

# THE DIAPASON

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## CANADIAN ORGANISTS HOLD ANNUAL SESSION

### HAMILTON, ONT., IS THE HOST

Marshall Bidwell Plays as Representative of the N. A. O.—Dr. Alfred E. Whitehead Elected New President of College.

BY H. G. LANGLOIS.

Hamilton, Ont., was the scene of the 1930 convention of the Canadian College of Organists, which took place Sept. 2 to 4. Those who attended will agree in saying that the selection of Hamilton was a splendid one, both from the standpoint of up-to-date organs for the recitals and facilities for the social enjoyment which always forms a part of these gatherings.

Registration began on Tuesday evening at the Centennial United Church and a number of members and friends were present. The registration was in the hands of H. R. C. Treen, local secretary, who attended to all details in a very efficient manner. Most of the Toronto, London and Brantford members came Wednesday morning by motor and a business meeting of the council was held at which various matters of interest were discussed and resolutions were drawn up to be presented to the general meeting the following day. The council were the guests of Hamilton center at luncheon, after which a delightful drive was taken through the beautiful surrounding country, to the Tamahaac Club, situated high on the hills surrounding the valley of Dundas. Here the members were hospitably entertained at tea, the hostesses being Mrs. Greening and W. H. Hewlett. Beautiful weather prevailed and added to the enjoyment. Members were reluctant to leave this lovely spot, but time pressed, and we returned to Hamilton to attend the first recital, which took place in Centennial United Church. A large audience attended the recital and was treated to a feast of organ and vocal music. Part 1 consisted of a recital by Dr. Ernest C. MacMillan, principal of the Toronto Conservatory of Music, who played: Introduction and Passacaglia in D minor, Max Reger; Three Chorale Preludes: "A Child Is Born to Us," Healey Willan; "Glory to God in the Highest," Bach, and "O Come, O Come, Emmanuel," Arthur Egerton; Largetto for the Clarinet Quintet, Mozart; Chorale No. 3, in A minor, Cesar Franck.

Part 2 was a recital by Marshall Bidwell of Cedar Rapids, Iowa. Mr. Bidwell played: Passacaglia, Bach; "Sinfonia," Bach; Canon, Schumann; "Evening on the Downs," Frederick H. Wood; "Canyon Walls," Clokey; Allegro Vivace, Widor; Chorale Prelude, Harold Darke; Scherzo, Widor; "May Night," Palmgren; Toccata, Gigout. It is no part of the writer's plan to attempt to write a critique of this recital, but, like all those who heard it, he was very much impressed by the splendid playing of the outstanding Canadian organist, Dr. MacMillan, and of Mr. Bidwell, who represented the National Association of Organists. Faultless technique, masterly interpretation and a full appreciation of the tone colors of the large four-manual Casavant organ marked the playing of both men and made a somewhat extended program seem short. The Slumber Song from Bach's Christmas Oratorio was beautifully sung by Mrs. A. Davies Wynne, sympathetically accompanied by W. H. Hewlett.

Thursday morning, Sept. 4, the general meeting took place, at which council resolutions were presented for ratification and reports of local secretaries were read. The meeting was well attended, and a lively interest in the discussion of various points was shown.

T. J. Crawford, Mus. B., F. R. C. O., retiring president, in his address to the members referred to the success that has marked the progress of the C. C.

(Continued on page 2.)

Professor F. B. Stiven at Skinner Organ, U. of I.



## RECITAL SERIES BY FARNAM NEW HALL ORGANS SHIPPED

### Rich Offerings in Store Both in New York and Philadelphia.

Recitals in both New York and Philadelphia will keep Lynnwood Farnam busy this season and will offer organists in these cities and all who will have the opportunity of going there rare opportunities for hearing organ playing of high excellence.

In New York Mr. Farnam will play a series of recitals at the Church of the Holy Communion beginning Oct. 5 on the four Sunday afternoons at 2:30 and the Monday evenings at 8:15 in October, the Sunday program being repeated Monday evening. This will be followed by a similar series in January, containing modern music, and a third in April, consisting of four Bach programs. The October series will present works of Bach and his forerunners.

At Philadelphia eighteen recitals, presenting the entire organ literature of Johann Sebastian Bach, will be given, as previously announced in The Diapason. The dates are Nov. 3, 10, 17 and 24, Dec. 1, 8, 15, 22 and 29, Feb. 2, 9, 16 and 23, March 2, 9 and 16 and May 4 and 11. Mr. Farnam will play at St. James' Church, Twenty-second and Walnut streets, and the series is under the management of Ernest F. White, organist and choir-master of St. James'. Mr. White has issued the programs in printed form and copies may be obtained from him at 2210 Sansom street, Philadelphia. This series is arousing the greatest interest among Philadelphia organists.

Mr. Farnam returned from Europe late in September.

### Recitals by Henry F. Seibert.

Henry F. Seibert, organist of the Town Hall, New York, played a return engagement at the White Plains Community Center Sunday afternoon, Sept. 7. Mr. Seibert will open the three-manual Skinner organ in the Flushing Dutch Reformed Church Oct. 2.

### Three-Manual Installed in Christ Lutheran Church, Hazleton, Pa.

A large three-manual Hall organ has been shipped to Hazleton, Pa., for installation in Christ Lutheran Church of that city. The Rev. F. T. Esterly is pastor of the church. The organ will be played by Professor Victor A. Oswald. H. J. Swettman was chairman of the organ committee. The service of dedication will take place in October.

Two more Hall organs are being shipped West this month. Both of these go to Iowa. One is for installation in the First Presbyterian Church at Missouri Valley. The other goes to Grace Presbyterian of Council Bluffs. Kenneth Butler of Chicago, Hall representative, handled these contracts.

A two-manual divided organ is being shipped by the Hall Company to be installed in St. John's Lutheran Church at Capac, Mich. Dr. Robert Goeckler is organist of this church.

### Kinder Begins New Year.

Ralph Kinder began his thirty-second year at the Church of the Holy Trinity in Philadelphia Sept. 7 after a vacation spent at Quonochontaug, R. I., where he indulged in various pursuits, from painting a house to catching crabs, while enjoying his annual rest. Mr. Kinder is opening his organ school for the season, with excellent prospects. He has two organs and two consoles in Holy Trinity on which to teach. The console in the chancel is new. He is also planning opening recitals on several new organs in Philadelphia and vicinity this fall. Four of Mr. Kinder's pupils are recent appointees to prominent organ positions.

Among other contracts recently obtained by Moorhouse, Bowman & Brandt, the Pittsburgh organ builders, is one signed Sept. 19 for a two-manual for the Hiland Presbyterian Church of Perrysville, Pa.

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OCT 1 1930  
CLEVELAND CHURCH  
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Church of the Covenant to Have Instrument of 4,800 Pipes, Gift of Mrs. Francis F. Prentiss—To Occupy Three Chambers.

Mrs. Francis F. Prentiss of Cleveland, Ohio, has awarded the contract for a large organ to be built and installed in the Church of the Covenant, of which she is a member, to the Skinner Organ Company of Boston. The offer of an organ was made by Mrs. Prentiss last fall, but it was not until a long and very careful investigation that the contract was awarded.

The specifications were drawn up by Ernest M. Skinner in collaboration with the organist and choir-master of the church, Charles Allen Rebstock. The organ will have a total of ninety stops and 4,800 pipes, to be located in two large chambers on opposite sides of the chancel and in one of the towers at the south entrance of the church. The great, swell, solo, choir, antiphonal and pedal divisions will be played from a four-manual console in the chancel. Other extensive alterations to the chancel will be made at the same time and will include a new reredos, new chancel furniture, a new chapel and a new lighting system.

The Rev. Philip Smead Bird, D. D., is the pastor of this Presbyterian church and under his leadership it is recognized as one of the city's leading churches. During the year an elaborate program of music is presented by a paid quartet and paid chorus choir of forty voices under the direction of Mr. Rebstock. Some of the choral works given by the choir at vespers during the last two years are Brahms' Requiem, Dvorak's "Stabat Mater," Parker's "Hora Novissima," Liszt's "Thirteenth" and "137th" Psalms, James' "Nightingale of Bethlehem," and Moore's "Darkest Hour." This season the choir will sing Bach's "Jesu, Priceless Treasure," Mendelssohn's "Elijah" and Verdi's Requiem, with several lesser works. Portions of "Parasol" are read each Palm Sunday afternoon by Dr. Bird, with excerpts from the opera sung by the choir. A half-hour organ recital precedes each vesper service. Instrumental artists from the Cleveland Symphony Orchestra and the faculty of the Cleveland Institute of Music play at most of the vesper services and many of the morning services.

Mr. Rebstock came to the Church of the Covenant two years ago from St. Andrew's Episcopal Church, Pittsburgh, where he held a similar position for thirteen years. Prior to that he was organist and choir-master of St. Simeon's Episcopal Church, Philadelphia, for a number of years.

The specification of the new organ is to be as follows:

### GREAT ORGAN.

Diapason, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Choir Geigen, 8 ft., 61 notes.  
Harmonic Flute, 8 ft., 61 pipes.  
Choir Concert Flute, 8 ft., 61 notes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks. (17, 19, 21, 22). 244 pipes.  
Tromba, 8 ft., 61 pipes.  
Chimes (Solo).

### SWELL ORGAN.

Melodia (12 stopped), 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Echo Gamba, 8 ft., 73 pipes.  
Flute Celeste, 2 rks., 8 ft., 134 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Quint Mixture, 5 rks., 305 pipes.  
Waldhorn, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.

Clarion, 4 ft., 73 pipes.  
Harp and Celesta (from Choir).  
Tremolo.

**CHOIR ORGAN.**

Gamba, 16 ft., 12 pipes.  
Geigen, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Kleine Erzähler, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Carillon, 3 rks. (12, 17, 22), 483 pipes.  
Bassoon, 16 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp and Celesta (with dampers), 61 bars.  
Tremolo.

**SOLO ORGAN.**

Flauto Mirabilis, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Orchestral Flute, 4 ft., 73 pipes.  
French Horn, 8 ft., 61 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
English Horn, 8 ft., 61 pipes.  
Corno di Bassetto, 8 ft., 61 pipes.  
Harp and Celesta (from Choir).  
Chimes, 25 tubes.  
Tremolo.

**ECHO ORGAN.**

Diapason, 8 ft., 73 pipes.  
Night Horn, 8 ft., 73 pipes.  
Unda Maris, 2 rks., 8 ft., 134 pipes.  
Dulcet, 2 rks., 8 ft., 146 pipes.  
Flute, 4 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Chimes (Solo).  
Tremolo.

**PEDAL ORGAN.**

Diapason, 32 ft., 12 pipes.  
Diapason, 16 ft., 32 pipes.  
Contra Bass, 16 ft., 32 pipes.  
Diapason (Great), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Echo Lieblich (Swell), 16 ft., 32 notes.  
Echo Bourdon (on Echo), 16 ft., 32 pipes.  
Gamba (Choir), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Still Gedeckt (Swell), 8 ft., 32 notes.  
Cello (Solo), 8 ft., 32 notes.  
Flute, 4 ft., 12 pipes.  
Mixture, 3 rks., 96 pipes.  
Fagotto, 32 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Waldhorn (Swell), 16 ft., 32 notes.  
Tromba, 8 ft., 12 pipes.  
Chimes (Solo).

The mechanical equipment of the instrument will include microphones in the swell and echo divisions, with loud speakers in the cloister and vestibule. There will be nine combination pistons affecting swell and nine for solo and echo stops, and eight each for the great, choir and pedal. Eight general pistons and the pedal pistons will be duplicated by pedal studs.

**FOR CHURCH AT MILTON, PA.**

**Three-Manual to Be Built by Austin for First Presbyterian.**

An organ to be built by the Austin Company for the First Presbyterian Church of Milton, Pa., is to be constructed according to the following stop design:

**GREAT ORGAN.**

First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Tremolo.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Cornocean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**

Violin Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulclana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

Resultant Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt (from Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes, 20 notes.  
Flute, 8 ft., 12 pipes, 20 notes.  
Trombone (extension Great Tromba), 16 ft., 12 pipes, 20 notes.

**Sowerby Back from Italy.**

Leo Sowerby returned to Chicago and to his duties as organist and choir-master of St. James' Episcopal Cathedral late in September after several months spent in study in Italy.

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[Continued from page 1.]

O. "Our college," he said, "is progressing in remarkable fashion, our work, ideals and interests are becoming more accentuated each year and I look for a continuation of the success that has marked the work of our college in the past." He then extended the thanks of the convention to Mr. Bidwell and to Dr. MacMillan for their recital of the preceding evening and further congratulated the executive and members of Hamilton center on the capable manner in which they had handled the convention and the hospitable way in which the visiting members had been received. His remarks were greeted with hearty applause.

At the close of the meeting Mr. Crawford vacated the chair in favor of the incoming president, Alfred E. Whitehead, Mus. D., F. R. C. O., of Montreal.

At 2:30 in the afternoon, at All Saints' Church, an interesting and intimate talk was given by H. Matthias Turton, organist of Walmer Road Baptist Church, Toronto, on "Certain Aspects of Organs, Organists and Organ Music," after which he played selections by Harwood and Norgrove.

At 4 o'clock, in the same church, an interesting recital was played by two of the younger members of the C. C. O.—George Veary of the Brant Avenue United Church, Brantford, and Fred Silvester of the Simpson Avenue United Church, Toronto. Both are players of outstanding ability and presented the program in splendid style. Mr. Veary played: Chorale Improvisation, Op. 65, Karg-Elert; Prelude in G major, Bach; Larghetto in F sharp minor, S. S. Wesley; "Carillon-Sortie," Mulet. Mr. Silvester presented this program: Allegro Maestoso (Third Symphony), Vierné; Fugue in C sharp minor, Honegger; "Carillon," De Lamarier; Prelude in E minor, Samazeuilh; Prelude and Fugue in A minor, Bach; "The Nymph of the Lake," Karg-Elert; Chorale Fantasia on "Rejoice, Ye Pure in Heart," Sowerby.

After the recital the members and guests adjourned to the Scottish Rite Temple, across the way from All Saints' Church, and viewed the fine hall and large organ recently installed.

The convention came to a close with a dinner at the Scottish Rite, the president-elect, Dr. Whitehead, acting as chairman and toastmaster. The guest of honor was Mrs. S. O. Greening. Dr. Albert Ham of Toronto, honorary president of the college and one of its founders; T. J. Crawford, Mus. B., F. R. C. O., Toronto, immediate past president; Dr. Ernest MacMillan, F. R. C. O., Toronto; Marshall Bidwell, representing the National Association of Organists; E. G. Elliott, president of the Hamilton center; Mrs. Whitehead, Mrs. Elliott, Mrs. W. H. Hewlett and Miss E. J. Reynolds were also at the speakers' table.

Following the toast to the king W. H. Hewlett, Mus. B., proposed the toast to the C. C. O., with Dr. Ham replying. Dr. Ham referred to the good work already done by the members in the cause of music, and how they in turn had been benefited by the organization. The C. C. O., he said, had been fashioned on the same lines as the Royal College of Organists in England, an institution which stood at all times ready to assist in any way possible the younger organization in Canada. The trail had been broken and the road lay open for advancement. The speaker said there were organists in Canada quite equal to any abroad. He advised the college to keep to its ideals and raise the standard of its work still higher, and not hide its light under a bushel.

Dr. MacMillan proposed the toast to the hosts of the convention in Hamilton and to this toast E. G. Elliott, the talented young organist of All Saints'

Church, who is chairman of the Hamilton center; the Rev. C. A. Williams of Centenary United Church and the Rev. Dr. Judd of All Saints', in whose churches recitals in connection with the convention were held, responded. On behalf of the assembly Mr. Elliott presented to Mrs. S. O. Greening, the college's hostess at the Tamahaac on Wednesday, a large bouquet of roses.

T. J. Crawford, organist of St. Paul's Church, Toronto, an exceedingly versatile as well as humorous member of the C. C. O., proposed the toast to the National Association of Organists of the United States and its representative, Marshall Bidwell, the brilliant young organist who had been heard in recital on Wednesday evening. Mr. Crawford interspersed his speech with anecdotes appropriate to the occasion, and took opportunity to read a telegram of good wishes from Arthur Perry of Ottawa, a member who had never missed a convention since 1921 until this year. Mr. Bidwell spoke of the impressions left on the N. A. O. at last year's convention in Toronto and told of his own appreciation for being chosen to represent the organization in Hamilton.

Charles Peaker, F. R. C. O., one of the younger organists, was chosen to propose the toast to future advancement and prosperity of the young school of organists in Canada. To this George T. Veary, organist of the Brant Avenue Church, Brantford, replied, making one of the best speeches of the evening. He told of the encouragement the younger organists had always received from the older ones in the profession and all that that encouragement had meant. Two other toasts were given—that to the press, proposed by G. D. Atkinson of Sherbourne United Church, Toronto, responded to by Miss Ella Reynolds, and to the ladies, proposed by H. G. Langlois, Mus. B., Toronto, secretary-treasurer of the C. C. O., and responded to by Miss Nellie M. Hamm, Mus. B., of Hamilton center. The singing of "Auld Lang Syne" in real Scottish style brought a happy evening to a close.

W. H. Hewlett, E. G. Elliott, local chairman, and the members of Hamilton center are to be heartily congratulated on the fine convention. All arrangements worked smoothly and everything was done to make the convention most helpful and enjoyable to those who were fortunate enough to attend.

The following is the slate of officers elected for the season 1930-1931:

President—Dr. Alfred E. Whitehead, F. R. C. O.

Vice Presidents—T. J. Crawford, Mus. B., F. R. C. O.; George Brewer, and Wilfred Layton, Mus. B., F. R. C. O.

Secretary-Treasurer—H. G. Langlois, Mus. B.

Registrar—C. E. Wheeler, F. R. C. O. Council—Dr. H. Sanders, F. R. C. O.; Dr. J. W. Bearder, F. R. C. O.; Dr. E. C. MacMillan, F. R. C. O.; Harvey Robb, R. Tattersall, C. E. Wheeler, F. C. C. O.; Dr. Healey Willan, F. R. C. O.; D. Clarke, Mus. B.; E. Sharpe, A. C. C. O.; J. E. T. Martin, D. McLaughlin, J. P. Morris, A. C. C. O.; H. Matthias Turton, G. D. Atkinson and Dr. H. A. Fricker, F. R. C. O.

**MOLLER SELF-PLAYER FOR SIOUX CITY CHURCH**

**THREE-MANUAL WITH ECHO**

**"Artiste" Reproducer as Part of the Equipment of New Instrument to Be Installed at First Presbyterian.**

The First Presbyterian Church of Sioux City, Iowa, has placed an order through the Chicago office of M. P. Möller for a three-manual organ with an echo division, and with the additional equipment of an "Artiste" reproducer, to be placed in a separate cabinet.

The following list of stops has been prepared for this instrument:

- GREAT ORGAN** (5 and 7-inch wind).  
1. Open Diapason, 16 ft., 73 pipes.  
2. First Open Diapason, 8 ft., 73 pipes.  
3. Second Open Diapason, 8 ft., 12 pipes.  
4. Gross Flöte, 8 ft., 73 pipes.  
5. Clarabella, 8 ft., 73 pipes.  
5A. Erzähler, 8 ft., 73 pipes.  
6. Erzähler Celeste (Tenor C), 8 ft., 61 pipes.  
7. Flute Harmonic, 4 ft., 73 pipes.  
8. Octave (from No. 31), 4 ft., 12 pipes.  
9. Fifteenth, 2 ft., 61 pipes.  
10. Tromba, 8 ft., 73 pipes.  
11. Chimes, 25 tubes.  
12. Harp (from Choir).  
**SWELL ORGAN** (5-inch wind).  
13. Bourdon, 16 ft., 73 pipes.  
14. Open Diapason, 8 ft., 73 pipes.  
15. Stopped Diapason, 8 ft., 12 pipes.  
16. Viole d'Orchestre, 8 ft., 73 pipes.  
17. Sallcional, 8 ft., 73 pipes.  
18. String Celeste, 2 rks., 8 ft., 134 pipes.  
19. Aeoline, 8 ft., 73 pipes.  
20. Nazard (from No. 13), 2 1/2 ft., 12 pipes.  
21. Chimney Flute, 4 ft., 73 pipes.  
22. Flautina (from No. 13), 2 ft., 61 notes.  
23. Dolce Cornet, 3 rks., 183 pipes.  
24. Fagotto, 16 ft., 73 pipes.  
25. Oboe, 8 ft., 73 pipes.  
26. Cornocean, 8 ft., 73 pipes.  
27. Clarion (from No. 26), 4 ft., 61 notes.  
28. Viole d'Orchestre (from No. 16), 4 ft., 61 notes.  
29. Vox Humana, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN** (all 7-inch wind).

30. Contra Viole, 16 ft., 85 pipes.  
31. English Open Diapason, 8 ft., 73 pipes.  
32. Concert Flute, 8 ft., 85 pipes.  
33. Dulclana, 8 ft., 73 pipes.  
34. Viole (from No. 30), 8 ft., 73 notes.  
35. Solo Flute (from No. 32), 4 ft., 73 notes.  
36. Piccolo (from No. 32), 2 ft., 61 notes.  
37. Unda Maris, 8 ft., 61 pipes.  
38. Clarinet, 8 ft., 73 pipes.  
39. French Horn, 8 ft., 73 pipes.  
40. Chimes (from No. 11), 25 notes.  
41. Harp, 4 ft., 49 bars.  
Tremolo.

**PEDAL ORGAN** (5-inch and 7-inch wind).

42. Resultant, 32 ft., 32 notes.  
43. Double Open Diapason, 16 ft., 44 pipes.  
44. Second Double Open Diapason, 16 ft., 32 notes.  
45. Bourdon, 16 ft., 44 pipes.  
46. Trombone, 16 ft., 32 pipes.  
47. Lieblich Gedeckt (from No. 13), 16 ft., 32 notes.  
48. Fagotto (from No. 24), 16 ft., 32 notes.  
49. Contra Viole (from No. 30), 16 ft., 32 notes.  
50. Cello (from No. 30), 8 ft., 32 notes.  
51. Major Flute (from No. 43), 8 ft., 32 notes.  
52. Dolce Flute (from No. 13), 8 ft., 32 notes.  
53. Bass Flute (from No. 45), 8 ft., 32 notes.  
54. Tromba (from No. 10), 8 ft., 32 notes.

**ECHO ORGAN.**

- (Playable from Great manual.)  
55. Open Diapason, 8 ft., 61 pipes.  
56. Melodia, 8 ft., 61 pipes.  
57. Dolce, 8 ft., 61 pipes.  
58. Rohr Flöte, 4 ft., 61 pipes.  
59. Clarinet, 8 ft., 61 pipes.  
60. Chimes (from No. 11), 25 notes.

**Dedication at Wheaton, Ill., Oct. 15.**

The three-manual organ built by the Austin Company for the beautiful Gary Memorial Methodist Church at Wheaton, Ill., will be opened with a recital by Albert Riemenschneider of Cleveland on the evening of Oct. 15. The stop list of this organ was published in The Diapason in June, 1930. The church and organ replace the one destroyed by fire. Leroy Hamp, tenor soloist and director of the choir of the church, will assist Mr. Riemenschneider. Miss Elizabeth Spooner is organist of the church.

**WANTS in the Organ World**

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

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**WELTE-TRIPP ORDER  
BY COLORADO COLLEGE**

**GIFT FROM EUGENE P. SHOVE**

Three-Manual to Be Installed in New Memorial Chapel at Colorado Springs—Designed by Frederick Boothroyd.

The organ committee of Shove Memorial Chapel, Colorado College, Colorado Springs, Colo., of which John Gray is chairman, has awarded the contract to the Welte-Tripp Organ Corporation of Sound Beach, Conn., to build and install a large three-manual in the new chapel. The chapel was designed by John Gray of Pueblo, who is the architect as well as chairman of the committee. The specification was prepared by Frederick Boothroyd, organist of Grace St. Stephen's Church in Colorado Springs, where he plays a large four-manual Welte. The organ and chapel were donated by Eugene P. Shove.

The specification is as follows:

**GREAT.**

- \*Double Diapason, 16 ft., 61 pipes.
- \*First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Hohl Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- \*Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Twelfth, 2½ ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Harp, 8 ft., 61 notes.

\*Unenclosed.

**SWELL.**

- Lieblieh Gedeckt, 16 ft., 73 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Clarabella, 8 ft., 73 pipes.
- Cor de Nuit (Cavaille-Coll scale), 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Nazard, 2½ ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 4 rks., 244 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Harmonic Clarion, 4 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft.

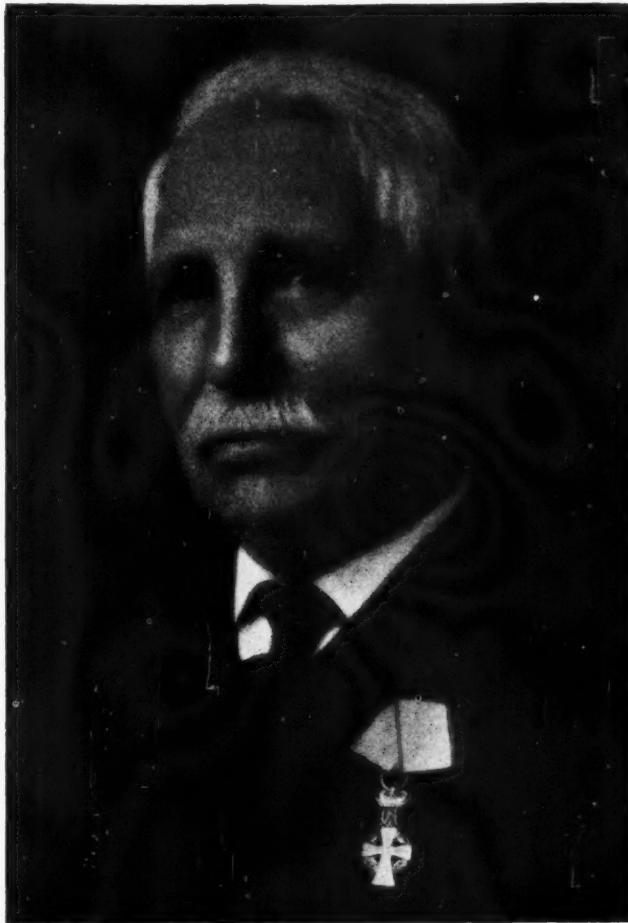
**CHOIR.**

- Contra Dulciana, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 12 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Gambe Flute, 4 ft., 73 pipes.
- Rohr Nazard, 2½ ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cor Anglais, 8 ft., 73 pipes.
- Tuba (from Great), 8 ft., 73 notes.
- Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 61 notes.
- Chimes.

**PEDAL.**

- Open Diapason, 16 ft., 32 pipes.
- Double Diapason (from Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Quint (from Great Open), 10½ ft., 32 notes.

*Matthias P. Möller, Who Reaches Age of 75 Years*



- Lieblieh Gedeckt (from Swell), 16 ft., 32 notes.
- Contra Dulciana (from Choir), 16 ft., 32 notes.
- Octave (from Great Open), 8 ft., 32 notes.
- Fifteenth (from Great Open), 4 ft., 32 notes.
- Stopped Flute (ext. Bourdon), 8 ft., 12 pipes, 32 notes.
- Trombone, 16 ft., 32 pipes.
- Double Trumpet (from Swell), 16 ft., 32 notes.
- Tromba (ext. Trombone), 8 ft., 12 pipes, 32 notes.
- Tromba Clarion (ext. Trombone), 4 ft., 12 pipes, 32 notes.
- Chimes, 8 ft., 25 notes.

**RECALLS A BATTLE OF 1826**

Opening of Kilgen Organ at Lynchburg, Va., Brings Back Fight.

The new Kilgen organ in St. Paul's Episcopal Church of Lynchburg, Va., was dedicated Sunday, Sept. 7, with a recital by the organist and choir direc-

tor, Howard S. Holt. The organ, the specification of which appeared in The Diapason, is built in five sections, with sixty-one stops. A footnote on the printed program taken from Christian's "Lynchburg and Its People" is of interest:

"A great innovation was made Nov. 13 [1826] when a pipe organ was introduced into the [St. Paul's] church. Some thought it a very questionable proceeding. Nothing before had been seen like it in Lynchburg. The Rev. F. G. Smith preached a sermon upholding the use of an organ in the church, but this did not heal the breach. Sentiment was greatly divided, some holding that the use of an organ in religious services was sacrilegious, and that they would absent themselves from any church that was guilty of this sin; others held that God could be praised by the use of an instrument as well as by the human voice, and

**HALL ORGAN FINISHED  
IN ELMIRA, N. Y., CHURCH**

**PLAYED BY MERRITT WELCH**

Three-Manual at North Presbyterian Church—Design Approved by Marcel Dupre and Other Organists in Europe.

The Hall Organ Company has completed the installation of a three-manual organ in the North Presbyterian Church of Elmira, N. Y. Dr. William H. Willits is minister of the church. Merritt E. Welch is organist and Ruth Christian Welch is choir director. An interesting feature of this deal was the fact that Mr. Welch was in Paris when the specifications were forwarded to him and he consulted Marcel Dupre and other prominent European organists, who approved this scheme:

**GREAT ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Melodia, 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Flute, 4 ft., 73 notes.
- Tuba, 8 ft., 73 notes.
- Chimes, 8 ft., 20 notes.
- Tremolo.

**SWELL ORGAN.**

- Lieblieh Gedeckt, 16 ft., 97 pipes.
- Horn Diapason, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste (tenor C), 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 notes.
- Aeoline, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2½ ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Gross Flöte, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Unda Maris (tenor C), 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

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

they rejoiced in the new music. The agitation brought many to church to hear the new 'machine.' Among the organizations that took a great deal of interest in it were Marshall Lodge and the Thespian Society. Each contributed to it, the latter as much as \$500, which was raised by entertainments. It may seem strange to us that there should have been any question as to the use of an organ in church, but to many people at this time, and even later, it was a problem hard to solve."

**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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- 2026 *O Come Let Us Sing Unto the Lord*—By Peter C. Lutkin. A capella for chorus. Delicacy with strong dramatic effects.....\$15
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**MAINE N. A. O. FORCES  
IN STATE CONVENTION**

**GOOD DAY SPENT AT BANGOR**

**Two Recitals, Business Meeting, Banquet and Addresses Mark Occasion—State Officers, Headed by Brinkler, Re-elected.**

The Maine chapter of the National Association of Organists held its second annual state convention at Bangor Sept. 10, with Alfred Brinkler, state president, in the chair. Gathered in the mahogany room of Symphony House, the convention held its opening session in the forenoon. When the meeting was called to order, President Brinkler found about thirty enthusiastic representatives present.

After an informal address of welcome by Mayor Benjamin Blanchard, in which he praised the work of Symphony House, there was another speech of welcome by Adelbert W. Sprague, who discussed the workings of Symphony House.

When the nominating committee submitted its report, the ticket was unanimously elected, all of the officers having held the same offices the preceding year. The list is as follows: President, Alfred Brinkler; first vice-president, Mrs. Foster L. Haviland; second vice-president, Mrs. Grace Bramhall Howes; secretary, Wilfrid Tremblay; treasurer, Fred Lincoln Hill.

President Strong of Waterville extended a cordial invitation to make Waterville the meeting place in 1931. His motion met with immediate approval and plans are being made for the next convention.

Toward the end of the business meeting, Mr. Sprague introduced Frederick W. Adams of Bangor, who presented Symphony House with its organ and who has an organ in his own home.

The business meeting was brought to a close by Mr. Sprague, who read a most interesting and unusual paper, dealing with "Some Present-day Music Tendencies and Problems."

Luncheon was served in the First Baptist Church after the association members had enjoyed a short automobile ride to points of interest in the city. Later a delightful recital was given in the recital hall of Symphony House on the Hook & Hastings organ by Edward H. Prescott, organist of St. John's Episcopal Church. His program was as follows: Fugue in G minor, Bach; "Soeur Monique," Couperin; Toccata, Becker; Suite No. 2, Edward S. Barnes; Sonata in D minor, No. 6, Mendelssohn.

The program was admirably rendered, and the convention was enthusiastic in its appreciation.

Following the recital, tea was served in the mahogany room, where an artistic program was given by Miss Mary H. Hayford at the piano; Mrs. Anna T. Dymond, cellist; Eugene T. Rice, violinist, and Willis E. Blanchard, whistling soloist.

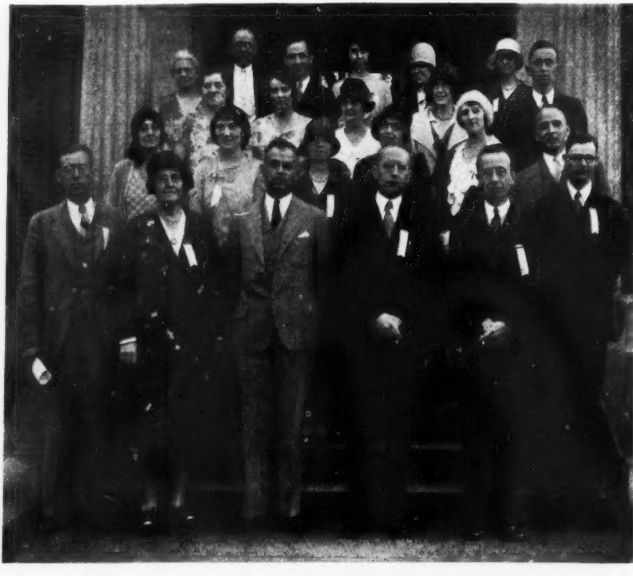
President Brinkler presided at the banquet at 6 o'clock and introduced the principal speaker, Professor Calvin M. Clark of the Bangor Theological Seminary, whose topic was "The Minister and Music of the Church Service." Professor Clark cited as the three factors that should conspire to make the church service effective the minister, the musician and the congregation. The minister and musician are the leaders, he declared, and while these two should co-operate in putting the congregation in a worshipful mood, he expressed the opinion that the minister should be the leader with regard to the selection of the music.

The demand of the public in this age of the automobile, the speaker said, is for a briefer service than that which the pioneers knew, and both the minister and musician ought to contribute to the process of abbreviation. The great purpose of both is to move the congregation to reverence and meditation, Professor Clark declared.

President Brinkler then spoke briefly on the difficulties the choir leader encounters in training a volunteer choir.

Those who attended the banquet were: Alfred Brinkler of Portland; Professor Calvin M. Clark, Mayor Benjamin Blanchard, Irma S. Blanchard,

*Maine N. A. O. Members in Session at Bangor*



Helen M. Clark, Grace B. Howes, the Rev. and Mrs. Wayne L. Robinson, Adelbert W. Sprague, Adell D. Eveleth, Mabelle G. Ames, Everett F. Strong, Mabel M. Sippelle, Edith F. Tuttle, Helena M. Tewksbury, William H. Callinan, Alice G. Bibber, Mary H. Hayforth, Paul L. Leonard, Anna Torrens Dymond, Eugene H. Rice, Thelma C. Godsoe, Mrs. E. Earle Herrick, Irene King Sprague, Willis E. Blanchard and Edward H. Prescott, all of Bangor; Stella F. Powers of Orono, Raymond Floyd of Newton Center, Mass., Lucile Thompson of Waterville, and Mr. and Mrs. Howard W. Clark, John E. Fay, Elizabeth DeWolfe and Fred L. Hill, all of Portland.

Raymond Floyd, formerly of Brewer, now organist of the First Baptist Church of West Newton, Mass., was heard in a recital in the auditorium of the First Baptist Church in the evening on the Hall organ. The recital was an excellent one, the very pleasing program being presented in a manner revealing fine musicianship on the part of Mr. Floyd. The program was as follows: "Piece Heroique," Cesar Franck; Gavotte, Martini; Fountain Reverie, Fletcher; Toccata in D minor (Doric), Bach; Aubade, Truetz; "Carillon," Vierne; "Twilight Moth," Clokey; Fourth Symphony, Widor.

**FOR NEW ST. LOUIS EDIFICE  
Three-Manual Kilgen Organ Designed for Trinity Evangelical.**

Trinity Evangelical Church, St. Louis, has selected George Kilgen & Son, Inc., of St. Louis to build the organ for a new church edifice. William F. Moritz, organist at this church, in collaboration with members of the firm, prepared the following specification in which it will be noted are two ripieno mixtures in the great and a gemshorn in the choir in place of the customary dulciana, affording opportunity for a gemshorn celeste. The contract calls for delivery next March. The stop specification is as follows:

- GREAT ORGAN.**  
Contra Gamba (tenor C), 16 ft., 61 pipes.  
Principal Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Gamba, 8 ft., 12 pipes, 73 notes.  
Melodia, 8 ft., 73 notes.  
Gemshorn, 8 ft., 73 notes.  
Octave, 4 ft., 73 pipes.  
Flute, 4 ft., 73 notes.  
Ripieno Minore, 4 ranks, 183 pipes, 244 notes.  
Ripieno Maggiore, 5 ranks, 366 notes.  
Tuba Harmonic, 8 ft., 73 pipes.  
Chimes, 20 tubes.
- SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 12 pipes, 73 notes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Quintadena (synthetic), 8 ft., 73 notes.  
Aeoline, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 12 pipes, 73 notes.  
Sallcino, 4 ft., 61 notes.  
Flautino, 2 ft., 61 notes.

- Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**  
Gemshorn (tenor C), 16 ft., 61 pipes.  
Gelgen Principal, 8 ft., 12 pipes, 73 notes.  
Violoncello, 8 ft., 73 notes.  
Melodia, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 12 pipes, 73 notes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Flute, 4 ft., 12 pipes, 73 notes.  
Piccolo, 2 ft., 61 notes.  
Orchestral Oboe (synthetic), 8 ft., 73 notes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 49 notes.
- PEDAL ORGAN.**  
Contra Bourdon (resultant), 32 ft., 32 notes.  
Sub Bass, 16 ft., 32 pipes.  
Contra Clarabella, 16 ft., 12 pipes, 32 notes.  
Lieblitch Gedeckt, 16 ft., 32 notes.  
Bass Flute, 8 ft., 12 pipes, 32 notes.  
Cello, 8 ft., 32 notes.  
Tuba, 8 ft., 32 notes.

**Plays at Stony Brook Assembly.**  
W. Lawrence Curry has been organist of the Stony Brook Assembly, which conducted its twenty-first annual general Bible conference at Stony Brook, L. I., from Aug. 23 to Sept. 1. Mr. Curry played a series of recitals in connection with the conference sessions. As an example of his programs the one for the afternoon of Aug. 29 is herewith presented: "Piece Heroique," Franck; Chorale Prelude, "O Lamb of God," Bach; Sketch in D flat, Schumann; Prelude to "The Blessed Damozel," Debussy; "Finlandia," Sibelius.

Mrs. Bruce S. Keator of New York reached Oberammergau on Aug. 27 for the Passion Play after a seven-hour flight by airplane from Paris to Munich. This was only one feature of Mrs. Keator's interesting summer trip to Europe.

**FERNANDO GERMANI IN  
AMERICA FOR NEW TOUR**

**WILL REMAIN UNTIL JAN. 5**

**Young Virtuoso Recognized as Leading Organist of Italy to Give Recitals from Coast to Coast During Three Months.**

Fernando Germani, the young Italian organ virtuoso, arrived in New York Sept. 29 on the Conte Biancamano for his third transcontinental tour, according to an announcement made by the Bogue-Laberge Concert Management. His tour of three months, which is under the auspices of the American Guild of Organists, will extend from Oct. 5 to Jan. 5 and will include engagements in the principal cities of the United States and Canada. Germani is already booked for three New York recitals in the Wanamaker Auditorium, where many of the world's leading organists have appeared under the direction of Dr. Alexander Russell. In order that his skill in registration may be demonstrated on different types of organs, several other appearances in New York are being arranged.

As originally planned, Germani's third American tour was to have been limited to two months, but his stay on this side of the Atlantic has been extended for an additional month because the demand for bookings could not be satisfied with a tour of sixty days. On the Pacific coast he will appear as soloist with the Portland Symphony Orchestra under Willem van Hoogstraten, playing the Bossi Concerto.

Germani's fame has steadily grown since he first came to this country two years ago, and despite his youth he is recognized as the foremost Italian master of the organ. In addition to his post as official organist of the Augusteo in Rome and his membership in the Pontifical School of Music he was recently elected by unanimous vote to be head of the organ department in the Royal Academy of St. Cecilia. On the occasion of Edda Mussolini's marriage last spring Germani was "commanded" by Il Duce to play at the religious ceremony and more recently he was asked to perform in the Vatican at the concert given in celebration of the pope's birthday.

**Death of William R. Farrand.**  
After a notable career in business and public life, William R. Farrand, a member of one of Detroit's oldest families, died late in August. He was 76 years old. In 1883 he bought out the Whitney Organ Company, which as the Farrand Organ Company later became one of the country's manufacturers of pipe organs. One of the instruments it made was that which for many years was in the Hill Auditorium, Ann Arbor, originally built for the Chicago World's Fair of 1893. Mr. Farrand closed out the organ business in 1913 and devoted himself to real estate and insurance. He was a member of the First Presbyterian Church, a trustee of Harper Hospital for nearly forty years, and always interested in philanthropic work.

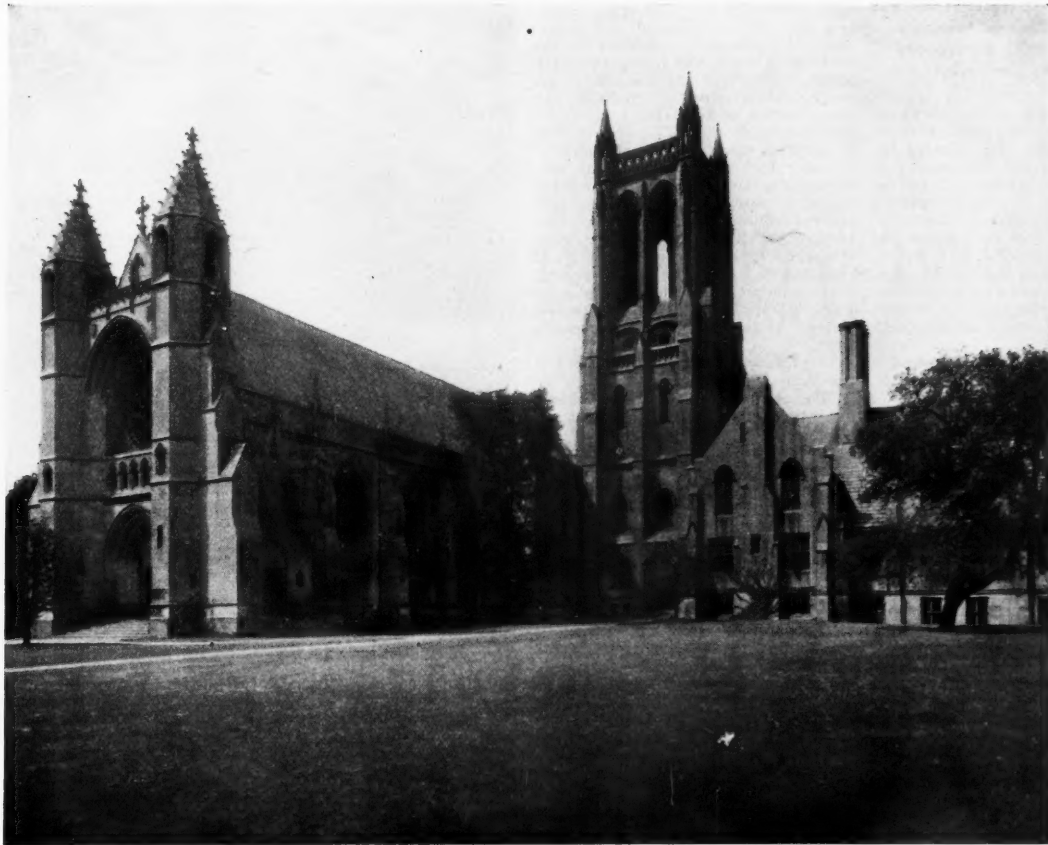
**These Organ Works**  
of  
**R. DEANE SHURE**

Depicting impressionistic Biblical scenes are appearing on church bulletins with increasing interest:

<p><b>THROUGH PALESTINE (Suite)</b> By the Pool of Bethesda. By the Sea of Galilee. Mt. Hermon. In the Garden of Gethsemane.</p> <p><b>FROM YONDER CHAPEL (Suite)</b> Wedding March. Baptism. Communion. Prayer. Funeral March.</p>	<p><b>ACROSS THE INFINITE (Suite)</b> Wings of Light. Weeping Mary. Willow Whisper. Wilderness March.</p> <p><b>INDIVIDUAL NUMBERS PUBLISHED SEPARATELY</b> Villa Maria by the Sea. Spirit Wind. Kidron, Brook of Sorrow. Peace. Peace of God. Cypress Groves of Lebanon. Cloud of Sinai.</p>
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**J. FISCHER & BRO.**





*Church of the Covenant, Cleveland, Ohio*

A large four-manual Skinner has been selected to be installed in this beautiful Church.

The donor is Mrs. Francis F. Prentiss, and the specifications were prepared by Mr. Charles A. Rebstock, Organist and Choir Director of this Church, and Mr. Ernest M. Skinner.

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**GERMANS GIVE PRAISE TO RECHLIN'S RECITAL**

**CRITICS VOICE ENTHUSIASM**

**American Bach Interpreter Returns After Making Deep Impression at Celebration of 400th Anniversary of Augsburg Confession.**

Edward Rechlin, noted American organist and Bach interpreter, has returned from Europe after playing the great festival recital at the opening of the international celebration of the 400th anniversary of the Augsburg Confession, at Augsburg, Germany, June 26. Press reviews indicate the great impression made by his interpretation of Bach in the land of unbroken Bach tradition. Plans were immediately set in motion for him to appear widely in other German musical centers.

Translations of parts of the extended reviews include the following from the Augsburg Neuesten Nachrichten:

"It was indeed a musical hour of devotion which must have been even to those of indifferent faith a deeply impressive artistic revelation. Many lovers of music have no predilection for that stark instrument—the organ. But if there is anyone able to overcome antipathy or indifference in this regard and awaken real fondness it is Edward Rechlin. Regal indeed is the wealth at his disposal. The auditor feels himself carried away, ascends the heights with him, dreams with him and is gripped by the sincere piety of the great Bach which came from the depth of a human heart and again goes to the heart. Rechlin may indeed be counted among the supreme masters of the organ. His deeply sensitive feeling and his artistic taste make his renditions a triumphant accomplishment."

The Muenchener Abendzeitung said among other things:

"Among the various musical events presented in connection with the celebration of the quadricentenary of the

Augsburg Confession, the organ concert in the 'Barfuesser' Church occupies a prominent position, not only because of the prominence of the eminent artist, Edward Rechlin, but because we have experienced his artistic perfection which came to the great audience as a glorious revelation and kept it enthralled in a spell of pious devotion and exaltation. We remind our readers of the contrast between the two great Bach artists, Schweitzer and Rechlin, in order to characterize the rendition and interpretation of the latter. In his interpretation of Bach, Schweitzer may be called a stern ascetic, who abjures all color and tonal elaboration, who keeps himself within sharp linear rules, which do not recoil even from conscientious hardness. Rechlin, on the other hand, magically coaxes from the modern organ the full riches of the art of registration, swelling tonal beauty, overwhelming power, mighty and gripping majesty as well as the ethereal softness of an almost breathless pianissimo."

The following comment appeared in the Neue Augsburg Zeitung:

"The organ concert of Edward Rechlin was awaited with the highest expectations. The almost political exploitation of the prospective concert, together with the international flavor, as it was featured in the advertisements, combined to give this artistic event the character of a real sensation. It is not surprising therefore that, as far as sensationalism is concerned, the concert did not come up to expectations. If it was to be an event of real merit, presented in the name of tonal art, it naturally could not have a screamingly sensational effect, but would rather arouse in the understanding listener a spirit of quiet and perhaps even exalted and enthusiastic devotion. And so it was, and it was well it was so."

Edith Lang has been playing sixteen Sundays for William E. Zeuch at the First Church, Boston. Miss Lang returned to her own church, the Newton Center Unitarian, Sept. 14. She is to have a paid double quartet.

*Dr. Humphrey J. Stewart*



In St. Dominic's at San Francisco, Cal., the church in which he served for many years as organist, and in the presence of many of his old friends, Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal., was signally honored Aug. 18. The Most Rev. Archbishop Edward J. Hanna, acting for Pope Pius XI., invested the noted musician and composer with the title and decoration of the Order of the Holy Sepulchre. The honor was conferred on Dr. Stewart by his holiness several months ago in recognition of his lifelong services in the cause of church music. The impressive ceremony was attended by many of Dr. Stewart's old friends and associates in the Bohemian Club and the American Guild of Organists. It was an occa-

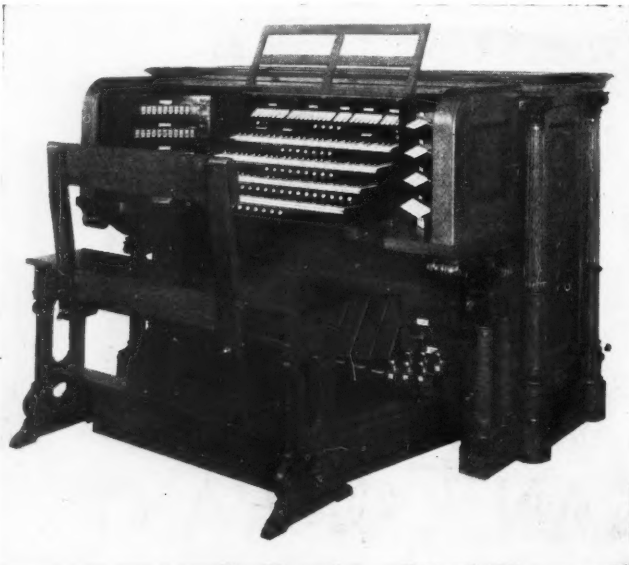
sion such as seldom has taken place in honor of any organist and attracted attention accordingly.

Dr. Stewart spent his vacation at the Bohemian Grove in California. During his stay he gave a number of recitals on the Bohemian Club outdoor organ, alternating daily programs with Edwin H. Lemare. Among the pieces played by Dr. Stewart were the following: Sonatas Numbers 1, 3 and 4, Mendelssohn; Preludes and Fugues in G and in A minor, Bach; "The Angelus," Massenet; "By the Waters of Minnetonka," Lieurance; "Ancient Phoenician Procession," Stoughton, and the following compositions by Dr. Stewart: Sonata, "The Chambered Nautilus"; "Under the Stars," Nocturne; Spanish Military March; "The Enchanted Isle," and "The Masque of Ceres," from "The Tempest" Suite; Processional March, and March from "John of Nepomuk." Mr. Lemare's selections included: Toccata and Fugue in D minor and "St. Ann's" Fugue, Bach; Sonata No. 6, Mendelssohn; Prelude to "Lohengrin," Wagner; Concert Overture, Hollins; Overture, "Euryanthe," Weber; Scherzo in F, Hoffman; "Ariel" from "The Tempest" Suite, Stewart, and the following compositions by Edwin H. Lemare: Toccata and Fugue in D minor; Scherzo-Fugue; "Above the Clouds," Humoresque; "Chant du Bonheur"; Andantino in D flat; Sonata in F, Op. 95; Thanksgiving March.

**Death of Miss Edith M. Geiger.**

Miss Edith M. Geiger of Rochester, N. Y., a member of the Western New York chapter of the American Guild of Organists, died late in August. A large number of the members of the chapter attended the funeral, which was held Aug. 27. Miss Geiger received the degree of bachelor of music from Syracuse University, where she also joined the honorary Mu Phi Upsilon musical sorority. She had been active for many years as a teacher of organ and piano in Rochester and was organist in several local churches, including the Mount Horeb United Presbyterian and St. Luke's.

*Wangerin Console in St. Vibiana Cathedral, Los Angeles*



The birthright of every organ is a noble **ENSEMBLE**  
 The greatest organ music demands a correct **ENSEMBLE**  
 Organists more and more realize the need of a good **ENSEMBLE**

The following letter expresses an appreciation of our great instrument in the Los Angeles Cathedral:

"... It was a real treat to hear the St. Vibiana organ... What impressed me was the thoroughly musical quality of both the ENSEMBLE and individual registers. Many modern organs succeed in being brilliant, with a certain hard and glassy tone which is not wholly pleasant.

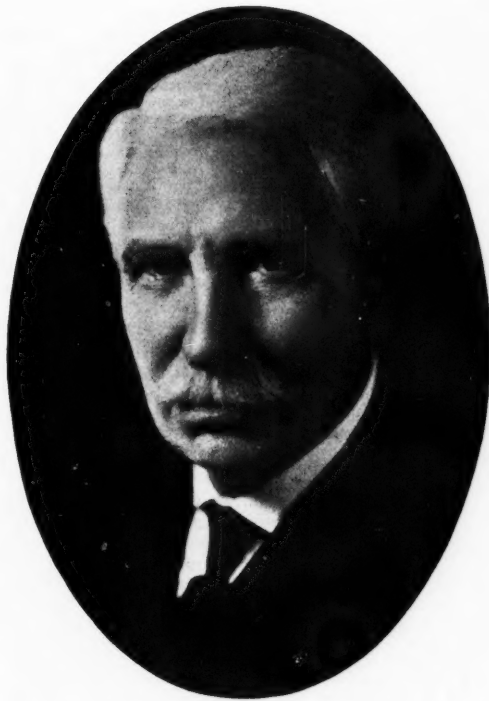
"The WANGERIN in the Cathedral is both brilliant in ensemble (sufficient for any reasonable taste) and yet maintains its essentially musical and warm quality of tone that makes it a DELIGHT TO PLAY AND TO LISTEN TO... My congratulations!"

(Signed)

WILLIAM H. BARNES.

**WANGERIN ORGAN CO., MILWAUKEE, WIS.**





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SEPTEMBER 29, 1930

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**H**E stands alone in this country as a living example of industrious perseverance, singleness of purpose and uninterrupted activity extending through a period of over half a century.

**W**E proudly offer this man to the admiration of the American people who glory in the just exaltation of recognized leadership.

**S**IX thousand M. P. MÖLLER organs from coast to coast and from the Great Lakes to the Rio Grande are as many monuments to the extraordinary career of this man on whom the whole American Organ Industry has a right to pride itself.

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**TURNER RESUMES HIS WORK**

**Springfield, Mass., Musician Suffers the Removal of Eye.**

Arthur H. Turner, the Springfield, Mass., musician who has been municipal organist and director of the Springfield Symphony Orchestra of seventy-five players for a number of years, has recovered fully after an operation which involved the removal of his left eye. Mr. Turner, who has been cheerful throughout his affliction, now writes that his right eye is doing the work of two and he is able to take care of all his duties, which are many.

Last October Mr. Turner arose one morning to find the sight gone from his eye as the result of flooding by an artery, caused by septic poisoning. After three months of treatment he went to the hospital on Christmas night, after giving two extra services at the Old First Church, of which he is organist and choirmaster, and conducting a part of Bach's Christmas Oratorio in the Springfield municipal auditorium in the afternoon, and his eye was removed Monday morning.

On July 26 Mr. Turner departed for England and returned in August. He sang at two concerts on the steamer and also at a special meeting of the Rotary Club of Sheffield, England.

Recently Mr. Turner was elected an honorary member of the Rotary Club of Springfield. In the citation which was read when he was so honored President Paul W. Kieser paid this tribute:

Arthur H. Turner, organist, choirmaster, chorus leader, orchestra director and teacher of music for thirty years in the city of Springfield, it is impossible to estimate the inspiration and opportunities for advancement which you have given to young people with musical talents and the aspiration to use them. Nor can we measure the joy and peace which you have brought to weary and troubled souls through the harmonies which you have produced on the organ, or through the productions of the choirs, choruses and orchestras which you have directed.

Suffice it to say that thousands upon thousands of Springfield residents in these past thirty years have, consciously or unconsciously, become indebted to you

Arthur H. Turner



for bringing into their lives some heartening and comforting messages of peace, joy and inspiration through "music's golden tongue." Your outstanding contributions to the development of the MacDowell male and St. Cecilia choirs, your service for a decade as city organist, and the rehabilitation to its present high standing of the Springfield Symphony Orchestra, alone represent a prodigious amount of time and energy on your part for which you have never been, nor can be, adequately repaid.

Therefore, by authority vested in me by the board of directors of the Rotary Club of Springfield, and in the name of this club, it is my great pleasure to confer upon you, effective this date and lasting through life, with all its privileges, honorary membership in this club, as our expression of esteem for one who has truly placed "service above self."

During his illness Mr. Turner at no time relinquished all his work, even conducting some of the orchestra rehearsals. Lucius Harris of Christ Church Cathedral assisted him at the municipal organ.

**MIDMER-LOSH ANNIVERSARY**

**Motor Parade Marks the Tenth Birthday of Present Firm.**

The Midmer-Losh Company celebrated the tenth anniversary of its reorganized business, with Seibert and George Losh in charge, with a motor parade of the factory organization to the convention hall in Atlantic City on Saturday, Sept. 20. About 140 persons took part.

The Midmer business was originally established in 1860 and conducted successfully first by Reuben Midmer for thirty years and by his son Reed Midmer for the succeeding thirty years. At his death it was purchased by the brothers Losh. Mrs. Reed Midmer retains a nominal stock interest and George Midmer, a nephew, is a member of the factory organization.

Since the Losh influence in the firm the product has promoted a notably advanced type of design, and this firm is credited with introducing the seven-octave construction, the electrical melody couplers, double harmonic reed pipes and, more recently, development of the double languid pipes in America, with several other noted improvements by Vincent Willis, all of which are features of the instrument they are building for the convention hall in Atlantic City. During this ten-year period the factory facilities have been more than doubled and the payroll has been quadrupled. Among other notable Midmer-Losh instruments are those on the steel pier, Atlantic City, where the seven-octave organ with melody couplers has been in the casino hall for three seasons and a three-manual was installed in the music hall in the summer of 1930. The organ in the high school in Atlantic City has been famous for the past seven years and introduced many new features of design.

**Death of Dr. G. J. Bennett.**

Dr. George John Bennett, organist and master of the choristers at Lincoln Cathedral since 1895, died Aug. 20 at his home in England. Dr. Bennett was born at Andover in 1863, and was

a chorister in Winchester College choir from 1872 to 1878. He then gained a scholarship at the Royal Academy of Music, where he studied under G. A. Macfarren and others until 1884. He then studied in Germany for three years, first at the Berlin Hochschule and then for two years at Munich, where he had Josef Rheinberger as his master in organ playing and composition. Returning to London in 1887, he became a professor at the R. A. M., and from 1890 to 1895 he held several organ appointments in London. As a composer he is best known for his church music, but a Serenade for orchestra and an overture, "Jugendträume," were played at the Crystal Palace in 1887, and another overture, "Cymbeline," was produced by the Philharmonic Society in 1895.

The First Reformed Church of Denver, through its organ committee, has contracted with George Kilgen & Sons, Inc., of St. Louis for a two-manual organ for its present edifice. The organ will be built in one chamber in the chancel, with a grille.

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It would require page upon page to report all that has been written about this splendid artist. From the hundreds of press notices the following brief citations will serve to convey an idea of the impression which Germani has made in this country:

- "Possesses that rare gift, a spark of the divine fire."  
—Olga Samaroff in Philadelphia Record.
- "A master of his instrument."  
—New York Telegraph.
- "Closed his recital amid an ovation of fifteen recalls."  
—New York Times.
- "A colossus of the keyboard."  
—Corriere d'America.
- "His playing was a delight."  
—New York Evening Post.
- "Evoked storms of applause."  
—Philadelphia Public Ledger.
- "His playing of Bach was an education."  
—New York World.
- "Revealed a new musical star."  
—Montreal Gazette.

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[[ Owing to the success of these recitals the series was continued during Septe mber. Later announcement will be made regarding these additional recitals. ]]



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HENRY F. SEIBERT.

Official Organist, Town Hall, New York  
Organist, Holy Trinity Lutheran Church, New York

"I wish to express to you my great admiration for the magnificent Organ you have installed in the Westchester County Center Auditorium in White Plains. Tonally, each stop is of outstanding merit, the crescendo well balanced and the sforzando absolutely breathtaking in power and richness. Especially is the superb, quick action commendable. It



was thus possible to employ a crisp staccato touch with delightful effect. I may say without hesitancy that the success I achieved tonally and technically in my recital was due solely to the excellence of the Organ at my disposal."

GEORGE WM. VOLKEL.

Organist, Ninth Church of Christ, Scientist, Town Hall, New York

"I wish to express my pleasure in the Organ at the Westchester Community Center. It is finely placed and comes out beautifully. The action is very free, prompt and reliable. Tonally it is exceedingly well balanced. I particularly enjoyed the reeds, the floating Fanfare on high pressure being especially good. You are to be congratulated on this Organ."



W. A. GOLDSWORTHY.

Organist, St. Mark's In-The-Bowery, New York

"Please accept my most sincere compliments for the fine work done by the Aeolian Company upon their great Organ at the Auditorium of the Westchester County Center, White Plains. The recital which I played there two Sundays ago gave me both a great pleasure and satisfaction for the voicing of the entire Organ is very beautiful, and its mechanical equipments are so up-to-date as to make any performer feel, at the very first, right at home with the instrument. Again, with heartiest congratulations, believe me."



M. MAURO-COTTONE.

Concert-Organist and Composer  
Organist, Central Synagogue, New York

"Permit me to congratulate you and your company upon the fine Aeolian Organ which you have built in the Westchester County Center at White Plains, New York. It was my privilege to play the eighth of a series of recitals given at this auditorium and I played my program on the 24th of August to a huge and very appreciative audience.



The one thing that deserves great commendation is the fact that you have overcome some ordinarily tremendous acoustic difficulties. In an auditorium such as the Westchester County Center, the vastness of it generally creates a very decided and annoying echo—through the fine voicing and understanding of such difficulties I must admit that you have done a very good job.

The action and responsiveness of

the Organ were indeed satisfying and the Fanfare Organ was indeed stunning. I feel that it has been a great privilege to play this recent installation and I am sure that the many artists to follow will be similarly impressed. Judging from letters received since my recital, the people of Westchester County are justly proud of their Organ and I heartily congratulate them upon their selection and you for the building of such an instrument.

Please accept my sincere best wishes and kind regards. May you continue to give to the world instruments of true worth and beauty."

C. HAROLD EINECKE.

Organist and Director of Music,  
Park (First) Congregational Church,  
Grand Rapids, Mich.



"It was a real pleasure to play the magnificent Aeolian Organ in the Westchester County Community Center at White Plains. It is a splendid instrument, well adapted to the huge hall. The many problems of acoustics which such an amphitheatre must have presented to you have been solved very satisfactorily and you are to be congratulated. The resources of the Organ are wide. The console is well arranged and convenient in operation. Of the many attractive stops I like particularly the French and English Horns in the Solo Organ; they are stops of real distinction."

FREDERICK D. CARTER.

Organist Dobbs Ferry Presbyterian Church,  
Dobbs Ferry, N. Y.

"Recently I played a recital on the new four-manual, 100-stop Aeolian Organ at Westchester County Center Auditorium, White Plains, N. Y. It was very gratifying to me to present a concert on such a praiseworthy instrument. The White Plains Organ overcomes the acoustic difficulties so typical of a large auditorium. The single stops are beautifully distinct in any part of the building and the full organ ensemble is a triumph in tone production. I enjoyed especially the rare beauty of the Musette, Orchestral Oboe, English Horn and Trumpet Militaire and I found the floating Fanfare Organ a very attractive and useful feature. Please accept my congratulations on this installation."



E. A. HOVDESVEN.

Organ Recitalist, The Mercersburg Academy, Mercersburg, Penna.



"The recital I played on the great Aeolian Organ at the Westchester County Center was a delight and an inspiration to me. Rarely, if ever, has it fallen to my lot to play an Organ which not only meets every demand but which in each department is thoroughly and completely satisfying. The different stops possess distinct individuality and those calling for special characteristics are true to the best ideals. The blending and building up qualities are splendid and produce an ensemble of great dignity and power. The console equipment is complete and the action responsive, instantaneous, smooth and noiseless. I can safely say that among all the concerts I have been called upon to give, the one at White Plains stands out prominently in my memory due to the truly great qualities of the Organ."

VIRGINIA CARRINGTON THOMAS.

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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

**OFFICERS OF THE N. A. O.**

President—Harold Vincent Milligan, 113 West Fifty-seventh street, New York City.  
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 Treasurer—George William Volkel, 49 West Twentieth street, New York City.  
 Headquarters—Church of the Holy Communion, 49 West Twentieth street, New York City.

After a long vacation period it will be interesting to see what our chapters and councils are planning in the way of activities for the season of 1930-31. Each year brings forth more ambitious programs and we are sure the coming one will prove no exception to the rule.

A large class of new organ students will begin their labors in October. They ought to be N. A. O. members, so we suggest that you obtain application blanks and see how many of them you can add to our list. We should bring in several hundred before the present year comes to a close.

Are we to give up the idea of a choral competitive festival under the auspices of the N. A. O.? The college glee clubs have a fine one every spring and the city of Chicago conducted an elaborate festival of such a nature in the summer. It would be interesting to have our organization undertake one for choirs. Such a plan might be begun with a series of contests under the direction of various local chapters. Each district in that manner would select a representative choir for a national final competition. The date of that final might be made to coincide with that of

the annual convention. We would like to have state councils consider such a plan and communicate with headquarters as to the possibilities.

All reports seem to indicate that the California convention was a great success. Those who attended are most enthusiastic and we trust that new chapters will grow up, not only in that state, but in other states on the Pacific coast. We know that the N. A. O. gained much by going to California. We believe that our members there will wish to carry on the enthusiasm of the convention by meeting throughout the coming months, and we are looking forward to the news of their activities.

**Illinois Council.**

Frederick Schlieder of New York was the guest of the Chicago chapter at a luncheon Friday, Sept. 26, at the Palmer House. This was the first meeting of the Chicago N. A. O. forces for the season. Twenty-six sat down at the luncheon and enjoyed a very interesting talk by Mr. Schlieder on

creative self-expression in music. Mr. Schlieder was welcomed by Mrs. Lily Moline Hallam, state president for Illinois, in the absence of Albert Cotsworth from Chicago. The guest was introduced by Mrs. Gertrude Baily and remarks were made also by Frank Van Dusen and S. E. Gruenstein.

Mr. Schlieder, a former national president of the N. A. O., was in Chicago on his way home from Denver and San Francisco, where he conducted summer classes in his principles of musical self-expression.

**Kentucky Chapter.**

The Kentucky chapter held its first meeting of the season Monday night, Sept. 8. The chapter is presenting Fernando Germani, the famous Italian concert organist, in a recital in November.

Farris A. Wilson, president of the chapter, has taken up his new duties as organist and choirmaster of the Fourth Avenue Methodist Church.

We are glad to report a splendid attendance at this first meeting.

**Alton Post for Mrs. Kachel.**

Mrs. Emily Shade Kachel, formerly organist and choir director of St. Mark's Lutheran Church, Reading, Pa., has been appointed organist at the College Avenue Presbyterian Church, Alton, Ill. Mrs. Kachel moved to Alton with her husband because of his business as an engineer and within a few months was appointed organist of one of the prominent churches of the town. While playing in Pennsylvania Mrs. Kachel studied with Ralph Kinder of Philadelphia. Mrs. Kachel is a member of the N. A. O. of Reading.

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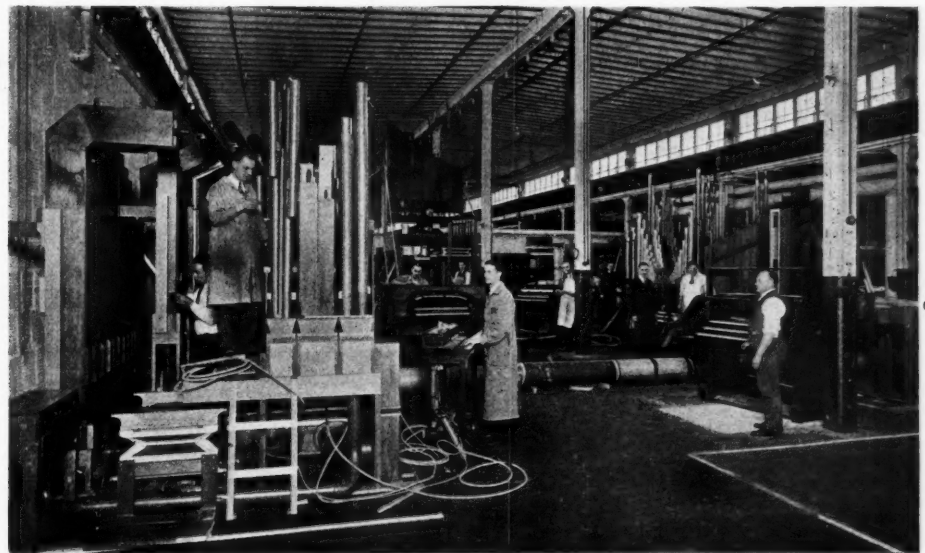
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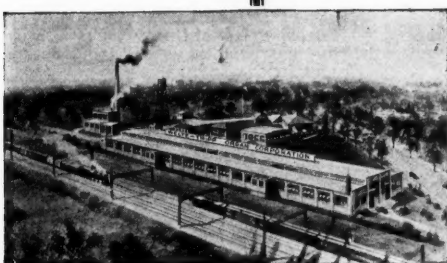
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## Who's Who Among the Organists of America

### Wallace A. Sabin.

Of the organists of the San Francisco Bay region none is better known or more highly esteemed than Wallace A. Sabin of Temple Emanu-El and First Church of Christ, Scientist, San Francisco. Coming directly to San Francisco from England in 1894, Mr. Sabin has played a very important part in the development of music and musicians on the western coast. Besides being a distinguished church and concert organist, he is eminently successful as a choral conductor, as a composer and as a teacher of theory and composition, and his widespread influence has been felt in all these branches. Western organists are especially indebted to him for his interest in the installation of more and better organs. His expert knowledge of organ construction and his ability to draw up effective specifications have made his services greatly in demand by church and auditorium organ committees.

Mr. Sabin was born at Culworth, Northamptonshire, England, and displayed marked musical talent at an early age. He received his first training in organ playing from Dr. M. J. Monk of Banbury Parish Church, and later continued his studies under Dr. I. W. Dodds, organist of Queen's College, Oxford, serving as Dr. Dodds' assistant when only 13 years of age. In the seven years he was a student at Oxford Mr. Sabin served as organist at St. George's Church and later at St. Mary and John. He also took the associate and fellowship examinations of the Royal College of Organists while still at Oxford.

In 1893 he was appointed organist of All Souls' in Warwick, but resigned the next year to become organist and choirmaster at St. Luke's Episcopal Church, San Francisco. He remained at this church until the earthquake and fire of 1906, when he was appointed organist at the First Church of Christ, Scientist. Since 1895 Mr. Sabin has been organist of Temple Emanu-El, one of the oldest and most prominent congregations on the Pacific coast. Until a few years ago services were held in the historic synagogue in the downtown district, but now the congregation worships in a new temple which is considered by many to be the most beautiful building in San Francisco. The organ is a magnificent four-manual Skinner.

While organist of St. Luke's Mr. Sabin was director of the Vested Choir

### Wallace A. Sabin



Association of San Francisco and vicinity. This choir was composed of 200 men and boys and at its annual festival gave a full cathedral service. Since 1908 Mr. Sabin has been conductor of the Loring Club, an organization of male singers whose concerts are one of the musical features of San Francisco. He has also served as director for many years of the Wednesday Morning Choral of Oakland, the Etude Club of Berkeley, the San Francisco

### Clara Foss Wallace



Musical Club Choral and the Saturday Morning Orchestra, an amateur women's orchestra. He was one of the organists invited to play at the St. Louis Exposition in 1904 and in 1915 was official organist of the Panama-Pacific Exposition and also director of the exposition chorus. Mr. Sabin has been twice president of the San Francisco Musicians' Club and also twice dean of the Northern California chapter of the American Guild of Organists.

Although not a prolific composer, what he has written is of the high standard of excellence which characterizes all his work. Two of the most popular Bohemian Grove musical plays were from his pen—"St. Patrick at Tara" in 1909, in conjunction with Henry Morse Stephens, and "The Twilight of the Kings" in 1918, with the libretto by Richard Hotaling. His charming "Bourree in the Old Style" is in the repertoire of many of our concert organists.

Like all great artists, Wallace Sabin is simple, kind, sincere, generous and sympathetic. Notwithstanding his exceedingly busy life, he always has time to act as host to any visiting organist who passes by, and to extend a helping hand to any who may be in need. His greatest pleasure is to get as far away as possible from the nervous and artificial life of a great city, and to be close to nature, digging for clams, mussels or ferns. W. W. C.

### Clara Foss Wallace.

Church music in Buffalo has a valuable asset in the devoted and scholarly work at the First Presbyterian Church of Clara Foss Wallace, a graduate of Vassar who is a member of the Phi Beta Kappa scholarship fraternity. Mrs. Wallace's influence at this church has been exerted throughout the last nineteen years, during the last eight as director of the choir as well as organist. The First Presbyterian is the oldest church in Buffalo, having been organized in 1812. Mrs. Wallace presides over a fine Austin organ of three manuals and sixty-four stops and directs a paid choir of twenty-two voices, which includes a solo quartet. Architectural and other conditions are favorable for producing the best in church music.

Clara Foss was born in Melrose, Mass., a suburb of Boston, and there she attended the public schools and studied piano with Miss Alice Bradbury. At the age of 15 she moved to Buffalo and here she studied organ for three years with Seth Clark, A. G. O., and during her high school years was organist of the Parkside Baptist Church from 1901 to 1904. She was graduated from the Masten Park High School in 1903 and in 1904 entered Vassar College. At Vassar she studied organ, theory, composition and interpretation with Dr. George Coleman Gow and Miss Amelia Williams. She was organist of the college orchestra and dur-

ing her senior year was chapel organist. On her graduation in 1908 she was elected to Phi Beta Kappa. Aug. 31 of the same year she was married to Charles T. Wallace.

Mrs. Wallace first became organist of the First Presbyterian Church in 1909. After a year she was appointed assistant organist of Plymouth Methodist Church and then went to the Asbury Delaware Methodist Church as organist. In 1912 she returned to the First Presbyterian as assistant organist to Dr. William S. Waith. From 1919 to 1922 she was associate organist and studied under Dr. Waite. In the latter year she was appointed organist and director.

Mrs. Wallace for two years studied phonetics with Miss Frances Tilly after becoming convinced that fine choir singing depends greatly upon correct and beautiful pronunciation. Miss Tilly is an authority on "Standard English," which Mrs. Wallace now teaches her singers. Tone quality has improved, becoming more free, rich and colorful, blending is easy and the texts take on a new importance.

Summer vacations have been spent by Mrs. Wallace in travel, largely in the Rocky Mountains and in Europe.

### Herbert A. Fricker.

One of the most notable figures among musicians on the American continent today is Herbert A. Fricker, Mus. D., F. R. C. O., a product of England, who, after attaining fame in his native land was transplanted to Toronto and is the conductor of the famed Mendelssohn Choir of that city and organist of the large Metropolitan United Church.

Herbert Austin Fricker was born at Canterbury, Kent, England, Feb. 12, 1868, the son of William and Caroline (Trice) Fricker. He was educated at the Cathedral Chorister School, Canterbury, and Leeds University. He won the degree of the Royal College of Organists and was organist of the Leeds Musical Festival from 1898-1913; chorus master of the festival, 1904-1913; chorus master and conductor, Leeds Philharmonic Society, 1900-17; chorus master and conductor, Bradford Festival Choral Society, 1909-17; conductor, Halifax Choral Society, 1911-17; conductor, Morley Choral Society, 1905-14; founder and conductor of the Leeds Symphony Orchestra, 1902-17; examiner for Asso-

### Herbert A. Fricker, Mus. D.



ciated Board of Royal Academy of Music, Royal College of Music, London, Eng., 1910-17; and president, Association of Leeds Professional Musicians.

Dr. Fricker is the composer of the following organ pieces: Concert Overture in C minor; "Cantilene Nuptiale"; "Scherzo Symphonique," Adagio in A flat; Fantastic Overture in G minor; "Romance" in C flat. He has also made numerous organ arrangements of or-

### Frank Kingston Owen



chestral works.

Dr. Fricker has been an organist all his life. At the age of 16 he was deputy organist of Canterbury Cathedral (1884-91); then he was organist and choirmaster of Holy Trinity Church, Folkestone, 1891-98, and organist of the City of Leeds, 1898-1917. Aug. 4, 1917, Dr. Fricker arrived in Canada. He married Ellen Jane Esther Jackman, Canterbury, daughter of John Gibbons Jackman, late editor and proprietor of the Canterbury Press, and has two sons (Hubert Cecil and Eric).

### Frank Kingston Owen.

Frank Kingston Owen is one of the most enthusiastic and able workers among the younger organists and choirmasters and his work is attracting attention at St. Paul, where he is organist and choirmaster of Christ Episcopal Church and dean of the Minnesota chapter of the American Guild of Organists.

Mr. Owen was born at Manchester, England, in 1902 and had his grammar school and high school education there. He received nearly all of his musical training from his father, who is principal of an academy in Manchester. Mr. Owen is perfectly at home in a church, as he has been affiliated with choir work since he was a small boy. After singing in several choirs under noted directors and gaining a wide knowledge of church music he obtained his first organ position at the age of 17. Since that time he has played in churches of nearly all denominations. He won a first-class bronze medal from the London College of Music in 1917 and captured four other first prize medals in open competition.

At the age of 21 he decided to come to the United States, of which he is now a citizen. He took up his residence first at Pawtucket, R. I., and planned to go into theater organ work. After about three months at this he gave it up to go back to the church, and since then has devoted all his time to church music and private teaching, with a short period of study in Boston.

In 1927 Mr. Owen was invited to take charge of the choirs at Christ Episcopal Church, St. Paul, which position he is still holding. The musical organization at Christ Church consists of a choir of forty men and boys which sings at the morning service and which Mr. Owen has built up to be one of the finest in the Northwest; also an auxiliary choir of twenty young women and girls who sing at the Sunday evening services and at Wednesday evening services in Lent. The choir of men and boys has done some fine work during the last year. Two of its achievements were the singing of eight choruses and seven solos from Handel's "Messiah" with piano and organ accompaniment at Christmas time and

[Continued on page 22.]

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**EPWORTH M. E. CHURCH,  
CHICAGO, RECEIVES GIFT  
ORGANS BARNES MEMORIAL**

**Three-Manual in Main Auditorium to  
Be Supplemented by Two-Manual  
in Chapel, Derived from  
Choir of Main Organ.**

Through a gift from the family of the late Charles O. Barnes the Epworth Methodist Church of Chicago, on the north side, is to have an entirely new and modern organ equipment. This is to consist of a three-manual instrument for the main auditorium, supplemented by a two-manual chapel organ derived from the choir division of the main organ. The donors are Mrs. Charles O. Barnes of Evanston and her sons, William H. Barnes and Harold O. Barnes. The man in whose memory the instrument is presented was for many years a trustee of this church. His son William H. Barnes was organist of the church for some time. The present organist is Miss Mary Porter Pratt, who before going to Epworth was for seventeen years at the Winnetka Congregational Church. Miss Pratt is secretary of the Illinois chapter, A. G. O., and is organ accompanist of the North Shore Music Festival at Evanston. The contract for carrying out the construction of the organ has been entrusted to M. P. Möller, Inc.

The stop scheme of the main instrument, as designed by William H. Barnes, is to be as follows:

- GREAT ORGAN (6-inch pressure).**
1. Diapason (from No. 3), 16 ft., 61 notes.
  2. Diapason, 8 ft., 73 pipes.
  3. Second Diapason, 8 ft., 73 pipes.
  4. Doppel Flöte, 8 ft., 73 pipes.
  5. Flute Harmonique, 8 ft., 73 pipes.
  6. Flute (from No. 5), 4 ft., 61 notes.
  7. Octave, 4 ft., 61 pipes.
  8. Twelfth, 2 2/3 ft., 68 pipes.
  9. Fifteenth, 2 ft., 61 pipes.
  10. Clarinet, 8 ft., 73 pipes.
  11. Chimes, 20 tubes.
- SWELL ORGAN (7-inch pressure).**
12. Diapason, 8 ft., 73 pipes.

13. Chimney Flute, 8 ft., 73 pipes.
  14. Sallcional, 8 ft., 73 pipes.
  15. Voix Celeste, 8 ft., 61 pipes.
  16. Muted Viols, 8 ft., 73 pipes.
  17. Flute (from No. 13), 4 ft., 61 notes.
  18. Violin (from No. 16), 4 ft., 61 notes.
  19. Oboe, 8 ft., 73 pipes.
  20. Double Oboe (from No. 19), 16 ft., 61 notes.
  21. Trumpet, 8 ft., 73 pipes.
  22. Vox Humana, 8 ft., 61 pipes.
- CHOIR ORGAN (6-inch pressure).**
23. Bourdon, 16 ft., 85 pipes.
  24. Open Diapason, 8 ft., 73 pipes.
  25. Concert Flute (from No. 23), 8 ft., 73 notes.
  26. Viols, 8 ft., 73 pipes.
  27. Dulciana, 8 ft., 73 pipes.
  28. Unda Maris, 8 ft., 61 pipes.
  29. Flute (from No. 23), 4 ft., 61 notes.
  30. Nazard (from No. 23), 2 2/3 ft., 61 notes.
  31. Piccolo (from No. 23), 2 ft., 61 notes.
  32. Cornopean, 8 ft., 73 pipes.
- PEDAL ORGAN.**
33. Diaphone (metal bells), (from No. 2), 16 ft., 12 pipes.
  34. Bourdon, 16 ft., 44 pipes.
  35. Trombone (from No. 21), 16 ft., 12 pipes.
  36. Gedeckt (from No. 23), 16 ft., 32 notes.
  37. Flute (from No. 34), 8 ft., 32 notes.
  38. Flauto Dolce (from No. 23), 8 ft., 32 notes.

The manner of providing an instrument for the chapel is interesting. This organ, duplexed from the choir division, will have two manuals and pedals and the resources will be as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 73 notes.
  2. Melodia, 8 ft., 73 notes.
  3. Sallcional, 8 ft., 73 notes.
  4. Unda Maris, 8 ft., 61 notes.
  5. Dulciana, 8 ft., 73 notes.
  6. Flute, 4 ft., 61 notes.
- SWELL ORGAN.**
7. Bourdon, 16 ft., 73 notes.
  8. Open Diapason, 8 ft., 73 notes.
  9. Concert Flute, 8 ft., 73 notes.
  10. Sallcional, 8 ft., 73 notes.
  11. Unda Maris, 8 ft., 61 notes.
  12. Dulciana, 8 ft., 73 notes.
  13. Flute, 4 ft., 61 notes.
  14. Nazard, 2 2/3 ft., 61 notes.
  15. Piccolo, 2 ft., 61 notes.
  16. Cornopean, 8 ft., 73 notes.
  17. Tremolo.
- PEDAL ORGAN.**
18. Bourdon, 16 ft., 32 notes.
  19. Flute, 8 ft., 32 notes.

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# ENSEMBLE

Overworked, often misapplied, a word that has no counterpart in the English language and requires a sentence to translate it.

In an organ, oftenest refers to the diapason build-up—of the great, essentially. In the swell the chorus reeds dominate—"A sheet of flame," in the colorful language of one modern writer. Whatever more there may be, these two characteristic manuals must be right in themselves (with corresponding pedal) and, combined, must produce a balanced ensemble.

Diapason tone in its purity, and in requisite variety, is not produced by stock pipes, trade manufactured pipes, nor any fixed set of standard scales. Not by cast metal with low tin content, usually then with antimony to make it stand up. Not by stops with zinc carried into the tenor octave. Not by "production" methods entailing routine widths of mouth, heights of cut-up, nicking and other scaling and voicing treatment. Scale this or scale that means little, by itself. The resulting tone may vary from a fat flute to a thin string—or a squawk.

Kimball diapasons are made of heavy cast metal containing never less than 25% block tin, the other 75% refined lead, and from that alloy on through 33 $\frac{1}{3}$ % tin to spotted metal with 45% tin and 55% lead. These specifications apply to all pipes of the diapason families from 4 ft. C upward, and in large organs the principal diapasons run down to AA#, GG# and sometimes even to EE in heavy cast diapason metals. And what some of these stops weigh!

Their mouth widths vary in the same organ from 2/7 through 1/4 and 2/9 to 1/5, cut-up, nicking and winding correspondingly. The doubles and octaves, the mutations and mixtures receive the same careful treatment. And all, without exception, stand directly over their valves, and their valves are actuated directly from the key action; none tubed off, none by contacts made by the windchest valves leading to another train of action, no pipes ever ditched off; all, always, right over their counter-bored vertical wind channels within less than 2 in. of their valves. Such pipes, voiced by specialists, working without time restrictions under the supervision of a real artist in tone, stir the soul.

"The Kimball organ is incomparable in . . . its ensemble, the desideratum of all artistic players of organs." "Tonally the organ was magnificent, there being a wealth of every class of tone and an overwhelming climax . . . the silvery character of the upper work . . . the excellent ensemble of the various departments . . ." "Tonally it is superb. Each voice has an individuality, while at the same time contributing to the ensemble . . . and in this respect the organ stands as the best demonstration in America of what a full organ ensemble should be." "The full organ beggars description: I do not think I have ever heard such a blending of diapasons, mixtures and chorus reeds into an ensemble of glorious tone." "Tonally the instrument is a joy to us all . . . The ensemble is perfectly blended and coherent." "The diapason chorus is magnificent . . ." "The diapasons are solid, neither too tubby nor too edgy." "The aristocracy of tone, the wonderful tonal balance . . . make these two instruments truly magnificent." "The solidity of tone, the perfect ensemble, the splendid choruses of reeds, diapasons and strings, give it a wealth of tone and a massiveness not to be excelled." "The fine diapason families, brilliant chorus reeds, rich strings, ravishing soft stops, general blend and even build-up, make it one of the most effective instruments in my experience." Not a man quoted is below the first rank, nationally and internationally.

If you want tone, you should know where to get it.

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Kimball Hall

CHICAGO

R. Deane Shure



The vested chorus of sixty voices of the Mount Vernon Place M. E. Church, Washington, D. C., under the conductorship of R. Deane Shure, is planning a busy and interesting season. It has been the custom of that organization to present a standard oratorio every year aside from the usual church duties. "The Messiah," "Creation," "Elijah," etc., have been on their ambitious program. This season "St. Paul," by Mendelssohn, will be given. Mr. Shure has also arranged an interesting program for the Christmas season. In collaboration with George Fischer he has collected a series of carols beginning with the thirteenth century. These will be given on a program called "Carols of the Centuries," starting with the thirteenth and concluding with a twentieth century arrangement. Mr. Shure has just completed a septet for two flutes, piano and string quartet which will be heard in Washington during the coming season. It is an impressionistic ensemble of the Potomac river entitled "Potomac Pastels," with subtitles as follows: "Wind in the Water Reeds," "Mist Above the Whirlpool" and "Chant of the Mirrored Stars."

**FOR SEMINARY AT DENVER**

**Three-Manual Organ to Be Installed by Kilgen in St. Thomas.**

St. Thomas' Seminary, Denver, has placed an order through the Rt. Rev. Msgr. Joseph Rosetti with George Kilgen & Son, Inc. for a three-manual organ of twenty-four stops for its new chapel. Msgr. Rosetti is a well-known musician. The stop list for the new organ is as follows:

**GREAT ORGAN.**  
(Enclosed with Choir.)

- Contra Gamba (tenor C), 16 ft., 49 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gamba, 8 ft., 12 pipes, 61 notes.
- Melodia, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute, 4 ft., 61 notes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 12 pipes, 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Quintadena (synthetic), 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 12 pipes, 73 notes.
- Sallcet, 4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- Dulciana (tenor C), 16 ft., 61 pipes.
- Violoncello, 8 ft., 12 pipes, 73 notes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 12 pipes, 73 notes.
- Flute, 4 ft., 12 pipes, 73 notes.
- Dulcet, 4 ft., 12 pipes, 73 notes.
- Piccolo, 2 ft., 12 pipes, 73 notes.
- Orchestral Oboe (synthetic), 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Contra Bourdon (resultant), 32 ft., 32 notes.
- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 12 pipes, 32 notes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.



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### THE VOICE OF INSPIRATION

**Notable Recital at Salisbury, N. Y.**

A recital by artists of great distinction was presented Aug. 8 at the Congregational Church of Salisbury, N. Y., with Archer Gibson of New York at the organ. The others taking part were Mme. Helen Stanley, soprano, and the Jacques Gordon String Quartet. Mr. Gibson played these selections: Processional, "Lohengrin," Wagner; "To a Wild Rose," MacDowell; "Liebesfreud," Kreisler; Largo ("New World" Symphony), Dvorak; "Song of Springtime," Gibson; Andante Cantabile (Fourth Symphony), Widor; "Pomp and Circumstance," Elgar. With Mr. Gibson at the organ Mme. Stanley sang Gounod's "Ave Maria" and Franck's "Panis Angelicus" among her selections.

Alvin Keiser has been appointed as organist and choirmaster at St. John's Episcopal Church at Dubuque, Iowa. Mr. Keiser has been an organ pupil of Marshall Bidwell at Coe College in Cedar Rapids and has done graduate work in Chicago.

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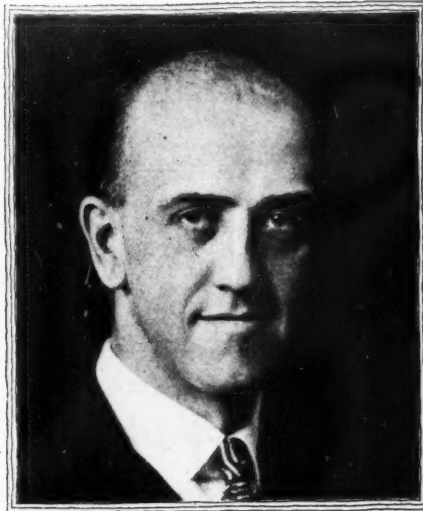
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# FARNAM



## FARNAM RECITAL SCHEDULE, SEASON 1930-1931

Oct. 5-6	} Bach and His Forerunners series, Church of the Holy Communion, New York	Feb. 2	} Bach series, St. James', Philadelphia	
12-13		9		
19-20		16		
26-27		23		
29	} Faculty Recital, Curtis Institute of Music	Mar. 2		
Nov. 3	} Complete Bach Series, St. James', Philadelphia	Mar. 8	} Friends of Music, New York	
10				
17				
24			Mar. 9	} Bach series, St. James', Philadelphia
Dec. 1			16	
8		April 5-6	} Bach "Art of Fugue" series, New York	
15		12-13		
22		19-20		
29		26-27		
Jan. 4-5	} Modern Organ Series, Church of the Holy Communion, New York	May 4	} Bach series, St. James', Philadelphia	
11-12		11		
18-19				
25-26				

As the Organist and Choirmaster of the Church of the Holy Communion, Farnam prepares and directs a monthly morning musical service on the final Sunday morning of each month and a monthly evening musical service on the first Sunday evening of each month, with special emphasis on the choral music of Bach and the Tudor school of composers.

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**Announcement That Console Is Patterned Entirely After Those Made in United States Shows Trend in Europe.**

Adoption of American methods and designs in organ construction by European builders is illustrated by the fact that E. F. Walcker & Co., the large German builders, of Ludwigsburg, announce that a large instrument completed late in the summer for the Vor Frelsers Church at Oslo, Norway, has a console "entirely of American design."

The stop specification of the Oslo instrument is as follows:

**GREAT ORGAN.**

1. Double Open Diapason, 16 ft.
2. Bourdon, 16 ft.
3. Open Diapason I, 8 ft.
4. Open Diapason II, 8 ft.
5. Bourdon, 8 ft.
6. Flute Harmonic, 8 ft.
7. Violoncello, 8 ft.
8. Octave, 4 ft.
9. Flute, 4 ft.
10. Twelfth, 2 3/4 ft.
11. Fifteenth, 2 ft.
12. Mixture, 3-5 rks.
13. Cymbal, 4 rks.
14. Bassoon, 16 ft.
15. Trumpet, 8 ft.
16. Harp Celesta.
17. Chimes.

**CHOIR ORGAN.**

18. Salicional, 16 ft.
19. Lieblich Gedeckt, 16 ft.
20. Flute Diapason, 8 ft.
21. Night Horn, 8 ft.
22. Concert Flute, 8 ft.
23. Salicional, 8 ft.
24. Gemshorn, 8 ft.
25. Unda Maris, 8 ft.
26. Principal, 4 ft.
27. Night Horn, 4 ft.
28. Spitz Flöte, 4 ft.
29. Nazard, 2 3/4 ft.
30. Flautina, 2 ft.
31. Tierce, 1 3/5 ft.
32. Siff Flöte, 1 ft.
33. Mixture, 4 rks.
34. Dulciana, 16 ft.
35. Clarinet, 8 ft.
36. French Horn, 8 ft.
37. Harp and Celesta.

**SWELL ORGAN.**

38. Gamba, 16 ft.
39. Bourdon, 16 ft.
40. Open Diapason, 8 ft.
41. Bourdon, 8 ft.
42. Quintaton, 8 ft.
43. Harmonic Flute, 8 ft.
44. Viola da Gamba, 8 ft.
45. Aeoline, 8 ft.
46. Voix Celeste, 8 ft.
47. Geigen Principal, 4 ft.
48. Orchestral Flute, 4 ft.
49. Rohr Flöte, 4 ft.
50. Quint, 2 3/4 ft.
51. Piccolo, 2 ft.
52. Tierce, 1 3/5 ft.
53. Furniture, 5 rks.
54. Bassoon, 16 ft.
55. Trumpet, 8 ft.
56. Clarion, 4 ft.
57. Cromorne, 8 ft.
58. Orchestral Oboe, 8 ft.

**SOLO ORGAN.**

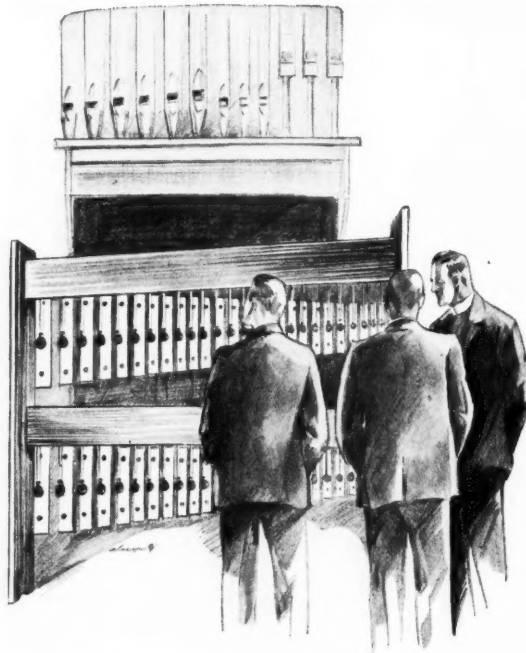
59. Solo Diapason, 8 ft.
60. Solo Flute, 8 ft.
61. Cornet, 8 ft., 3-7 rks.
62. Tuba Magna, 16 ft.
63. Tuba Mirabilis, 8 ft.
64. Tuba Clarion, 4 ft.

**ECHO ORGAN.**

65. Bourdon, 8 ft.
66. Vox Angelica, 8 ft.
67. Echo Flute, 4 ft.
68. Flageolet, 2 ft.
69. Campanelli, 3-5 rks.
70. Vox Humana, 8 ft.
71. Horn, 8 ft.

**PEDAL ORGAN.**

72. Great Bourdon, 32 ft.
73. Subbass, 16 ft.
74. Bourdon, 8 ft.
75. Major Bass, 16 ft.
76. Bass Flute, 8 ft.
77. Flute, 4 ft.
78. Wald Flöte, 2 ft.
79. Double Contrabass, 32 ft.
80. Contra Bass, 16 ft.
81. Violon, 8 ft.
82. Choral Bass, 4 ft.
83. Geigen Bass, 16 ft.
84. Violoncello, 8 ft.
85. Quint Bass, 10 1/2 ft.
86. Nazard, 5 1/4 ft.
87. Tierce, 3 1-5 ft.
88. Mixture, 4 rks.
89. Contra Tuba, 32 ft.
90. Trombone, 16 ft.
91. Bass Trumpet, 8 ft.
92. Clarion, 4 ft.
93. Singing Cornet, 2 ft.
94. Open Diapason, 16 ft.
95. Octave, 8 ft.
96. Salicional, 16 ft.
97. Bourdon, 16 ft.



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98. Concert Flute, 8 ft.
99. Salicional, 8 ft.
100. Gemshorn, 8 ft.
101. Dulcian, 16 ft.
102. Bassoon, 16 ft.
103. Chimes.

**NEWS-NOTES FROM CAPITAL**

BY MRS. MABEL R. FROST.

Washington, D. C., Sept. 19.—Miss Charlotte Klein, F. A. G. O., new dean of the District of Columbia chapter, American Guild of Organists, has returned from a most interesting trip to Canada, covering much of the eastern portion of the dominion. On the return trip visits were made to the White Mountains and Boston.

Miss Lillie Porter Bailey, assistant organist at Gunton Temple (Presbyterian), is another member of the Dis-

trict of Columbia chapter who has made the pilgrimage to the old world this summer. She boasts "the best trip of all," for she was in Norway in July while the United States was sweltering. She came through Germany in August, attending the Passion Play Sunday, Aug. 3.

Alexandria Methodist Church has appointed a new organist and bass soloist. Mrs. Ida Drischler is the organist and Lawrence E. Murray is the bass. Both have had wide experience and are well equipped for their new duties.

A Washington organist who will be sorely missed this winter is Kathryn Hill Rawls, for four years organist and director of music at the historic Georgetown Presbyterian Church. During her sojourn here Mrs. Rawls at-

tracted a wide circle of admirers and she cannot but do likewise in Honolulu, where she and Major Rawls and their children have established their home for a time. Mrs. Frank Akers Frost has been appointed to the vacancy caused by Mrs. Rawls' absence.

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## Quartet and Chorus; Favorite Anthems by Composers of U.S.

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

Last month I gave you a preliminary report on my latest questionnaire, stating some of the outstanding features of American taste as revealed in the fifty-five replies. Undoubtedly you will wish to have more detailed information regarding the American works listed, so that you can see how these leading choirmasters ranked your own favorite anthems. Furthermore, even when you are well acquainted with the principal anthems of a composer such as Parker, you like to learn of numbers less known but possibly of high quality.

One of my first questions was: "Please indicate anthems by the following composers which you use oftenest; one anthem for each composer: Parker, Foote, Chadwick, Shelley, Rogers, Buck, Spicker, Stevenson." The composers listed are all well known; they received high rank in the results of a questionnaire which I reported in 1923. Three of them—Parker, Buck and Stevenson—are dead; and no one of them is likely to change his style or type of work. The results this year are as follows:

### PARKER.

"Before the Heavens Were Spread Abroad." 2 votes. (Gray.)  
"Behold, Ye Despisers." 3. (Gray.)  
"Bow Down Thine Ear" 3. (G. Schirmer.)  
First Chorus, "Hora Novissima." (Gray.)  
"In Heavenly Love Abiding." 12. (Gray.)  
Jubilate in E. (Gray.)  
"Light's Glittering Morn." 3. (G. Schirmer.)  
"The Lord Is My Light." 13. (G. Schirmer.)  
"Now Sinks the Sun." (Gray.)  
"The Lord Is My Shepherd." (G. Schirmer.)  
Te Deum in E. 2. (Gray.)  
"To Whom, Then, Will Ye Liken God." 5. (Gray.)  
"Urbs Sion Unica," from "Hora Novissima." (Gray.)

### FOOTE.

"Art Thou Weary."  
"Awake"—Easter anthem.  
"Beloved, Let Us Love One Another."  
"God Is Our Refuge."  
"Into the Silent Land."  
"Still, Still with Thee." 19. (Schmidt.)  
Te Deum in B flat.

### CHADWICK.

"Art Thou Weary."  
"A Child Is Born." 3. (Schmidt.)  
"Come unto Me."  
"Ecce Jam Noctus."  
"God, to Whom We Look Up Blindly." 9. (Schmidt.)  
"God Who Madest."  
"Hark, Hark, My Soul." 2. (Schmidt.)  
Jubilate in B flat.  
"Peace and Light." 2. (Schmidt.)  
"Saviour, Again."  
"Sun of My Soul."  
"Thou That Sendest Sun and Rain."

### SHELLEY.

"Christian, the Morn Breaks." 2. (G. Schirmer.)  
"God Is Love."  
"Hark, Hark, My Soul." 7. (G. Schirmer.)  
"In Heavenly Love Abiding." 2. (G. Schirmer.)  
"The King of Love." 9. (G. Schirmer.)  
"O Mother Dear, Jerusalem."  
"Saviour, When Night Involves the Sky." 6. (G. Schirmer.)

### ROGERS.

"Beloved, If God So Loved." 2.  
"Great Peace Have They."  
"I Will Lift Up Mine Eyes." 3. (G. Schirmer.)  
"I Will Magnify."  
"Lift Up Your Heads."  
"The Lord Is My Light."  
"The Lord Is My Rock." 2.  
"The Lord Is My Shepherd."  
"The Lord of All."  
"Lord, Thou Hast Been." 2.  
"My Sheep Hear My Voice."  
"Search Me, O God."  
"Seek Him That Maketh the Seven Stars." 9. (Ditson.)

## NEW CHRISTMAS ANTHEM

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"Thus Saith the Lord."  
"O Lord, How Manifold."

### BUCK.

Benedictus in E.  
Festival Te Deum in E flat. 5.  
"He Shall Come Down." 3.  
Jubilate in C.  
"Rock of Ages." 2.  
"Sing Alleluia Forth." 6.  
Te Deum in B.  
Te Deum in B minor.  
Te Deum in G.

### SPICKER.

"Fear Not Ye, O Israel." 17 (G. Schirmer.)

### STEVENSON.

"Behold, the Master Passeth." 2. (Ditson.)  
"Behold, Thou Shalt Call a Nation." 3. (Ditson.)  
"Hear, O My People." 2. (Ditson.)  
"I Sought the Lord." 7. (Ditson.)  
"Listen, O Isles."  
"Sing, O Daughter of Zion."  
"Thou, O God, Art My Shield."  
"The Lord Is King."

The next question which I stated was introduced as follows: "The following composers have had special articles descriptive of their works in The Diapason. If you use their anthems, please indicate a favorite one: Barnes, Candlyn, Dickinson, P. James, H. A. Matthews, J. S. Matthews, Noble, Willan, Woodman." The answers to this part of the questionnaire are of special interest when you recall that this list includes nearly all the men who ranked high in the vote on the leading living American composers, as reported in last month's issue. Here are the returns in detail:

### BARNES.

"At the Dawn I Seek Thee." (Schmidt.)  
"Benedictus es, Domine," in E flat. 2. (Ditson.)  
"Easter Ode." 2. (G. Schirmer.)  
"He Is Risen." (G. Schirmer.)  
"Fear Not, for Behold." (G. Schirmer.)  
"Jesus, Saviour, Pilot Me."  
"The King's Highway." 4. (Schmidt.)  
"Let My Cry Come."  
"My God, I Thank Thee."  
"Mary Kept All These Things." 2. (Ditson.)  
"O Worship the King."  
"Thou Little Joy of Heaven." (Ditson.)

### CANDLYN.

"Bread of the World." 4. (Gray.)  
"Christmas Lullaby." 2. (Ditson.)  
"Easter Antiphon." (Gray.)  
"Fierce Raged the Tempest." (G. Schirmer.)  
"God That Madest." (Gray.)  
"I Was Glad." 3. (Gray.)  
"The Lord Is My Strength." (Gray.)  
"Lighten Our Darkness." 2. (Gray.)  
"The New Jerusalem." (Gray.)  
"On Christmas Morning." (Gray.)  
"Ride on in Majesty." 4. (Gray.)  
"The Royal Banner." (Ditson.)  
"Sleep, Holy Babe." (Gray.)

### DICKINSON.

"All Hail the Virgin's Son." 2. (Gray.)  
"Beneath the Shadow." 5. (Gray.)  
"Bow Down Thine Ear." (Gray.)  
"Hushed and Still." (Gray.)  
"In Bethlehem's Manger." (Gray.)  
"List to the Lark." 5. (Gray.)  
"O Bethlehem." (Gray.)  
"The Shepherd's Story." 7. (Gray.)  
"Still Grows the Evening." (Gray.)  
"Soft Are the Dews of God." 2. (Gray.)  
"White Lilies of the Lord." (Gray.)

### JAMES.

"As Now the Sun's Declining Rays." 3. (Gray.)  
"A Ballad of Trees and the Master." (Ditson.)  
"Benedictus es, Domine," in C. (Gray.)  
"By the Waters of Babylon." 10. (Gray.)  
"The Day Is Gently Sinking." 2. (G. Schirmer.)  
"Hail, Dear Conqueror." (G. Schirmer.)  
"I Am the Vine." 2. (Huntzinger.)  
"I Have Considered." 3. (Ditson.)  
"We Pray Thee, Gracious Lord." 2. (G. Schirmer.)

### H. A. MATTHEWS.

"Ballad of Trees and the Master." (G. Schirmer.)  
"Benedictus es," in A flat. 2. (Gray.)  
"Behold, the Days Come." (G. Schirmer.)  
"Behold, the Dawn." 2. (Ditson.)  
"Blessed Be Thou, Lord God." 4. (G. Schirmer.)  
Break Forth into Joy." (Gray.)  
"Come unto Him." (G. Schirmer.)  
"Father, Once More within This Holy Place." 4. (G. Schirmer.)  
"From All Thy Saints in Warfare." (G. Schirmer.)  
"O Love Invisible." (Ditson.)  
"O Saviour of the World." 2. (G. Schirmer.)  
Recessional. 2. (G. Schirmer.)  
"Sing, Christmas Bells." (Ditson.)

### J. S. MATTHEWS.

"A Bright Star Shining." (Gray.)  
"The Eve of Grace." 2. (Gray.)  
"God That Madest."  
"Go Down, Great Sun." (G. Schirmer.)  
"The Heralding Star." (Gray.)

"Hymn of Faith." (Gray.)  
"I Am the Bread of Life." (Minim.)  
"Keep Me, Lord." (Gray.)  
"The Little Door." 2. (Gray.)  
"On Wings of Living Light." (Gray.)  
"When Wilt Thou Save the People." (Gray.)

"Fairest Lord Jesus." 4. (G. Schirmer.)

### H. A. AND J. S. MATTHEWS.

(Joint Compositions.)  
"As Blooms the Rose." (Ditson.)  
Easter Anthem. (Ditson.)  
"Master of Men." (Ditson.)

### NOBLE.

"Benedictus es, Domine," in A minor. (Schmidt.)  
"Fierce Was the Wild Billow." 9. (G. Schirmer, Gray, Ditson.)  
"Glory to God." 2. (Ditson, Gray, Schirmer.)  
"God the Eternal Ruler." (Schmidt.)  
"Go to Dark Gethsemane." 3. (Gray.)  
"Grieve Not the Holy Spirit." 5. (Gray.)  
"I Will Lay Me Down." (Gray, G. Schirmer.)  
"Souls of the Righteous." 16. (Ditson, Gray, Schirmer.)  
Te Deum in G minor. (G. Schirmer.)  
"Rise Up, Ye Men of God." (Schmidt.)

### WILLAN.

Evening Service in A minor. (Novello.)  
"In the Name of Our God." 4. (Gray.)  
"Nunc Dimittis" in A minor. (Novello.)  
"O How Glorious." Second of the "Six Motets." 3. (Gray.)  
"O How Sweet." (Gray.)  
"O Strength and Stay." (Gray.)  
"O Sacred Feast." (Gray.)  
Service in B flat. (Novello.)  
Te Deum in B flat. 2. (Novello.)

### WOODMAN.

"Great Is the Lord." (G. Schirmer.)  
"Let My Prayer Be Set Forth." (G. Schirmer.)  
"Lord, I Will Exalt Thee." (Gray.)  
"Praise God in His Sanctuary." (Gray.)  
"The Lord Is My Rock." 3. (G. Schirmer.)  
"Remember, O Lord." (G. Schirmer.)  
"A Song in the Night." 11. (G. Schirmer.)  
"Turn Thy Face." (G. Schirmer.)  
"When It Was Yet Dark." (Gray.)  
"Why Do the Heathen Rage?" (G. Schirmer.)

I have added the names of publishers for the most popular of these anthems, for I am sure that you will wish to examine some of them. Personally I recommend that you should not limit your examination to those numbers which received many votes. My own favorite among Parker's anthems, for instance, received one vote; that is probably because "Now Sinks the Sun" demands a big chorus singing unaccompanied. But my next choice would have been "To Whom, Then, Will Ye Liken God," which received only five votes compared with twelve and thirteen for two other numbers.

From the Oxford Press there come a number of extremely interesting books. One of them is the revised edition of the great "Oxford History of Music," of which an introductory volume and volume 1 are now published. The introductory volume, edited by Professor Buck and Sir Henry Hadow, has some very valuable chapters on early music, including the Greek and the Hebrew, and folksongs. Volume 1, on the "Early Polyphonic Period to 1400," was originally written by Professor Wooldridge and is now revised by Professor Buck. All who care for the scholarship of our art and all who love beautiful books will hope to own this new edition with its handsome blue and gold covers and its wealth of accurate information.

Another Oxford book of a different sort is the salty volume entitled "A Forgotten Psalter and Other Essays," by Sir Richard R. Terry, perhaps the ablest Roman Catholic organist England has had since the Reformation. The snapping tone of the essays contrasts curiously with the noble and almost elegiac rhythms of Sir Henry Hadow, whose collected essays appeared last year. I was particularly amused by the essay entitled, bluntly, "Why Is Church Music So Bad?" partly because it tells so many truths and partly because it reveals such a charming ignorance of our American music and musical conditions. A chapter on "Samuel Sebastian Wesley" naturally enraged a reader who has been preaching in these columns for twelve years that S. S. Wesley was the only Victorian who can be called a master composer. There are other opinionated and very entertaining chapters on Tallis, Merbecke, the

Troubadours, Sailor Shanties and other topics sure to interest organists. This book will make a delightful Christmas present for the organist to whom you gave Hadow's essays last year.

Dr. C. F. Pfatteicher, director of music at Phillips Andover Academy, is the editor of the "Oxford American Hymnal for Schools and Colleges" (Oxford Press). At first inspection one decides that this is called an American hymnal because the tunes of American composers have been rigidly excluded. Upon closer examination one finds two or three American tunes, though none of the best ones. The American poets have fared a little better; Holmes and Whittier, for example, the editor has been unable to exclude, though he has evidently not heard of such recent writers as Dr. Stryker, whose fine "College Hymnal" (Biglow & Main), like the present one, draws very largely upon the German chorales. In fact, this might with some reason be called the "Oxford German Hymnal for American Colleges"; but I do not want to confuse you further. It is a handsome book with excellent features, such as a section of plainsong melodies and another of carols. I don't like it as well as the "Harvard Hymnal," but I regard it as one of the best for colleges.

Dr. Alan Gray has a new edition of his "Book of Descants" (Oxford Press), the organ edition, with 150 descants in all. And so ends a list of Oxford books which guarantee profitable reading to the organist.

The American branch of the Oxford Press is starting a new series entitled "The Oxford Edition of Modern Organ Compositions," edited by our own Dr. Lynnwood Farnam. The first issue certainly speaks well for the editor's taste; it is a "Dorian Prelude" by Bruce Simonds of Yale, a splendid, masculine concert piece that runs to eighteen pages. Of course, the thematic material is noble, but Mr. Simonds uses it nobly also. Some of the pages will require careful study, but you do not need Mr. Farnam's prodigious technical resources to play this piece. I am glad to note that the price is a reasonable one—75 cents. So important a series as this should be kept within the means of the average organist.

Professor Charles N. Boyd of Pittsburgh has published with G. Schirmer a book of "Sixteen Preludes for Service and Recital" at the fairly reasonable price of \$2. A large proportion of the pieces is made up of transcriptions of fine chamber music, including quartets by Haydn, Mozart and Tschaiakowsky. The standard of quality maintained by the editor is much higher than that found in most collections of this type; he hasn't included anything cheap. Very wisely he has not registered specific stops, but has given hints of the original orchestration where necessary to guide our taste.

There is a dearth of good new sacred solos. Oley Speaks has a new one with text by James Whitcomb Riley, "The Prayer Perfect" (G. Schirmer), which is not so nauseating as its title would indicate. It is a typical "heart-song" for "those we love" and, I suppose, might be used on Mothers' Sunday. It comes in three keys.

Perhaps in the circumstances the best thing to do about solos, if you must have them, is to send for the following beautiful ones by the English composer, Eric Thiman (Novello-H. W. Gray):

"Jesus, the Very Thought of Thee." Medium voice. Has some bad accentuation, but is otherwise admirable.

"My Master Hath a Garden." In two keys. A quaint and lovely text.

"In the Bleak Midwinter." In two keys. For Christmas.

"The God of Love My Shepherd Is." Medium voice. Fine text by George Herbert.

"The Birds." In two keys. Charming poem by Belloc, on a legend of the Christchild.

I have recommended these solos before, but I thought that you might like to have a complete list. You will surely like two or three of them.



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A brief summary of the activities of the choir and organist of the Jamesburg, N. J., Presbyterian Church shows that the choir presented 147 different numbers during the year. The organist, Ralph E. Marryott, played 228 compositions. The composers most frequently represented, with the number of compositions performed, follows: Bach, 17; Guilman, 14; Rinck, 8; Dubois, 8; Mendelssohn, 7; Batiste, 7; Ashford, 7; Beethoven, 5; Lefebure-Wely, 5; Salome, 5. Mr. Marryott has completed two years of service and recital playing, during which 477 numbers were performed without repetition.

Daniel R. Philippi returned to St. Louis Sept. 22 after an extended trip in the West, in the course of which he played several recitals. Mr. Philippi has resumed his work at the Episcopal cathedral and is planning his winter recitals.

WHO'S WHO AMONG PLAYERS

[Continued from page 12.]

of Schubert's Mass in G at the Easter service. The men from the main choir and the auxiliary choir, with the choir from the Church of the Messiah, gave a fine performance of 'Dubois' "The Seven Last Words of Christ" under Mr. Owen's direction.

Besides his church work and teaching Mr. Owen is active in the musical affairs of the twin cities. He is a member of the Masonic fraternity; a member of the Minnesota Music Teachers' Association, examiner in organ music for that association, and a member of the St. Paul Music Society. He is also, for the second time, dean of the Minnesota chapter of the American Guild of Organists.

Last summer Mr. Owen married Miss Elsie E. Anderson in Providence, R. I.

Busy Summer for G. D. Richards.

The summer has been a busy one for G. Darlington Richards, organist and choirmaster of St. James' Church, New York. Besides filling an eleven weeks' engagement at the Cathedral of St. John the Divine, where, in addition to playing the Sunday services, he gave recitals, two days each week have been devoted to a class on boy choir training. Miss Grace E. Bard of St. Peter's Evangelical Lutheran Church, Williamsbridge, New York City; Alfred E. Clarke of St. Thomas' Church, Toronto; Miss Louise Daniel of Parker Memorial Church, Houston, Tex.; C. Harold Einecke of the First Congregational Church, Grand Rapids, Mich.; Stanley W. Van Wart of St. Paul's Church, Brooklyn, and Paul E. Zuydhoek of Briarcliff Manor, N. Y., composed the class. Miss Daniel and Messrs. Einecke and Van Wart also did organ study. So many requests that the boy choir training course be taught by mail have been received from musicians unable to go to New York, that Mr. Richards has been recasting the lectures in a form suitable to a correspondence course.

The Spirit of Thanksgiving and of Christmas

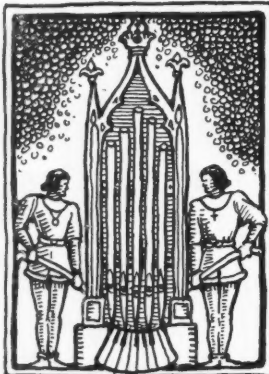
is expressed in these new publications, which we shall be glad to send on approval.

- For Thanksgiving*
- CHESTER NORDMAN, *An Anthem for Thanksgiving* .....15  
Octavo No. 14,140. Mixed Voices—Solos for Soprano and Alto
  - EDWARD SHIPPEN BARNES, *A Thanksgiving Song* .....15  
Octavo No. 14,115. Mixed Voices—(Brief optional solo for Soprano ad lib.)
  - J. H. MAUNDER, *Praise the Lord, O Jerusalem* .....15  
Octavo No. 14,121. Mixed Voices—Soprano, Alto or Baritone Solo (or all the Sopranos)
- For Christmas*
- FRANCES McCOLLIN, *Sleep, Holy Babe* .....50  
A song for high or medium voice
  - JAMES H. ROGERS, *The Shepherds in Judea* .....50  
Medium Voice
  - LOUIS ADOLPHE COERNE, *A Rhyme for Christmastide*. Words adapted by Charles F. Manney .....50  
A Song for Medium Voice
- 
- FRANCES McCOLLIN, *The Holy Birth* .....15  
Octavo No. 14,416
  - CESAR FRANCK (Arranged by Edward Shippen Barnes), *Yule* .....15  
Octavo No. 14,442
  - WILLIAM S. NAGLE, *The King of Kings* .....15  
Octavo No. 14,441. A Carol
  - OLD FRENCH MELODY (Arranged by George B. Nevin), *Angels Singing O'er the Plains* .....15  
Octavo No. 14,439. A Carol for Men's Voices
- 
- GEORGE B. NEVIN, *The Adoration* .....75  
Solo Voices: S.A.T.B.  
Orchestra parts, small .....3.00  
This Cantata is also published for Women's Voices (3 Part) .....75
  - P. A. SCHNECKER, *The Hope of the World* .....60  
Solo Voices: S.  
Orchestra parts, small .....3.00  
This Cantata is also published as a two part chorus .....50
- 
- THE NATIVITY*, a musical mystery play. Words and music adapted from old French Noels by Linda Ekman and Elizabeth Fyffe. Vocal Score .....75  
Libretto .....25
- 
- EDWIN H. LEMARE, *Joy to the World* (Christmas Fantasia on "Antioch"). Op. 164 (For organ) .....90
  - STCHERBATCHEFF-CLOUGH-LEIGHTER, *The Shepherds' Pipes and the Star* (For organ) .....50



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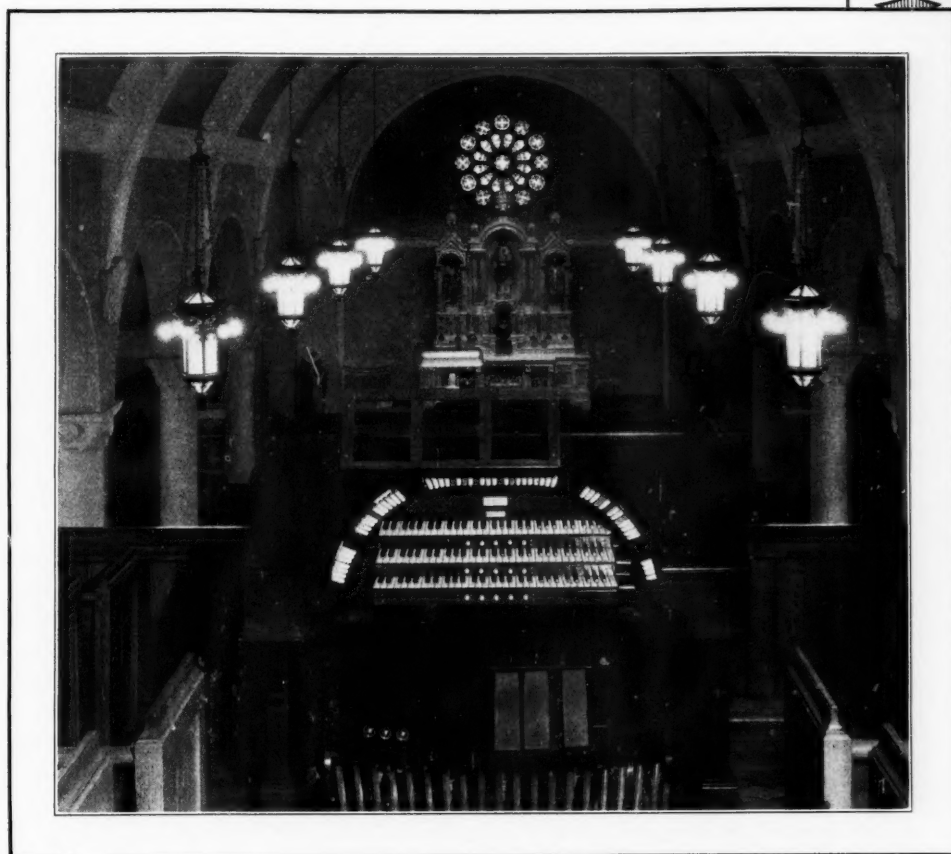
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## Los Angeles Hears Gleason Open Fine Organ at University

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 16.—One of the most important happenings in the southern California organ world is the completion of the magnificent Skinner organ in Josiah Royce Hall at the University of California at Los Angeles. This instrument is without doubt one of the most noteworthy organs on the Pacific coast at the present time. The specification was drawn up by Harold Gleason in consultation with Lynnwood Farnam and G. Donald Harrison of the Skinner Company. The organ consists of some eighty-four stops. The instrument is splendidly placed in an attractive auditorium seating some 1,800. The specification was published in the April issue of *The Diapason*.

I was delighted with this new instrument. The build-up is stunning and it struck me that in all grades of dynamics there was a transparency unusual in organs of this size. Of the individual stops nothing could be more lovely than the *kleine erzähler* in the choir—perhaps the most beautiful stop in the organ. Other choir stops that deserve mention are the *geigen* principal and the orchestral oboe, the latter a really fine piece of voicing. The diapason chorus on the great is as fine as I have heard anywhere. The fifteenth seems rather loud at the console but fills out when the reeds are added in splendid shape. The swell is as nearly perfect as one could wish. I particularly liked the carillon of three ranks and the chorus reeds. In fact, the whole organ is a joy both to player and listener, and it is difficult to find a fault anywhere, but as my friends will be disappointed if I don't find something to kick about, may I suggest in a soft voice that I would like the tuba *mirabilis* on the solo about twice as big and, say, a nice 32-ft. open diapason on the pedal. Given these the organ would be as nearly perfect as an organist has a right to expect.

The opening recital on this masterpiece was played by Harold Gleason of the Eastman School of Music, Sunday, Sept. 7. One of the most distinguished audiences I have ever seen at an organ recital greeted him, and I, for one, would not like to have been in his shoes. Imagine playing for an audience of 1,800, at least a thousand of whom, it seemed, were organists! However, when he got through I should have liked to have been in his shoes, for he did a splendid job in every way.

The program was too long and would have been greatly improved had an awful piece by Edward Royce not been played. It was one of those dreary affairs written especially for the occasion, with such titles as "Herakleitos," "E c l o g u e," "Elegy," "Grotesque," "Threnody." You can imagine what it sounded like. I believe it took fifteen minutes, but it seemed an hour. However, aside from this the program was full of good things. The Trumpet Tune and Air of Purcell made a fine opening and Mr. Gleason brought it off in great style. The high light was the Bach *Passacaglia* and Fugue in C minor, a work that would test the musicianship of any organist. Mr. Gleason made a living thing of it and the applause testified to the pleasure it gave the discriminating audience. Other numbers of special interest were a Sketch in E minor by Ernest Douglas, the "Gloria

Domini" Prelude of Noble and the showy "Thou Art the Rock" of Mulet.

Without doubt the installation of this splendid instrument is a great thing for southern California and it should do tremendous good in creating a taste for real organ music. With the thousands of students able to attend the recitals the influence should be far-reaching and it behooves the recitalist who plays there to see to it that his programs are right for this sort of educational work.

A great deal of credit should go to Stanley W. Williams, the Skinner representative on the coast, under whose direction the organ was installed.

William Ripley Dorr has resigned from the Wilshire Presbyterian Church to accept the organist and choirmaster post at St. Luke's Episcopal in Long Beach. Mr. Dorr will organize a boy choir at St. Luke's and with only one boy choir in a city of over 100,000 he should have all the material he needs to give the church a first-class choir.

Albert Tufts is taking Mr. Dorr's place at the Wilshire Church and is planning interesting musical services. The organ here is an excellent Aeolian and I am sure that Mr. Tufts will enjoy his work and that the congregation will enjoy Mr. Tufts' playing.

Arthur Poister of the University of Redlands gave a most enjoyable recital on the Aeolian organ at the First Baptist Church in Santa Barbara Sept. 11. This was Mr. Poister's first appearance in the city and he was accorded a big reception. Personally I feel that he is one of the outstanding recitalists of the day. Many are called, but few chosen. He has had the three prime attributes—poise, style, musicianship. Without these no recital can be called enjoyable. Mr. Poister has also been playing at the First Baptist Church in Los Angeles for three or four Sundays during the absence of the regular organist on vacation.

The new Kilgen organ has been installed at the Church of the Brethren at La Verne and proves to be one of the most effective instruments of its size I have played for some time. The action is excellent and the voicing quite the best I have heard come from the Kilgen factory. I hope we can have a Guild recital here before long.

Another important contract recently signed by the Kilgen Company is for the new organ at the Mission Inn at Riverside. Parts of the present instrument will be used and the completed organ will be a good-sized three-manual.

The same firm is to rebuild the organ in the Scottish Rite Temple and also will rebuild, with a new console, the three-manual in St. Joseph's Church, Los Angeles.

Alexander Schreiner has returned from Salt Lake City and is again at the console of the Austin organ in the First Methodist Church. Mr. Schreiner is to give some twenty recitals at the University of California beginning the latter part of September. So far I have not had particulars as to the time of these recitals, but I am hoping they will be arranged so that organ lovers from the city will be able to attend.

The Estey organ recently installed in the Seventh-Day Adventist Church at Glendale was opened Sept. 13, when a recital was given by Dr. Ray Hastings of Los Angeles. The organ is a fair-sized three-manual and sounds excellent. Dr. Hastings played a more or less popular program which seemed to give pleasure to a large audience.

# The Contemporary American Organ

By WILLIAM H. BARNES

*An up-to-date and complete presentation of the mechanical and tonal details of organ construction, written in a manner which clearly explains all technical details in non-technical language.*

Not since 1905, when the late Dr. Audsley published his monumental work, "The Art of Organ Building," has the subject been adequately covered. The past twenty-five years have witnessed mechanical inventions and developments that have in almost every realm revolutionized manufacturing methods. The merest novice is thoroughly conscious of the wide gulf that separates the organ of 1930 from that of 1905. How to catalogue, analyze and describe both the mechanical and tonal features of the modern American organ at its best is a problem that has increasingly demanded attention. If any may wish to question it artistically, none can question the mechanical superiority of the work of the American organ builder. In no other country has the science of organ building made such tremendous strides.

The Author is nationally known as one of the world's foremost authorities on the organ—first a hobby, now a profession with him; the hobby remains paramount. He has never associated himself with any one builder. Eleven builders have built approximately fifty organs to his specifications. In the preparation of this book he has had the co-operation of every builder of importance in America, and some abroad. Shop-drawings, working models, patent-papers have all been placed at his disposal.

Though most progressive builders know in a general way what their confreres are doing, many have not definitely kept thus informed. It is even more urgently important for the increasing number of keen-minded professional organists in America and England to familiarize themselves with the details of construction that made possible the modern school of organ playing. Of special interest also to the latter class are the chapters referring to construction of organ pipes and the details of their voicing, tuning, and final finishing.

To meet these varying needs the Author undertook, with considerable persuasion, to devote himself to compiling, writing, cataloguing, and presenting lucidly within the covers of one book complete and authoritative information on present-day American organ building. The result is a book of 344 large-sized pages, with 145 plates and illustrations, many full-page, taken directly from the builders' shop-drawings and never before available to the public. Price, \$4.00 postpaid to any address in U. S. A. and Canada.

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*The Estey Organ Plays an Important Part in the Musical History of New England*

**H**IS month there comes to a climax the celebration of the Tercentenary in New England. It seems timely to point out that for 84 of those 300 years the Estey Organ has played an important part in the musical history of New England.

Literally, thousands of Estey organs have been sold and used within the six New England states. So often has a feature been made of the fact that Estey organs have been sold in almost every part of the civilized

world—for they are to be found in seventeen foreign countries; so often has stress been laid on the fact that the Estey organ is especially popular on the Pacific Coast—that the very large number of Estey organs in New England itself has had less notice than it deserves. Now seems a fitting time to point to the popularity of the Estey organ in its own home territory.

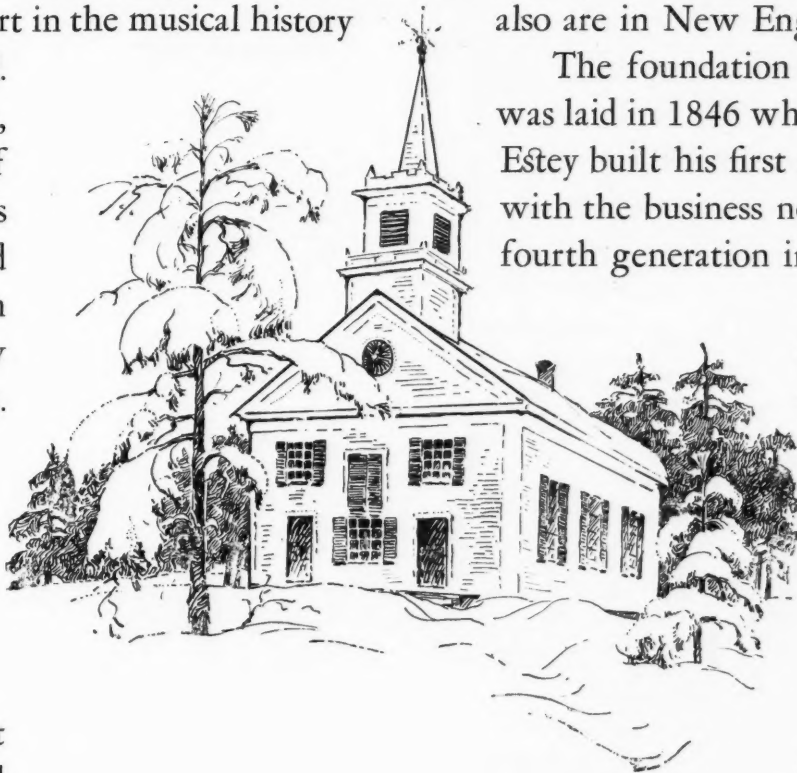
The number of Estey reed organs in use in New England is beyond calculation.

The company has made more than half a million of these instruments, and it would probably be surprising to find how many of them are still in use in small communities. But of the 2900 pipe organs built by the Estey company a good proportion of those also are in New England churches.

The foundation of Estey success was laid in 1846 when Deacon Jacob Estey built his first melodeons—and with the business now passed to the fourth generation in direct descentence from the founder there is still the original determination to make the name of Estey synonymous with integrity and reliability.

We have hundreds of let-

ters in our files testifying to the satisfaction which the installation of Estey organs in New England churches has given, but organ committees or others having to do with the purchase of an organ may best go direct to Estey users and to visit Estey churches. For their convenience and for the general public's interest we have compiled a reasonably complete list of New England churches in which the Estey company has placed its pipe organs.





# The Estey Organ

## Installations of Estey Pipe Organs in New England Churches

### Baptist

#### CONNECTICUT

Chester, First  
Danbury  
Putnam, First  
Stafford, Stafford  
Waterbury, Swedish

#### MAINE

Bangor, Columbia St.  
Brewer  
Kennebunk  
Pittsfield, Free  
Portland, Central Square  
Rockland, First  
Rumford Falls, First  
Skowhegan, Bethany  
South Paris  
Springvale  
Yarmouthville

#### MASSACHUSETTS

Agawam  
Ashland, First  
Bernardston, First  
Chelmsford, Central  
Everett, First  
Everett, Glendale  
Fitchburg, Beth Eden  
Hyde Park, First  
Manchester, First  
Melrose, First  
New Bedford, Elim  
New Bedford, Immanuel  
North Abington, First  
North Adams, First  
Norwood, First  
Orange, First  
Pittsfield  
Revere  
Rock  
Rockland, First  
Salem, Calvary  
Sharon, First  
Stoneham, First  
West Newton, Lincoln Park  
Winchester, First  
Worcester, Newton Square

#### NEW HAMPSHIRE

Antrim  
Bradford  
Concord, Pleasant Street  
Contoocook, Union  
Derry, First  
Salem Depot, First

#### RHODE ISLAND

East Greenwich, First  
East Providence, First  
Hope Valley, First  
Providence, South  
Westerly, First

#### VERMONT

Brattleboro, First  
Chester, First  
Newport  
Randolph, First  
Richford

### Christian

#### CONNECTICUT

Wallingford, Advent

#### NEW HAMPSHIRE

Franklin  
Portsmouth, Court Street

#### RHODE ISLAND

Providence, Advent

### Christian Science

#### CONNECTICUT

Bridgeport, First  
Mystic, First

#### MASSACHUSETTS

Amesbury, First

#### NEW HAMPSHIRE

Lancaster, First

### Congregational

#### CONNECTICUT

Bethel, First  
Milford, First Ecclesiastical Society  
Norwalk, First  
Plainfield, First  
Stamford, First  
Washington, First  
Willimantic

#### MAINE

Alfred, First  
Biddeford, Second  
Boothbay Harbor  
Bridgton  
Dixfield  
Houlton  
Jonesport  
Mexico  
New Sharon  
Presque Isle  
Saco  
Sanford, North Paris Congregational  
Seal Harbor  
Wiscasset, First

#### MASSACHUSETTS

Amesbury, Union  
Athol, Evangelical  
Attleboro, Pilgrim  
Ayer  
Bedford, Evangelical  
Chelsea, First  
Deerfield  
Dorchester, Central  
Everett, Mystic Side  
Fall River, Broadway  
Framingham, Grace  
Granby, First Church of Christ  
Harwich, First  
Haverhill, Riverside Memorial  
Jamaica Plain, Boylston  
Kingston, Mayflower  
Longmeadow, First Church of Christ  
Nahant  
Needham, Evangelical

North Abington, North  
Pittsfield, Pilgrim Memorial  
Quincy, Swedish  
Rosindale  
Salem, South  
South Acton  
Springfield, Park  
Turners Falls, First  
Wenham, First  
Westboro, Evangelical  
Whately  
Woburn, North  
Wollaston, Park and Downs  
Worcester, Bethany

#### NEW HAMPSHIRE

Berlin  
Bristol  
Conway, Second  
Derry, Central  
Hollis  
Newport  
Salem  
Somersworth  
Swanzy  
Wolfeboro

#### RHODE ISLAND

Pawtucket, Darlington  
Pawtucket, First  
Pawtucket, Park Place  
Providence, Free Evangelical  
Riverside, Riverside

#### VERMONT

Brattleboro, Centre  
Charlotte  
Dorset  
Essex Junction  
Hardwick  
Lyndonville, First  
Montpelier, Bethany  
North Bennington  
Rupert  
Swanton, Swanton  
Waterbury

### Episcopal

#### CONNECTICUT

Greenwich, Christ  
New Milford, St. John's

#### MAINE

Oldtown, St. James'  
Portland, St. Stephen's

#### MASSACHUSETTS

Amherst, Grace  
Athol, St. John's  
Burlington, Christ  
Gloucester, St. John's  
Hanover, St. Andrew's  
New Bedford, St. James'  
South Lee, Church of the Good Shepherd  
Vineyard Haven, Grace  
Waban, Church of the Good Shepherd

#### NEW HAMPSHIRE

Ashland, St. Michael's  
Keene, St. James'  
Manchester, St. Andrew's  
Portsmouth, St. John's

#### VERMONT

Brattleboro, St. Michael's  
Enosburg Falls, St. Matthew's  
Montpelier, Christ  
Springfield, St. Mark's

### Evangelical

#### CONNECTICUT

Rockville, German

### Free Baptist

#### MAINE

Dover and Foxcroft  
Limerick  
Pittsfield  
Waterville, Getchell Street

#### NEW HAMPSHIRE

Belmont  
Bristol  
Lincoln

### Jewish

#### MASSACHUSETTS

Boston, Adath Israel  
Brookline, Ohabei Shalom  
Lynn, Beth-El Congregation

### Lutheran

#### CONNECTICUT

Bridgeport, Zion Evangelical  
Meriden, Evangelical Imanuel  
Stamford, Zion Evangelical

#### MASSACHUSETTS

Orange, Swedish  
Roxbury, Norwegian

### Methodist Episcopal

#### CONNECTICUT

Bridgeport, Newfield  
Darien  
Greenwich, First  
Hazardville  
New Canaan  
New Haven, Hampden Plains  
New Haven, St. Andrew's  
Shelton, First

#### MAINE

Bar Harbor  
Fairfield  
Farmington  
Guilford  
Houlton  
Kennebunk  
Kents Hill  
Mechanic Falls  
Oakland, Dunn Memorial  
Old Town  
Portland, Congress Street  
Skowhegan, Centenary  
South Paris  
Thomaston  
Wilton

# The Estey Organ

## MASSACHUSETTS

Amherst, First  
Amesbury, First  
Attleboro, Centenary  
Barre  
Bourne  
Brockton, Pearl Street  
East Boston, Orient Heights  
Fall River, Union  
Fitchburg, First  
Highlandville  
Lynn, First  
Malden, Maplewood  
Mansfield, Emmanuel  
Medford, First  
Methuen  
New Bedford, Wesley  
Newton Center  
Newton Upper Falls, First  
North Dighton  
Peabody  
Plymouth, Memorial  
Salem, Lafayette  
Street  
Saxonville, First  
Shelburne Falls, Wm.  
Butler Memorial  
Stoughton  
West Roxbury, Daniel  
Dorchester Memorial  
Worcester, Covenant  
Worcester, Trinity  
Worcester, Trowbridge Memorial

## NEW HAMPSHIRE

Berlin  
Bethlehem  
Colebrook  
Concord, First  
Derry  
Hillsboro  
Lakeport, Trinity  
Littleton  
Manchester, St. James'  
Rochester, First  
Salem, First

## RHODE ISLAND

Central Falls, Embury  
Hillsgrove

## VERMONT

Brattleboro  
Orleans  
Pittsfield  
Poultney  
Shelburne  
Vergennes  
Waterbury

## Presbyterian

### CONNECTICUT

Darien, First

### MASSACHUSETTS

Brookline  
Holyoke, First  
Quincy, First  
Springfield, First

### NEW HAMPSHIRE

Antrim

### RHODE ISLAND

Providence, Second

## VERMONT

Barre, First

## Reformed

### CONNECTICUT

South Norwalk, Hungarian

### MASSACHUSETTS

Jamaica Plain, German Evangelical Christ Church

## Roman Catholic

### CONNECTICUT

Norwich, St. Mary's  
South Norwalk, St. Ladislaus'  
Thomaston, St. Thomas'  
Union City, St. Mary's

Mr. Auburn, Sacred Heart  
New Bedford, Holy Name  
New Bedford, St. John the Baptist, Portuguese  
Northampton, St. Mary's  
North Billerica, St. Andrew's  
North Cambridge, St. John's  
North Fairhaven, Sacred Heart  
Norwood, St. Catherine's  
Orient Heights, St. Lazarus, Italian  
Plymouth, St. Peter's  
Quincy Point, St. Joseph's  
Sharon, Our Lady of Sorrows  
Somerville, St. Joseph's  
South Boston, Gate of Heaven  
Springfield, Blessed Sacrament  
Springfield, Our Lady of the Sacred Heart  
Swampscott, St. John the Evangelist  
Taunton, Holy Rosary

Rutland, Church of Christ the King  
Rutland, Sacred Heart  
Windsor, St. Francis'  
Woodstock, Holy Mary of the Snow

## Union

### MASSACHUSETTS

Huntington, Federated

## Unitarian

### MAINE

Sanford, First

### MASSACHUSETTS

Athol, Second  
Boston, Arlington St. Chapel  
Carlisle, First  
Danvers  
Dover, First Parish  
Medfield, First  
Sharon, First  
Winthrop, First

### NEW HAMPSHIRE

Andover  
Franklin, First

## United

## Presbyterian

### MASSACHUSETTS

Quincy, First

### RHODE ISLAND

Central Falls  
Providence, Second

## Universalist

### MAINE

Biddeford  
Dexter, First  
Gardiner  
Livermore Falls, First  
Machias  
Orono, St. John's

### MASSACHUSETTS

Amesbury, First  
Attleboro, Murray  
Cambridge, Third  
Medford, First  
Rockport, First

### NEW HAMPSHIRE

Claremont, First  
East Jaffrey, First  
Gorham, All Souls  
Hinsdale, First  
Manchester  
Winchester, First

### RHODE ISLAND

Harrisville, First

### VERMONT

Brattleboro, All Souls  
Morrisville, First  
Wilmington



THE ESTEY FACTORY AS IT IS TODAY

## MAINE

Brunswick, St. John the Baptist  
Dexter, St. Anne's  
Gardiner, St. Joseph's  
Rumford, St. John the Baptist

### MASSACHUSETTS

Adams, St. Stanislaus'  
Athol, St. Francis Lithuanian  
Beechmont, Our Lady of Lourdes  
Boston, Academy of Notre Dame  
Boston, Sacred Heart of Jesus  
Bradford, Sacred Heart  
Chelsea-Everett, Our Lady of Grace  
Concord Jct., Our Lady Help of Christians  
Dalton, St. Agnes'  
Dorchester, St. Mark's  
East Boston, St. John the Baptist  
East Hampton, Sacred Heart  
East Watertown, Sacred Heart  
Gardner, Notre Dame du St. Rosaire  
Gloucester, St. Anthony by the Sea  
Haverhill, St. Michael's  
Ipswich, Sacred Heart, Polish  
Lawrence, Protectory of Mary Immaculate  
Lowell, St. Jeanne d'Arc  
Lowell, St. Margaret's  
Monson, St. Patrick's

Taunton, Our Lady of Immaculate Conception  
Taunton, St. Joseph's  
Turners Falls, Our Lady of Czestochowa  
West Medford, St. Raphael's  
Willimansett, Church of the Nativity  
Winthrop, St. John the Evangelist  
Worcester, Holy Cross College Chapel

### NEW HAMPSHIRE

Hanover  
Lancaster, All Saints'  
Manchester, St. Patrick's  
Milford, St. Patrick's  
Newport, St. Patrick's

### RHODE ISLAND

Mapleville, Notre Dame de Bonsecours  
Nasonville, St. Theresa of the Child Jesus  
Newport, St. Joseph's  
Warwick, St. Catherine's  
Woonsocket, Sacred Heart

### VERMONT

Bellows Falls, Sacred Heart, Polish  
Brattleboro, St. Michael's  
Burlington, Immaculate Conception Cathedral  
Middlebury, Church of Assumption  
Poultney, St. Raphael's

*"The Strength of the Hills is His Also"*



MEAD MEMORIAL CHAPEL—THE HOME OF AN ESTEY

The spirit of old New England, especially the spirit of old New England churches, is beautifully exemplified in this modern marble chapel at Middlebury College, Middlebury, Vermont, which overlooks a remarkable panorama of the Green Mountain range, and which bears above its portico the inspiring inscription "The Strength of the Hills is His Also."

Mead Chapel is one of many New England churches, new and old, which finds complete satisfaction in an Estey pipe organ.

**ESTEY ORGAN COMPANY**  
**BRATTLEBORO VERMONT**

GENERAL SALES HEADQUARTERS, 642 FIFTH AVENUE, NEW YORK



## WILLIAM C. CARL TELLS OF HIS VISIT ABROAD

### MUSIC GAINING IN EUROPE

Spent Three Months in France, the Basque Country and Switzerland—Shows How France Honors Its Noted Men.

Dr. William C. Carl returned to New York Sept. 19 on the Mauretania from a three months' trip abroad, having visited Paris, the Basque country in the south of France and Switzerland.

"I find musical conditions in the old world gradually becoming more normal," said Dr. Carl, "and assuming the important position they held before the world war. The musical festivals this summer, notably in Bayreuth, Munich and Salzburg, have played to sold-out houses. The phenomenal success of Toscanini in Bayreuth and during the tour of our Philharmonic Orchestra took the musical world quite off its feet. The European orchestras are putting out their preliminary announcements for 1930-31 and promise a number of interesting new works for the season.

"The Three Choirs Festivals in England are responsible for several works written for their programs, some of which I have already secured. There is a wealth of music in the Basque country, where I remained for several weeks. The late Charles Bordes of the Schola Cantorum, Paris, long ago became interested in their music and adapted a considerable amount of it for the voice and various instruments. I am bringing some of their charming Christmas carols, along with music for other seasons of the year. At St. Jean de Luz a choral society has been organized bearing Bordes' name and it gives frequent programs of the early fifteenth, sixteenth and seventeenth centuries which he arranged for his choristers at the Church of St. Gervais, Paris. These Basque people, whose origin is still unknown, have a language of their own and adhere to many customs of bygone days. One still hears the 'street cries,' formerly the charm of Paris, and an inspiration to Charpentier in writing 'Louise.' Even in fashionable Biarritz, one of the most beautiful resorts in Europe, market women with baskets of fish balanced on their heads are heard giving these distinctive and musical cries, to me a charming custom, which ought to be revived in both Paris and London.

"There is much interesting music to be heard in Biarritz, as the municipality has organized a theater, opera, opera comique and daily orchestral concerts, frequently with noted soloists from Paris. The Maurice Ravel 'Gala,' with Jacques Thibaud, Robert Casadesus and the composer at the piano, held in the former palace of the ex-Empress Eugenie, drew a sold-out house. In the morning a plaque in honor of Ravel was unveiled with impressive ceremonies in his native town nearby.

"France knows how to honor her great men. In Paris, Joseph Bonnet has returned from his engagement at the Antwerp Exposition, where he

played with great success. The French ambassador from Brussels came on especially for the event, and Queen Elizabeth, who was prevented from being there by the centenary of Namur, sent her personal regrets. The church was taxed to its capacity and hundreds were unable to enter. Mr. Bonnet was obliged to give a supplementary recital at which the Princess de Ligne and the Princess Genevieve d'Orleans were in attendance. Mr. Bonnet has concluded his summer class of American students, the largest for several years, and soon leaves for his fall tour of organ concerts in several countries.

"The new organ built by the Gonzalez Company for the historic Chateau de Conde, Ste. Libaire, now nearing completion, will have three manuals and pedals divided into thirteen registers for the swell organ, five for the great, twelve for the choir and eight for the pedals, with the usual mechanical accessories. This will give Mr. Bonnet two organs at his disposal—the other one at his Paris residence in the Boulevard Exelmans.

"In Paris I visited the new music shop of Alphonse Leduc in the Rue St. Honore, where there is an up-to-date equipment and a cordial welcome awaiting American organists. M. Leduc is the publisher of many works by Dubois, Bonnet, Gigout, Boellmann, Capocci, Dupre, Salome, Rousseau and others, all well known here.

"M. Charles Tournemire, the gifted organist-composer of the Basilique Ste. Clotilde (where Cesar Franck played) has just added several new numbers to his 'L'Orgue Mystique,' and has also edited the complete organ works of Buxtehude, just from the press.

"The success of our own Lynnwood Farnam at his two Paris recitals last summer is a cause of rejoicing, for such programs as he presents help to bring the two countries nearer together.

"The large organs of the chateau in Versailles are to be restored in the near future under the supervision of no less a personage than Charles Marie Widor. The organs were installed in 1736. They have not been played since 1871, when Mme. Thiers gave a charity fete."

At the Guilment Organ School there is a large enrollment and a long list of applicants for the tests for the free Berolzheimer scholarships scheduled for Oct. 3.

"This year we aim to specialize largely in the music for the church service and in preparing organists and choir-masters for the ministry of music," said Dr. Carl.

#### E. C. Hall Goes to Olympia, Wash.

Edward Champion Hall, choirmaster and organist of the First Baptist Church and organist and director of Temple B'Nai Israel, Butte, Mont., has been appointed minister of music in the First M. E. Church, Olympia, Wash. While in Butte he made an excellent record. He wielded a strong influence on behalf of the promotion of music in the city, sparing no effort to make his church a center of attraction for those who wished to hear both choral and organ programs.

# HALL ORGANS

## AGAIN WIN PRAISE

August 27th 1930

The Hall Organ Company,  
West Haven, Conn.

Attention of the President.

My dear Mr. North:

It is very difficult to find words in the English language to express my admiration for the new organ in North Church; to say that the Organ Committee and the Trustees are pleased with the production, is putting it very mildly.

The dedication service took place last Sunday morning, the program I am enclosing, and it called people from all churches in the city, the auditorium was as full as could be seated and they were not disappointed in the service I am sure. Mr. Welch, as always, put his soul in the expression and the organ was able to produce anything that was needed. Many people said "It was a service I shall never forget".

Dr. Willits did his part in showing the part music plays in our lives, and last but by no means the least, Mrs. Welch as our Choir Director and her choir did their part. We are expecting the music in our church will be an attraction beyond anything that other churches can produce.

Our Organ committee wish to express to you and your Company, especially to Mr. Clifford North, Mr. Brunner and his helper, our appreciation of the splendid service what has been given us and assure you that we are more than pleased with the result.

Sincerely yours

(Mrs. Fred E.) *Leona K. Collins*  
Leona K. Collins

A beautiful three-manual HALL ORGAN has been dedicated in the North Church (Presbyterian) in Elmira, N. Y. Dr. William H. Willits, minister, conducted the service. Merritt E. Welch, organist, was at the console and the choir was directed by Ruth Christian Welch.

Mr. Welch consulted the leading European organ masters, who heartily approved and indorsed the HALL specifications. Here again international prestige well becomes

Just Published

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A Short Organ Suite

By

R. DEANE SHURE

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|-----------------|-------------|
| 1 Wedding March | 3 Communion |
| 2 Baptism       | 4 Prayer    |
| 5 Funeral March |             |

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WEST HAVEN  
CONNECTICUT

# The Diapason

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, OCTOBER 1, 1930.

If you have moved this fall or if your address is not correct on our mailing lists you will save yourself, The Diapason and the postoffice trouble and disappointment by promptly notifying this office of the change. Publishers and the postoffice go to infinite pains to keep mailing lists correct and up-to-date. The postmaster in Chicago informs The Diapason that the fall moving season and the carelessness of many persons who change their places of abode cause many pieces of mail to be undelivered and many papers to be destroyed, involving vast and unnecessary waste. Your cooperation in enabling us to have The Diapason reach you regularly and promptly will be appreciated.

## CONGRATULATIONS

In congratulating M. P. Möller on his seventy-fifth birthday anniversary, which fell on Sept. 29, we feel sure that the entire world of organ interests will join The Diapason heartily and that all feelings that pervade the ordinary course of competition will be laid aside to express the heartiest good wishes to a man whose career will go down in the organ history of America as one of distinct service.

The life of Mr. Möller is so typical a chapter in American biography that it is well worth the time of the young generation to contemplate it. He did not spring from a leisure class to make his contribution to church worship and musical art. Nor has he ever desired to be a member of any such class. Upon his inheritance from a sturdy ancestry he has built his record during more than half a century of activity as an organ builder, with the fear of God and a desire to achieve fame and serve his generation as the guiding motive and unremitting industry and a keen business sense as his chief equipment. Born in Denmark, he came to the United States as a youth to make his way and started out with faith and a vigorous body as his sole assets. Building his first organ in 1875, he has steadily and conservatively worked toward his goal, creating one of the largest organizations building organs in the world. He is a figure of prominence in many lines of business activity and in his community of Hagerstown his influence is powerful and his advice is sought eagerly by men in every professional and commercial field. He has received signal honors from time to time from his associates in business, his employes and his church. As his monument stand organs in virtually every city and town of any size in America, which are used from Sunday to Sunday as aids in

worship. And as for the future, the Psalmist has assured us that the players of instruments will be there, from which it is self-evident that the makers of these instruments will also be there, for their handiwork will be needed in a land of eternal praise.

## SCHOOL ORGANS ATTRACT

Nothing affecting music that has occurred in recent years has aroused more apparent interest in educational circles than the recent award of the contract for seven organs by the New York board of education for high schools in the metropolis. This contract, first announced in The Diapason May 1, involves an aggregate expenditure of \$168,000. The specification of the instruments has been published. Newspapers and musical publications throughout the country attach to this order the importance it really deserves. They point out the value to pupils of bringing before them not only capable recitalists from time to time, but, through the self-player, the performances of the most renowned organists in the world.

Organs in schools are nothing new, and New York has had them for years, but the wholesale order to the Estey Company from the nation's largest city makes it evident that the value of the organ as a means of training the school pupil is not underrated, and the natural consequence will be an increasing number of similar installations in many other cities.

To anyone with his eyes on the public school system of America two things have been very noticeable. One is the great improvement and enlargement of school facilities. The other is the broadening of the curriculum. School architecture has taken strides in the last decade, as evidenced not only by the colossal structures erected in the largest cities, but by the large, well-aired, thoroughly modern buildings in the villages and in rural districts that have replaced the little frame country schoolhouse. And as for what is taught in these schools, the theory that the three Rs are quite sufficient no longer is entertained by progressive educators. One of the results of this broadening of ideas is a realization of the fact that a child who leaves school without any knowledge or appreciation of music is not educated.

All this makes the field for the organ in the school a fertile one for the organ builder and the organist-musician. The burden of proving that the organ has a place in the school no longer rests on its advocates. It is now merely a matter of how soon and in what measure this equipment is to be provided.

The program of Harry Rowe Shelley's recent recital on the Aeolian organ in the big auditorium at White Plains, N. Y., included the Bach Fantasia and Fugue in G minor. The following from the New York Sun seems to show that the program proofreader was not a musician:

FROM THE CHOCOLATE SOLDIER?  
In last Monday's issue of the Daily Press of White Plains, N. Y., the music critic, using the Bach organ program at the Country Center, wrote: "The G minor fugue is particularly adapted to such a program."

Did we hear the voice of some alert organ "fan" proposing that an organ be installed in every miniature golf course as part of the machinery for drawing patrons and entertaining them after they have been attracted?

## Dickinson Finds Carols in Europe.

Clarence Dickinson has returned from Europe, where, with Mrs. Dickinson, he spent the summer attending the various art exhibitions and folksong festivals, witnessing the Passion Play at Oberammergau and collecting fresh folksong material from out-of-the-way places. Two Christmas carols, one from Mallorca and one from Corsica, will appear in Dr. Dickinson's "Sacred Chorus" series this autumn. A visit to the quaint republic of Andorra proved interesting, but yielded no musical results. Dr. Dickinson also obtained from a Russian exile a beautiful Christmas number which is said to have been sung at St. Stephen's monastery, near Moscow, for 200 years.

## The Free Lance

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

There is to be a new cathedral in Liverpool, England, to be built by the Roman Catholics. Many Americans, who have been awed by the majesty of the Anglican cathedral in Liverpool, will be impressed by the figures given out by the Catholic archbishop. It seems that St. Peter's, Rome, covers an area of 227,069 feet, and the new cathedral 216,500 feet. Seville Cathedral (Spain), the next in size to St. Peter's, covers 128,570 feet. The Anglican cathedral in Liverpool covers 100,000 feet. In the chancel, behind the altar, the plans show a great circular hole; it is planned to put the choir and organ in the crypt below so that the sounds may emerge, as it were, from one mouth. Can any one supply particulars of a similar arrangement elsewhere? Such a radical departure from the usual placing of choir and organ would hardly have been taken unless it had proved practical somewhere. Of course, it is common to put portions of an organ behind grilles, and there is the echo organ in Yale placed under the floor at the rear of the hall.

As time goes on I find myself increasingly interested in a hunt for the miscreant or miscreants who mutilated Tallis' Canon. You will recall that most of the hymn-tune books contain either an original version, a canon at the octave between soprano and tenor (an abbreviation of a larger version) or the mutilated version in which the canon is entirely gone and the melody considerably changed. The original key is G major and that is not meddled with; and the words are Bishop Ken's hymn, "Glory to Thee, my God, this night," or, as it is sometimes altered, "All praise to Thee, my God, this night."

I have for three or four years had the Sherlock Holmes fever in this matter and may tell later some of my experiences in this hunt. The latest experience came in comparing two editions of the Century Company's "In Excelsis" that accidentally came into my possession. In the edition of 1903 the canon is intact, but in a later edition (1907) the mutilated version is used. Is it not sad to see people get wicked as they get older?

I have extracted some honest, if malicious, amusement from the account in the London Times (beg pardon, The Times!) of the finding of the real birth-house of the great and only J. S. B. It seems that for many years, with homage deep and sincere, musical pilgrims to Eisenach have been instructed—and probably honestly so—that our revered master was born in a certain house, in a certain street in that old town, and all the pilgrims have had the emotions peculiar to and appropriate for such a place and such an occasion. Now it turns out that the real birth-place was not here and—worse yet—it was burned down, or, at any rate, disappeared long ago. Well, J. S. B.'s music does not seem to be in any danger of disappearing, does it?

Here seems to be a new idea for choirmasters, and yet I seem to remember in the long-ago-past using a record of "Angels Ever Bright and Fair" (Handel) in teaching the sopranos of the Wellesley choir to sing it in chorus; some points of phrasing and style are more quickly accomplished with a pattern close at hand. At any rate, in connection with rehearsals of the music for the great Festival of English Church Music given in Albert Hall, London, June 27, Dr. Sydney Nicholson, the conductor, found methods and technique of chanting vary so greatly that he had gramophone records made of model performances, and these he played over to the assembled choirs in the sectional rehearsals.

Now that Vassar has taken its place with the other colleges, Rutgers, Holyoke, Harvard, Yale, Dartmouth, with

a New York concert, one examines their book of chapel programs and service lists with greater interest. Vassar is in line with many of the modern academic institutions in the use of Bach chorales and of seventeenth century music. I cannot help feeling that much of the Palestrina and Bach is emotionally somewhat out of keeping with our Protestant service. I seem to hear a voice saying: "So much the worse for the Protestant service." A good deal may be said in favor of singing the best music for our young people as long as it is reasonably in consonance with the religious feeling and does not stress purely musical considerations too insistently—and that I imagine is about as far as church musicians can agree, if indeed we may expect to get a majority of church musicians to agree on anything.

A book owned by Elizabeth Blanchard, who was principal of Mount Holyoke Seminary just previous to its becoming a full-fledged college, lies open before me as I write. It is "The Sabbath Hymn and Tune Book" (1859), edited by Lowell Mason, Edwards A. Park and Austin Phelps, all able men in their respective walks in life. Especially interesting is the long preface dealing with music in the Protestant church; this might well be reprinted by The Diapason and recommended to organists and choirmasters at large. Beautifully printed both in its music and letter-press, it gives a good variety of music much above that of publications like "Songs of the Sanctuary," on which I was brought up in my early years. A study of the psalmodes of the period from 1750 to 1850 will prove that the musical ideals of congregational musicians were of a high order. It is a pity that we lost what dignity the music of the period had when we saved souls in the seventies and eighties by means of tunes of the jingling revival type.

I have been engrossed of late in tracing Lowell Mason's hymn-tunes; to my surprise I have found over sixty of them, and the end is not yet.

The Queen's Hall Promenade Concert management always kindly send me the book of programs for their (in the present case thirty-sixth) season. The orchestra, ninety in number, is a fine one and the forty-nine concerts are absorbingly interesting. I am glad to see that Arthur Shepherd's "Four Western Pieces for Orchestra (Horizons)" are down for performance on Sept. 30. Shepherd is a Cleveland musician. I would like very much to hear Hindemith's concerto for organ and orchestra, especially as played by my friend Quentin Maclean, organist at the new Marble Arch Cinema, London, a pupil of Karl Straube of Leipzig. Alfred Hollins considers Maclean—so Hollins expressed himself to me—as one of the most gifted of modern players.

A recent article in the Musical Courier called upon musicians to organize for the sake of financial benefits. There are three classes of musicians, not mutually exclusive and yet recognizable—first, those with musical and business ability; second, those with musical but without business ability, and, third, those with no musical ability but with a piercing eye that never fails to spot the main chance. A cynic might add that there is a fourth class possessing neither musical nor business ability. It is somewhat difficult to discover the relative size of these groups, but I am of the opinion that they increase in number in the order in which I described them. Group 1 has the leaders of the profession, and occasionally we find one of the leaders deriving from group 3. The leaders of the profession have little to gain from an organization devoted to business in the way the American Federation of Labor is devoted; contrariwise group 3 will be all for unionism since it can march into an improved financial status on the shoulders of its superiors. In other words, everything depends on the course of a few prominent, able, far-seeing men who are also artists. Did I say artists? Must we consider the claims of art? What is art anyway? Can you see it or smell it or eat it? Down with it, I say. Grrrrrrrr!



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

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

The Grand Avenue Methodist Temple of Kansas City, Mo., announced receipt of \$25,000 for an organ in memory of Christian Schoellkopf, the gift of Mr. Schoellkopf's brother and nephew, residents of Chicago. The four-manual instrument was built by the Skinner factory.

Clarence Eddy was engaged to give the dedicatory recital on a four-manual organ built by the J. W. Steere & Son Company for Trinity Methodist Episcopal Church, Springfield, Mass., on Oct. 19. The new instrument had sixty-five speaking stops.

Frank G. Rohner, widely-known Chicago organist, who played at Holy Family Church for twenty-five years and later was organist of Holy Name Cathedral, died Sept. 3 of paralysis, at the age of 64 years.

Dr. William C. Carl returned to New York from Europe and reported deplorable lack of interest in the organ in France, Germany and other countries, compared with the interest in the United States. Dr. Carl was then, as now, organist and director at the First Presbyterian Church of New York City and director of the Guilman Organ School.

Palmer Christian, who had spent the preceding winter in Leipzig, left Chicago for Paris, to study under Charles Marie Widor.

Charles Galloway, prominent St. Louis organist, was recovering slowly from an operation for appendicitis. Besides being director of the Apollo Club, Mr. Galloway was organist and choir-master of St. Peter's Episcopal Church and of the Scottish Rite Cathedral.

F. C. Morgan, who had played free of charge for exactly fifty years in the First Congregational Church of Vermilion, Ohio, was tendered a reception by the church and presented with a purse containing a dollar for every year he had served.

A four-manual Casavant organ was installed in St. Paul's Presbyterian Church at Hamilton, Ont.

The Clough & Warren Company, organ builders of Detroit and Adrian, Mich., was placed in the hands of receivers.

The Diapason printed a part of the address of Robert Hope-Jones at the annual convention of the National Association of Organists, held at Ocean Grove, N. J. His talk, largely in answer to criticisms made by prominent organists in which they condemned modern devices in organ construction—some of which, by the way, have become self-evident by 1930—contained some interesting statements. He said among other things:

Experienced organists are usually conservative. For this there is a reason. Twenty or thirty years ago they approached the comparatively crude instruments of that day and by patient study and incessant practice mastered their manifold difficulties, achieving success and perhaps fame. These gentlemen are not likely now to approve some modification in the organ that will necessitate their unlearning their life-acquired methods and beginning the study of the instrument afresh. \* \* \*

Within the lifetime of some of us, organs were so tuned that music could be rendered in only a few of the keys. These keys were more perfectly in tune than anything we are now accustomed to, but woe betide the musician who by straying into any of the forbidden keys encountered the "wolf!" Who opposed the beneficent change to equal temperament? Some of the leading experienced organists of the day. The great S. S. Wesley insisted on the fine new Willis organ in St. George's Hall, Liverpool, being tuned to the old (unequal) temperament.

Willis did succeed in winning over that great musician to his radiating and concave pedalboard, but the majority of the leading organists strenuously, and for many years successfully, opposed its introduction. The Royal College of Organists met in solemn conclave and the votes of the experienced organists led them to condemn the Willis board. Fortunately Willis had the courage to defy. The younger men—the rising generation—supported him, and today his pedalboard is accepted as the standard in England and America and will be throughout the world.

We have just read from an authority of the older school, Mr. E. H. Lemare, that the arrangement you see of inclining the various keyboards, so that they meet the fingers naturally, is wrong. An hour ago Mr. McClellan, the gifted concert organist, who has traveled from the Mormon Tabernacle at Salt Lake City to attend this convention, declared it to be right; and as I notice you younger organists are unanimous in its favor, I predict it will be universally adopted before long. Already that progressive firm, the Austin Organ Company, supplies inclined keyboards—so does Willis of England.

Another reform spoken against by the older and more conservative organists is the enclosure of all the pipes of every organ in swell-boxes. Another is the introduction of a percussion department into the organ.

The introduction of the balanced swell pedal was so strenuously fought by many of those whose practice was done on instruments having the old self-closing, pump-handle device, that despite Lemare's efforts to the contrary it is little used in England to this day.

Until the year 1731, when Jordan invented the swell-box, every organ stop was entirely devoid of expressive power. Is it not obvious that every stop and every pipe of every organ should, as a matter of course, be enclosed? For some years I have never built an organ on any other plan, and I believe that the plan must eventually be universally adopted.

What would we think of the orchestral conductor who said "You double basses, trombones, bass tubas, etc., represent the pedal organ. You must never play with expression. Always either play at full power or stop playing altogether. You strings represent the diapason tone of the great organ. You also must either play full power or stop altogether. The flutes, clarinets and oboes will put in the expression. \* \* \*

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

Chicago theater organists won their strike and an increase of 43 to 49 per cent in pay and returned to their consoles Sept. 13, after having been out since July 5. The new scale gave the organists a little over \$2 an hour and was the highest remuneration for theater players in the United States.

Organists of Canada held their annual convention at Toronto in September and elected Dr. Percival J. Illsley of Montreal president. Dr. Albert Ham of Toronto, president since 1909, was relieved from active duties at his own urgent request and was made honorary president. The name of the Canadian organization was changed from "Canadian Guild of Organists" to "Canadian College of Organists."

A day of organ recitals Sept. 9 was a feature of the National American Music Festival, held for many years at Lockport, N. Y. Those who played were Clarence Eddy, Clarence Dickinson, Harland W. D. Smith and Mrs. Bessie Foreman Bevirt.

A special meeting of the Organ Builders' Association of America was held Sept. 25 at Buffalo to consider changes in the form of the universal contract previously adopted by the association.

Henry D. Kimball of the Kimball-Frazee Organ Company of Boston, long prominent as an organ builder, died Sept. 8 at his home in Roxbury, Mass.

C. Wenham Smith, 69 years old, for many years a well-known Eastern organist, died Sept. 6 in Newark, N. J., after an operation. He was a native of England and in 1872 was appointed organist of St. George's Cathedral, London. He was a founder of the American Guild of Organists.

C. Seibert Losh was elected president of Reuben Midmer & Son, the Brooklyn organ builders. The name of the organization has since then been changed to Midmer-Losh, Inc.

A large Pilcher four-manual in the First Presbyterian Church of Atlanta, Ga., was opened Sept. 19 by Charles A. Sheldon, Jr., organist of the church.

Death of Mrs. Justus B. McChesney.

Mrs. Maimie R. McChesney, for twenty-eight years organist of the Old Presbyterian Church at Caldwell, N. J., and a member of the National Association of Organists, died Sept. 2 of heart disease at her home, 6 Central avenue, Caldwell. She was a charter member of the Caldwell Women's Club. Mrs. McChesney was the widow of Justus B. McChesney and is survived by two sons, Alvah B. and S. Burnette McChesney, both of Caldwell.

## At the Atlantic City Convention Hall

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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## Church Service and Music as Affected by Architecture

By WARREN D. ALLEN

[Paper presented at the convention of the National Association of Organists at Los Angeles, Cal., by the organist of Leland Stanford University.]

This subject has been discussed so far solely from the standpoint of acoustics, by two authorities, each eminent in his own line. My own approach to the subject is not entirely concerned with this problem, but is so important to the organist that it may be wise to take up the argument as left by Myron Hunt, the architect, and Ernest M. Skinner, the organ builder. The former maintains that the acoustical engineer and his advice are vital necessities in church building and that science has advanced so far that the acoustic question can be solved in advance as easily as other engineering problems. The architect further maintains that the acoustics can be "ordered" by a committee sitting with the acoustician around the blueprints, the latter to consider all the interests represented—those of the minister, organist, singers and congregation—to suggest the right compromise, and by means of his formulae to get the exact result desired. It sounds as simple as the ordering of a lunch, but Mr. Skinner does not think it is as easy as that. His attitude, that of the artist, recognizes gratefully the assistance that science has given the musician, but he also agrees with Mr. Blutworth, who says that acoustics is not yet a science, but an art. His suggestion that the acoustics of a building be corrected after it is built, and that the minimum of absorbent material be applied, with the loss of no more resonance than is absolutely necessary, meets with the enthusiastic approval of the organist in particular and music-lovers in general.

The organ builder knows how frequently an instrument, voiced and regulated in the factory with greatest care, has to be completely made over when placed in the building for which it is intended. Beauty of sound is an object to be attained that still demands a certain amount of empirical experimentation. Science and art need not be enemies, any more than science and religion, but such a thing as a wholly scientific art is as unthinkable as a purely scientific religion.

Mr. Hunt admits that his besetting sinners are the army of high-powered salesmen that camp on his trail with samples of felt, tile and plaster designed to absorb sound and deaden the beautiful ingredient of church architecture known as resonance. The musician can piously wish that the architects would demand that these energetic gentlemen confine their efforts to deadening of walls in banks, cafes and railway stations, where the absorption of the noises of accounting machines, dishes and trains can perform a real service to suffering humanity. Then, perhaps, when a church has been built and turns out to be more resonant than is desirable, let art and science call upon big business to help get a happy medium.

In this discussion several dead auditoriums have been held up as "horrible examples," including the new Chicago Civic Opera, the new auditorium for the University of California at Los Angeles and many of our new and finest churches. For the last fifteen years our own beautiful Memorial Church at Stanford University has been held up as a warning against the excessive use of felt as a sound absorbent, but, curiously enough, the resonance is coming back, and the reason therefor has just occurred to me while hearing Mr. Hunt's discussion of felt. Evidently the canvas covering the felt, which was placed on the ceiling, is gradually accumulating sufficient dust to hinder the felt from accomplishing fully its deadly work. I now wonder if some paint, judiciously applied to the surfaces over the organ gallery, would not further improve matters and bring back more resonance, imparting more of the old-time warmth and glow to the messages

of organ and choir. When Professor Sabin was called in to remedy the acoustics it was indeed necessary. The echo was disconcerting to speakers and singers. The three-manual organ had the majesty and glory of a four-manual cathedral instrument, but, of course, a compromise was necessary.

But would it not have been much more desirable to have followed Mr. Skinner's suggestion, applying material at the speaker's end of the church first, and only to the point actually necessary for the sake of clarity? That point could have been determined by tests and perhaps half of the wooden ceiling space, or more, could have been left untouched. But the goose was killed and only as the years pass and the felt is covered by the dust of time do we begin to get the golden eggs of sound again.

The artist's suggestion safeguards the interests of music, while recognizing the value of speech. The architect admits that too often resonance for music is underdone rather than otherwise in modern churches. It will be granted readily that it is easier to deaden a church than it is to bring it to life. Removal of deadening material and refinishing is more costly than application of such material where it is needed.

Laying aside all technical considerations, warmth and fervor have always been deemed essential qualities of religious expression by those most interested in the art of worship. Church architecture, whether it employs tone or stone, should always make an appeal to that mysterious religious instinct that draws people together for the common act of worship. And how architecture and music together can stimulate or dull that instinct! Both arts have so much in common that they can be said to differ only in the materials employed. Architecture has been called "frozen music"; so why should not music be "ethereal architecture"?

The architect has a distinct advantage in that the worshiper can, with his eyes, gradually absorb many, if not all, of the details of the edifice, whereas the average listener's impressions of music are so transitory and fleeting that seldom can a listener get any idea of great musical architecture without repeated hearings of the same words. Of course, bad music can be consigned to oblivion with the aid of top shelves, waste-baskets and cotton for the ears. (Both good and bad music are being consigned to said oblivion today by people with "radio minds," who are "getting used to music," those who merely think of it as something in the background, an accompaniment to eating, conversation and other routine events of life—something to be turned on and off like water, gas and electricity.) But it is more difficult to escape bad architecture. Eyesores and other mistakes in brick, stone and concrete endure until torn down. Bad music endures only for a day, but the wind carries weed seeds very easily, and the new crop is always with us. Perhaps that is the reason that architecture, on the average, is planned and executed with greater care than music. As we musicians develop more of the architectural sense in our work, how much better we can plan our services and recitals, and how much more critical we become of the music we use!

Now, where we have had great religious art in all its phases, has it not been in those happy circumstances where all the arts have been recognized as having a common objective? And has not this objective been the purpose of bringing the people together in common and active recognition of the worth of God and their fellow creatures? And has not this been achieved when a church building somehow inspires meditation, aspiration and, above all, the desire to know and help one's fellow men a little more? Music must go farther and make it possible for every member of the congregation to feel that sense of participation without which we have no services—merely programs.

The architect must remember that the church must not be merely an art gallery, and yet that a mere auditorium is no place in which to cultivate the art of worship. A building designed primarily for "public speaking" is not

a church, but the common assumption in this country that the sermon is the most important part of the service is responsible for many a "meeting-house," dead as a door nail, and as inspiring to sit in as an old-fashioned school room, with cramped choir space and a buried organ.

A few irritating people still live who refer to the musical part of the service as the "preliminaries," but the best clergymen are joining us in the effort to have the music recognized as an integral part of the service.

[Author's Footnote: On the Sunday following the convention at which this statement was made, and without having an inkling of this paper, Dean Charles R. Brown of the Yale Divinity School said this in his sermon at Stanford: "Ministers who refer to the music as 'preliminaries' should be compelled to recite the Westminster Catechism from memory to atone for their sins. The service begins with the first notes of the organ prelude and ends with the last measures of the postlude."]

The liturgical churches have always set the standard for art in worship and the non-liturgical denominations will retain their hold only as they recognize the value and meaning of those standards. A church does not have to be Gothic, nor does the service have to comprise Catholic mass or Anglican ritual, nor does the music have to be Bach or Palestrina for the artistic requirements to be satisfied. A wayside chapel may be as helpful as a cathedral, and a simple chorale as expressive as a motet. The only point to be emphasized here is that liturgy entails no mere "form and ceremony" as the unthinking sometimes declare, though its abuse often makes it perfunctory. It is simply a beautiful architectural scheme with constant repetition of familiar features in which everyone can participate.

And this idea that hymn singing and responsive reading are the only items in which the congregation can participate is nonsense. When the minister says "let us pray" he should mean it and not simply carry on a conversation with the Deity, as much as to say "hear me pray." Similarly, the choir

should sing "O come, let us sing," and "Praise ye the Lord" in such a way that the congregation may actually respond in that mood which is as good for them as active singing itself. For this reason the anthem falls flat unless the congregation knows the words or has them before it.

It is no accident, finally, that the organ is the instrument par excellence for worship. No instrument can so simulate and stimulate the voices of a multitude and pervade the consciousness of the hearer, so that he almost feels as if he were helping to make the music himself. Just as great architecture has inspired music all through the ages, so is the organ itself an architectural achievement. Would that all architects recognized the physical aspects of that fact and left room for the building of music into the church! An organ the size of an average family home naturally loses much of its effectiveness when buried in concrete vaults.

Modern research is proving that in the Gothic period everyone brought instruments to church and the conviction grows that a great art of improvisation, before the days of written music, grew up at the time the great cathedrals were being built.

The modern churchgoer who listens to organ and choir as if he were in a concert hall has departed to the other extreme from that ancient ideal of active participation.

Church people must never think of the service as having "preliminaries" for entertainment's sake. If concert going should be an active, not merely a passive, business, so much more should church attendance become an active, joyous service to be rendered. And music and architecture should help people to realize what the act of worship really means.

Joseph Gray of Cleveland and Chattanooga has been appointed to preside at the new Wurlitzer organ in the Hotel Patten, Chattanooga, Tenn., according to announcement of Lester D. Cohn, director of the hotel ensemble, in charge of the music at the hotel.

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## Sees Music's Future Assured by Culture Taught in Schools

By ADELBERT WELLS SPRAGUE

[An address delivered before the Maine convention of the National Association of Organists at Bangor by member of faculty of University of Maine and conductor of Maine Music Festival Chorus on the subject of "Some Present-Day Tendencies and Problems."]

Modern invention has suddenly shaken the structure of the musical world. Aghast at the situation, we wonder whether we are witnessing a passing phase or a revolution. We wonder in moments of our contemplation whether the sound film, the radio, the phonograph and the player-piano are making civilized humanity a race of passive listeners. The cultural trend we cannot immediately estimate; the vocational upheaval we view in tragic perspective.

In public school music the cultural rather than the vocational aspect of the art is stressed. The endeavor is made to develop good listeners and good performers—with but little or no regard for money earning. Yet but a few years back it was revealed that more people were earning their living by music than by all the combined subjects of the public school vocational curriculum. Such is not the case today. The theater upheaval has changed all that. The quick invasion of nearly all the theaters by the talking-picture wiped out the orchestra and nearly wiped out the organ except in metropolitan areas. The silent pictures called for constant use of piano, organ or orchestra; "sound" displaced orchestral recordings, while the all-talking picture almost eliminates music. So even at Hollywood the use of the orchestra is all but blotted out. Mr. Eastman had to abandon his magnificent orchestral experiment in his Rochester theater. But seldom do the 100-piece orchestra or the organ consoles rise out of the chasm at the Roxy Theater, the music-lover finding himself in the atmosphere of "canned" music. Recordings and amplifiers furnish music for fairs, circuses and street parades. We read of organ and choir reproductions in European churches.

The hopeful sign is the very completeness of the mechanical invasion. The chain theaters are completely "rubber stamped." Individuality scarcely exists. Patronage is falling off. Film corporations are passing their dividends or even falling into receiver's hands. It isn't human nature to like one thing exclusively and indefinitely. So the reaction is already setting in. British and other remonstrances against recorded music in the theater are eloquent of the trend. The American protest is being registered in the waning theater attendance and is being assembled and organized by the American Federation of Musicians, the citizens hardest hit in the whirlwind. Orchestras are being reinstated on the Pacific coast and the wave is moving eastward. The future is no longer any man's guess.

But there is another trend, progressive and constructive, which will be even a greater influence in the reinstatement of living music. That is the public school music trend. The development in school instrumental ensemble during the last decade is no less

than astounding in its proportions. A genuine musicianship is evolving and spreading among our young people. State and sectional festivals and summer music camps are promoting constantly a greater skill and artistry.

The significance of this movement is music for music's sake, with no consideration for material remuneration. The participants are certain to demand a musical outlet after school days. A generation of expert amateurs is rising.

All school work—without reservation or condition—should tangibly and positively connect with the permanent activities of life. School music activities are the foundation stones and vitalizers of our permanent musical institutions.

How is this already vast and rapidly growing army of young enthusiasts to be satisfied? That problem must have a nation-wide consideration. Municipally assisted or privately endowed or subsidized orchestras and bands must be implanted throughout the land.

John Erskine in an address during the past year has called attention to the fact that the vocal development among our young people is given hardly any outlet at all in a permanent way. He advocates the foundation of widespread operatic activities throughout the country.

The more spectacular instrumental ensemble threw into the shadow for a time the beauty and intriguing appeal of choral music. But the outlook in that realm is no longer uncertain. Choral festivals and national assemblies are recording the vitality of that trend. The Hartford school oratorio productions and the Flint a cappella choir are exponents and models of what we will some day realize on a large scale. When these young choristers become welded into the choral structure of our permanent societies and festival organizations, and each community shall have developed this outlet, then we shall be becoming truly a musical nation. Community choruses need little or no financial support. The chorus is a true amateur's paradise.

To realize the widespread establishment of these activities, the musical workers themselves, the orchestral and choral performers, will, doubtless, in many cases have to participate more actively than in the past in the promotion and administration of our concert institution. The chief burden of development and administration may have to be carried by the music workers rather than professional and business folk. At least they must lead off in the movement. The forwarding of the music cause is largely upon the shoulders of the active musicians, both professional and amateur, and the music teachers, both institutional and private.

So much for the active forces in music advancement. What of the listener? The distinguished educator and conductor Dr. Frank Damrosch gave us as his opinion recently that to the rising generation of listeners the music itself, rather than the performer, will be the attractive force. The spectacular features of audiences are disappearing. Most people now go to concerts and opera to hear the music rather than to be seen there. They go because they love music, not because it is the proper thing to be present.

There is another phase in the school music movement that will be a tremendous force in America's future. The school music study and performance programs are intrinsically and generally of a high order. The young

participants habitually function in an atmosphere of the masters. This trend alone is fostering an increasing taste for the best, both among the performers and their listening schoolmates. They will not perform and hear Beethoven, Wagner and Tchaikowsky in their festival concerts and later fall back to low ideals or no ideals. Here we have the future leaders in musical progress, both in performance and patronage.

The sound film and radio are temporarily advancing to the disaster of the professional musician, yet they are stimulating and extending a taste for better programs. So again I would emphasize that though some people prophesy that we are becoming a listening race, yet the schools are turning out a generation of high-grade amateur performers. From either angle the outlook is encouraging. On the one hand we have a rising culture in listeners, on the other an advancing grade of performance and an increasing number of efficient performers. The skilled amateur is a personal force perhaps even greater than the phonograph and radio in making us a musical nation. A living concert band or orchestra or chorus is possible now in nearly every community. The motor car makes possible musical assemblages even in sparsely settled areas.

I firmly believe that this constantly higher attainment in performance is certain to stimulate a reaction in favor of the personal element in musical production—in the living performer as opposed to reproduced music, no matter how good. And thus will the orchestra and organ come again into their own, but they will universally be larger and of increasingly better quality, and the programs will be of higher order than in the past.

The symphonic caliber of music in the screen productions is sure to create a demand for something better than a five-piece orchestra in the pit. The increasing skill of our school and community organizations is certain to cause a reaching for yet higher standards of artistry and a demand for adequate interpretations of the great in musical composition. Thus will the demand increase for widespread foundations of symphony orchestras, concert bands and choral bodies, and the erecting of fine municipal organs. The

musical public will be content with no less than the best. The sound screen and the radio at their best are accustoming the listener to good music in a big way.

In the professional musical world the orchestral musician is in distress, but I believe that this is but an episode and that ultimately his lot will be better than ever in the past. The music teachers, both institutional and private, the church musicians and the established concert organizations are quite holding their own. Their lot is to be the safe, wise and inspiring guides while the clouds are clearing.

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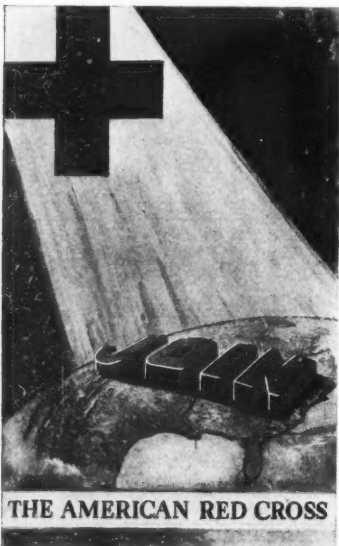
The following visitors registered at the office of The Diapason during late August and September:

- Russell Broughton, Burlington, Iowa.
- Carl F. Price, New York City.
- Henry Overley, Kalamazoo, Mich.
- Glenn M. Tindall, Los Angeles, Cal.
- Joseph Greener, Seattle, Wash.
- Emlyn Owen, Neenah, Wis.
- Paul B. Pilcher, Louisville, Ky.
- W. Reilly, McLaughlin & Reilly, Boston.
- C. F. Dunn, Omaha, Neb.
- Rupert Sircom, New York City.
- Harold Gleason, Rochester, N. Y.
- Henry Holtkamp, Cleveland, Ohio.

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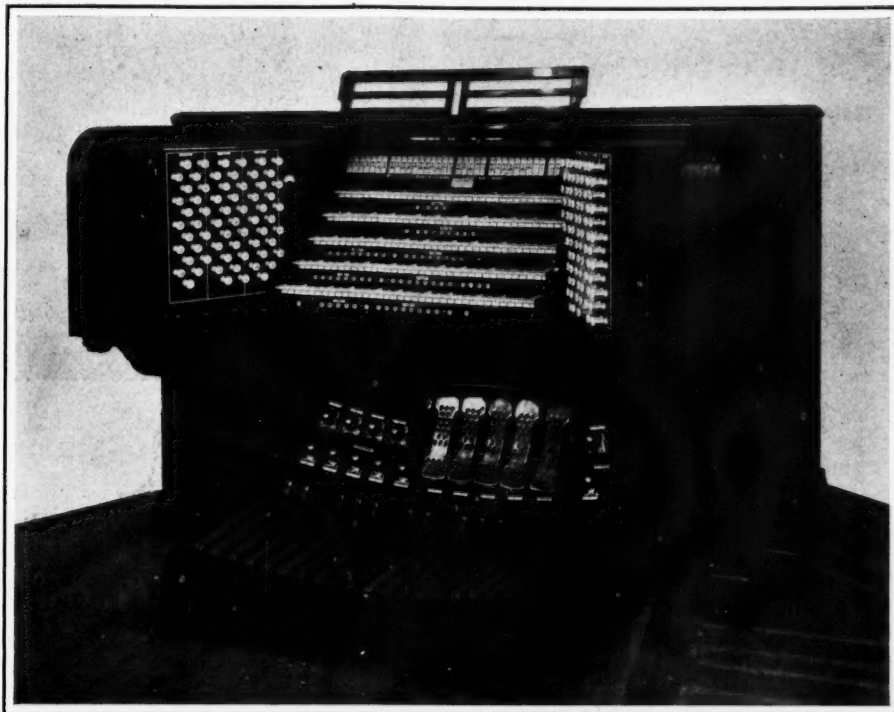
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*Console of Casavant Five-Manual in Metropolitan Church, Toronto*



The picture shows the console of the organ of 110 speaking stops just installed by Casavant Freres in the Metropolitan United Church of Toronto, Ont., of which Dr. Herbert A. Fricker, conductor of the famous Mendelssohn Choir of Toronto, is organist. The stop specification of this instrument appeared in The Diapason a month ago. The organ is divided into two sections in the chan-

cel, the great, bombarde and pedal divisions being on the right and the swell, choir and orchestral divisions on the left. Each chamber is 35 feet wide by 12 feet deep and 27 feet high. The console is placed among the choir stalls on the right side of the chancel, and the following is a summary of its various movements: Five manuals, 141 drawstops, 36 coupler tablets, 65 adjustable combination pistons, 15 re-

versible pistons, 4 expression pedals. 1 crescendo pedal and indicators for crescendo, wind, full organ and a voltmeter. The expression pedals controlling the swell-boxes are selective, the organist being able to select any one of the four pedals to control any one swell-box, and another movement enables him to couple all the swell-boxes to any one of the four expression pedals.

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The contract for a three-manual organ has been awarded to the Mudler-Hunter Company of Philadelphia by Monsignor F. J. Fitzpatrick of the Church of the Incarnation, Philadelphia. The organ is to be installed before Jan. 1. The stop scheme is to be as follows:

**GREAT ORGAN.**

- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Viola d'Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes (Deagan), 25 tubes.
- Harp.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.
- Chimes, 25 notes.
- Harp, 49 bars.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.
- Chimes, 25 notes.
- Harp, 49 notes.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 12 pipes, 32 notes.
- Violone, 16 ft., 12 pipes, 32 notes.
- Sub Bass, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.

During the month of August the Mudler-Hunter Company installed two organs in Virginia at Mount Zion Baptist Church, Staunton, and at the Tabernacle Baptist Church, Petersburg.

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**News of Organ  
World as Gleaned  
at Bean Blossom**

By VAN DENMAN THOMPSON

October finds the organists of Bean Blossom back from their vacations, and ready for a busy season. Organs have been cleaned and dusted, choirs and quartets have been coaxed together, and every indication is that the coming season will be a brilliant one. The annual discussion of a Guild service, "later in the season," which springs up about this time every year, is in full swing.

Alice Littlecorn of the First Congregational has had her organ Ducoed during the summer, and a new pedal check installed. Miss Littlecorn says that big city organs may boast of their diapason choruses and big thirty-twos, but so far as is known, no organ anywhere has as many pedal checks (there are now eleven) as this little organ (a one-manual Jardine of five stops) right here in Bean Blossom. Miss Littlecorn has had both her red book and her green book of organ voluntaries rebound, and has purchased a new copy of "Hymn of the Nuns," so is ready for any emergency.

Sam Tibby, who used to delight the music-lovers—both of them—of Bean Blossom with his masterly organ playing in the by-gone days of the silent screen at the Mastodon Theater, has returned to his old position at the Elite grocery.

Will Graft of the First Baptist has bought a new eight-cylinder car. His church has signed a contract for a new organ.

The Sixth Avenue M. E. has appointed Adolph Schwellhaupt, the well-known vaudeville singer and comic opera artist, as its minister of music. F. A. Geough will remain as organist.

The First Avenue M. E. caused considerable discussion in organistic circles by securing the services of an organ architect to supervise the repairing of its melodeon. The treadles have been re-carpeted with the best grade of Brussels carpet. The organist preferred linoleum, claiming it is cooler for the feet, but the organ architect insisted on the conventional Brussels. The organist had complained of a squeak in the left knee-swell, but the organ architect found that the squeak was in the knee itself, and it has been remedied by the local osteopath. The organists of Bean Blossom are now convinced that the organ architect has vindicated himself.

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Ballou Noates, organist of the Presbyterian Church, saw two members of the music committee talking earnestly on a street corner a few days ago and has been in poor health since.

Hiram Foote has returned from a vacation spent in Paris (Kentucky). He says he has played the two largos (Handel's and Dvorak's) so much during the five years he has been at the U. B. Church that he almost dreads to start playing them again this year. He says he is considering learning another largo.

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### Temple Methodist Organ Dedication San Francisco Event

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

San Francisco, Cal., Sept. 18.—An event of great importance in organ circles was the dedication on Sunday, Aug. 31, of the beautiful four-manual Skinner in the Temple Methodist Episcopal Church. Wallace A. Sabin, who, with Warren D. Allen and Benjamin S. Moore, served on the organ advisory committee, presided at the organ.

In addition to the regular musical numbers of the service he played the Hallelujah Chorus from "The Messiah" and the Fifth Sonata by Mendelssohn. The opening recital was given Sept. 4 by Warren D. Allen of Stanford University. His program was divided into two parts. In the first part Mr. Allen played a series of familiar hymns, illustrating the various tone colors of the organ. The registration for each hymn was printed on the program—a happy idea which added greatly to the interest of the recital. The second part of the program was composed of the following numbers: "Sinfonia" in F (arranged from a cantata by Harvey Grace); "Hark, a Voice Saith 'All is Mortal'" (Chorale Prelude from the "Little Organ Book") and Toccata and Fugue in D minor, Bach; "Twilight at Fiesole" (from "Harmonies of Florence") and Roulade in D minor, Seth Bingham; Prelude in D minor, Clerambault; "Grande Piece Symphonique," Cesar Franck; "Clair de Lune," Karg-Elert; Largo, Handel (by request); Finale from First Organ Symphony, Vierne. The next recital will be given Thursday evening, Oct. 2, by Benjamin S. Moore, organist of Trinity Episcopal Church.

As was mentioned in a previous issue, this church is included in a twenty-eight-story hotel building and, being part of a business structure, is subject to taxation; admission may, therefore, be charged for recitals. The organists of the bay region are hoping that concerts by distinguished organists will be arranged on a business basis, and that fees will not have to be paid from voluntary offerings.

Mrs. Mabel Hill Redfield, dean of the local chapter of the Guild, with the cooperation of the executive committee, is planning a series of interesting meetings. As the membership is pretty well divided between the two sides of the bay, it is planned to have meetings on the San Francisco side one month and on the east bay side the next. The September meeting was to be held at the Chapel of Grace, San Francisco, Sunday afternoon, the 21st, at 3 o'clock. Sidney Lewis, organist of Grace Cathedral, will give an informal recital on the Aeolian organ which has recently been installed. After the meeting the members will have tea at the Mark Hopkins Hotel. The Chapel of Grace is one of the completed units of Grace Cathedral, which is now under construction.

The October meeting will be held at Trinity Methodist Episcopal Church, Berkeley, as the guests of Mrs. Baldwin Woods, organist of the church. After the meeting at the church, tea will be served at the home of Mrs. Estelle Drummond Swift, organist of the First Unitarian Church of Berkeley. In November Uda Waldrop will give a recital in San Francisco, the time and place to be announced later.

Mrs. Ethel Long Martin, who has been organist of the First M. E. Church of Alameda for many years, has been appointed organist of the First Presbyterian Church of Berkeley.

### PHILADELPHIA NEWS - NOTES

By DR. JOHN M'E. WARD.

Philadelphia, Pa., Sept. 20.—The Philadelphia Musical Academy, one of our oldest institutions of musical instruction, has introduced additional courses into its curriculum. One is a course in sacred music leading to the degree of bachelor of sacred music, and another is in public school music, leading to the degree of bachelor of education. Dr. H. A. Matthews is dean of the first-mentioned and Harry C. Banks, Jr., is director of the latter. Rollo Maitland has been given charge of the organ instruction in this institution.

George G. Ashton is the newly appointed organist at the Arch Street Presbyterian Church, taking the post vacated by Morrison C. Boyd.

Herman Widmayer has resigned the organ at St. Matthew's Lutheran Church to take a similar position at Trinity Lutheran Church, Germantown.

The boys' choir of Girard College will collaborate with the Mendelssohn Club in the production of Pierre's "The Children's Crusade" during the season.

### Miss Andriessen Back from Europe.

Miss Belle Andriessen, organist of Trinity Lutheran Church, New Brighton, Pa., has returned from an interesting summer abroad. She attended music festivals in Bayreuth, Vienna, Munich and Budapest, and the Passion Play at Oberammergau. She has a large class of piano and organ pupils for the winter. Miss Andriessen studied with Dr. Walter Keller in Chicago, Clifford Demarest in New York, Walter Hall in Pittsburgh and Bernhard Irrgang in Berlin among other teachers. She played at the United Presbyterian Church of Beaver, Pa., for several years and for the last twelve years has been at Trinity Lutheran, New Brighton.

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—Grant Perrin in the Cedar Rapids Gazette.

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## Organs and Organists in the Universities

### XIII. University of Illinois

By HAMILTON C. MACDOUGALL

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

In passing by train from Chicago to the West, going across the northern portion of Illinois, one is impressed by the flatness of the country. On the whole the state might be described as an inclined plane, sloping very gently from north to south, although its northern boundary has a chain of hills attaining a height, in one case, of 1,257 feet, and far south there is an elevation, five to ten miles wide, crossing the state at a height in places of over 1,000 feet.

Since the soil of Illinois is extraordinarily fertile and the state is rich in mineral deposits it would be expected that agriculture and industries dependent on coal and iron would flourish—and such has been the case. Illinois was somewhat late in recognizing its responsibilities to the agricultural and mechanical arts and it was as late as 1867 that the Illinois Industrial University was formed to instruct the youth of the state in the proper development of its resources as well as to give them a broad education along the old liberal arts lines. The new university became coeducational in 1870, and in 1885 its name was changed to the University of Illinois, and it took its place among the great state universities of the United States. Illinois has upwards of forty other universities and colleges; the names of some of these will suggest themselves immediately to the reader. According to population it now ranks third among the states of the Union. The university, according to the latest accessible report, has more than 14,000 students, 38 per cent of whom are in the liberal arts colleges, and of the whole number 73 per cent are men and 27 per cent women. There are more than 1,200 on the faculty and of the 1,200 more than 450 are of professorial rank.

Although without the hills of Mount Holyoke or Colorado College or the imposing Mount Oread of Kansas University, with no lake like that of Wellesley or the splendid water playground at the University of Wisconsin, yet Illinois' campus has a spacious beauty all its own—broad walks shaded by magnificent trees supply vistas of entrancing beauty. Let us take a stroll about the campus of this great institution; it is situated about fifty miles northeast of the geographical center of the state, Chicago being 128 miles away on the Illinois Central Railroad. Chicago is not too far away for students to go there freely for drama and opera. The letter paper of the university is headed Urbana, but there are two municipalities, Champaign and Urbana, with a total population of 33,000, swelled in term time to over 45,000. As we walk about we discover that the campus of 405 acres—there are 1,143 acres in the university's farm—is somewhat in the form of a capital T inverted, the cross-piece at the south stretching from east to west, the shaft of the inverted T stretching to the north. From Pennsylvania avenue at the south to University at the north is about a mile. The south cross-piece, wide and broad, harbors the armory and parade-ground, and on the southwest is the new gymnasium, with the great Memorial Stadium, which seats 67,000, in the distance; next come the agricultural and floricultural buildings, the dairy, manufacturing and commerce buildings, and various greenhouses, agricultural and vegetable. There is a women's athletic field in the northeast corner of the lower cross-piece of the inverted T and in the center of its northern part we see the library and observatory. We are now on the Broad Walk and pass in leisurely succession the Auditorium, Lincoln Hall, with its pretty theater used by the school of music and the colleges of arts and sciences, and the woman's building with its ample facilities for social and athletic uses. The administration building is the last building to be passed, and University Hall, the original build-

ing of the university, is barring the way to further progress. If our stroll has been timed to see the thousands of students hurrying from one class to the next the splendid procession of virile men and beautiful young women will be a precious memory. If we continue our stroll around the university buildings we shall note the engineering and physics building, the power plant, the pumping station and the quarters for the practical sciences. Farther north still, in a sort of mammoth jog to the west, we find Illinois field, the men's old gymnasium and the gymnasium annex.

Among these beautiful surroundings the School of Music, housed in the almost palatial Smith Memorial Hall, does its work. This hall was dedicated in 1922 with a four-day music festival invoking the aid of the St. Louis Orchestra, the university chorus and university orchestra.

As regards educational technicalities the fifteen colleges and schools are not independent, but form a single unit. One may take sixteen hours of music toward one's B. A. degree or one may do work in one of the colleges outside the School of Music and have it count for the Mus. B. degree. Lessons in playing and singing count in either case, as well as musical theory. The arrangements strike me as enlightened as well as liberal. Being a state university, students who present a certificate from an accredited high school are admitted to the university. I see no reason—quite the contrary—why any girl or boy may not take any kind of a course (liberal arts, scientific or agricultural) and carry along his music at the same time with a certain amount of ease and satisfaction; or a professional musical education may be secured, infused with cultural courses, with a B. Mus. degree at the end.

Smith Memorial Hall has a basement, and three stories. The basement is occupied by plenum chambers, machinery and dressing-rooms. On the first floor are the directors' suite, two class-rooms and seven studios, together with the first floor of the recital hall (accommodating 1,100). The second floor contains the memorial room dedicated to the donors, Thomas J. Smith and his wife, Tina Weedon Smith. The library, with a score trial room, and eleven studios, are on this floor, and it also affords access to the gallery of the recital hall. The third floor contains forty-seven practice rooms, and a lecture room seating 125. All studios and practice rooms are sound-proof and insulated from one another. In the recital hall is a three-manual Skinner organ (1922) of forty-two speaking stops. All the appointments of the building are admirable. In addition to this is the four-manual Casavant of fifty-nine stops in the university auditorium. These organs are used alternately in the recitals.

It is necessary in running any institution, particularly a school of music, that all work be under the control of one qualified person, and the teachers animated by the same aims. This, I judge, is the case at Urbana, where Professor Frederic B. Stiven, Mus. B., A. G. O., is director. Mr. Stiven was born at Ionia, Mich., is now in his forties, and has twenty-five years of productive work ahead of him. He began the piano at 8 and the organ at 13 at the Ionia High School. He had planned to go to Oberlin at graduation from the high school, but a promising opening as organist at a church in Saginaw, Mich., induced him to give music a trial. His experiences at Saginaw must have been pleasant—he says that he gained a good deal from his associations with the Saginaw musicians—for we soon find him in Oberlin, from which he was graduated as Mus. B. in 1907. (It is interesting here to meet with another Oberlin product becoming director of a prominent university.)

From 1907 to 1909 he taught organ at Oberlin. Two years of foreign study with Guilment and Widor followed; the last lesson Guilment gave was one to Stiven two weeks before his death in February, 1911. It is worth while to note that Stiven's answer to the question, "What is the actual value of foreign study as you look back on it?" is precisely the answer given by all Americans who have studied in Europe—the value of foreign study comes from intimate association with great musicians, opportunities of hearing fine music, absorption of general culture.

Professor Stiven came to Illinois after ten years' teaching at Oberlin as professor of organ with the experience of a general practitioner in music plus his academic training. A man who has knocked about the musical world as organist, pianist, teacher, conductor, doing studio work and rubbing off the rough corners through contacts with all sorts of people has a juster sense of musical values than one who looks at the business of music through purely academic spectacles. Stiven had twenty-five years' experience as organist, director and teacher before accepting the appointment at Urbana. There were five years (1896-1901) at the First Presbyterian Church, Ionia, Mich., where he had a Hook two-manual organ built in the seventies; what "busters" those old Hook organs were! I can still feel the organ case and loose boards in the building shake when the pedal double open diapason was in action! The Saginaw post was the one that gave Stiven his turn toward music; there he had a two-manual Johnson—all the Johnson organs of that time had excellent tone, if I am not wrong in my recollections. During college days there were various jobs in Elyria and Cleveland; after these, the Oberlin First Congregational (Johnson and Estey organs, three-manual). Still later, during his years in Paris with Guilment and Widor, came the Church of St. Marcel, Paris. On returning to the United States there were seven years at the First Christian Church, Cleveland, and three years at Calvary Presbyterian Church, Cleveland. Here he had a big four-manual Austin with an additional great, echo and pedal in the towers of the church. For five years after going to Illinois Stiven dropped church work, but is now at the McKinley Memorial Church, Champaign (Hinners, three-manual) having completed four years there.

Administrative work bulks large in Professor Stiven's life, for there are in the school of music, according to the latest accessible reports, eight piano teachers, four voice, one each violin and violoncello, three organ, three teachers of band and orchestra instruments. The trustees' report in June, 1929, gives the names of twenty-two on the salary list, with a total salary expenditure of \$48,130. Those who look on the job of a university music director as mostly playing with the babies, or picking flowers in the garden for the breakfast table, with an occasional half-hour in the college office, ought to study Stiven's daily routine. Here it is: 8 to 10, practice for Sunday vespers in Smith Memorial Recital Hall or in the Auditorium; 10 to 12, office work; this includes daily office hours except Saturday; 1:30 to 4, administrative work, including office hours 2 to 4 Monday and Wednesday. Every Tuesday evening there are student or faculty recitals and every Thursday evening there is a rehearsal of the choral society. As one goes over this list of daily appointments one hastily turns to Stiven's photograph to reassure one's self that here is a man of mental and physical stamina equal to the strain.

It was not at all surprising to find that Stiven thinks the twenty-six Sunday vespers recitals, of which he gives about half, are a very important part of his work. He believes that his job is a man's job and that it gives a first-rate opportunity to advance music's cause professionally and culturally. In many ways he believes the art is a force for good in the lives of young people. The aim of a school of music should be first of all educational and cultural—incidentally entertaining. A person is interested in music first for the pleasure it gives him; a deeper

understanding comes with a wider knowledge of the best music. To quote his words, "in our Sunday afternoon organ recitals we try to have the body of the program composed of thoroughly good organ compositions, but we also include one or two numbers primarily entertaining." I note that Professor Stiven thinks that an organ recital of greater length than an hour usually becomes tiresome. I am reminded of the reply of President Hadley of Yale to a visiting preacher who had asked how long his sermons should be. "Why, sir, preach as long as you like, but it is the general opinion that no souls are saved after the first twenty minutes."

Stiven conducts the University Choral Society (mixed voices, 200 members), giving three concerts annually; there is an hour weekly rehearsal; membership is not confined to students; there is no academic credit for membership; three unexcused absences drop from membership; on the executive committee there are some students, assuring a limited student control. The university orchestra of sixty-five and the junior orchestra of forty have their own conductor, one of the university faculty; neither does Stiven conduct the three military bands—(1) Concert Band, (2) First Regimental Band, (3) Second Regimental Band, total membership 300. My astonishment at the large number of students in the military bands was somewhat lessened when I connected it with the presence in the university of six units of the Reserve Officers' Training Corps and the four-year courses in military science and tactics. In view of the work, not to say drudgery, involved in the rehearsals of these orchestras and bands I imagine that Professor Stiven offers frequent orisons of thanksgiving for his escape from those responsibilities.

In carrying on the Sunday afternoon recitals he has the assistance of Associate Professor Russell Hancock Miles, teacher of the advanced organ students in the university and of harmony, counterpoint and composition. Miles is a master of music, Syracuse University, 1930. His published organ music includes paraphrases on "Drink to Me Only with Thine Eyes" and "St. Kevin." A recent organ program has upon it the two paraphrases just mentioned, a "Sonata Cromatica" and a Theme, Variations and Fugue for piano and organ, all of his composition.

Mention must be made of the men's glee club (125 men, twenty-four in traveling chosen from the big club; director Raymond F. Dvorak, grand nephew of the composer; two and often three rehearsals weekly of 100 to 150 minutes; the club is under the jurisdiction of the Illinois Union and the conductor is paid by the union). The women's glee club (sixty) does not travel, but concertizes in the university. On Mother's Day the two glee clubs give a joint concert. Both clubs do very good work.

Yale, Brown, Harvard, Princeton, Amherst, Williams, Wellesley, Mount Holyoke, Smith, Vassar have chapels and university choirs, but a state university cannot be affiliated with any religious body. This may not, however, as the experience of the colleges and universities just named proves, prevent the establishment of week-day or Sunday services conducted by faculty or clergymen of all denominations. In fact, a university like Cornell, in a sense a "state" university, does not inconsistently, have a university chapel, choir and organist and choirmaster. Illinois has no chapel, no choir; in its place is established a remarkable system of foundations, each with its building or church near the campus, with a minister or director of religious education. The Methodists have a \$500,000 Wesley Foundation building and are planning a \$750,000 church; the Presbyterians a \$450,000 building and church; the Catholics a \$1,000,000 foundation and church; the Episcopalians a beautiful chapel as the first of a group of Gothic buildings; on a smaller scale the Jews, Baptists and Congregationalists have followed the others. These churches have organs of two and three manuals and some of them have very good student choirs. All the foundations offer courses which may be given credit in the university.

*Hugh Porter*



Hugh Porter has begun work as organist and choirmaster of the Second Presbyterian Church in New York, of which Dr. George J. Russell is minister. He will begin the musical activities of the season by giving a Mendelssohn program the first Sunday evening in October. This program will include the "Psalm 54," "Hear My Prayer," with solos from "The Elijah" and violin numbers. Mr. Porter succeeds T. Scott Buhman, F. A. G. O. The organ is a large new Austin which has attracted highly favorable attention.

**NEWS-NOTES FROM ST. LOUIS.**

By DR. PERCY B. EVERSDEN.

St. Louis, Mo., Sept. 15.—Mr. and Mrs. Charles C. Kilgen, Sr., have been making an extended vacation trip in the West. After attending the N. A. O. convention in Los Angeles they spent several days at the beach and then traveled northward along the coast to Portland, Ore., returning home Sept. 15.

William John Hall reports a delightful time at Harbor Beach in New York and has returned to his duties at the Church of the Messiah.

William F. Moritz is looking forward to the pleasure of a new organ at Trinity Evangelical Church early in the year.

We have added another organist to our ranks during the past month in the person of George B. Kemp, Jr., who comes from Indianapolis to take charge of the St. Louis office of George Kilgen & Son, Inc.

Other organists back from vacations are Charles Galloway, Vernor Henshie, Ernest Prang Stamm and Arthur Lieber.

Walter Eichinger, who has been spending the last two years at Northwestern, is back at the First Presbyterian Church, Belleville, Ill., while pursuing his academic studies at McKendree College, Lebanon, Ill.

Eugene R. Kilgen and Joe Pfeiffer of the Kilgen Company made a two weeks' automobile tour through the Eastern states.

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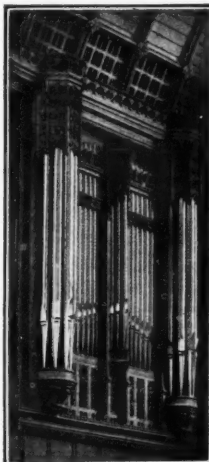
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**News from Buffalo;  
Initial Guild Event  
Takes Place Oct. 6**

By DE WITT C. GARRETSON, A. A. G. O.

Buffalo, N. Y., Sept. 18.—The executive board of the Buffalo chapter of the American Guild of Organists held its first meeting of the season Sept. 8. Nearly all the members were present, and all are enthusiastic for the coming year. Plans for the monthly meetings were formulated. The first meeting will be held Monday evening, Oct. 6, at Grace Lutheran Church. Supper will be served at 6:30, to be followed by a business meeting and the dean's report on the Guild convention held at Philadelphia. At 8:15 there will be a recital on the new organ, played by Clara Foss Wallace, organist of the First Presbyterian Church; William J. Gomph, A. A. G. O., organist of the Lafayette Presbyterian Church, and DeWitt C. Garretson, A. A. G. O., organist of St. Paul's Cathedral. The chairman of the October meeting is Edna L. Springborn, organist of Grace Lutheran Church. The chairmen for the following months are: John Hartman, November; William J. Gomph, December; DeWitt C. Garretson, January (annual service); Harry W. Whitney, February; Clara Foss Wallace, March; Harry W. Stratton (dean), April; Seth Clark, May.

The music committee of Pilgrim Congregational Church is receiving bids for a new organ to be installed soon. The organist of the church is Bertram S. Forbes, A. A. G. O.

Two men who were deeply interested in the musical welfare of Buffalo passed away this summer. They were William Daniel of the music house of Denton, Cottier & Daniel, and Simon Fleishmann. Mr. Daniel was interested in music generally and always gave his liberal support to every worthy musical venture. Mr. Fleishmann was interested in organ music in particular, and at one time debated whether to make music his profession, or the law. In his younger days he held many important posts as organist in Buffalo churches, and was the official city organist for some time. Mr. Fleishmann will be remembered by those who attended the convention of the American Guild of Organists in Buffalo in 1926. He was toastmaster at the banquet and kept the audience in laughter with his witty reminiscences and pertinent remarks concerning conditions in the organ world as they appeared to him.

Buffalo was well represented at the Guild convention in Philadelphia, and all who were there brought back the most glowing accounts. According to all reports the Philadelphia convention quite outdid anything of its kind.

**The Rev. M. O. Gruber Takes Bride.**

A twenty-year romance reached its climax Aug. 20 when Miss Norah Louise Graydon, once a Chicago choir singer, became the bride of the Rev. Merrill Otis Gruber, clergyman and organist. Mr. Gruber is now chaplain of St. John's Military Academy at Delafield, Wis. The marriage ceremony was performed in Evanston by the Rev. John Herbert Edwards.

**Goes to St. Mark's Episcopal, Chicago.**

Adolphus C. Evans has been appointed organist and choirmaster of St. Mark's Episcopal Church, on Drexel boulevard, Chicago. This is one of the leading south side churches, and one of the oldest. The Rev. William Donald McLean is the rector. Mr. Evans formerly was organist and choirmaster of Grace Episcopal Church, New Orleans, La.

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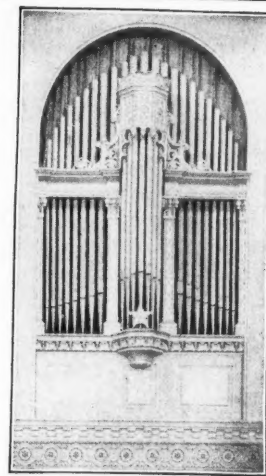
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By WILLIAM LESTER.

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

The brilliant, though easy, march is decidedly more worthwhile than much of the organ service music recently published. A decisive first subject is twice alternated with a contrast theme, each cadence spot being marked by a pompous fanfare for solo trumpets. This is a well-written number, attractive melodically, with stirring rhythm and massive harmonies. Excellent music for postludial use.

"Suite in the Ancient Style," by C. H. Kitson; published by H. F. W. Deane & Sons, the Year Book Press, Ltd., London.

In this set of four short pieces—Allemande, Sarabande, Courante and Gigue—this great English authority on the science of counterpoint exhibits the positive virtues of his knowledge. In spite of the evident erudition shown throughout the music, it still remains pre-eminently music. Never does it degenerate into sequential note-spinning. There is a spirit of freshness in these new examples of the old dance forms which makes for charm and aliveness. The slightest suspicion of what we carelessly term "modern" idiom has been carefully avoided by the composer—the musical speech is largely diatonic in nature, thus fitting best the selected period and genre to which such forms and styles belong. Altogether, this set of idealized dances forms one of the choicest selections seen for a long time. The suite will afford ideal material of dignity for recital use. It is a fascinating example of the great virtue of thorough musical knowledge joined with innate musical sensibility and a sincere effort for tonal beauty. It is grateful music for the listener and for the player.

**Contracts for Bartholomay.**

Several important orders have been received since the opening of fall by the old and well-established Philadelphia firm of F. A. Bartholomay & Sons. They include two-manuals for St. Barbara's Church, Philadelphia; the First German Evangelical Church, Baltimore; St. Matthew's Lutheran Church, Philadelphia, and Zwingli Reformed Church, Souderton, Pa.

**ACTIVITIES IN PITTSBURGH**

BY HAROLD E. SCHUNEMAN.

Pittsburgh, Pa., Sept. 18.—Charles G. McVay has resigned at the Tabernacle Presbyterian Church, Pittsburgh, and on Oct. 1 becomes organist and choirmaster at St. Mark's Episcopal Church, Johnstown, Pa. St. Mark's Church has a mixed choir, including a number of boys.

The three-manual Hutchings-Votey organ at Christ M. E. Church, Walter Fawcett, organist, has been completely overhauled and electrified by Peloubet & Co. A part of the great which was formerly enclosed with the choir has been placed in a separate swell-box. A new stop-key type console has been installed, as well as a new swell-shade action.

The three-manual Austin at Emory M. E. Church, Fred Lotz, organist, is also in process of reconstruction. This organ is being electrified. A new four-manual console will be installed, the fourth manual operating the echo organ, which was formerly played from the choir. Chimes, harp and a gamba stop are being added and the reeds are being cleaned and revoiced. New-style Austin tremulants are being installed. J. A. Dahlstedt Sons are doing this work.

John Groth of New York substituted for Herbert C. Peabody at the Church of the Ascension this summer. Frank Kennedy, organist of the Glenshaw Presbyterian Church, substituted for William Wentzell at the East Liberty Presbyterian and Miss Clara M. Ewing played for Mr. Kennedy at Glenshaw.

The Estey Organ Company recently completed two-manual instruments in the Fleming Memorial Presbyterian Church at Fairmont, W. Va., and the First Presbyterian Church at Montgomery, W. Va., the opening recitals being played by R. E. Letcher, Pittsburgh district representative for Estey.

A three-manual Estey is being installed in the United Presbyterian Church at Ellsworth, under the supervision of Alfred Hamer, organist of Trinity Cathedral. Mr. Hamer expects to open this organ with a recital early in October.

Alfred W. G. Peterson, who has been organist and director of music at the Harlem Street Baptist Church, Worcester, Mass., for the past six years, has resigned to become organist at Central Congregational Church. He succeeds William C. Steere.

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## Programs of Organ Recitals of the Month

**G. Darlington Richards, New York City.**—Mr. Richards played the following programs in "half-hours of organ music" on Friday afternoons at the Cathedral of St. John the Divine:

July 11—"A Miniature Suite," Dubois; Andante from "Symphonie Pathétique," Tschalkowsky; "From the South," James R. Gillette; Sonata No. 3, in C minor (Allegro maestoso e con fuoco), Guilmant.

July 25—Fugue in G minor, Bach; "Dreams," McAmis; Largo (from Symphony "From the New World"), Dvorak; Three Versets, Dupre.

**Andrew Baird, A. A. G. O., Poughkeepsie, N. Y.**—In his recitals at Arden House, the home of Mrs. Edward H. Harriman, Mr. Baird has recently played these programs:

Sept. 4—Works of American composers: Concert Prelude, Kramer; "Chant Negre," Kramer; "Sonata Tripartite," Nevin; "Chant for Dead Heroes," Harvey Gaul; Intermezzo and March, Rogers; "Japanese Color Prints," Marsh; Liberty March, Frysinger; "Meditation Serioso," Stoughton; "Within a Chinese Garden," Stoughton; Toccata in D, Kinder; "Evening Bells and Cradle Song," Macfarlane; "America," with Variations, Thayer.

Sept. 8—Concerto in F, Handel; Cantilena, Rogers; "Invocation," Karg-Elert; Scherzo, Guilmant; Nocturne from "Midsummer Night's Dream," Mendelssohn; Spring Song, Mendelssohn; Finale to Italian Symphony, Mendelssohn; Andantino, Salome; Berceuse, Delbrück; "An Elizabethan Idyl," Noble; Prize Song from "Die Meistersinger," Wagner; Overture to "Tannhäuser," Wagner.

Sept. 15—Sonata in A minor, Borowski; "The Question" and "The Answer," Wolstenholme; "Vision," Rheinberger; Prelude and Fugue in B flat major, Bach; Pastorale, Best; Offertory in D minor, Batiste; Prelude to "Lohengrin," Wagner; Introduction to Act 3, "Lohengrin," Wagner; "At the Convent," Borodin; Finale to Act 3, "Prince Igor," Borodin; Nocturne, Arensky; "Marche Triomphale," Rubinstein.

**Walter Howe, Chautauqua, N. Y.**—Thousands of people heard Mr. Howe during the season at Chautauqua in his interesting recitals on the large organ in the Amphitheater. His offerings late in the summer included the following:

July 27—Chorale Prelude on "Vom Himmel Hoch," Bach; Pastorale, Lemare; Fugue, "St. Ann," Bach; "Tales from Arabian Nights," Stoughton; "Caprice Heroique," Bonnet.

Aug. 3—Allegro Pomposo, Handel; Fantasia in G major, Bach; "Sonata Pontificale," Lemmens; "The Reed-Grown Waters," Karg-Elert; Berceuse and Finale ("Fire Bird"), Stravinsky.

Aug. 10—Chorale Prelude, "Nun danket alle Gott," Karg-Elert; Chorale Prelude, "Schmücke dich, O Liebe Seele," Brahms; Sonata in B minor, Howe; "The Afternoon of a Faun," Debussy; "Variations de Concert," Bonnet.

Aug. 17—Sonata in E minor, Rogers; Chorale Prelude, "Harzlich tut mich verlangen," Bach; Concert Study, Woy; Prelude to "Parsifal," Wagner; "Suite Gothique," Boellmann.

Aug. 24—March from "Lenore," Symphony, Raff; "Dreams," Stoughton; Toccata and Fugue in D minor, Bach; Cantilena, Stebbins; "Caprice de Concert," Archer; Two Chorale Preludes, Karg-Elert; Finale, Vierne.

**C. Harold Einecke, Grand Rapids, Mich.**—Mr. Einecke of the Park Congregational Church gave the recital on the large new Aeolian organ in the Westchester County Center at White Plains, N. Y., Aug. 24 and presented the following program, largely of modern organ works: "Overture Triomphale," Ferrata; "The Walk to Jerusalem," Bach-Griswold; Prelude and Fugue in C major, Krebs; "Dreams," McAmis; "The Squirrel," Weaver; "Canyon Walls," Clokey; "Sunrise" and "Vintage," Jacob; Bourree in D, Sabin; "Ave Maria," Schubert; "Marche Caractéristique," Berwald; Toccata from "Suite Gothique," Boellmann.

**Gladys Hollingsworth, F. A. G. O., San Diego, Cal.**—Miss Hollingsworth was guest organist at the Spreckels organ in Balboa Park Sunday afternoon, Aug. 17, and presented the following program: "Marche Triomphale," West; Cantilena from "Cello Concerto," Op. 14, Goltzmann; Fantasy and Fugue in A minor, Bach; Minuet in G, Beethoven; Andante Cantabile from Quartet in B flat, Tschalkowsky; "Fantasie Dialoguee," Boellmann; "Evening Rest," Hollins; Finale from Symphony No. 1, Vierne.

**D'Aitor McLaughlin, Toronto, Ont.**—Mr. McLaughlin, organist of Yorkminster Church, has played the following programs recently:

Aug. 17—In Los Angeles at Immanuel Presbyterian Church: Sonata No. 11, Allegro, Rheinberger; Andante Grazioso, Brahms; "Meditation in a Cathedral," Silas; Adagio Molto, Sonata No. 6, Mer-

kel; Scherzo, Hofmann; "Abide with Me," Parry; Berceuse, Baumgartner; "Blessed Jesu, We Are Here," Bach; "Caprice Heroique," Bonnet.

Aug. 21—In San Diego, at Balboa Park: Overture in B minor, Rogers; Sonata No. 11, Allegro, Rheinberger; Prelude and Fugue in B, Saint-Saens; "Inno," Tarenghi; "The Old Castle," Moussorgsky; Sonata No. 6, Adagio Molto, Merkel; "Grape Vines," from "Les Heures Bourguignonnes," Jacob; Berceuse, Baumgartner; "Elfen," Bonnet; "Rhapsodie Catalane," Bonnet.

Sept. 14—In Toronto at Yorkminster Church: "Marche Triomphale," Karg-Elert; "Meditation in a Cathedral," Silas; "Ave Maria," Schubert; Chorale in E, Franck; Fantasia, Saint-Saens.

**Edward G. Mead, F. A. G. O., Oxford Ohio.**—In a recital he was invited to play at Bowdoin College Sunday afternoon, Aug. 24, Mr. Mead of Miami University presented the following program: First Movement from Sixth Sonata, Mendelssohn; Berceuse, Guilmant; Scherzo, Mead; Evensong, Johnston; Toccata and Fugue in D minor and Chorale, "Wachet auf, ruft uns die Stimme," Bach; Indian Serenade, Vibbard; Gavotte, Wesley; Finale from Second Symphony, Widor.

**Arthur H. Turner, Springfield, Mass.**—Mr. Turner played before an audience of 600 at the Springfield municipal auditorium Sept. 15, when he gave one of his regular recitals, assisted by Miss Frances Zirkin, pianist. The organ program contained these selections: Concert Piece, Toccata, Capocci; Meditation, Cole; Fantasia on "La Boheme," Puccini; Old Melodies, "Drink to Me only with Thine Eyes" and "The Minstrel Boy," arranged by E. H. Lemare; "Clair de Lune," Vierne; Nuptial Postlude, Guilmant.

**Frederick C. Feringer, Seattle, Wash.**—In the first of a series of historical recitals, played at the First Presbyterian Church Sunday afternoon, Sept. 28, Mr. Feringer presented these selections: Prelude (1410), Faumann; Canzona (1510), Gabrieli; Ricercare (1526), Palestrina; Pavane (1538), Byrd; Fantasia in Echo Style (1562), Sweelinck; Prelude and Fugue in G minor (1583), Frescobaldi; Muzette (1634), Dandrieu; Prelude, Fugue and Chaconne (1637), Buxtehude; Fugue in C, Buxtehude; Suite in F (1658), Corelli-Noble; Prelude (1676), Clerambault; Concerto for Organ No. 10 (1685), Handel.

**James Philip Johnston, F. A. G. O., Dayton, Ohio.**—At Westminster Presbyterian Church, Dayton, the following programs have been given in short recitals before the evening service:

Aug. 31—Sonata in A minor, Borowski; Canon in B minor, Schumann.

Sept. 7—Toccata Prelude ("Pange Lingua"), Balstow; "Interludio," de Arauolaza; Scherzo, Gigout.

Sept. 14—Fantasia and Fugue in G minor, Bach; "Evening Angelus," Bonnet; Allegro in F sharp minor, Guilmant.

Sept. 21—"Variations de Concert," Bonnet; Cantabile, Franck.

**J. Warren Andrews, New York City.**—Mr. Andrews, organist and choirmaster at the Church of the Divine Paternity, played the inaugural recital for Mosaic Lodge No. 134, Free and Accepted Masons, at Ridgefield Park, N. J., on the two-manual built by the A. Gottfried Company. His program, presented Sept. 17, was as follows: Toccata and Fugue in D minor, Bach; Pastorale in A (Symphony, Op. 42), Guilmant; Berceuse, Gounod; "Ave Maria," Arkadelt-Liszt; "Onward, Christian Soldiers," Sullivan-Whitney; Largo in G, Handel; "March of the Magi," Dubois; "Reverie of Home," Andrews; Gavotte, "Mignon," Thomas; Finale (Sonata 1), Thayer.

**Leslie Grow, Palo Alto, Cal.**—In a recital at the First Methodist Church Aug. 21 Mr. Grow played: Sonata No. 6, Chorale and Variations, Mendelssohn; Sonata No. 1, Pastorale, Guilmant; Toccata, Adagio and Fugue in C major, Bach; Cantabile, Jongen; "Divertissement," Vierne; Symphonic Prelude, "Castilleja" (first movement), Latham True; "When Dusk Gathers Deep," Stebbins; "Liebestod" ("Tristan and Isolde"), Wagner; Suite from "Water Music," Handel.

**Fred Faassen, Zion, Ill.**—Among Mr. Faassen's programs, broadcast by station WCBF from Shiloh Tabernacle, have been the following:

Sept. 2, noon—"Wind in the Pine Trees," Clokey; "The Question and the Answer," Wolstenholme; "Epithalamium" from "Scenes from Shakespeare's 'The Tempest,'" Stewart; Sea Sketch, Warner; "Song of the Basket Weaver," Russell; Adagietto from "Suite L'Arlesienne," Bizet.

Sept. 7, morning—Invocation in B flat, Guilmant; Pastorale, Foote; Solemn Prelude to the "Gloria Domini," Noble; Indian Summer Sketch, Brewer.

Sept. 9, noon—Aria, Bach; Serenade, Kinder; Eleventh Nocturne, in G minor,

Chopin; Humoreske, Dvorak; "Romanza," Brewer; "Shepherds' Dance," from "Henry VIII," German.

Sept. 11, evening—"The Enchanted Isle," from "The Tempest," Stewart; Adagio Sostenuto from "Moonlight" Sonata, Beethoven; Minuet in A, Boccherini; Berceuse in G, Faulkes; "Chant sans Paroles," Tschalkowsky; Serenade, Widor; Intermezzo from "Cavalleria Rusticana," Mascagni.

Sept. 14, morning—Chorale Prelude on the tune "Stracathro," Noble; Andante Cantabile from Symphony No. 4, Widor; Minuet in A, Boccherini; Sea Sketch, Warner; "Cathedral Shadows," Mason.

Sept. 14, afternoon—Allegretto in B minor, Guilmant; Offertoire, A. Thomas; "Echo Bells," Brewer; "Romance sans Paroles," Bonnet; Lento Assai ("Dreams"), from Seventh Sonata, Guilmant; "Sunset Meditation," Biggs.

**Arthur W. Poister, Redlands, Cal.**—In a recital at the First Baptist Church of Santa Barbara, Cal., Sept. 11 Mr. Poister played the following program: Trumpet Voluntary, Purcell; Aria from Twelfth Concerto, Handel; Allegro Vivace from Sixth Trio-Sonata, Bach; "In These Is Gladness" and "Lord, Hear the Voice of My Complaint," Bach; Toccata in F major, Bach; Prelude and Fugue in G minor, Dupre; "Romance sans Paroles," Bonnet; Andante Cantabile from Fourth Symphony, Widor; "Thou Art the Rock," Mulet; Caprice ("The Brook"), Dethier; "March of the Gnomes," Stoughton; Choral Symphony in D minor, Arthur W. Poister.

**Russell V. Hupp, South Bend, Ind.**—Mr. Hupp was engaged to play for the large Hausman-Neher wedding at Zion Evangelical Church, South Bend, and played the following program before the ceremony, which was open to the public: Prelude and Fugue, Bach; "Marche aux Flambeaux," Clark; "Chanson," Friml; "Salut d'Amour," Elgar; "Liebestraum," Liszt.

**Marshall Bidwell, A. A. G. O., Cedar Rapids, Iowa.**—Mr. Bidwell played a recital at Chapin Hall, Williams College, Williamstown, Mass., Sunday evening, Aug. 24, and presented these offerings: Overture to "The Magic Flute," Mozart; "Evening on the Downs," Wood; Gavotte, Gluck; Allegro con moto, from the Unfinished Symphony, Schubert; "Dance of the Candy Fairy," Tschalkowsky; "Canyon Walls" (from "Mountain Sketches"), Clokey; "Evening Idyl," Bidwell; "The Squirrel," Weaver; "Liebestod," from "Tristan and Isolde," Wagner; "A Desert Song," Sheppard; Toccata, Gigout.

**LaVahn K. Maesch, A. A. G. O., Appleton, Wis.**—Mr. Maesch, of the faculty of the Lawrence College conservatory, gave the dedicatory recital on a three-manual organ in memory of Sara Burdick Rosebush at the First Seventh-Day Baptist Church of Alfred, N. Y., June 9. Mr. Maesch's offerings included: Chorale in A minor, Franck; "Clair de Lune," Karg-Elert; "The Swan," Saint-Saens; Fantasia and Fugue in G minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Cantilena, Rogers; "Flight of the Bumble-Bee," Rimsky-Korsakoff; "Marche Slav," Tschalkowsky; "Cortège et Litanie," Dupre; "In Moonlight," Kinder; "Daguerreotype of an Old Mother," Gaul; Toccata from Fifth Symphony, Widor.

**Paul G. Hanft, Monrovia, Cal.**—Mr. Hanft, who substituted for Dudley Warner Fitch at St. Paul's Cathedral, Los Angeles, during August, played these selections in his Sunday evening preludial recitals: Allegro con brio, Adagio and Scherzo from Sonata in E minor, Rogers; "Dawn" and "Night," Cyril Jenkins; Fantasia on Church Chimes, Harris; Berceuse, Stebbins; Toccata in D, Yon; "The Bells of Aberdovey," Stewart; "Ave Maria," Dethier; Prelude and Fugue in F minor, Bach; Allegretto, Wolstenholme; "Evening Bells and Cradle Song," Macfarlane.

**William Rains, Sydney, N. S.**—In a recital at Trinity Church, Sydney Mines, Aug. 21, Professor Rains, organist of St. Andrew's Church, Sydney, played these selections: Suite in D, No. 1, Handel; Spring Song, Hollins; "An Irish Phantasy," Wolstenholme; Andante in D flat, Lemare; Concerto Rondo, Hollins; Introduction and Fugue in E minor, Rheinberger; Fantasia on a Hymn Tune ("Rousseau"), Rains; March of the London Scottish, Haines.

**E. Arne Hovdesven, Mercersburg, Pa.**—Mr. Hovdesven, organ recitalist of the Mercersburg Academy chapel, played one of the eight artist recitals on the large four-manual Aeolian at the Westchester Auditorium, White Plains, N. Y., July 27. His program included numbers by Bach, Rimsky-Korsakoff, Karg-Elert, Bonnet, Callaerts and Widor.

At Mercersburg Academy Sunday afternoon, Aug. 24, Mr. Hovdesven played: "Romanze" and "Alla Tarantella," MacDowell; "In Summer Fields," Brahms;

"The Song of the Priestesses," Stoughton; "Coquette," Arensky; Adagio and Toccata, from Fifth Symphony, Widor.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Philharmonic Auditorium have included: Prelude to "The Deluge," Saint-Saens; Nocturne, No. 15, Chopin; "Moment Musical," No. 3, Schubert; "Clair de Lune," Kirchner; "Paeon of Victory," Hastings.

**Claude L. Murphree, Gainesville, Fla.**—Mr. Murphree, organist of the University of Florida, played a recital on the four-manual Skinner organ at Alabama College, Montevallo, Ala., Sept. 12. His list of selections was made up as follows: Chorale in A minor, Franck; Sarabande (from Sixth Violoncello Suite), Bach; Prelude and Fugue in A minor, Bach; "Harmonies of Florence" (Suite for Organ), Seth Bingham; Scherzo from Fourth Symphony, Widor; "Variations on a Noel," Dupre; "Isthar" (A tone-poem of ancient Egypt), Stoughton; "The French Clock," Bornschein; "The Ride of the Valkyries," Wagner.

**Guy Michell, F. R. C. O., Hove, Sussex, England.**—In a service of music at St. Matthew's Church, Worthing, Sunday afternoon, Sept. 7, Mr. Michell played: Concerto in B flat, No. 2, Handel; Scherzo Fugue (by request), Lemare; Improvisation; Allegretto, Wolstenholme; Toccata, Dubois.

Aug. 13 Mr. Michell played as follows at Church Stretton Parish Church in Shropshire: Prelude and Cantilena, Piere; Adagio in A minor and Fugue in C major, Bach; Improvisation; "Legende," Dvorak; "The Cuckoo" and "The Bee," Lemare; Canzona, Wolstenholme; Toccata, Dubois.

**William H. Barnes, Chicago.**—Mr. Barnes gave the dedicatory recital on the three-manual Möller organ in St. Peter's Catholic Church at Stevens Point, Wis., Sept. 7. He played: March ("Pomp and Circumstance"), Elgar; Allegretto, Wolstenholme; "Dripping Spring," Clokey; Prelude to "Lohengrin," Wagner; "A Cloister Scene," Mason; "The Lost Chord," Sullivan; Andante ("Grande Piece"), Franck.

**Edward A. Hanchett, Dallas, Tex.**—Mr. Hanchett, organist of All Saints' Episcopal Church, was engaged to play the following program at the Greenville Avenue Christian Church Sunday evening, Sept. 7, on a new Pilcher organ: Concert Overture, E flat, Faulkes; Serenade, Widor; Spring Song, Hollins; Toccata and Fugue, D minor, Bach; Concert Capriccio, Turner; Pastorale from First Sonata, Guilmant; Capriccio, Lemare; "Vision," Rheinberger; Burlesque and Melody, Ralph Baldwin; "Marche Triomphale," Lemmens.

**Miss Lorene Shisler, Cleveland, Ohio.**—Miss Shisler, assistant to Mrs. W. R. Shisler, this summer among her numbers has played the following: Miniature Suite, Rogers; "Solveig's Song" ("Peer Gynt" Suite), Grieg; "Deep River," Burleigh; "March of the Pampalans," Dorey; "Chant Angelique," Grey; Military March in D, Schubert; Second "Grand Chœur," Grey; Elegy, Massenet; Finale, Symphony 4, Widor. Miss Shisler, who is only 16, is establishing an excellent reputation.

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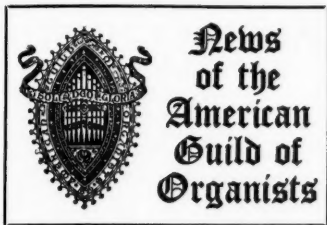
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## News of the American Guild of Organists

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

### Northern Ohio.

The Northern Ohio chapter held its first meeting of the season Monday evening, Sept. 15, in Trinity Cathedral Hall, Cleveland. Edwin Arthur Kraft, dean of the chapter, opened the meeting and gave a report of the work of the summer, which included sixty-seven new members, who were introduced to the rest of the chapter. Then he introduced the speaker of the evening, Ernest M. Skinner of Boston, who gave a delightful talk. Mr. Skinner discussed several points of interest to organists, including the function of organ pipes (giving his own theory as to what happens when an organ pipe speaks); specifications for an organ; the ideal organ program and a description of the new Severance Hall organ. The meeting was very informal and Mr. Skinner called for questions on any phase of organ structure or playing that members cared to discuss.

After the meeting there was a social time, to enable all new members to become acquainted with everyone else, and cider and doughnuts were served.

With an attendance of 100 at the first meeting, and the increase that is sure to follow, the year 1930-31 promises to be a most successful one.

MARGARET RHODEHAMEL.

### Southern Ohio.

The following officers were elected for the coming year by the Southern

Ohio chapter:

Dean—Mrs. Lillian Arkell Rixford.  
Sub-dean—Parvin Titus.  
Secretary and Treasurer—Beulah Davis.

Registrar—Goldie Taylor.

Executive Committee—Adolph Stadermann, James P. Johnston, Henry Wood Ward, J. Warren Ritchey, Prower Symons, J. Alfred Schehl, Mrs. Lester Blair, Mrs. Lillian T. Plogstedt, Alma Strautmenn and Dr. Sidney C. Durst.

BEULAH DAVIS, Secretary.

### Texas Chapter.

Mrs. Walter Alexander, dean of the Texas chapter, entertained the members in September with a morning coffee at her home. The program for the year was outlined by the year-book committee, headed by Miss Gertrude Day as chairman. The meeting day has been changed from the third to the second Thursday of each month, meetings to be held at the various churches of the city.

In October, favorite selections of various congregations will be played at the Central Christian Church, with Mrs. Charles D. Mitchell as hostess. During the season a number of special services will be held and recitals given in the evening will be open to the public. There will also be two evening social meetings in December and January. In the spring the annual Texas chapter convention will be held.

Committees were announced as follows:

Yearbook: Miss Gertrude Day, chairman; Miss Grace Switzer, Mrs. W. H. Satterfield.

Publicity: Alice Knox Fergusson, chairman; Evelyn Foreman, Mrs. Charles D. Mitchell.

Recital: Miss Ruth Corpening, chairman.

Nomination: Mrs. J. H. Cassidy, chairman.

Flowers: Mrs. Clarence Hamilton, chairman.

Patrons: Miss Katherine Hammons, chairman.

Membership: Miss Alice Knox Fer-

gusson, chairman.

Social: Miss Carolyn Schadek, chairman; Mrs. George C. Cochran, Miss Anita Hansen.

Subchapters (newly organized): Mrs. H. L. Gharis, chairman; Miss Katherine Hammons, Mrs. Forrest Reed, Miss Beulah Beaver of Austin and Robert Markham of Waco.

Vacation echoes were given by various members of the Guild at the business meeting. Following the business session, the members were served in the dining-room. The Guild colors of gold and red predominated. The table was centered with a gold bowl with red roses and cakes iced in gold with roses were served. Mrs. John Day poured coffee.

### Wilfred Layton to Flint, Mich.

Wilfred Layton, F. R. C. O., organist and choirmaster of the Augustine United Church of Winnipeg, Man., has been appointed organist and choirmaster of St. Paul's Episcopal Church at Flint, Mich. Mr. Layton, after spending a part of the summer in Chicago, has taken up his new duties at Flint. The church is a large and active one, near the business district of the flourishing automobile manufacturing city.

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Samuel B. Gaumer



Samuel B. Gaumer, organist and choirmaster for the last five years at St. John's Reformed Church, Lansdale,

Pa., has resigned to accept the position at Trinity Lutheran Church, Norristown. Mr. Gaumer successfully led the choir in the leading cantatas, besides giving a number of organ recitals in Lansdale. He succeeds Eskil Randolph, who returned to his home in Illinois.

Mr. Gaumer is 29 years old, a graduate of Swarthmore College, and later studied psychology at the University of Pennsylvania Graduate School. He has studied organ and theory with Ralph Kinder in Philadelphia and piano with William S. Thunder and Aurelia Giorni of New York. Mr. Gaumer is preparing to take special organ work next spring with Edward d'Evry, famous English organist and composer, in London.

**Irwin Back from South Africa.**

Charles D. Irwin, the Boston organist and friend of organists, has returned home after a five months' trip to South Africa. He found Cape Town a charming city in most delightful surroundings. The large Town Hall contains a four-manual organ and regular recitals are played by the municipal organist. Mr. Irwin had the pleasure of hearing one of these and of looking over the instrument with the organist of the day.

**Death of Philo A. Otis.**

Philo A. Otis, a leader in the cultural development of Chicago for the last half century, director of the choir of the old First Presbyterian Church for many years, and recently the author of a book of hymns, died Sept. 23 at his home in Chicago at the age of 84 years. He had been ill for several years. Mr. Otis, though not a professional, took the deepest interest in church music and was in charge of the music at the First Presbyterian when it was on Indiana avenue. Mr. Otis was born at Berlin Heights, Ohio, in 1846. He came to Chicago with his parents in 1857 and succeeded his father in his real estate business in 1895. He was one of the founders of the Theodore Thomas Orchestra, now the Chicago Symphony Orchestra. He was a member of the chorus that sang as the body of Abraham Lincoln lay in state in the Chicago courthouse. Throughout his life in Chicago Mr. Otis was an active member of the First Presbyterian Church and in 1912 published a history of the church dating from its founding in June, 1833, six weeks before the organization of Chicago as a village. Mr. Otis is survived by his widow and a son, J. Sanford Otis.

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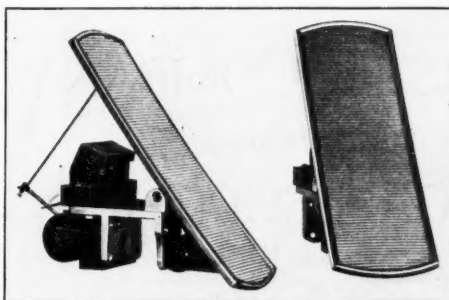
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The life of a concert organist is a busy one when the first three recitals of the season are as far apart as Bermuda, New England and Long Island. During his vacation in Bermuda Hugh McAmis of Great Neck, N. Y., played in the historic Parish Church of St. George's, one of the oldest English churches in the western world. The present edifice was built in 1713, using some of the original structure of 1612. On Aug. 31 he played the dedication service and a recital on the new Aeolian organ in the Ivie Memorial, Church of the Messiah, Bethlehem, N. H. This chapel, a replica of an English cathedral, built of granite and marble, is a show-place of the White Mountains. The organ is equipped with a Duo-Art player and tower bells, besides twenty-note chimes. Sept. 8 Mr. McAmis played a private recital at Kings Point, Long Island. The Long Island chapter of the Guild met in All Saints' Church, Great Neck, Sept. 23 and enjoyed a talk on "Specifications and Registration," followed by an informal recital by Mr. McAmis. Beginning Oct. 17 he will give his "hours of organ music" at this church and will conduct four special musical services by the choir.

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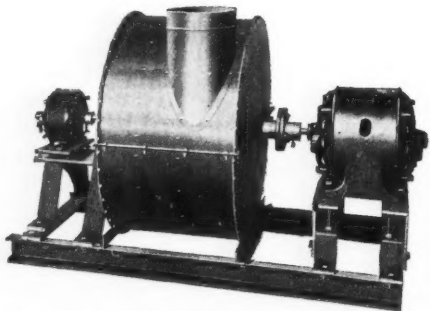
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## Musical History Made by the "Boys" of the Chapel Royal

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

[Continued from last month.]

The Chapel Royal entered on its most brilliant period with the advent of William Byrd (died 1623), who as one of the gentlemen in 1569, had been previously organist at Lincoln Cathedral and before that chorister at St. Paul's. As the English Palestrina his tercentenary has been recently celebrated. His name remained on the "cheque book" of the chapel till 1623 (the date of his death), he having spent thirty-four years in the service of Queen Elizabeth (1558-1603) and twenty-two in that of James I. (1603-1625). Described therein as the "father of music," he died at the advanced age of probably 83.

During all this time the singing of metrical Psalms in the parish churches was in vogue, but the more ornate service was also in use. It was not till the Civil War and the reign of Charles I. that the singing was restricted to the metrical version. Ultimately, in 1660, with the restoration of Charles II., came in again the use of organs and the resumption of the Episcopal service in all its variety and resource from a musical aspect. Thomas Morley, the madrigalist, and a "scooler" of Byrd's, was admitted as one of the gentlemen in 1592. A more famous man, John Bull (1562-1628), a pupil of Blitheman, became organist in 1591. Anthony Wood describes him as having "a most prodigious hand on the organ." In the virginals also "he was so much admired for his dexterous hand that many thought that there was much more than man in him." In 1613, according to the check book, he "went beyond the seas without license." John S. Bumpus remarks: "Doubtless he had turned Romanist." Meanwhile, in 1604, the equally famous Orlando Gibbons (1583-1625) became also one of the organists. Like Tallis, he died while "waiting" on the court away from home, at Canterbury, attending the nuptials of Charles I. and Henrietta Maria of France.

A curious old custom obtained at this chapel and in the cathedrals of the choir boys demanding "spur money" from strangers who disturbed the service by the jingling of their spurs. The dean of the chapel in 1622 ordered "that if any knight or other person entitled to wear spurs enter ye chappell in that guise he shall pay to ye quiristers ye accustomed fine; but if he command ye youngest quirister to repeat hys gamut and he faile in ye so doing, the said knight or other shall not pay ye fine."

Repeating the "gamut" was the equivalent of sol-fa-ing the scale of the period, the "gamut" consisting of the complicated "hexachord," or six-note overlapping scale system. We may be thankful that nowadays we have in its place the simple eight-note scale.

Entries in 1530, during Henry VIII's reign, bear testimony that even as late as the occasion when the Duke of Wellington marched into the chapel with spurs he was besieged with the demand. He knew the remedy, however, and asked the youngest choir boy "Repeat your gamut." The boy failed to satisfy the duke (a musical relative of the Wesley family) and he escaped the fine.

The beginning of the Civil War in 1642 naturally put aside the art of church music. In 1643 Presbyterianism was established. With the execution of Charles I. in 1649, the commonwealth being in power, all ornate church services were under a cloud and of the numerous "gentlemen of the chapel" only six came forward to claim their position under the new regime in 1649, namely: Dr. Child, Chris Gibbons, Lowe, Wilson, Henry Lawes and Captain Cook. There was naturally a lack of trained boys' voices, and Matthew Locke points out that "cornets and men's feigned voices were necessary," there being not one lad for all that time capable of singing his part readily.

Meanwhile Charles II. was at the court of that versatile and really musical King Louis XIV. and thus when eleven years later he succeeded to the throne in 1660 (with the restoration of Roman Catholicism at the back of his mind), "a brisk and airy prince," as Tudway says, he was "tyred with ye grave and solemn way and ordered ye composers of his chappell to add symphony, etc., with instruments, to their anthems." "The old masters, Dr. Child, Dr. Gibbons and Mr. Lowe, organists to his majesty, hardly knew how to comport themselves with these new-fangled ways," but he continues: "In about four or five years' time, some of ye forwardest and brightest children of ye chappell, as Mr. Humphreys, Mr. Blow, Mr. Wise, etc., began to be masters of a faculty in composing."

Meanwhile at the other Chapel Royal in Whitehall behold an unaccustomed sight, a band of twenty-four violins (including tenors and basses) filling the east end of the church, a feature which Charles had introduced after the style of the French court. As Evelyn in his diary says, "Instead of ye ancient grave and solemn wind musiq accompanying ye organ, was introduced a concert of twenty-four violins between every pause after ye French fantastical light way, better suiting a tavern, or a playhouse, than a church."

Captain Cooke (died 1672) was in command as "master of song" and was fortunate in having the group of clever boys, Humphreys, Blow, Wise and later on young Harry Purcell (1658-1695), who became one of the "children" at the age of 6 under him. Henry Purcell, Purcell's father, was master of the choristers and music copyist at Westminster Abbey, not far in the distance across St. James' Park. His Uncle Tom, Thomas Purcell, was one of the gentlemen of the Chapel Royal and "composer in ordinary for the violins to his majesty." So Purcell, who was first of all a composer for the violin and of English opera, began in an auspicious atmosphere. Burney points out that Purcell "composed introductory and entr'acte music to most of the plays" of that time and it is significant that twenty out of his fifty-two anthems have orchestral accompaniment. Young Purcell remained in the choir till the age of 16, when his voice broke, and during this time he composed anthems that are still in use. Young Humphreys was 13 when he entered the choir in 1660. When his voice broke he was sent to France to acquire the French style and he returned in 1667, according to Pepys, "an absolute Monsieur."

Pepys, in 1663, also speaks of hearing an anthem "by one of Captain Cooke's boys—a pretty boy. And they say there are four or five of them can do as much." Blow came to fame later as master to the famous "Mr. Henry Purcell," as mentioned on his monument in Westminster Abbey, while Purcell himself—who at the age of 22 was organist there—is thus described in his epitaph:

"He is gone to that blessed place  
Where only his harmony can be exceeded."

Both Humphreys and Blow became masters of the children. Wise was sworn in as one of the gentlemen in 1675 and with him was ushered in a new style—one more dramatic and more terse, and more modern in its harmonies. A new era in English church music had begun. Following this most brilliant period in the history of the chapel came lesser lights, at intervals, namely, Weldon, Croft, Greene, Boyce and Nares. Weldon succeeded Blow at the chapel in 1708. Croft became organist of St. Anne's, Soho and Westminster Abbey. His Psalm-tune "St. Anne's" attests the former. Greene, organist of the chapel and at St. Paul's, was at one time a friend of Handel and was highly esteemed. Boyce succeeded Weldon as composer to the chapel. He brought out his collections of cathedral music in 1760 and 1778. Nares succeeded Greene at the chapel; he is best known by his compositions for the harpsichord. Dupuis—of Huguenot parentage—followed Boyce as organist in 1779.

It is said that when Haydn came to

London in 1791 he heard Dupuis extemporize in fugal style after the Chapel Royal service. The old master was so delighted that on meeting Dupuis after he came from the organ loft he administered two kisses, to the great surprise of his young pupil, George Smart, afterwards Sir George and his successor as organist.

It is interesting to find that the children of the Chapel Royal gave a performance of Handel's first English oratorio, "Esther," in 1732—that was nearly 200 years ago.

A little over a century later a notable composer and pupil of Mozart, and the first English composer to write in the modern style, became organist of the chapel in 1836. Young Attwood was a remarkably pretty boy and, like many of the organists, one of the children. George IV. as Prince of Wales took note of his enthusiasm in his duties and afterward sent him to Italy in 1783 (when 18 years of age) to study. From Naples he went to Vienna, then capital of the musical world, and he became the pupil of Mozart. In 1796 he was appointed organist at St. Paul's and composer to the Chapel Royal. Forty years later (as mentioned) he also became organist of the chapel as successor to J. Stafford Smith. Mendelssohn on his visit to London frequently stayed as a guest with Attwood.

During Attwood's tenure he had selected one of the chapel children, Samuel Sebastian Wesley (1810-1876) to assist at the Pavilion Private Chapel, Brighton, when George IV. visited there. John Goss (1800-1880) was the writer of sterling, melodious anthems and organist at St. Paul's and composer to the chapel. Goss was also one of the children. Writing in 1862, Goss mentions that "we were boarded in a house in the sanctuary, Westminster, with the master, John Stafford Smith, and his wife, who was a daughter of Dr. Boyce." Their general education seems to have been limited to reading, writing, arithmetic and English grammar. "As to playing on the instrument and learning thorough bass, what we did we did by ourselves."

Complaints were made during the time of Dr. Nares and Dr. Ayrton. Nares charged a fee of 10 s. 6 d., each boy, for going out to concerts, while their share was 6 d. for barley sugar; also "the boys complained of Dr. Ayrton and said they were starved," but an inquiry of the bishop into the accounts revealed "that they had very sufficient provisions." Goss wrote the Thanksgiving music for the recovery of the Prince of Wales in 1872, an event within living memory and a link with the present.

Another link with the present was Sir George Smart (1776-1867) (uncle of Henry Smart, the organ composer), who was organist at the chapel from 1822 to 1867 in the place of one Knyvett. Beginning as one of the children, he attained eminence as a conductor throughout the country. Gardiner, a Leicestershire amateur, visited the chapel in 183— and "by a back staircase that winds through one of the turrets in that ancient pile, we arrived at a secret door and, gently tapping, were let into the organ loft where Sir George Smart was presiding. This is a gallery jutting a little way into the chapel, from which you have a complete view of the royal family. In that snug apartment I have met the most distinguished musicians and amateurs of the age."

A list of the most famous of the organists of the Chapel Royal will here enable us to gauge its importance as the center of English church music:

Dr. Tye—1572 to —  
Tallis—?— to 1585.  
Byrd—1571 to 1585.  
Blitheman—1585 to 1591.  
John Bull—1591 to 1613.  
Orlando Gibbons—1604 to 1625.  
Thomas Tomkins—1621 to ?  
Math. Gyles—1625 to ?  
Civil War, 1642-1649.  
Dr. Child, Christopher Gibbons and Edward Lowe from 1649.  
Edward Lowe—1649 to 1682.  
Dr. Blow—1680 to 1708.  
Henry Purcell—1682 to 1695.  
John Weldon—1708 to 1736.  
Clark and Croft—1704—"Admitted jointly."

Maurice Greene—1727 to 1755.  
Thomas Boyce—1736 to 1779.  
John Travers—1737 to 1758.  
Dr. Nares—1755 to 1780.  
Dr. Dupuis—1779 to —  
Samuel Arnold—1783 to 1802.  
J. Stafford Smith—1802 to 1836.  
Sir George Smart—1822 to 1867.  
Thomas Attwood—1836 to 1838.

We have described the Wesleys as being related to the Duke of Wellington. Sebastian, the son of Samuel Wesley, the composer, had a brother, the Rev. Charles Wesley, who became sub-dean of the chapel in 1847 and who was a grandson of the Rev. Charles Wesley, one of the founders of Wesleyan Methodism.

Associations still crowd on those who are fortunate enough to be able to worship at this—the center and inspiration of all that is best in English church music. Scanning the faces of the fresh-cheeked boys in scarlet one wonders if there is among them a future Purcell or an English Bach.

### Boisvert Back from France.

Roland Boisvert, new organist and choirmaster of St. Peter's Catholic Cathedral, Wilmington, Del., has returned from a second term of study abroad. Mr. Boisvert, who will have charge of the men's and boys' choir, was formerly organist and choirmaster of the cathedral at Dubuque, Iowa. He is a former pupil of Gigout. Several months were spent this summer at Solesmes, France, studying Gregorian chant with the Benedictine monks.

A career of thirty-six years as a church organist, during which time he had never missed a service, will be brought to an end soon when Mrs. B. H. Betters of Morris, Minn., moves to Minneapolis, according to an Associated Press dispatch. Mrs. Betters started playing the organ in 1894.

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## Catholic Church Music; Hints for Those in Charge

By ARTHUR C. BECKER

During the summer months the busy organist and choirmaster lets down the reins and takes stock of his equipment—his assets and his liabilities. The choirmaster has his assets and liabilities as well as the business man, and as such must occasionally assemble them and begin the weeding-out process.

It is surprising how often the organist will begin to realize that his liabilities far outweigh his assets, preventing him from giving a full measure of service to his employers, and also preventing him from getting all the aesthetic value from his high calling. His, indeed, is a very high calling, and one so endowed is bound to cast off any obstacles that will hinder his efficiency in any way.

Now what are these liabilities that so often prevent the choirmaster from perfecting his efficiency in his duties?

First, the organs. Many organs in our churches are terribly antiquated and not practical for any use except for the simplest things. They handicap the organist because of their slowness of speech so that perfect unison between choir and organ is impossible. Fortunately we notice from the various reports that more and more modern organs are being installed in our churches, but it will be some time before the majority of churches will have adequate means for accompaniment with divine service. A good organ of liturgical proportions, not necessarily large, and of good voicing, is an inspiration not only to the congregation but to the singers.

Second come singers. There is so much mediocre talent in our choirs! We know that because of the "movies," the radio, outside influences, and in this day, the craving, especially by the young people, for outside pleasures, it is hard to secure really talented singers for our choirs. The writer believes, however, that even with fairly mediocre talent much can be done if the director has a knowledge of voice production, placement of the voice and an appreciation of what is necessary for greater work. The instrumentalist, especially trained in this branch of the art, is usually at a great disadvantage. He uses things beyond the capabilities of his singers, and therefore causes an overstraining, a shouting effect which we too often hear in our churches and which should be no longer tolerated. With the choir that has inexperienced singers, simplicity in the music should be the keynote, and results far surpassing any achieved before will accrue. Another bad feature of our choirs is often found in jealousy. Mrs. So-and-So does not like Mrs. So-and-So. We have not the slightest idea why, because neither of them is overabundantly gifted with a voice. Each thinks she is the leading prima donna of her community. Avoidance of many solos will in most cases eliminate this jealousy, aiding the betterment of the whole choir. A harmonious body of singers that is working for one purpose, the achievement of perfection, for the honor and glory of God, can easily be molded into a good ensemble. Between mean jealousy and envy creeping in, harmony is lost, and with it the ensemble which has been so carefully nurtured. The writer has a mixed choir under his charge and has been fortunate in being spared constant bickering among members of his choir. Solos are few and far between. The proper rendition is of prime importance. He has tried to make his singers see it in the same light that he does.

Third is the music used. It is surprising how much music of a trivial nature is found in our services. By trivial is not necessarily meant unliturgical so far as the length of the music or the sequence of the words is concerned, but the embryonic style of composition so often found. By "embryonic" I mean music which is written in such an amateurish manner that it fails to reach the heights which is intended for it. It is surprising how much so-called liturgical music is liturgical only in the sense of being of the required length and of simplicity,

otherwise possessing no grandeur, no feeling of exaltation, which is so necessary for its purpose in the church. Possibly we are not critical enough of our selections and, again, we may not be duly appreciative of what Catholic church music should be. The catalogues of the music publishers are filled with new and good music and have editions of the finest liturgical masses and motets. These catalogues should be perused carefully and from them should be selected music of the higher type, but always within the capabilities of the choir.

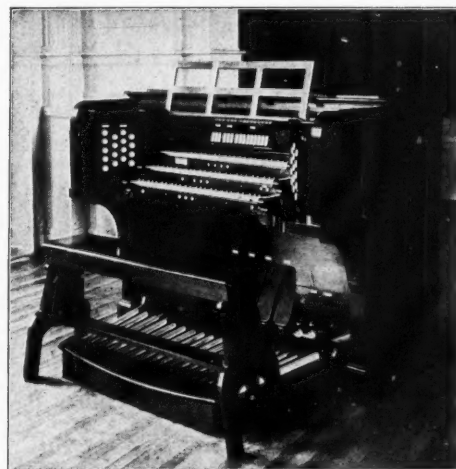
The publishing firm of McLaughlin & Reilly has taken over the catalogue of Otto A. Singenberger, including the compositions of John Singenberger and the Cecilia, which is to be continued as a monthly publication. This list will consist of masses and motets by John Singenberger, Gruender, Tappert, etc. Mr. Singenberger will continue as editor of Cecilia, but after Jan. 1 it will be enlarged and published in Boston.

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WANTED—PART-TIME REPRESENTATIVE wanted, preferably organist with knowledge of organ specifications. Put your ability and knowledge to work in your own locality and augment your income. Address K-4, The Diapason.

WANTED—SALESMAN TO GET prospects in East. Organ company is located in the East. When replying kindly give full particulars. Address K-2, The Diapason.

### WANTED—MISCELLANEOUS.

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WANTED—INFORMATION AS TO the whereabouts of Frank Heffer, organ builder and organist. Address Mrs. Frank Heffer, P. O. Box 11, Station No. 1, North Woodbury, N. J.

### POSITIONS WANTED.

POSITION WANTED—TWENTY years' experience, factory, installing and finishing. Desire change; could take charge of small factory, design and production. Address K-5, The Diapason.

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FOR SALE—KIMBALL ECHO ORGAN consisting of 8-ft. echo flute, 8-ft. vox humana and tremolo. Ideal addition to any organ having electro-pneumatic action. Other used pipe organs for sale at reasonable prices. N. Doerr, 2420 West Sixteenth street, Chicago, Ill.

FOR SALE—WILL ACCEPT ANY reasonable offer for trap unit containing bass drum, snare, cymbals, castanets, tambourine, wood drum, triangle, tympani roll, electric action, perfect condition. William R. Dorr, Palos Verdes Estates, Cal.

FOR SALE—TWO-MANUAL ORGAN, fifteen stops; manual tubular action, mechanical stop action; with electric blower. Can be seen and played at any time. Price very reasonable for quick sale. Elisha Fowler, 101 Milk street, Boston, Mass.

FOR SALE—MASON & HAMLIN reed organ. Two manuals and pedal, with blower, oak case and pipe front. Splendid tone. Reasonable price. Frazee Organ Company, 134 Tremont street, Everett, Mass.

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## News from Seattle; University Recital Series Is Concluded

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

Seattle, Wash., Sept. 18.—Concluding the third of the series of organ recitals for the summer students of the University of Washington, Harold Heeremans of the University Temple was presented on Aug. 13 by the authorities of the university on the four-manual Kimball. In the series Mr. Heeremans played the first and third recitals, while Professor Carl Paige Wood, F. A. G. O., M. A., university organist, played the second. Summer students coming from afar who do not have the opportunity of hearing the best local organists and the best organs are taking advantage of the opportunity offered them. The following program was played: Fantasia, Parry; Cantilene, Wolstenholme; Prelude, Fugue and Variation, Franck; Chorale Preludes, "Now Blessed Be Thou, Christ Jesus," "Lamb of God," and "Lord, Hear the Voice of my Complaint," Bach; Fugue in D minor (The Giant), Bach; "Petite Pastorale," Ravel; "In Summer," Stebbins; "Ronde Francaise," Boellmann; "The Legend of the Mountain," Karg-Elert; "Carillon," Vierne.

To mark the visit of Warden Frank Sealy of the American Guild of Organists to Seattle Sept. 5 the Western Washington chapter had a special luncheon in the warden's honor at the Gowman Hotel. After the luncheon an informal discussion took place which terminated in reminiscences by various members. It was a very appropriate meeting to start the season's activities of the chapter.

John McDonald Lyon, organist and choir director of St. Clement's Episcopal Church, not to be outdone by other organists of the country in giving complete recitals from the works of Bach, arranged such a recital in his church Sept. 5. Through an error in a press announcement the papers published that the recital would be given Sept. 3. Many people congregated at the church for the recital and when it became known to the church authorities Mr. Lyon was asked to play his program, which he consented to do. The following program was played, therefore, at both recitals: First Concerto, Prelude in C major, Pastorale in F, Prelude and Fugue in C minor, Prelude and Fugue in E minor (The Cathedral), Fantasia in G, Fugue in G.

Preparations are under way for the

dedication of the massive structure of St. Joseph's Church and the three-manual Wangerin organ. The organ, which is to be ready in the early part of October, will be dedicated with the church and the opening recital will be played by Richard Keys Biggs of Los Angeles. A new boy choir of sixty to 100 voices will be added to beautify the service. The specification of this organ, which was drawn up by Mr. Biggs, appeared in a recent issue of The Diapason.

The vacation season is over and we find the organists down to their routine. Many of the churches have pre-evening service organ recitals. The writer took upon himself to visit different churches in the interests of the readers of this column and heard the following programs played. At the First Presbyterian, Frederick C. Feringer played as one of his programs a Suite by Corelli. Walter Guernsey Reynolds, organist of the First Methodist Church, played as one of his programs: "Fiat Lux," Dubois; Intermezzo, Straus; Fantasy on "Christ for the World We Sing," Walter G. Reynolds. At the University Temple Mr. Heeremans played the following in his twilight program: "Grand Choeur" in G, Faulkes; Berceuse, Vierne, Allegretto (from Fourth Sonata), Mendelssohn.

Looking into St. Paul's Episcopal Church we find a different atmosphere because of the absence of Miss Esther Parker, who is on a year's leave of absence for study with some of our Eastern masters. Miss Parker is a conscientious organist and worthy of success and the many friends she has left behind in Seattle wish her the best success. Her substitute is Wallace Seely, a young but very promising organist of this city.

Gordon A. Dixon has been appointed organist and choir director of the Queen Anne Methodist Church. For the last two years he was organist and choir director of St. Luke's Episcopal.

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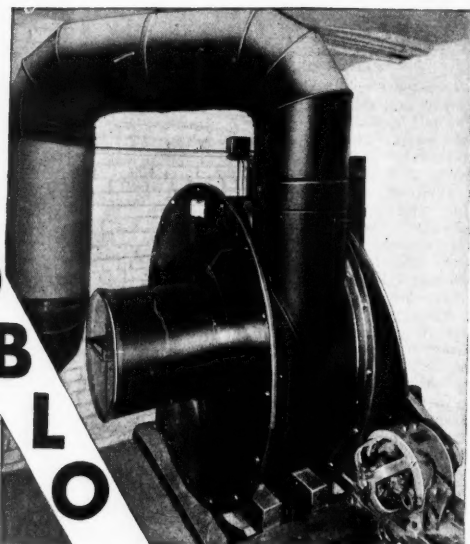
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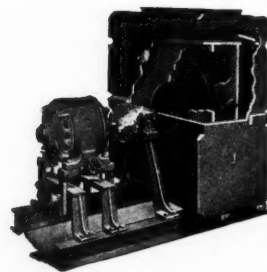
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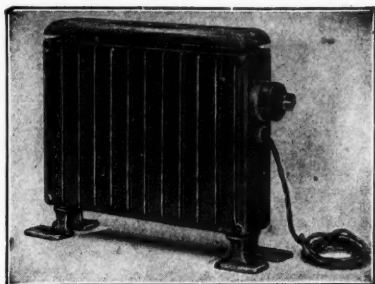
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## THE Direct Electric Action

SO FREQUENTLY we hear the *worn-out, last-resort* argument, that if the Direct Electric Action were practical other builders would use it and, furthermore, that some very well known concerns have made extensive experiments along this line, but found the system weak in many respects and therefore gave it no further thought, considering it as something good to stay away from.

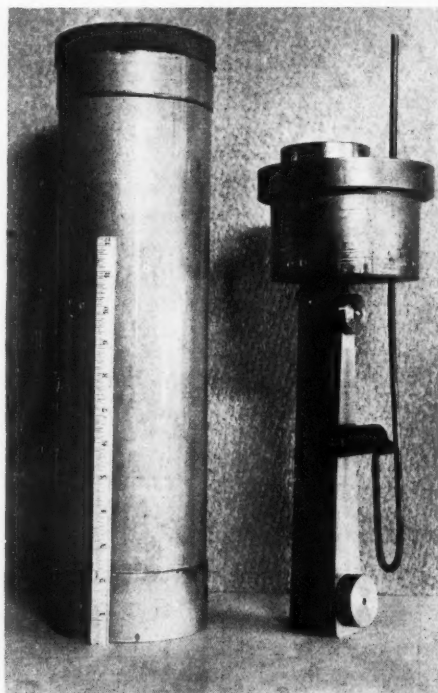
These are very weak arguments, because, in the first place, a strong United States patent, the renewal of which was granted in November of last year, prevents any other manufacturer from adopting a similar system. Secondly, *no* builder has produced an organ that was built on the Direct Electric Principle long enough to learn by actual experience and by the test of time just how this or that difficulty might be overcome and thus in time eliminate every objectionable feature. *Wicks and only Wicks has done this.*

The failure of others to achieve success in any field of human endeavor is *not* to be considered as positive proof that an unsolvable problem has been encountered—that would be ridiculous. Suffice it to say, therefore, that the Wicks Pipe Organ Company *positively has*, despite all statements which are made to the contrary, *mastered* the Direct Electric Action for pipe organs, and it is prepared to *conclusively prove* that its system of construction is a success and not merely an experiment or a complete failure.

## WICKS PIPE ORGAN COMPANY HIGHLAND, ILL.

*This is one of a series of articles pertaining to the Direct Electric Action, which will appear monthly.*

THE accompanying illustration shows a reed block with the eschallot, etc., mounted in same, and also the boot. The weight of this combined boot and block is thirty-three pounds. It is for the low C of the 32' Contra Bombarde now being placed in the organ at the



Riverside Church,  
New York City.

The resonator is not here shown, but is of inverted conical form of large scale, and low C is thirty-two feet in length. This stop imparts a rich, round tone, and is singularly grand and impressive and not of the hard, blatant character.

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