With Other Tongues Spake the Apostles," finely sung unaccompanied, but, like the usual music of the purely polyphonic period, expressive of nothing, masterly in its own way, a technical masterpiece in fact, but uninspired.

The first portion of the communion setting (also by Stanford) in the Credo practically closed the musical part of this edifying service.

The Chapel Royal has been of such real importance in the history of music that we might look back to the time following its founding by Henry VIII., when there were as many as thirty-two "gentlemen"—that is, lay choral clerks of the chapel—though these were later reduced to nine and apparently now to six in number.

The chapel was not used regularly for daily service until the beginning of the eighteenth century and it was discontinued toward its close. The references in the diaries of Pepys and Evelyn at an earlier period must refer to the Chapel Royal at Whitehall. An order from the lord chamberlain for the 11 o'clock service on Sunday is necessary for admittance.

The first "permanent" organist was Dr. Tye (1562), of whom Samuel Rowley, the dramatist, wrote in 1605: England one doctor hath

For musicke—art—and that is Doctor Tye
Admired for skill in musicke's harmony.

Dr. Tye had come from Kings College, Cambridge, where he had been a chorister and also a singing man or "lay clerk." It was the custom in that period to take in turn the duty of the organist among those members of the choir who could play. Some theory was necessary and ability to play the simple plainsong chants—the "Chaplines and Clerkes of the Chappelle" to be "shewing in descant, clear-voiced, well-relished and pronouncynge, eloquent in reading" and also "suffytente in organes playing." At that time we must remember the power of impressing choir boys with "good brestes" for the Royal Chapel and St. Paul's existed and that all church music up to 1547 was sung to Latin words.

Dr. Tye's claim to fame seems now to rest on his restoration of church music after the dissolution of the ancient schools of music—the monasteries—and for his attempted metrical version of the Acts of the Apostles in English and excellent musical settings of the verses of fourteen chapters in anthem form, which have furnished material for several of our Psalm and hymn-tunes. The edition describes them as being set "wyth notes to eche chapter, to sing, and also to play upon the lute, very necessary for students after their studie, to fyle their wyttes."

Tye was music master to Henry VIII.'s family. He must have been on familiar terms with his son, Edward VI., with his daughters, the princesses, afterward Queens Mary and Elizabeth—Elizabeth, as Camden puts it, "being able to sing and play on the lute prettily and sweetly." Like the traditional parson's daughter, she thought it became her to interfere. One day she had the assurance to send a message to Dr. Tye at the chapel to say that he was "playing out of tune"—this meant, if anything at all, that the organ was out of tune—"whereupon," as Anthony Wood relates, "he sent word that her ears were out of tune." History does not record the sequel.

It is noteworthy, however, that, in the second year of Queen Elizabeth's reign, Dr. Tye on taking holy orders

was promoted to the richest living in England.

Thomas Tallis, previously organist of Waltham Abbey, became one of the "gentlemen"* in 1540, and was one of those who took his turn with Tye as organist at the chapel. His reputation rests on his "Song of Forty Parts" and his setting of the church responses with the plainsong melody mainly in the tenor part.

Queen Elizabeth, though brought up with a hatred of papacy, like her father, Henry VIII., was yet a great encourager of musical art within the church. On the Chapel Royal, the home of the best musical talent in the country, she spent the then large sum of £1,576 annually. As one of the gentlemen of the Chapel Royal Tallis had to "wait on" the queen at her residence, and it was when she was at her palace at Greenwich in 1585 that Tallis died and was buried at the St. Alfege Church, Greenwich, in which a symbol of remembrance was recently unveiled by Stanley Roper, Mus. B., the present organist of the chapel. His epitaph at Greenwich related that

"He served long tyme in chappel with grete prayse

Fower sovereyngnes reignes (a thing not often scene)

I mean King Henry and Prynce Edward's dayes,

Queen Marie, and Elizabeth our Queen."

The composer Richard Farrant (died 1580) was one of the gentlemen of the chapel and for part of his time master of the children of St. George's Chapel, Windsor, where, in 1569, he acted as "scholemr. to the children of Wyndors by way of and for presenting a playe before Her Highness this Christmase upon S. John's day night laste paste (past)."

It was the fashion of the English court as with that of the French Louis XIV. and other monarchs to provide dramatic entertainment for guests and on special occasions in the form of masques (and in France ballets) and in these the gentlemen and children of the chapel took part. A predecessor of Farrant, Richard Edwards (in 1561), formed regular companies of players from the choristers of both the chapel and St. Paul's Cathedral. Edwards was then famed as a dramatist—now he is known as the composer of the madrigal "In Going to My Lonely Bed."

Queen Elizabeth (1558-1603) in her love for music allowed that the service be sung "not only with organs, but also with the reinforcement of cornets and sackbuts at festivals" and ordered "the assignments of living, as heretofore hath been appointed, to the use of singing or musick in the church to remain." This was a precaution against any "anti-popery" movement that would arise following after her Catholic sister Mary's reign, which, notwithstanding, did arise later in the demand for the putting down of "piping with organs, singing, ringing and trowling of Psalms from one side of the choir to the other." Collections of metrical Psalms began to appear at this time, but it may be expected that in the Chapel Royal the usual service was preserved.

Thomas Sternhold, "Grome of ye Kynges Majesties Robes" had put some of the Psalms into metre. They were published about 1549, and the complete version with Psalm-tunes appeared in 1556, during Mary's reign, at Geneva, to which place organists and singing men from the Royal Chapel and cathedrals had fled. With the accession of Queen Elizabeth in 1560 other metrical Psalters appeared, including that with settings (with melodies in the tenor) by William Damon in 1579, "one of her majesty's musicians" and organist at the Chapel Royal during Elizabeth's reign.

Burney quaintly remarks that "in the reign of Queen Mary all the Protestants, except those who courted martyrdom, sang Psalms *sotto voce*, but, after the accession of Queen Elizabeth, like orgies they were roared aloud in

*In a list of the musical establishment at the chapel during Edward VI.'s reign we find the names of Richard Farrant and Thomas Tallis among those of the thirty-two "gentlemen" as being paid seven pence a day.

almost every street, as well as church throughout the kingdom.

These were the conditions at this period during which the "children of the chapel" did duty. The first record of the children is contained in the "Liber Niger Domus Regis," a manuscript of the time of Edward IV. Ten in number (originally eight) they had a "master of song" as teacher and they were kept, boarded and educated at the palace. Later they resided with their "master," wherever he stayed, whether it happened to be Westminster, the Strand, Chelsea or Pimlico. Their dress for attendance at the chapel includes a college cap, lace ruffles, scarlet breeches and black stockings, besides the scarlet coat embroidered with rich gold bands. The surplice is not now worn. The master of the children has been usually appointed from among the "gentlemen."

The first master "known to fame" was Captain Henry Cooke, who, like others, was educated at the chapel itself. During the rebellion he joined the royalists and, securing a captain's commission, was rewarded by Charles II. with the post of "master of song" in 1661. As such he was the master of Pelham Humphries and Blow—both becoming masters subsequently from 1672 and 1674 respectively. Others were distinguished: Dr. Croft, 1708; Dr. Nares, 1757; Dr. Ayrton, 1781; the Rev. T. Helmore, 1846-1886.

The first organists of the chapel (usually selected from the gentlemen) were Dr. Tye (as mentioned), then Blitheman, the master of Dr. Bull; Thomas Tallis and William Byrde (1538-1623). The two latter were quoted in an article on Tallis in Grove as "Anglis Serenissimae Reginae Majestati a Sacello Generosis et Organistis." They were granted by Queen Elizabeth an extraordinary monopoly of all music publishing at that time.

Blitheman (1535-1591) is best known as a composer for the organ. He was probably also one of the "children" about 1547. Later he was organist at the chapel (from 1585), having very likely shared the duty with Byrd. His reputation as an organist was celebrated in his epitaph as one

"Whom all took great delight to hear
Him on the organ play;
Whose passing skill in musicke's art
A scholar left behind

John Bull by name."
Leaving out the usual monk organist who was skilled only in plainsong, Blitheman may be said to be the "father of the modern organist."

[To be continued.]

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

By **ARTHUR C. BECKER**

After a lapse of several months this department is in receipt of some very interesting new publications for the Catholic service. A Cantate Domino by Giulia Recli, published by Schirmer, is one of the most interesting motets of the larger kind the writer has seen for some time. It opens with a broad theme in the alto and tenor and is then taken up by the soprano and finally by the bass, all in imitation. The whole structure is triumphal in character, as the words would imply, and builds up one climax on top of the other. For a festive occasion the writer knows of nothing better to give a spirit of joy and pomp than this number.

A series of lovely English numbers received from the McLaughlin & Reilly Company will prove a welcome addition to the English solos given in one of the issues of The Diapason. The list consists of the following:

- "Jesus, the All Beautiful," SA, the Rev. J. F. O'Connor, S. J.
- "Only a Veil," solo or unison, the Rev. J. A. Walsh.
- "Hail, Virgin, Dearest Mary," SA, F. J. McDonough.
- "Ave Maria," SA, F. J. McDonough.
- "Good Night, Sweet Jesus," solo and chorus, Father Curry.
- "Mother of Christ," unison chorus, Sisters of Notre Dame.
- "Six Hymns to the Blessed Sacrament," specially adapted for holy hour, can be used either in unison or in parts. They are:
- "Ave Verum," Sisters of Mercy.
- "Adoro Te," harmonized by the Rev. Leo Manzetti.
- "Adoro Te, of Panis Coelice," from Louvain.
- "O Bread of Heaven," Roman Hymnal.
- "In Gethsemane," Sisters of Mercy.
- "Hail, Thou Living Bread," Sisters of Mercy.

- "Seven Hymns to the Sacred Heart" can also be sung in unison or in parts:
- "O Sacred Heart, with Burning Love," Sisters of Mercy.
- "Hear the Heart of Jesus Pleading," Sisters of Mercy.
- "Cor Jesu Victima," Sisters of Mercy.
- "O Sacred Heart, O Blissful Light of Heaven," Sisters of Mercy.
- "Jesus, Keep Me Close to Thee," Sisters of Mercy.
- "I Rise from Dreams," E. V. Mehul.
- "To the Sacred Heart of Jesus Pleading," Sisters of Mercy.

While some of the hymns are from well-known hymnals, it is not necessary to purchase an entire hymnal in order to be able to use one or two numbers from it. These collections are in octavo form and inexpensive.

As to "Responsoria for Holy Week," by Leo P. Manzetti, I can do no better than to give the review of Musica Sacra of Milan on this important composition from the pen of the gifted Father Manzetti: "The Responsoria of Monsignor Manzetti are very well done, in the true style of ancient polyphony, with the purity and dignity of the same and with the savor—obtained without plagiarism—of those of Ingegneri. Of easy execution, religious and solemn effect."

Then there is a beautiful "Tota Pulchra" by Perosi, arranged by Manzetti and published by McLaughlin & Reilly. This motet should be in the library of every choir because of its sheer beauty and the richness of the harmony. To those choirs accustomed to polyphonic compositions this motet should not prove difficult.

A series of two-part motets, also by Father Manzetti, published by McLaughlin & Reilly, is well worth the serious attention of every choirmaster. They are the following: "O Salutaris," "Ego Sum Panis," "Ecce Sacerdos Magnus," "O Cor Jesu," "Adeste Fideles" and the Magnificat and Bene-

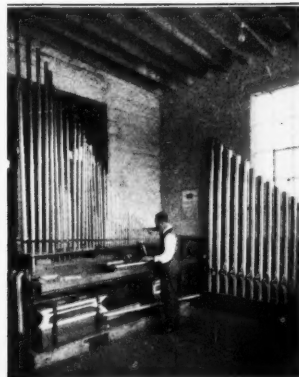
dictus with the chant and falsobordone setting, for three voices.

A "Mass in Honor of Sancta Clarade Assisi," by F. Brueschweiler, published by himself at 7738 Walnut drive, Los Angeles, Cal., should prove very interesting to the fairly experienced choir. It is written for four mixed voices, but can be sung effectively by soprano and alto or tenor and bass. The sanctus in particular is beautiful and a careful perusal of this mass will repay the choirmaster looking for interesting material.

"Accompaniment to Responses for High Mass, Requiem Mass and Benediction," by Paul Tonner, is published by McLaughlin & Reilly. This publication is intended for pupils unacquainted with the Catholic service who desire to become familiar with the various responses, and passages which are found to be most mystifying at first. The accompaniment to the responses in various keys will help organists of limited ability to support the choir in the key the priest has intoned.

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WANTS
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The classified section of The Diapason, containing offers of organs for sale, openings for men, advertisements of those seeking situations, etc., etc., may be found

ON PAGE 45 OF THIS ISSUE

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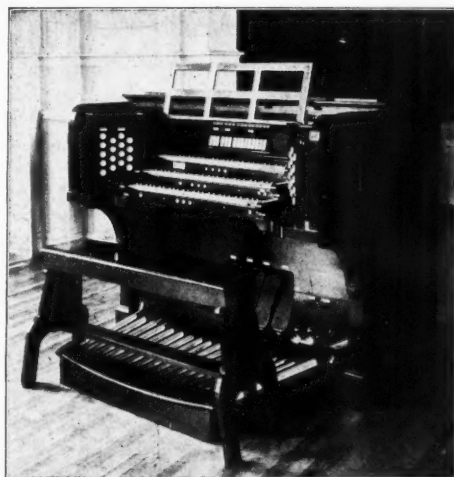
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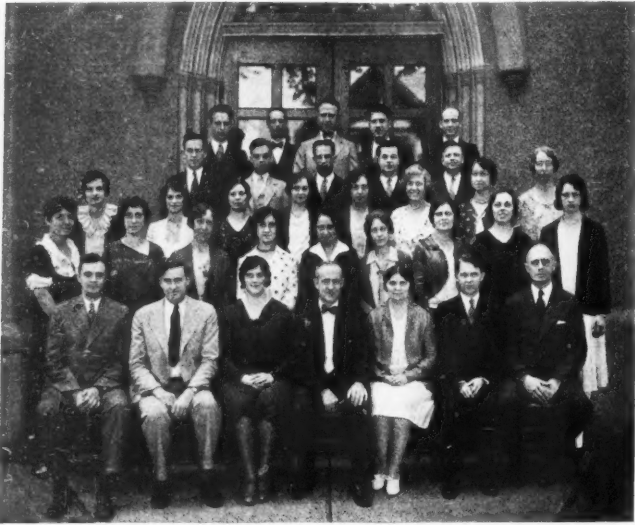


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Summer Class at Westminster Choir School



Westminster Choir School closed a six weeks' summer session with a concert of unaccompanied choral music at the First M. E. Church of Ithaca, N. Y., July 21, Dr. John Finley Williamson conducting. Included in the program were organ numbers by three organist-composers in attendance at the summer school. David Hugh Jones of the faculty opened the program with the Bach D minor Toccata and Fugue, Schumann's B minor Canon, and the performer's own "Adoration," which was a preliminary sketch of a choral composition which Mr. Jones is developing for use of the Westminster Choir. Two composers from the student body contributed compositions between the groups of choral numbers—Carleton Bullis of Cleveland playing his "Idyl" and Seth Bingham of New York playing "Cathedral Strains," a movement from his Organ Suite.

Of those enrolled in the student body, the following were organists: Mrs. B. L. Blackwell, Spartanburg, S. C.; Seth Bingham, New York; Carleton Bullis, Cleveland; Elsie J. Dresser, Hartford, Conn.; Emily Lawton, Macon, Ga.; Lyman S. McCrary, Washington, D. C.; Max Noah, Guilford College, N. C.; Mrs. Helen Faust Smith, Lafayette, Ind.; Pauline Voorhees, New Haven, Conn.

About forty-five people associated

with the school met on the afternoon of June 19 on the grounds of the Glenwood Hotel—a picturesque spot on the shores of Lake Cayuga several miles north of Ithaca—to discuss organization of the Westminster Choir Guild. After a temporary chairman was appointed, the general plan of the guild was described, and proposed articles of a constitution were discussed. The general purpose, as outlined, was "to keep alive the spirit and the aims of Westminster Choir School, and to promote the development of the musical program as advanced by the school," which involves large group participation of church members in the musical activities of a church, with training to those who participate, including training in leadership of various choral and instrumental activities. Active membership was designated for graduates of the school who shall have demonstrated actual achievement, and for others who shall have shown achievement along lines advocated by the school and by its founders.

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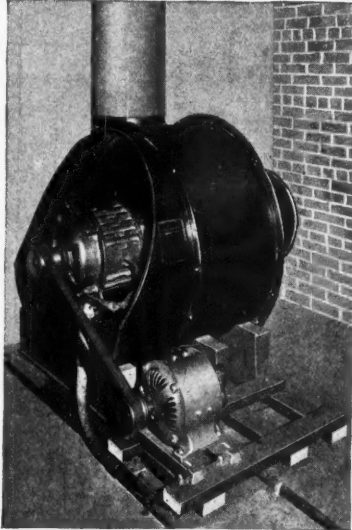
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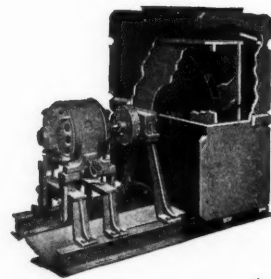
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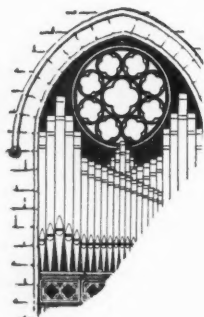
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