

# THE DIAPASON

A Monthly Publication Devoted to the Organ and the Interests of Organists, in Connection with the National Association of Organists.

Twenty-first Year—Number Twelve

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

Subscription \$1.50 a Year—15 Cents a Copy.

## PHILADELPHIA CLUB MARKS ANNIVERSARY

### FORTY YEARS OF SERVICE

Dinner of American Organ Players' Club Opens Festivities — Watch Presented to Dr. Ward, President for Twenty Years.

Festivities incident to the celebration of the fortieth anniversary of the American Organ Players' Club of Philadelphia were opened with a dinner at Mari's Oct. 21. About seventy members were present, with a goodly number of guests. A jovial good spirit was evident from the start, and organists "had the time of their lives," as one said.

After a splendid roast chicken dinner, with all the "trimmings," had appeared and disappeared, the president, Dr. John McE. Ward, gave a brief history of the organization of the club, commencing with the first circular letter issued by Oscar Knipe on June 6, 1890, following a conference with David D. Wood, calling for a "meeting of organists when a project is to be submitted that will be of interest to the professional player." An organization was effected at this meeting, which was attended by sixteen persons. The name was adopted and objects were outlined. A second letter stated that the club is composed of professional players and the program of the first recital to be given "was in no sense a popular one, but made up of classic organ music." A paragraph in the circular stated that "the club will be glad to have as large an audience as possible, the only request being that those invited shall be interested in organ music." At 8 o'clock not a seat was to be had, and for years the regular Saturday afternoon recitals were to a full house. The first piece played was Bach's Passacaglia in C minor by the first president of the club, David D. Wood. On the program was the following footnote: "The door to the church will be closed at 8 o'clock and it will not be opened again while the organ is playing."

Dr. Ward in his resume said that too much credit could not be given to the authorities of the Church of the New Jerusalem, where all the meetings and recitals were held, for their encouragement, liberality and wide vision in the use of the new Roosevelt organ for the members' practice, and foresight in fostering the new organization's aims and thereby, eventually, making the club a power for good in the organ world. Today it stands as an example of artistic worth and cordial good fellowship, its members bound together by the strong ties of friendship of many years' standing, an honor to the city of its birth, to the musical profession generally, and the organist particularly.

Letters and telegrams of greeting were received from the National Association of Organists, the Pennsylvania chapter of the A. G. O., Minneapolis, Raleigh, N. C., Senator Richards, Lancaster, Buffalo, Wilmington, Clayton, N. J., Chicago, Oak Bluffs, Mass., California, the American Organist and The Diapason. A guest of honor was the Rev. Charles W. Harvey, pastor of the Church of the New Jerusalem, where the club was born, who spoke cordially of the good the organization was doing. Frank R. Watson, a noted church architect, emphasized the value of the organist to the architect in providing suitable locations and proper space for the organ before the building was erected, and suggested that the club become a sort of organ advisor to the Philadelphia Chapter of Architects in these matters. Clinton Rogers Woodruff, chairman of the music committee of St. Clement's Church, the music of which is under the care and guidance of Dr. Henry S. Fry, made a forceful address regarding the high calling of the church organist. He was amazed to know that the club had antic-

[Continued on page 2.]

## Rollo Maitland at Atlantic City Organ



## BIG ORGAN FOR UNIVERSITY LYNNWOOD FARNAM IS ILL

### Aeolian to Build Instrument for Duke Chapel at Durham, N. C.

An important contract providing for the installation of a large four-manual organ at Duke University, Durham, N. C., was closed late in October, the Aeolian Company winning the award. The instrument is to be the latest of the splendid instruments installed in prominent centers of learning of the United States.

Duke University, as a consequence of the princely gift of many millions from the late James B. Duke, is erecting a notable group of buildings, of which Horace Trumbauer of Philadelphia is the architect. The most important building of this group is the chapel, which is to be one of the finest edifices in America. It will have all the features of an architectural masterpiece. Its 210-foot tower will contain a carillon of forty-eight bells, cast in England by John Taylor & Co., who installed the carillon in the famous "Singing Tower," Mountain Lake, Fla., erected by the late Edward W. Bok.

The specifications of the organ, not yet definitely determined, will call for a large four-manual installation. The chancel organ, for which adequate space, with free tone exits, has been provided, will be a representative cathedral organ. There will also be a large antiphonal organ bracketed back of a handsome screen on the wall above the gallery.

The complete specifications of the Duke organ will appear in a later issue.

### A. G. O. TO INDIANA IN 1931

#### General Convention Will Be Held in June at Indianapolis.

The annual convention of the American Guild of Organists will be held next year at Indianapolis, bringing the meeting to the Middle West for the third time in the last seven years, previous general conventions having been held in Detroit and Chicago. Announcement of the acceptance of the Indiana invitation by headquarters was received Oct. 21 by Cheston L. Heath, dean of the Indiana chapter and organist and choirmaster of Christ Church at Indianapolis. The convention will be held in June, but the exact date has not been determined.

## SIX WILL OPEN ORGAN IN RIVERSIDE CHURCH

### FIRST RECITAL BY MILLIGAN

Series Arranged for Great Hook & Hastings Instrument in Magnificent New York Edifice—Vast Throng at Opening.

A series of inaugural recitals on the large organ built by Hook & Hastings for the magnificent new Riverside Church in New York, of which Dr. Harry Emerson Fosdick is the pastor and Harold V. Milligan, F. A. G. O., the organist and musical director, is being planned for the season. Mr. Milligan will give the opening program Nov. 14 at 4:30. This will be followed by five other recitals on Friday afternoons, the players selected being Palmer Christian, Dr. Clarence Dickinson, Dr. T. Tertius Noble, Firmin Swinnen and Rollo Maitland.

The first service in the church was held Oct. 5, but the organ still lacked the finishing touches and was not used for solo numbers by Mr. Milligan. But the service demonstrated the successful carrying out of the task entrusted to the Hook & Hastings Company and some of the remarkably fine qualities of the large instrument, as well as the acoustical perfection of the church auditorium. The specification of the organ was published in The Diapason April 1, 1927. It is a four-manual of 123 speaking stops and 8,979 pipes.

More than 6,000 persons assembled in the street in the hope of attending the first services held in the new church. As it holds only 2,400, however, admission was by ticket, principally for the members of the congregation, which has moved with the Rev. Dr. Fosdick from the old Park Avenue Baptist Church, at Sixty-fourth street and Park avenue, to the new structure at One Hundred and Twenty-second street and Riverside Drive, chiefly with the aid of John D. Rockefeller, Jr., at a cost of more than \$4,000,000. By 11 o'clock the church had been filled and 800 more were admitted to the assembly hall in the basement, where they could follow the service through amplifiers.

The crowd that waited for admission seemed a cross-section of the city; prosperous and impoverished were side by side with the curious and the devout. One elderly woman with a broken hip still in a cast was discovered by the police after she had stood in line half an hour. Although she had no ticket, she was escorted inside immediately. A special section of seats was reserved for the artists and artisans who built the church and for their families.

The anthems for the opening Sunday were "In the Name of Our God," Willan; "How Lovely Is Thy Dwelling-Place," Brahms, and "Saviour of the World," Moore. These were sung by the choir of eight soloists and the chorus of fifty in a manner which received high praise from the press and from all who were present. Mr. Milligan did not play any organ numbers, as it was impossible, because of the noise and dirt in the auditorium, to finish the final voicing of the instrument.

The musical program at the Riverside Church is to be elaborate. With the exception of the first service in the month, which is a communion service, every Sunday afternoon there will be a musical service without sermon. This series will be known as the ministry of music. During the course of the winter Mr. Milligan will present oratorios and special programs grouped around certain composers, schools of music and religious ideas. Among the oratorios which he is planning for this season are "Elijah," "Messiah," Elgar's "The Light of Life," Mendelssohn's "St. Paul," Parker's "Hora Novissima" and Mendelssohn's "Hymn of Praise." He is also arranging composers' programs in which the music on each Sunday will be entirely by one of the great

RECEIVED  
NOV 2 1930  
MANN LIBRARY  
UNIVERSITY

Jobs

masters of religious music such as Beethoven, Mendelssohn, Schubert, Bach, Handel, etc. At this afternoon service he will also be able to call upon instrumentalists and he is making extensive use of classic chamber music, including string trios, quartets and quintets. For instance, on the Beethoven program, in the place of the sermon a string quartet will play the slow movement from a Beethoven quartet. In October a Mendelssohn program was presented and the instrumental selections included the Andante Cantabile from the Violin Concerto, the Choral from the Cello Sonata and the slow movement of the violin, piano and cello Trio in D minor, the piano part being played on the organ.

In addition to the choir, Mr. Milligan has a choral society which rehearses on Thursday evenings in connection with the activities of the Young People's Guild.

The Riverside Church is a development of the former Park Avenue Baptist Church at Park avenue and Sixty-fourth street, which in turn was an outgrowth and expansion of the old Fifth Avenue Baptist Church. The cornerstone of the new church was laid Nov. 20, 1927, by Edward Ballard, president of the board of trustees. The opening of the new edifice has been delayed eight months as a result of a fire that consumed the wooden scaffolding on the interior on the evening of Dec. 23, 1928, and caused \$2,000,000 damage to the masonry.

Copied after the Cathedral of Chartres (1194-1200), the modern church follows the thirteenth century Gothic lines of architecture, but its masonry clothes a steel frame skeleton which had to be one of the heaviest ever fabricated to support the sixty-five bells of the massive carillon. The church has a wealth of ornamentation, including pinnacles, turrets, grotesques, gargoyles, arches and columns.

There are six entrances to the Riverside Church. The main portal is on Riverside Drive. The nave has a seating capacity of 1,408. There are more than 1,000 additional seats in the two south galleries and the triforium galleries. The nave is 215 feet long, 89 feet wide and 100 feet high. The width between pillars is 62 feet, a dimension not matched in any other Gothic building.

Behind the pulpit and the chancel rail is the organ. Two divisions are behind the chancel screen and in the rear of the church on the west side is the echo organ. On the east side is the antiphonal organ.

In the carillon tower, rising 392 feet, to the equivalent of twenty-eight stories, which was built by John D. Rockefeller, Jr., as the Laura Spelman Rockefeller Memorial Carillon, are the administrative and other offices.

Henry C. Pelton and Allen & Collens were the associated architects for the new structure.

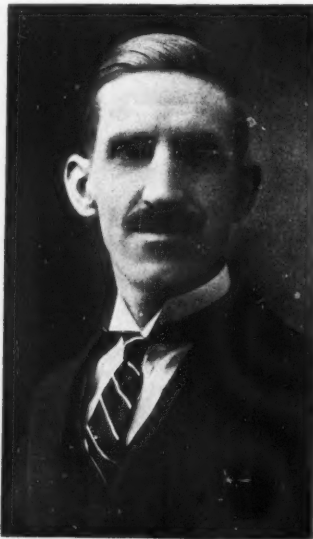
**ORGAN FOR HISTORIC FANE**

**Three-Manual Built by Frazee Opened on Centenary of Edifice.**

Sunday, Oct. 5, was a day of great importance for the First Congregational Church of Southington, Conn., for it marked not only the 100th anniversary of the completion of the present church edifice, but the dedication of the new three-manual organ built by the Frazee Organ Company. The stop scheme of this instrument was published in The Diapason June 1. At the morning service Harry Upson Camp of Boston played the organ numbers and in the evening he gave a recital, the program of which was as follows: Introduction and Allegro from "Sonata in the Style of Handel," Wolstenholme; "Romance sans Paroles," Bonnet; Sinfonia in F. Bach; "Wind in the Pine Trees," Clokey; "Invocation," Dubois; Hallelujah Chorus from "The Messiah," Handel; "L'Organo Primitivo," Yon; "Evening Bells and Cradle Song," Macfarlane; Toccata from "Suite Gothique," Boellmann.

The church was packed to the doors at both services and Mr. Camp's playing was evidently thoroughly enjoyed, his varied program displaying effectively the good qualities of the instrument, which has a total of thirty-five stops and a console of the drawknob type.

James E. Scheirer



JAMES EMORY SCHEIRER of Harrisburg, Pa., is the latest disciple of Bach to join those American organists who have undertaken to play the works of the master in a series of programs. Mr. Scheirer announces the first cycle of organ music by Johann Sebastian Bach at Salem Reformed Church, from October to May. The recitals will be played twice each month, on the second Tuesday at 8 p. m. and the preceding Saturday at 3:30 p. m. The dates are: Oct. 11 and 14, Nov. 8 and 11, Dec. 6 and 9, Jan. 10 and 13, Feb. 7 and 10, March 7 and 10, April 11 and 14, and May 9 and 12.

Following was the initial program, played Oct. 11: Prelude and Fugue, C major; Four Chorales: "Ach wie nichtig," "Alle Menschen müssen sterben," "Christe, du Lamm Gottes," and "Christ ist erstanden"; Prelude and Fugue, D minor; Four Chorales: "Christ lag in Todesbanden," "Christum wir sollen loben," Fughetta on "Christum wir sollen loben" and "Christus, der uns selig macht"; Sonata in E flat; Four Chorales: "Da Jesus an dem Kreuze stund," "Das alte Jahr vergangen ist," "Der Tag, der ist so freudenreich" and "Dies sind die heiligen zehn Gebot"; Toccata and Fugue in F major.

**Guilmant Alumni Hear Schlieder.**

Frederick W. Schlieder was guest of honor at the fall reunion of the members of the alumni association of the Guilmant Organ School in New York Oct. 20. Willard Irving Nevins, president of the association, welcomed the members and guests, and then presented Dr. Carl, who introduced Mr. Schlieder, one-time student of the school and now known internationally for his work in improvisation. Mr. Schlieder gave a clear and concise exposition of this interesting subject, laying stress on the need of a thorough groundwork in musical knowledge, and an intellectual grasp of the subject. Following the lecture Mr. Schlieder improvised on several themes, introducing various styles from the period of Bach up to the modernistic music of today. One of the themes was submitted by Harold Vincent Milligan, a member of the association. Mr. Schlieder's work at the piano was enthusiastically received by the large audience, which included many of the leading organists of New York and suburbs. At the next meeting of the association, in December, Ernest Fowles, the noted English lecturer, now touring this country, will speak on modern music.

**Hillgreen-Lane Factory Busy.**

Hillgreen, Lane & Co. of Alliance, Ohio, are able to report that their factory is running this fall on normal schedules and that they are carrying out several important contracts for delivery during the winter months. The Hillgreen-Lane establishment is one of those which have not been affected by the prevailing depression.

**A. O. P. C. IS 40 YEARS OLD.**

[Continued from page 1.]

ipated the matter forty years ago when it preached its first sermon ignoring the "popular" and stressing "classic" organ literature. He condemned "canned" music as being minus a soul. Samuel L. Laciari, music editor of the Public Ledger, spoke of the esteem in which he held organists, the friendliness of the Philadelphia group for and with each other and the absence of petty jealousies. He ventured the opinion that were this a gathering of orchestral players it would end in a free fight.

Frederick Schlieder of New York stated that there was no similar organization in the world and that he was proud to be numbered in its membership. Charles M. Courboin and others extended their greetings and wished forty more years on the club.

The anniversary also marked the twentieth anniversary of the presidency of Dr. John McE. Ward. Many complimentary remarks were made regarding this unusual tenure of office by the members and guest speakers, but when Dr. Henry S. Fry, the vice-president, arose to offer his greeting the air became tense with excitement. He spoke of the good work of the club under its guiding spirit and hoped the term of office would be continued an additional twenty years. Then, as a mark of the love and esteem of the membership, and in their name, he presented to Dr. Ward a beautiful wrist watch and chain inscribed:

Presented to  
Dr. John McE. Ward  
by  
The American Organ Players' Club  
in honor of his  
20th Anniversary as  
President  
1930

The club's president until his death was David D. Wood, Mus. D., organist of St. Stephen's Church for forty-six years—a man of blessed memory, a profound and erudite music student, teacher, organist and choir director—a man of lovable character who made a deep and lasting impression on all with whom he came in contact. Many of the club members were his pupils and his name is revered by all of them. It is planned to have a special recital of his compositions, to be played by Dr. Rollo F. Maitland and sung by a special chorus in the Church of the New Jerusalem.

**Performance at Reading Nov. 20.**

Nov. 20 the combined choirs of St. Mark's Lutheran Church and the Memorial Church of the Holy Cross, Reading, Pa., plan to present Gaul's "Holy City." Russell Stevens, newly appointed director of music at St. Mark's, will preside at the organ and John H. Duddy will conduct. The service will be held in the Memorial Church of the Holy Cross.

Henry F. Seibert played a return engagement at St. Stephen's Church, Perkasio, Pa., Oct. 16. Oct. 26 he played the service and a recital in connection with the Reformation celebration of all the Lutheran churches of Westchester County, New York, at the new Community Center in White Plains. A chorus of 200, which Mr. Seibert directed, sang two anthems.

**N. U. SCHOOL OF MUSIC**  
NORTHWESTERN UNIVERSITY  
"By the Shore of Lake Michigan"

EVANSTON, ILL.

**DEPARTMENT OF CHURCH AND CHORAL MUSIC DEPARTMENT**

To assist in the improvement of congregational singing in individual churches, the Department of Church and Choral Music offers the services of its equipment and faculty.

Definite suggestions and plans are offered for the organization of Community Hymn-Singing Festivals, and congregational hymn-singing rehearsals. A series of Church Music Bulletins are available for gratis distribution.

Upon request skilled leaders and suitable hymn pamphlets will be provided, no expense being incurred beyond costs of transportation.

Address the Director, P. C. Lutkin,  
Room 40, 1822 Sherman Ave.,  
Evanston, Ill.

**Chas. F. Chadwick**

ORGAN BUILDER

28 Dorchester Street  
SPRINGFIELD, MASS.

My specialty  
is modernizing old instruments  
Tuning, Voicing and Repairing  
Electric Blowers Installed

**JOHN MARR**

Organs Tuned and Repaired.  
Overhauling and Rebuilding.  
Chimes Installed.  
Blowers Installed.  
Installations Complete.  
Estimates on New Organs.

430 Douglas St, Akron, Ohio  
Phone, Blackstone 8398

**Electric Controlled Tubular Chimes**

GIVING ANY DEGREE OF TONE DESIRED

Tubular Chimes, Harp Effects, Orchestra Bells  
Xylophones, Electric Bells, Etc., for Pipe Organs

**R. H. Mayland's Son**

54 Willoughby St.

BROOKLYN, N. Y.

Established 1866

SEND FOR CATALOGUE



**SYRACUSE UNIVERSITY  
OPENS LARGE AEOLIAN**

**RECITAL GIVEN BY SWINNEN**

**Four-Manual in Beautiful Hendricks Chapel for Use in Worship and for Recitals—Specification of Stops Presented.**

Dedication of the large four-manual built for the new Hendricks Chapel at Syracuse University, Syracuse, N. Y., by the Aeolian Company took place Oct. 5 and 8 and was an important event in the organ history of the year. The dedicatory service Sunday, Oct. 5, was marked by a series of selections played by the organist of the chapel, Earl Douglas Stout, Mus. B. Oct. 8 Firmin Swinnen, private organist for Pierre S. du Pont at Wilmington, Del., gave the dedicatory recital and presented this program: Toccata and Fugue in D minor, Bach; "Love Song" (from the Second Indian Suite), MacDowell; Minuet in D, Mozart; Fifth Symphony (first movement), Widor; "The Squirrel," Weaver; Ballade, Schubert; "The Swiss Music Box," Liadoff; "Piece Heroique," Franck; "May Night," Palmgren; "New World" Symphony (Largo and Finale), Dvorak.

The chapel, designed by John Russell Pope and Dwight James Baum, is of the pure Georgian colonial type and forms the first unit, architecturally, in the new plan for the development of Syracuse University. It has a seating capacity of 1,400. The building is a bequest of the late Senator Francis Hendricks as a memorial to his wife. During the later years of his life Senator Hendricks and his family made their summer home in the Berkshires near Williamstown. During those years he enjoyed visiting the Williams College chapel, and listening to its organ music. Out of this experience he caught the inspiration to provide a center of worship for the students and faculty of Syracuse, of which he was a trustee.

The organ represents the latest creation of the Aeolian Company. It includes an echo organ, installed at the rear of the auditorium. There is also provided an electrical equipment, or "concertola," which makes possible the playing of from one to ten compositions mechanically. This instrument, in addition to its use in the Sunday morning service of worship, will provide music for an occasional hour of quiet meditation in the late afternoon. Occasional recitals by visiting musicians, as well as by the university organist, will be given throughout the year. The organ, and its service to the university and community, were made possible by the generosity of Miss Kathryn Hendricks, a niece of the late senator and a resident of Syracuse.

Following is the stop specification of the new instrument:

**GREAT ORGAN.**

- (Selected stops to be expressive).
- Diapason, 16 ft., 73 pipes.
- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Third Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- First Octave, 4 ft., 73 pipes.
- Second Octave (from No. 4), 4 ft., 12 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 5 ranks, 305 pipes.
- Ophicleide, 16 ft., 73 pipes.
- Tromba, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp, 8 ft., 61 tones.
- Celesta, 4 ft., 61 notes.
- Chimes, 25 tones.
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viole, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 5 ranks, 305 pipes.
- Posaune, 16 ft., 73 pipes.

- Cornoepan, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 notes.
- Chimes, 25 notes.
- Tremolo.

**CHOIR ORGAN.**

- Contra Gamba, 16 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Septieme, 1 1/7 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 notes.
- Chimes, 25 notes.
- Tremolo.

**SOLO ORGAN.**

- Stentorphone, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Contra Tuba, 16 ft., 73 pipes.
- Tuba Sonora, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Tuba Clarion, 4 ft., 73 pipes.
- Harp, 8 ft., 61 notes.
- Celesta, 4 ft., 61 notes.
- Chimes, 25 notes.
- Tremolo.

**ECHO ORGAN.**

- (Playable from Solo manual).
- Diapason, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Gemshorn Celeste, 8 ft., 61 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Spitz Flöte Celeste, 8 ft., 61 pipes.
- Octave Flute, 4 ft., 12 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Orchestral Oboe, 8 ft., 73 pipes.
- Pedal Gedeckt, 16 ft., 12 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Bourdon, 32 ft., 12 pipes.
- First Diapason, 16 ft., 32 pipes.
- Second Diapason (Great), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Gamba (Choir), 16 ft., 32 notes.
- Gedeckt (Swell), 16 ft., 32 notes.
- Quint, 10 1/2 ft., 32 notes.
- Violoncello, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Octave, 8 ft., 12 pipes.
- Gedeckt (Swell), 8 ft., 32 notes.
- Flute, 4 ft., 12 pipes.
- Bombarde, 32 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Contra Tuba (Solo), 16 ft., 32 notes.
- Posaune (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.
- Chimes.

**FOR ST. THOMAS' SEMINARY**

**Austin Three-Manual Is to Be Installed at Bloomfield, Conn.**

A three-manual Austin organ is to be installed in St. Thomas' Seminary at Bloomfield, Conn. The following stop scheme indicates that a majority of the soft choir stops will be playable also from the great:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- SWELL ORGAN.
- English Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 notes.
- Mixture (15th, 19th, 22nd), 3 rks., 183 pipes.
- Contra Posaune, 16 ft., 73 pipes.
- Cornoepan, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

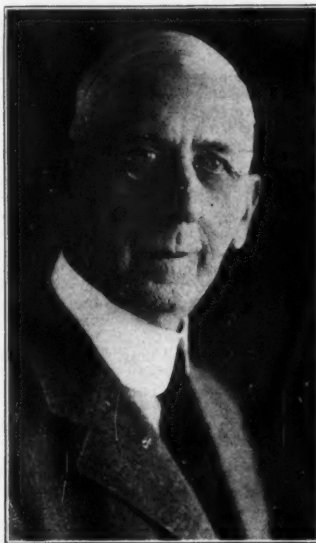
**CHOIR ORGAN.**

- \*Violoncello, 8 ft., 73 notes.
- \*Concert Flute, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- \*Orchestral Flute, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Open Diapason (Ext.), 16 ft., 32 notes, 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Posaune (Swell), 16 ft., 32 notes.

*Henry Hall Duncklee*



**PILCHER FOR NEW YORK CITY**

**First Reformed Episcopal Church Purchases Three-Manual.**

Henry Pilcher's Sons of Louisville, Ky., have been commissioned to build a three-manual organ for the First Reformed Episcopal Church of New York City. Following is the scheme of stops for this instrument:

**GREAT ORGAN.**

- Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Triaultelephone, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes (from Choir).
- Tremolo.
- SWELL ORGAN.
- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Clarinet Flute, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Principal, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- Cornoepan, 8 ft., 73 pipes.
- Oboe, 8 ft., 61 pipes.
- Chimes (from Choir).
- Tremolo.

**CHOIR ORGAN.**

- English Diapason, 8 ft., 73 pipes.
- Keraulophone, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Chimes, 20 bells.
- Tremolo.

**PEDAL ORGAN.**

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

Recent orders received by the Pilcher factory are for organs for the following:

- St. Thomas' Episcopal Church, Eustis, Fla., two-manual.
- Presbyterian Church, Port Gibson, Miss., two-manual.
- Highland Presbyterian Church, Louisville, three-manual.
- Second Ward, Logan, Utah, two-manual.
- Temple Israel, Lawrence, L. I., three-manual.
- Madison Avenue Baptist Church, New York City, three-manual and echo.
- Church of the Ascension, Bogota, N. J., two-manual.
- Pleasant Green Baptist Church, Lexington, Ky., two-manual.

**Death Takes Dr. Louis F. Benson.**

The Rev. Louis F. Benson, D.D., noted hymnologist and Presbyterian minister, died at his home in Philadelphia Oct. 10 at the age of 76 years. Dr. Benson was the editor of the official hymnals of the Presbyterian Church and for many years had held a position of eminence among students of hymns.

**THIRTY YEARS AT POST  
IN NEW YORK CHURCH**

**JUBILEE OF H. H. DUNCKLEE**

**Warm Tribute Paid to Organist by the West End Collegiate Parish—Is President of State N. A. O. for New Jersey.**

Henry Hall Duncklee rounded out thirty years of service as organist and director at the West End Collegiate Church of New York City on Oct. 5. The occasion was marked by many good wishes from the parish, and the church folder for the day, referring to Mr. Duncklee's service, said:

"During all these years he has been absent from his post fewer Sundays than can be counted on the fingers of one hand. Neither storm nor stress has daunted him. During his incumbency nationally known singers have been under his direction—Florence Hinkle, Paul Althouse, Arthur Middleton, and the members of our present choir. The minister and officers of the church and the members of the congregation present their congratulations and good wishes."

At the anniversary service the organ and choir loft were beautifully decorated and many felicitations and good wishes were received. The program for the day included the anthem composed by Huntington Woodman for his own fiftieth anniversary at the First Presbyterian Church, Brooklyn, "O Lord, I Will Exalt Thee," and violin numbers by Kathryn Platt Gunn.

Henry Hall Duncklee was born at Newark, N. J., the son of George Otis Duncklee, a director of old-time singing schools and organizer of singing societies. The elder Duncklee was a contemporary of George F. Root, William B. Bradbury, Thomas Hastings and other early hymn writers of America. These men often visited the Duncklee home and thus the son was raised in an atmosphere of church music. At the age of 8 years he began the study of the piano and at 16 took up the organ. In a short time he was appointed organist of the North Baptist Church of Newark and since then he has been continuously in the service of the church on the organ bench. From the North Baptist he went to the Park Presbyterian and Roseville Avenue Presbyterian Churches of Newark. At the same time he continued his piano study with prominent teachers.

In October, 1900, Mr. Duncklee entered upon his duties as organist and choir director at the West End Collegiate Church of New York. Under his inspirational leadership the music of this church has achieved a high reputation for its excellence and for the variety of the music used, as well as the personnel of the singers engaged.

From 1927 to 1930 Mr. Duncklee was president of the Union-Essex chapter of the National Association of Organists, one of the strongest chapters of the association. Last June he was unanimously elected state president of the N. A. O. for New Jersey and at the convention in Los Angeles he was made a member of the national executive committee. He is also a member of the American Guild of Organists and of the St. Wilfrid Club. Mr. Duncklee resides in East Orange, N. J., with his wife and daughter.

**Appointed to Dallas Church.**

Maury Collier Jones, a pupil of Alice Knox Fergusson, A. A. G. O., and assistant organist of Christ Episcopal Church, Dallas, Tex., has been appointed organist of the Oak Cliff Presbyterian Church. Miss Fergusson is training this choir in addition to her duties as organist and choir director of Christ Episcopal Church.

Miss Bianca Carbone, a sister of Anna Carbone, has been appointed organist of St. Clare's Church, on Thirty-sixth street, New York City.

**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.

### MIDDLETOWN, CONN., CHURCH BUYS KILGEN

#### HARRINGTON THE ORGANIST

New Edifice of First Methodist Parish Will Have Three-Manual with Floating Echo Division, Installed in Tower.

George Kilgen & Son, Inc., of St. Louis report receipt of a contract for a three-manual and echo for the First M. E. Church of Middletown, Conn. This church is building a handsome new edifice on the site of the old one. The organist of the church, Professor Karl P. Harrington of Wesleyan University, is nationally known and is chairman of the committee appointed to revise the Methodist Hymnal.

The echo organ is to be placed in the tower of the church and is to be floating. The great will have three of the Kilgen improved ripieno mixtures, and the console is to be placed on a movable platform.

The scheme of stops is as follows:

#### GREAT ORGAN.

Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 12 pipes, 73 notes.

Philomela, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 notes.  
Clara-bella, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 notes.  
Octave, 4 ft., 73 pipes.

Flute Harmonic, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 notes.

Ripieno Minore, 4 ranks, 122 pipes, 244 notes.  
Ripieno Maggiore, 8 ranks, 183 pipes, 266 notes.  
Ripieno Fondament, 8 ranks, 488 notes.  
Tuba Harmonic, 73 pipes.  
Chimes, 25 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 12 pipes, 73 notes.  
Quintadena (synthetic), 8 ft., 73 notes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 12 pipes, 73 notes.  
Salicet, 4 ft., 61 notes.  
Harmonia Aetheria, 3 ranks, 183 pipes.  
Flautina, 2 ft., 61 notes.  
Wald Horn, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Voix Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Contra Dulciana, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 12 pipes, 73 notes.  
Flauto Traverso, 4 ft., 12 pipes, 73 notes.

#### ECHO ORGAN.

Dulcet, 4 ft., 12 pipes, 73 notes.  
Nazard, 2 1/2 ft., 61 notes.  
Flageolet, 2 ft., 61 notes.  
English Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 8 ft., 61 bars.  
Celesta, 4 ft., 61 notes.

#### ECHO ORGAN.

Still Bourdon, 16 ft. (tenor C), 49 notes.  
Lieblich Gedeckt, 8 ft., 61 pipes.  
Voix Angelica, 8 ft., 61 pipes.  
Voix Celeste (Tenor C), 8 ft., 49 pipes.  
Voix Aetheria, 8 ft., 49 pipes.  
Fern Flöte, 4 ft., 12 pipes, 61 notes.  
Zart Flöte, 2 ft., 12 pipes, 61 notes.  
Voix Humana, 8 ft., 61 pipes.  
Chimes, 25 tubes.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Second Open Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Trombone, 16 ft., 12 pipes, 32 notes.  
Dulciana, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Major Flute, 8 ft., 32 notes.  
Octave Flute, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 notes.

#### Simpson on Kansas University Faculty.

To fill the position of instructor in piano and organ at the University of Kansas made vacant by the resignation of Lee S. Greene, G. Criss Simpson, A.A.G.O., has been appointed. Mr. Simpson is a former Kansas University student in the regular organ and theory course, later carrying on his organ study under Albert Riemschneider and spending two summers abroad under Marcel Dupre.

The Reading Choral Society, Reading, Pa., has begun rehearsals on Verdi's "Requiem," which will be presented at the winter concert, with the assistance of players from the Philadelphia Orchestra and soloists.

### GERMANI HEARD BY CROWDS

More Than 200 Turned Away at Recital in Wanamaker Auditorium.

Fernando Germani arrived in New York on the Conte Biancamano Sept. 30 to start his transcontinental tour under the management of Bogue-Laberge. Oct. 5 he appeared at Princeton University and then followed his two New York recitals at the Wanamaker Auditorium. At the second recital more than 200 people were turned away because the hall was filled to capacity. At this recital Mr. Germani was recalled seven times. The New York Evening Post, commenting upon his playing, said that "he revealed that he most convincingly possesses that rare gift—the spark of divine musical fire," and the Herald-Tribune said "he displayed an admirable command of dynamics and nuance."

Mr. Germani will begin his tour with an appearance in New England and then will cover the entire country, going as far north as Portland, Ore., and as far south as California, Arizona and Louisiana. He will remain in this country until the middle of January, when he will sail for England, where he is booked for two important dates in London.

### GERMANI PLAYS IN BUFFALO

BY DEWITT C. GARRETSON, A.A.G.O.

Buffalo, N. Y., Oct. 23.—Recitals seem to be the order of the day. Fernando Germani will play his second Buffalo recital Nov. 10. He will play at the Church of the Covenant, of which John Hartman is organist, and the recital will be under the joint auspices of the choir of the church and the Buffalo chapter of the Guild.

Thursday evening Helen G. Townsend, associate organist of St. Paul's Cathedral, Buffalo, played a recital at St. Mathias' Church, East Aurora. The program was as follows: Toccata and Fugue in D minor, Bach; Loure, Bach; Sonata in D major, Guilman; "L'Organo Primitivo," Yon; "Priore," Boellmann; Toccata in D, Yon.

Your correspondent played the following recital for the Western New York chapter of the Guild at St. Thomas' Church, Rochester, Tuesday evening, Oct. 28: Prelude and Fugue in C minor, Bach; Loure, Bach; Three Chorale Preludes, Bach; "Dance of the Happy Spirits," Gluck; Courante in the Form of a Canon, Holloway; "Noel," d'Aquin; Chorale in A minor, Franck; Adagio from Sixth Symphony, Widor; Toccata from Fifth Symphony, Widor.

#### Mission Inn Gives Order to Kilgen.

The Mission Inn of Riverside, Cal., known throughout the world for its unique architecture and charm, has placed an order with George Kilgen & Son, Inc., of St. Louis to rebuild, enlarge and equip with a new console an instrument for the cloister music room on which twice a day, at noon and in the evening, recital programs are to be played by Newell Parker, who for twenty years has entertained guests at the inn with his musical selections.

#### Welte for St. Cloud, Minn., Church.

St. Mary's Catholic Church at St. Cloud, Minn., a prominent church in the diocese of St. Cloud, has ordered a new organ from the Welte-Tripp Organ Corporation. The instrument is to be a comprehensive three-manual, having eighteen sets of pipes. The console will be of the drawknob type. The negotiations with the church were handled by J. C. Cox of the Chicago office of the Welte-Tripp Organ Corporation.

#### Cotsworth Walks in Berkshires.

Albert Cotsworth, president of the Chicago chapter of the N. A. O. and a member of the staff of Music News, celebrated his seventy-ninth birthday anniversary Oct. 9 by returning from the East after a walking trip of two weeks through the Berkshires, followed by a visit to New York. Mr. Cotsworth, who has used his feet as a pedestrian as much as he has in playing the pedals, has taken many long walks and thus is enabled to enjoy nature in a way denied to the automobilist who eats up the road at fifty miles an hour.

### Votteler Organ in Home



THIS PICTURE shows the console of a three-manual organ recently installed by the Votteler-Holtkamp-Sparling Company in the residence of Joseph Lethert at Buffalo, Minn. The design of the console and the beauty of the woodwork of the organ case have been greatly admired by those who have seen the work of the Cleveland factory.

#### Vespers at University of Kansas.

The regular series of weekly organ vespers at the University of Kansas, Lawrence, Kan., will be opened Sunday afternoon, Nov. 2, at the university auditorium by Laurel Everette Anderson, university organist. Other recitals of the series during the year will be given by Charles Sanford Skilton and G. Criss Simpson. The series of fine arts all-musical vespers which were instituted seven years ago under Dean D. M. Swarthout will be continued during the winter months. Other recitals during the year will be given by various members of the faculty, the university symphony orchestra of sixty pieces under Professor Karl Kuersteiner and the university band of ninety men under Professor J. C. McCandles.

#### Mrs. H. P. Dachsel to New Post.

Mrs. H. P. Dachsel, A. A. G. O., dean of the Tennessee chapter, A. G. O., has been appointed organist at St. John's M. E. Church, South, Memphis. Mrs. Dachsel assumed her duties the first Sunday in October and has at her command a four-manual Austin, which was heard in recital at the general convention of the A. G. O. held in Memphis in June, 1929. She is associated in her work with C. L. Montgomery, who directs a paid quartet of solo voices, besides a chorus of seventy-five. This organization has built for itself a high reputation, and is at present working on the oratorio "Elijah," to be presented this season.

### MEMORIAL INSTALLED BY SCHANTZ FACTORY

#### ORGAN FOR ASHLAND, OHIO

Three-Manual Presented to Trinity Lutheran Church—All Under Expression—Miss Mabel Zehner Presides Over Instrument.

The factory of A. J. Schantz, Sons & Co., Orrville, Ohio, has completed the installation of a three-manual which is the largest organ in Ashland, Ohio. It is in Trinity Lutheran Church and is known as the Myers memorial, having been presented to the church by John C. Myers, Mrs. F. L. Parker and Mrs. T. W. Miller in memory of their parents, Mr. and Mrs. F. E. Myers.

The specification was prepared by the Schantz Company after consulting with Miss Mabel Zehner, the organist. The entire organ is under expression. New chambers were built on each side of the chancel to receive the organ. The choir, great and part of the pedal are on the left side of the chancel and the swell and suitable pedal stops on the right side. The tone comes through beautifully-designed Gothic grilles, with a small group of display pipes in each grille. The console is detached and is so placed that the organist can direct the choir if necessary. A Zephyr blower furnishes the air.

The stop specification is as follows:

#### GREAT ORGAN.

1. Tuba, 8 ft., 61 pipes.
2. Open Diapason, 8 ft., 61 pipes.
3. Viol d'Amour, 8 ft., 61 pipes.
4. Viol Celeste, 8 ft., 49 pipes.
5. Doppel Flöte, 8 ft., 61 pipes.
6. Melodia, (from No. 21), 8 ft., 61 notes.
7. Dulciana, (from No. 22), 8 ft., 61 notes.
8. Principal, 4 ft., 61 pipes.
9. Flute d'Amour, 4 ft., 61 pipes.
10. Chimes (Deagan), 25 tubular bells.

#### SWELL ORGAN.

11. Bourdon, 16 ft., 61 pipes.
12. Open Diapason, 8 ft., 61 pipes.
13. Oboe, 8 ft., 61 pipes.
14. Stopped Diapason, 8 ft., 61 pipes.
15. Sallicional, 8 ft., 61 pipes.
16. Aeoline, 8 ft., 61 pipes.
17. Voix Celeste, 8 ft., 49 pipes.
18. Violina, 4 ft., 61 pipes.
19. Flute Harmonic, 4 ft., 61 pipes.

#### CHOIR ORGAN.

20. Violin Diapason, 8 ft., 73 pipes.
21. Melodia, 8 ft., 73 pipes.
22. Dulciana, 8 ft., 73 pipes.
23. Unda Maris, 8 ft., 61 pipes.
24. Clarinet, 8 ft., 73 pipes.
25. Hohl Flöte (from No. 21), 4 ft., 73 notes.
26. Vox Angelica, 8 ft., 73 pipes.
27. Chimes (from No. 10).

#### PEDAL ORGAN.

28. Open Diapason, 16 ft., 44 pipes.
29. Bourdon, 16 ft., 44 pipes.
30. Lieblich Gedeckt, 16 ft., 44 pipes.
31. Tuba (from No. 1), 16 ft., 12 pipes.
32. Octave (from No. 28), 8 ft., 32 notes.
33. Bass Flute (from No. 29), 8 ft., 32 notes.
34. Dolce Flute (from No. 30), 8 ft., 32 notes.

A. J. Schantz, Sons & Co., are installing a three-manual and echo organ in St. John's Reformed Church, Fort Wayne, Ind., This is also a memorial, being presented to the church by Mrs. Caroline Hoffman in memory of her husband.

## Frank Van Dusen, A. A. G. O.

Will give a series of ten lectures on the *History of the Organ and Organ Music* at the American Conservatory of Music, Kimball Hall, on alternate Mondays at 2 o'clock, beginning November 10th.

Each lecture will be followed by an interpretation class covering music of all schools of organ composition. These lectures are open to all organists.

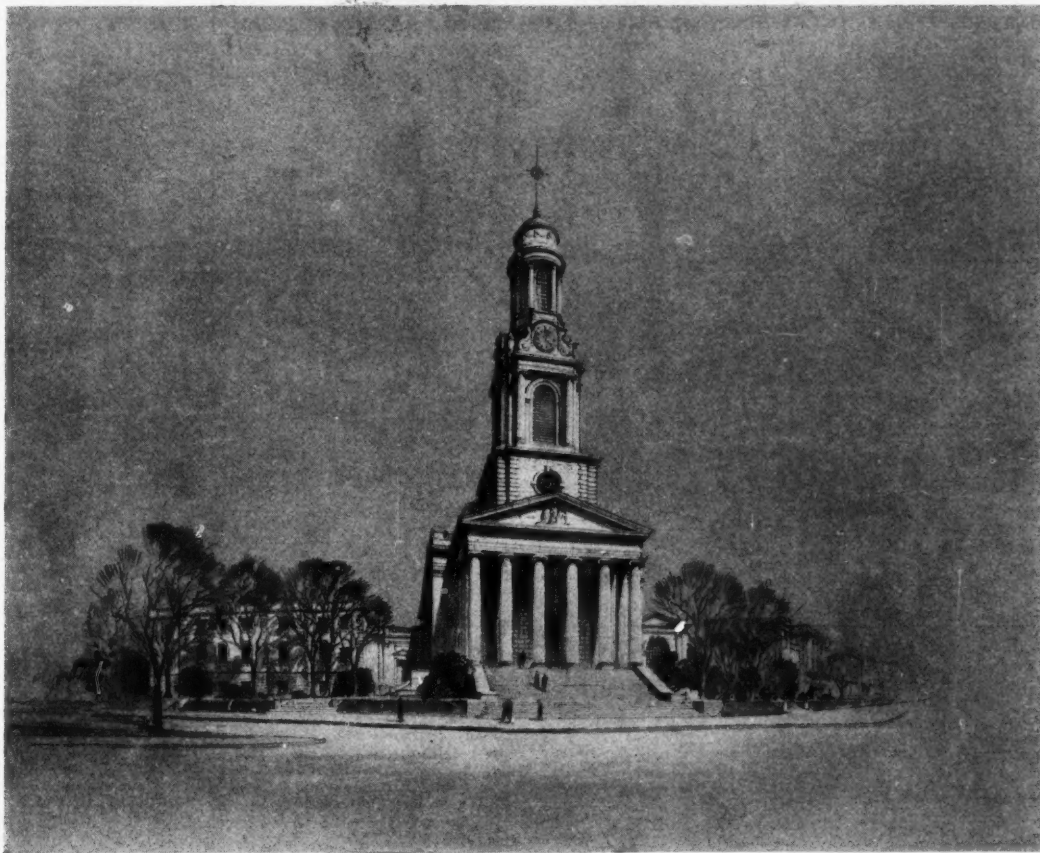
For terms and detailed information address

**FRANK VAN DUSEN**  
Kimball Hall, Chicago



# SIGNIFICANT!

Another Skinner Masterpiece in Another National Memorial



*National City Christian Church, Washington, D. C.*

JOHN RUSSELL POPE, ARCHITECT

**T**HE SKINNER Organization was entrusted by the Christian Church to design and build an organ commensurate with the dignity and importance of its National Headquarters.

This large four-manual instrument, completed and dedicated on October 18th, proves to be another distinguished success of the SKINNER COMPANY. Organists visiting Washington should see this magnificent building and hear this latest Skinner achievement.

## SKINNER ORGAN COMPANY

*Organ Architects and Builders*

CHURCH

RESIDENCE

AUDITORIUM

UNIVERSITY

*Studio*

677 Fifth Avenue, New York, N. Y.

*Factory*

Boston, Massachusetts

**DEDICATION WEEK IN HAMILTON, ONT., CHURCH**

**THREE RECITALS; SERVICES**

**J. Parnell Morris Presides Over Casavant of Forty-five Stops—Ernest White and W. H. Hewlett Among Those Who Play.**

An elaborate program of organ opening services and recitals was arranged at London, Ont., in September to mark the completion of the three-manual Casavant instrument of forty-five speaking stops in the Dundas Street Center United Church. The organ replaces an instrument destroyed by fire last year. J. Parnell Morris is organist of the church. The dedicatory service took place Sept. 14 with Mr. Morris at the console. The first of the recitals scheduled was played Sept. 16 by Ernest White of Philadelphia and his selections were these: "Kyrie Eleison," Karg-Elert; Scherzo in B minor, Wilan; "Meditation a Ste. Clotilde," James; Chorale Preludes: "Pange Lingua," Bairstow, "St. Cross," Parry, Carey's Tune (Twenty-third Psalm), Wood, and "University," Grace; Concerto I, in G, Bach; "The Tumult in the Praetorium," de Maleingreau; "Carillon," De Lamarter; "Divertissement," Vierne; "Landscape in the Mist," Karg-Elert; "Carillon de Westminster," Vierne.

On Sept. 23 W. H. Hewlett of Centenary Church, Hamilton, Ont., gave a recital, with the following program: Chorale No. 3, in A minor, Franck; Chorale Preludes: "St. Michael," John E. West, "Old One Hundred and Fourth," Sir Hubert Parry, "Melcombe," Parry, and "Nun Danket alle Gott," Karg-Elert; Prelude and Fugue in G minor, Bach; Prelude, Clerambault; "Soeur Monique," Couperin; "The Guardian Angel," Pierne; "Salvadora" (Berceuse), Federlein; "Fantasie Rustique," Wolstenholme; Humoresque, Tschaiikowsky; "May Time," Hollis; Toccata in F, Crawford.

Sept. 30 Charles E. Wheeler of St. Andrew's United Church, T. C. Chattoe of the Metropolitan United Church and E. W. G. Quantz of Knox United Church played organ selections and two vocal soloists assisted, with Mr. Morris as the accompanist.

The stop scheme of the new instrument is as follows:

**GREAT ORGAN.**

1. Double Open Diapason, 16 ft., 68 pipes.
2. Open Diapason (large), 8 ft., 68 pipes.
3. Open Diapason, 8 ft., 68 pipes.
4. Hohl Flöte, 8 ft., 68 pipes.
5. Gemshorn, 8 ft., 68 pipes.
6. Harmonic Flute, 4 ft., 68 pipes.
7. Principal, 4 ft., 68 pipes.
8. Twelfth, 2 1/2 ft., 68 pipes.
9. Fifteenth, 2 ft., 61 pipes.

10. Tuba (from Choir).  
Harp (from Choir).  
Harp Sub (from Choir).  
Chimes (from Swell).

**SWELL ORGAN.**

10. Bourdon, 16 ft., 68 pipes.
11. Open Diapason, 8 ft., 68 pipes.
12. Stopped Diapason, 8 ft., 68 pipes.
13. Viola da Gamba, 8 ft., 68 pipes.
14. Voix Celeste (from G), 8 ft., 61 pipes.
15. Aeoline, 8 ft., 68 pipes.
16. Violina, 4 ft., 68 pipes.
17. Flauto Traverso, 4 ft., 68 pipes.
18. Flautina, 2 ft., 61 pipes.
19. Bassoon, 16 ft., 68 pipes.
20. Mixture, 3 rks., 204 pipes.
21. Cornopean, 8 ft., 68 pipes.
22. Vox Humana, 8 ft., 68 pipes.
23. Clarion, 4 ft., 68 pipes.
24. Oboe, 8 ft., 68 pipes.
25. Chimes, 20 notes.

Tuba (from Choir).  
Harp (from Choir).  
Harp Sub (from Choir).  
Tremulant.

**CHOIR ORGAN.**

26. Violin Diapason, 8 ft., 68 pipes.
27. Melodia, 8 ft., 68 pipes.
28. Viol d'Orchestre, 8 ft., 68 pipes.
29. Dulciana, 8 ft., 68 pipes.
30. Flute d'Amour, 4 ft., 68 pipes.
31. Piccolo, 2 ft., 61 pipes.
32. Clarinet, 8 ft., 68 pipes.
33. Nazard, 2 1/2 ft., 68 pipes.
34. Harp, 61 notes.
35. Tuba (ten-inch wind), 8 ft., 68 pipes.

Harp.  
Harp Sub.  
Chimes (from Swell).  
Tremulant.

**PEDAL ORGAN.**

36. Resultant, 32 ft., 12 pipes.
37. Open Diapason, 16 ft., 32 pipes.
38. Violone, 16 ft., 32 pipes.
39. Bourdon, 16 ft., 32 pipes.
40. Gedeckt (from No. 10), 16 ft.

*Herbert E. Hyde, Noted Chicago Organist*



THE W. W. KIMBALL COMPANY announces the engagement of Herbert E. Hyde, well-known Chicago musician, as sales representative in the mid-Western territory. For the last four years Mr. Hyde has been the Western representative of the Skinner Organ Company in the Chicago office. Mr. Hyde has been organist and choirmaster of St. Luke's Episcopal Church, Evanston, for the last ten years and the music of that church is

famous in the vicinity of Chicago. He is prominent as a recitalist and composer, being well and favorably known both in the organ world and among the general musical public. He was formerly organist of the Chicago Symphony Orchestra and dean of the Illinois chapter of the American Guild of Organists. For nine years he was superintendent of the Civic Music Association of Chicago, which does a valuable work among the youth.

**Chicago Women Meet Nov. 3.**

The Chicago Club of Women Organists will hold a meeting at the Kimball Hall salon Monday evening, Nov. 3. A Thanksgiving program will be in charge of Mrs. Mame Marino, vice-president of the club. Members taking part are Margaret Zoutendam, who will play two original compositions; Marie E. Cowan, Mrs. Mame Marino, Rose Kandlik, Sophie Richter and Alice R. Deal. The officers of the club are: President, Alice R. Deal; vice-president, Mrs. Mame Marino; secretary, Fannie Mapes; treasurer, Mrs. Marie Stross; executive committee, Mrs. P. S. Beard, Sallie Hadfield, Lily M. Hallam, Rose Kandlik, Sophie Richter.

**Fraze Organ in Concord Church.**

The new edifice of the Trinitarian Congregational Church in the historic town of Concord, Mass., and its organ, built by the Frazee Company, were dedicated Sunday, Sept. 28. Harry Upson Camp was at the console. The church is of pure colonial architecture, most fitting for its location. The architects were Frohman, Robb & Little of Boston. In the evening Raymond C. Robinson, organist of King's Chapel in Boston, played the recital. Mr. Camp's selections at the morning service included the Toccata from Boellmann's Gothic Suite, Bach's "In dulci jubilo," Handel's Largo, Dickinson's Reverie and Handel's Hallelujah Chorus. Mr. Robinson's program appears in the recital page.

**Diggle Dedicates a Kilgen.**

Dr. Roland Diggle, organist of St. John's Episcopal Church, Los Angeles, on Sept. 22 gave the first recital on the new three-manual Kilgen instrument recently installed in the LaVerne Church of the Brethren, La Verne, Cal. The program, which included a special number written for this recital, was as follows: Allegro in D, Handel; Twilight Melody, Meale; "Kammenoi Ostrow," Rubinstein; Chorale Prelude, "Valet will ich Dir geben," Bach; Fantasy on an old English Air, R. H. Mills; "Ave Maria," Schubert; "Song of Joy," Diggle; "March of the Brethren" (manuscript), Roland Diggle; "Among the Pines," F. T. Egner; "Grand Choeur" in D, Faulkes.

**Oberlin Activities; To Buy Large Organ; G. O. Lillich Returns**

Oberlin, Ohio, Oct. 18.—The organ committee of Oberlin College, which is making a survey of large organs built in recent years, is very active. This study is preparatory to the purchase of a large concert organ which is to be placed in the new Hall Auditorium to be built next year.

Little by little the teaching and practice equipment of the organ department approaches the ideal toward which we are continually working. During the summer Frank Blashfield did a fine job of rebuilding one of our old tracker organs. The Lewis & Hitchcock Company of Washington, D. C., built a small studio three-manual for us which is unusually satisfactory. This brings the list of instruments available for teaching and practice to twenty-four, which includes one four-manual, two three-manual and fourteen two-manual pipe organs.

George O. Lillich has returned to his duties after a profitable year abroad. The first two months were spent in England, visiting organ factories and hearing representative organs. A very interesting hour was spent at the console of the old Willis in St. George's Hall, Liverpool, with Mr. Ellingford, the organist there. Mr. Lillich attended the Dolmetsch festival of sixteenth and seventeenth century music at Haslemere, the Canterbury festival of music and drama, the church music conference at St. Nicolas' College of Church Music, Chislehurst, Kent, and the Three-Choir Festival at Worcester last summer. The winter was spent in Leipzig, studying with Karl Straube and Sigfrid Karg-Elert. Straube was unquestionably the finest organist in Germany before he accepted the cantorship at the famous Thomaskirche in 1918. Now his time is divided between his choir and his students at the Leipzig Conservatory of Music. He is a great teacher and a very interesting personality. The compositions of Karg-Elert are not played in Germany because most of the organs there are not flexible or colorful enough to do them justice. Karg-Elert deplores this, but is pleased that they are so generally used in England, Australia and America. Mr. and Mrs. Lillich spent a month in visiting Munich, Oberammergau, Switzerland and Paris before their return. While in Paris they were privileged to hear Lynnwood Farnam in the first of his recitals at St. Clotilde.

Laurel F. Yeamans spent the summer traveling through Europe in search of information concerning the most interesting and unusual organs there. His travels took him to Spain, Algiers, France, Germany and England. Mr. Yeamans was in Paris from 1926 to 1928, studying with Bonnet.

**PERCY SHAUL HALLETT**  
F. A. G. O.  
Organ Recitals and Instruction  
Theoretical Subjects, Guild Examination  
PASADENA, CALIFORNIA

**Guilmant Organ School**

re-opens Tuesday, October Seventh

**FOUR FREE SCHOLARSHIPS**

Students aided in securing positions. Practice Organs

Dr. Carl has returned from Paris

Catalog sent on application

51 FIFTH AVE., NEW YORK





*Horace Trumbauer, Philadelphia, Architect*

Duke University Chapel, Durham, North Carolina

A large AEOLIAN ORGAN to be installed in this beautiful edifice, now being erected

AEOLIAN COMPANY • 689 FIFTH AVENUE • NEW YORK

Stanley R. Avery



In announcing Mr. Avery's anniversary the parish paper, St. Mark's Outlook, paid this warm tribute to him: "This anniversary is full of affectionate significance for us all. We feel he [Mr. Avery] is a bulwark of St. Mark's, that his continuous and ever-deepening contribution is vital to everything we know and love in our home church, that his idealism and conspicuous musicianship have laid us under lasting obligations of gratitude. The choir is his self-extension and its uniqueness of enthusiasm, spiritual consecration, loyalty and joy is the reflection of his own uniqueness. \* \* \* The twenty years of service to our parish is not to be judged only from its length of time, but from the indubitable fact that every one of those twenty years has been one of rich values, of pure devotion, of vital religion, of mounting happiness, of selfless service, of understanding co-operation, of winsome leadership, of sure vision, of exact aptness, of unquestionable culture and good taste, of sound initiative, of appreciative realization that his work is indeed of the ministry itself."

**EVERY HONORED BY CHURCH**

**Service Marks Twentieth Anniversary at St. Mark's, Minneapolis.**

Stanley R. Avery's twentieth anniversary as organist and choirmaster of St. Mark's Episcopal Church, Minneapolis, was observed Oct. 19 with a significant tribute to Mr. Avery on the part of the rector and the entire parish. The service was designed to commemorate Mr. Avery's long connection with the church and all the music consisted of compositions of Mr. Avery and the sermon was appropriate to the occasion. At the close of the service his many friends came forward and expressed their appreciation and affection. The service music consisted of: Prelude, Improvisation; Processional, "Forth to the Fight"; Gloria from Evening Service in D flat; Te Deum (congregational); Benedictus (unison chant); anthem, "He Leadeth Me"; St. Mark's Hymn, "As from an Upper Room Above."

**McNeilis Goes to Columbus.**

W. A. McNeilis, who presided over the organ in the First Presbyterian Church of Chillicothe, Ohio, for the past eight years, has resigned to accept the post of organist-director at the First Baptist Church of Columbus. The First Baptist, on East Broad street, is a new church and one of the largest and most beautiful in the capital city, the services of which are broadcast over station WMAN, Columbus. The pastor is the Rev. A. C. Archibald. The music will be furnished by a quartet. The organ is an Estey of four manuals and fifty-two speaking stops.

**Croley Wins Toledo Appointment.**

Arthur R. Croley, who spent the last year in study abroad, has been appointed organist of the First Congregational Church of Toledo, Ohio. He began his work there Sept. 21. While in Paris Mr. Croley was a pupil of Joseph Bonnet and Nadia Boulanger.

**FRAZEE ORGANS**



Scholarly Specifications

Unexcelled Voicing

Supreme Action

Superior Craftsmanship

Send for our Catalogue

**Frazer Organ Company**

Everett (Boston) Mass.

**Hillgreen-Lane Organs**

SELDOM do we fail to consummate contracts with purchasing committees when personal inspection of our work is made.

The refined, characteristic voicing is at once recognized, while the prompt and noiseless functioning of all the mechanism elicits the enthusiasm of the organist.

Thus our instruments themselves are our most effective salesmen. Examine our work, and realize why our prices must be higher than those of the average commercial builder.

**Office and Factories - - - - Alliance, Ohio**





## ***In St. Mary's Episcopal Cathedral -Memphis, Tennessee***

The great Kilgen Organ in this beautiful southern cathedral has been pronounced by artists "not only one of the finest they ever played upon, but far in advance in tone quality and perfection of action."

Here, again, is an outstanding Organ in an outstanding Church; one of the long list of splendid installations by Kilgen...An Organ of distinctly artistic tone; an Organ of inspiration; an Organ of satisfaction.



# **Kilgen Organs**

*Choice of the Masters*

GEO. KILGEN & SON, Inc., •• 4010 Union Boulevard •• ST. LOUIS, MO.  
NEW YORK, Steinway Hall •• LOS ANGELES, 720 S. Broadway •• CHICAGO, Wrigley Bldg.

**PIPE ORGAN BUILDERS FOR ALMOST THREE CENTURIES**

E. Stanley Seder



EDWIN STANLEY SEDER, F. A. G. O., spent an interesting vacation, taking a motor trip to New York and the New England states, inspecting a number of organ factories and making records for four organ firms. Records were made at three factories of his recently completed manuscript, "The Chapel of San Miguel." On his return to Chicago he was engaged by the National Broadcasting Company to begin Aug. 30 a series of half-hour recitals on a coast-to-coast network every Saturday evening. These programs, which have included numbers by Bach, Widor, Wagner, Hollins and other standard writers, as well as by Americans such as Clokey, Sabin and Kessler, have been received with favor. The recitals are given from the Estey organ studio in Chicago. Mr. Seder gave his third recital at the First Methodist Church, Lincoln, Ill., Oct. 19, and was heard at the Second Congregational Church, Beloit, Wis., Oct. 26. He is completing this fall his twelfth year as organist of the First Congregational Church, Oak Park, and is also active as assistant conductor of the Chicago Bach Chorus and as conductor of the Joliet Woman's Club Chorus.

**Orders Received by Estey.**

Among recent orders booked by the New York sales office of the Estey Organ Company are contracts for instruments for the following:  
 First Congregational Church, Bridgeton, Maine.  
 First Baptist Church, Stamford, Conn.  
 Presbyterian Church, Pitman, N. J.  
 Roman Catholic Church, Moscow, Idaho.  
 Methodist Church, Corinth, N. Y.  
 St. Monica's Catholic Church, Marshfield, Ore.  
 St. Paul's Evangelical Church, Oak Harbor, Ohio.  
 Congregational Church, Chappaqua, N. Y.  
 Faith Reformed Church, Philadelphia.  
 Methodist Church, North Syracuse, N. Y.  
 Sacred Heart Catholic Church, Shelby, Neb.  
 The Estey factory is building an organ for radio station KJR, Seattle, Wash. The Estey Company within the past few weeks has received a number of orders for the "Minnette," chiefly for residences. It is shipping one to the Hotel Alcazar at Miami, Fla., for use with the orchestra and recently installed another in the chapel at St. Andrew's Episcopal School at Middletown, Del.

**Academic Honor for Rossetter Cole.**

The University of Michigan, of which Rossetter G. Cole of Chicago is a graduate, honored him recently by electing him an alumni member of Phi Beta Kappa, the scholastic honor society. Once before, in 1913, his alma mater gave substantial recognition of his achievements since graduation by conferring on him the honorary degree of master of arts.

**DESIGN OF MSGR. BOSETTI.**

**Kilgen Three-Manual To Be Installed in Chapel at Denver.**

The seminary chapel of the House of the Good Shepherd of Denver, Colo., recently received a bequest from a prominent citizen of a sum of money to be used in placing a suitable organ in one of the most beautiful chapels in Colorado. The donor requested Msgr. Joseph Bosetti, an influential musician and authority on church music, whose fame with his boy choir is well known, to administer the fund and make selection of the builder. Msgr. Bosetti prepared the attached specification and entrusted the task of building the organ to George Kilgen & Son:

**GREAT ORGAN.**  
 Contra Gamba (tenor C), 16 ft., 49 pipes.  
 Open Diapason, 8 ft., 61 pipes.  
 Second Open Diapason, 8 ft., 61 pipes.  
 Doppel Flöte, 8 ft., 49 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.  
 Salicet, 4 ft., 61 notes.  
 Flautino, 2 ft., 61 notes.  
 Vox Humana, 8 ft., 73 pipes.  
 Wald Horn, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
 Dulciana (tenor C), 16 ft., 61 pipes.  
 Open Diapason, 8 ft., 12 pipes, 73 notes.  
 Violoncello, 8 ft., 12 pipes, 73 notes.  
 Melodia, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 12 pipes, 73 notes.  
 Flute, 4 ft., 12 pipes, 73 notes.  
 Dulcet, 4 ft., 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., 24 pipes, 32 notes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Bass Flute, 8 ft., 12 pipes, 32 notes.  
 Flauto Dolce, 8 ft., 32 notes.  
 Cello, 8 ft., 32 notes.


**Recent Votteler Installations.**

Organs have been installed this fall by the Votteler-Holtkamp-Sparling Company of Cleveland in the following places:

- Sacred Heart Church, Elyria, Ohio, two-manual.
- St. Emeric's Church, Cleveland, two-manual.
- West Side Christian Reformed, Cleveland, two-manual.
- First M. E., Flushing, Mich., two-manual.
- St. Agnes' Church, Elyria, Ohio, two-manual.
- Joseph Lethert, residence, Buffalo, Minn., three-manual.
- De Vand Funeral Home, Cleveland, two-manual.
- First Baptist Church, Cambridge, Ohio, two-manual.
- Trinity Lutheran, Circleville, Ohio, three-manual.
- W. G. Pohl residence, La Grange, Ill., two-manual.
- Christ Protestant Episcopal, Hudson, Ohio, two-manual.
- Builders' Exchange, Cleveland, two-manual.
- St. Patrick's Church (rebuild), Cleveland, two-manual.
- F. W. Henrich Memorial Organ, Detroit, three-manual.
- First M. E., Norwalk, Ohio, two-manual.
- First Christian, Evanston, Ill., two-manual.
- First Baptist, Hillsboro, Ohio, two-manual.
- Our Lady of Czestochowa Church, Cleveland, two-manual.
- Christ the King Church, Cleveland, two-manual.
- All Saints' Episcopal, Minot, N. D., two-manual.

**Plays for Steuben Club.**

Edward Eigenschenk was guest organist at the Steuben Club in Chicago on the evening of Sept. 30. This club is on the twenty-fourth floor of one of Chicago's latest and largest skyscrapers and has recently installed a three-manual Kilgen organ in its rooms.




## NEW CHRISTMAS ANTHEMS

(Mixed Voices)

7427	BACH, J. S.	Sleepers, Wake! A Voice is Sounding....	.15
7448	BARNES, E. S.	The Shepherds Keep Their Flocks.....	.15
7447	HAMBLEN, B.	Hear Us, O Saviour.....	.15
7449	KENNEDY, D. W.	We Saw Him Sleeping (with Alto Solo)...	.15
7437	ROGERS, J. H.	The Guiding Star (with Sop., Alto and Tenor Solos).....	.18

**G. SCHIRMER**  
(INCORPORATED)

3 EAST 43RD STREET, NEW YORK



The very latest publication for the organ by

# EDWIN H. LEMARE

is entitled

## THE ANGELUS

This charming composition may be used on your Christmas Program.

---

New and Recent

### ORGAN MUSIC

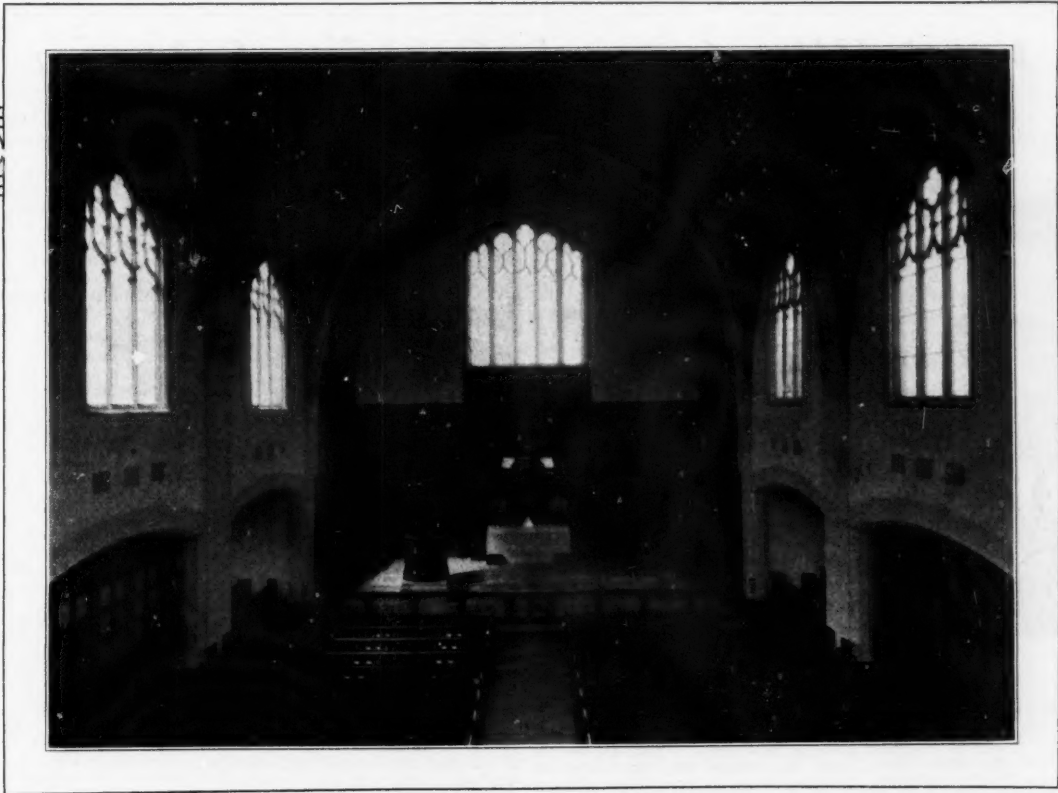
for the Christmas Service

Sent "on examination" for your inspection.

AN EASTERN IDYL. E Minor.....	R. S. Stoughton	.50
BERCEUSE. Bb.....	Edward M. Read	.40
BERCEUSE. Op. 24 D.....	K. Ockelston-Lippa	.40
BERCEUSE in E.....	H. L. Baumgartner	.40
CANTUS ADORATIO (A Song of Adoration) G	R. S. Stoughton	.40
CHANT ANGELIQUE. C.....	John Hermann Loud	.40
DOMINUS REGNAVIT (Grand Chorus) Eb	John Hermann Loud	.50
ECSTASY (Canto Exultatio) Eb.....	John Hermann Loud	.50
EXULTE DEO (Grande Choeur) F.....	John Hermann Loud	.50
GRANDE OFFERTOIRE DE NOEL. Op. 8.	No. 3 C.....	.50
IN BETHLEHEM'S TOWN. G.....	Carl F. Mueller	.50
MAGNUS DOMINUS (Offertoire) Bb.....	John Hermann Loud	.40
MELODIE-PASTORALE. F.....	Stanley T. Reiff	.40
NOEL NORMANDIE. Em.....	Harvey B. Gaul	.50
PASTORALE RELIGIEUSE. Db.....	A. Walter Kramer	.50
REX GLORIAE. C.....	George Henry Day	.50

**White-Smith Music Publishing Company**  
 BOSTON NEW YORK  
 40-44 Winchester St. 13 East 17th St.





St. Olaf's Lutheran Church, Austin, Minnesota

IN every detail of construction and performance, the Wurlitzer Church Organ is molded by the requirements of the church in which it is to be installed.

Architecturally, it fits the beauty of the church interior. Tonally, it is specifically designed to fit the acoustical properties of the church building. Its superior performance is the natural result of careful planning and thorough understanding.

A Recent Wurlitzer  
Church Organ Installation  
in the Northwest



*Illustrated Brochure Upon Request*

**The Rudolph Wurlitzer Company**

NEW YORK  
120 W. 42nd Street

CINCINNATI  
121 E. 4th Street

CHICAGO  
329 S. Wabash Ave.

LOS ANGELES  
816 S. Broadway

SAN FRANCISCO  
250 Stockton Street

BOSTON  
120 Boylston Street

PHILADELPHIA  
1031 Chestnut Street

BUFFALO  
674 Main Street

Factories: North Tonawanda, New York

## Who's Who Among the Organists of America

Rupert Sircom



Photograph by Rubert

**E. Rupert Sircom.**

E. Rupert Sircom, as announced in The Diapason Sept. 1, became organist and choir director of the large Westminster Presbyterian Church of Minneapolis this fall, and thus another accomplished young organist raised and trained in New England has followed the advice of Horace Greeley and transferred his scene of activity to the growing West.

Rupert Sircom was born Sept. 26, 1897, at Malden, Mass., the son of Mr. and Mrs. Frank R. Sircom. His father was a banker and by way of avocation a singer. The son, like many other organists in history, began his church musical career by singing in the boy choir at St. Paul's Episcopal Church at Malden between the ages of 9 and 13 years and he studied piano from the time he was 8. At 14 he was studying organ and playing for the church school, as well as substituting in church. When he was 15 years old he was appointed organist of St. Paul's—indeed an important post for so young a lad. Mr. Sircom's organ studies were carried on under Everett E. Truette of Boston and Lynnwood Farnam. He also studied conducting and interpretation under Emil Mollenhauer of Boston.

After three years on the organ bench in the Malden church Mr. Sircom went to the First Congregational in the same town as organist for a year. Then he was appointed to the position at the Church of Our Saviour (Longwood), Boston, and remained there six years as organist and choirmaster. This is the home church of Bishop Lawrence. From this post he went to the First Unitarian Church in Newton, Mass., where he had an excellent mixed choir (paid) and soloists. After three or four years here he was appointed to St. Thomas' Chapel in New York City, where he put on a big work such as Bach's "St. Matthew Passion" every year. He was active in New York also as a radio organist, playing approximately 1,000 recitals within three years for WOR and the Columbia system. While in Boston Mr. Sircom was organist for the Apollo Club and the famous Handel and Haydn Society and conductor of the Bach Choral Society and the Mendelssohn Club.

In the Minneapolis church Mr. Sircom presides over a large new four-manual Kimball organ to which additions are being made at the present time. With his paid chorus and quartet he is planning important performances and he has already begun a series of organ recitals. In addition to his church work Mr. Sircom has received the appointment as organist of the Minneapolis Symphony Orchestra.

**Harold Raymond Thompson.**

Harold R. Thompson, organist of the Bigelow Methodist Episcopal Church of Portsmouth, Ohio, who in

his twenty-fourth year is forging to the front as a representative of the second generation of church musicians in his family, is a native of Portsmouth and a product of the academic and musical advantages of Otterbein College, from which he has won the degrees of bachelor of arts and bachelor of music.

Harold Raymond Thompson was born Jan. 12, 1907, at Portsmouth. He comes from a long line of teachers and musicians. His mother was a church organist at the age of 16 and his father is interested in choir and chorus work, being himself a capable choir director.

Mr. Thompson showed his musical inclinations at the early age of 3 and until the age of 8 his musical education was guided by his parents. His first teacher was Mrs. Raffaello Monturoi, now living in Italy. His second local instructor, Miss Mary Little, was a pupil of William Mason. Until his graduation from the public schools the young man was kept busy with church work, accompanying a men's chorus and a men's glee club. In 1925 he entered Otterbein College and the Otterbein School of Music. While there he accompanied the men's glee club, played in the orchestra and gave several recitals. During the last two years of his musical instruction Mr. Thompson held a position as theater organist to earn his way. Upon graduation from the college and the school of music with the degrees of bachelor of arts and music bachelor he gave up his theater position and was appointed organist of the Bigelow Church in

Harold Raymond Thompson



Portsmouth, where he has completed a successful year both in recital work and teaching.

His church, choral, theater and orchestral experience has acquainted Mr. Thompson with a wide variety of music and with all types of audiences. Last season he presented ten recitals, including a piano and organ recital, a series of three programs for the younger people, a special Christmas Eve carol service and a series of post-Lenten twilight organ recitals employing special lighting effects. His entrance upon the second year at Bigelow marks the beginning of a more pretentious program.

**Giovanni B. Fontana.**

An Italian organist who is also a prolific composer and who has made a reputation both in his native land and in New York is Giovanni B. Fontana of New York. Beginning his work in Italy, he has been teaching and composing in this country for the last twenty years.

Maestro Fontana was born in Cremona, the home of the famous Stradivarius violins, in Italy. He studied organ, piano and composition with capable European teachers, and received his diploma in piano and composition

Giovanni B. Fontana



Photograph by Underwood & Underwood

at the Conservatory of Torino. At an early age he was appointed organist of the Cathedral of Monticello d'Ongina. After holding this position for nine years he was appointed director of music at the Ponchielli Music School in Cremona. While holding this position he directed many orchestral concerts. The last year he was there he prepared a big program for the benefit of the school in which Pietro Mascagni took part.

Shortly after coming to the United States Mr. Fontana was appointed organist at the Church of Our Lady of Pompeii in New York and he still holds that post. During the last score of years he has been writing for piano and organ, besides composing several masses and three operas. These works

frequently appear on recital programs and his masses have been used in Catholic churches.

Mr. Fontana's second opera, "Nadir," is expected to be put on soon in Europe and his latest, "Maredda," is to receive a private audition this month, to be attended by prominent persons in the world of opera.

**Unique Daily Concerts for Chicago.**

Several Chicago organists are being engaged as soloists to appear at a unique series of concerts in Kimball Hall, Chicago, to be given by the Skalski Orchestra, which, beginning Oct. 30, is to present three programs a day for the benefit of music-lovers who are eager for short performances of merit at popular prices. Kimball Hall, which has as one of its features a large and noteworthy four-manual organ, has been redecorated this season and upholstered chairs have been installed on the first floor. Performances will commence at 6:30 p. m., 8 p. m. and 9:30 p. m., with matinees at 2 p. m. Tuesdays and Fridays. The Sunday schedule is 2 p. m., 3:30 and 5. Each of the three daily performances will be of a different type—popular, semi-popular, classic. These programs will be changed weekly. The Skalski Orchestra Association is a civic organization absolutely independent of any other organization or school. It is a corporation not for profit, but aims at making the venture self-supporting. A feature of the season will be the inclusion of numerous American compositions in the programs, providing a most valuable outlet for native artists. Another branch of the association's activities will deal with providing opportunities for the younger generation of soloists, who will be enabled to appear, whenever there is really exceptional talent to present to the public, under ideal conditions.

### J. SEBASTIAN BACH

#### ORGAN WORKS

Carefully Edited

**BOOK ONE—Eight Short Preludes and Fugues**

Edited by Loraine-Holloway

- |               |             |
|---------------|-------------|
| 1. In F major | 5. G major  |
| 2. G minor    | 6. E minor  |
| 3. D minor    | 7. Bb major |
| 4. A minor    | 8. C major  |

No. 2060

Price \$1.00

**BOOK TWO—Eight Miscellaneous Compositions**

Edited by Dr. Alfred J. Silver

- |   |   |
|---|---|
| 1. Choral Prelude: "Liebster Jesu, wir sind hier" | 5. Prelude (G)                                    |
| 2. Pastorale (F)                                  | 6. Fugue in G major                               |
| 3. Fugue in D major                               | 7. Choral Prelude: "O Haupt voll Blut und Wunden" |
| 4. Adagio; from Toccata and Fugue in C major      | 8. Fugue in G minor                               |

No. 3951

Price \$1.00

A New Edition is announced of  
**SUITE FOR ORGAN**

by

**H. BROOKS DAY**

Opus 29

- |                |                      |
|----------------|----------------------|
| 1. Melody in C | 3. Romance in A flat |
| 2. March in F  | 4. Finale in C       |

No. 5486

Price \$1.50

**IN PREPARATION**

Due from press about November 15th, 1930

A New Series of

**"CLASSICS"**

Arranged for Organ by **Joseph W. Clokey**

- |              |                   |  |             |
|--------------|-------------------|--|-------------|
| 1. Prelude   | Arcangelo Corelli | 4. Andante Grazioso                      | J. S. Bach  |
| 2. Sarabande | Arcangelo Corelli | 5. Pastorale from "Le Prologue de Jesus" | Traditional |
| 3. Prelude   | L. N. Clerambault |  |             |

No. 6381

Price Complete \$1.25

Orders placed now for this excellent collection will receive immediate attention on day of publication.

**FOR CHRISTMASTIDE RECITALS**

- |                                     |                   |      |
|-------------------------------------|-------------------|------|
| The Christmas Pipes of County Clare | Harvey B. Gaul    | .60  |
| Variations on a Gevaert Carol       | Mauro-Cottone     | .75  |
| Christmas Fantasy in March Form     | Roland Diggle     | .60  |
| The Chimes of St. Mark's            | A. Russo          | .75  |
| Gesu Bambino                        | Pietro A. Von     | .75  |
| "Christmas"                         | Gaston M. Dethier | 1.25 |

### J. FISCHER & BRO., NEW YORK

119 West 40th Street



# MORE ABOUT TONE

Let us now turn from last month's discussion of ensemble to other essentials of good organ tone, by many regarded as more important than sound build-up—solo voices and accompanimental stops.

Kimball violas, gambas, salicionals, dulcianas and similar stops are made from rich spotted metal cast in our own shop from block tin and refined lead, and *nothing else*, in no case containing less than 45% tin, and no stop ever running above BB in zinc, some to AA# and AA only. Orchestral violes, muted violes and similar keen or delicate strings are of special string metal ("pure tin") containing never less than 90% block tin, the rest refined lead, and never more than 9 zinc pipes from CC up to GG#. The largest string organ in the world was made and voiced in this shop—the largest and richest.

Starting with such materials and correct scales, mouths and treatment, Kimball voicers find no difficulty in producing characteristic tones at will; and another important item, *speech*, instant speech in full tonality to 8' CC or 16' CCC as certainly as the middle C of a diapason. All Kimball flue pipes and many reeds have sliding tuners, whether projecting to form the even top of a diapason or covering the lower part of a viola tuning slot. The slides of large pipes are bolted on. None ever slip.

In the reed families, the characteristic brass and woodwind tones, equal care is taken. First, materials, such as no other builder claims to use. Then the right treatment, wind pressures, and time taken to produce an even scale in both quality and power. An after result is that Kimball reed stops stand in tune better than some flue pipes. Why? Well, we could show you. And again, speech. Even down to 32' CCCC of a contra bombarde that surprised one of the greatest concert organists and a most substantial and critical organ enthusiast on a harder test than should be applied—than dare be applied—to an ordinary 32' stop; and this one was made without "starters", yet is absolutely free from "death rattle." Kimball trumpets seem capable of "triple-tonguing."

It is too long a story to tell within the limits of an advertisement, but examples are open to everybody and we are always glad to show anyone who has an intelligent interest in the subject just how it is done. Suppose, as in previous months on other phases of the subject, we let unprejudiced and competent organists say a few words—none of the comments asked for.

"Splendid individuality, including some beautiful imitative tone colors . . ." ". . . rich strings, ravishing soft stops . . . one of the most effective instruments of my experience. It has all the characteristics that should make for the popularity of the organ recital in the degree that the piano, the violin and the song recital are popular." "An infinite variety of tonal shades and colors is constantly suggested to the player by the individuality and contrast in the voicing of the stops." "The reeds are characteristic, whether chorus or orchestral; the strings and flutes are so balanced that they are good both for melodic and accompanimental purposes." "The diversification and beauty of the string-toned stops throughout the instrument, the silvery character of the upper work . . . impressed themselves." "The wealth of beautiful solo reeds and soft effects is absolutely not surpassed in any organ I have had the pleasure of playing." "The remarkable fact is that even the reeds stay in tune." "The orchestral qualities in your strings, clarinets, flutes, bassoons and instruments of percussion are absolutely perfect . . ." "Churchly as it certainly is, it is nevertheless rich in orchestral effects. The imitative stops, such as clarinet and English horn, are wonderful. The little metal lieblich is a dear—it makes such a beautiful contrast with the clarabella—puts in a silvery sparkle . . ." "Perhaps the most remarkable stop is the 32' bombarde, which is undoubtedly the finest stop of its kind I have ever heard."

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

## W.W. KIMBALL CO.

ESTABLISHED 1857

Kimball Hall

CHICAGO

**DEATH OF ERNEST T. BOND**

**Well-Known Organist and Trainer of Choirs Passes Suddenly.**

Ernest Thomas Bond, organist and choirmaster of Holyrood Church, New York, and professor of music on the faculty of Peekskill Military Academy, Peekskill, N. Y., died suddenly of a heart attack Sept. 22.

Mr. Bond was a native of London, having been born there Jan. 6, 1873. His musical career began when as a boy he sang in the choir of Worcester Cathedral, achieving the distinction of being the soprano soloist at the age of 12. He received his vocal training under D'Arcy De Ferrieres, a pupil of the De Reszke brothers, and his training as an organist and choirmaster under Dr. Norman B. Hibbert of St. Werburgh's Pro Cathedral, Derby, where he served as deputy. His first independent work was as organist and choirmaster of St. Michael's Church, Derby. Mr. Bond was educated at North London Collegiate School and at Cheltenham, and in addition to his musical attainments, possessed much natural skill as a painter, his particular field being landscapes.

Coming to America in 1908, Mr. Bond undertook the direction of the music at Christ Church, Hudson, N. Y., where he remained ten years, during the greater part of which time he was also supervisor of music in the public schools of that city. In 1918 he became organist and choirmaster of St. Peter's Church, Peekskill. This church has the distinction of being one of the first in America to establish a boy choir, in 1874, and during Mr. Bond's incumbency the parish choir numbered forty-four men and boys. In addition he organized and trained an auxiliary choir of young girls, numbering thirty-one voices. His particular forte was the training of young voices, in which he was eminently successful.

In 1928 Mr. Bond resigned his position at St. Peter's to become organist and choirmaster of Holyrood Church, one of the large uptown churches of New York, where he introduced a boy

section in the choir and organized and trained an auxiliary choir of girls, again having under his training a chorus of seventy-five voices.

For thirteen years prior to his death Mr. Bond had occupied the chair of music at Peekskill Military Academy, where he gave instruction in both vocal and instrumental music. While a resident of Peekskill he was also the conductor of the Peekskill Choral Club, affiliated with the Westchester County Choral Society under the leadership of Albert Stoessel. Mr. Bond's mixed chorus numbered 100 voices. On the occasion of the first music festival under the auspices of the Westchester Society in 1925, St. Peter's choir, under Mr. Bond's leadership, was awarded first place and a silver cup in the competition between the boy choirs of Westchester County.

Mr. Bond married Lydia Gertrude Moore of Derby, England, before coming to America. She survives him, together with one daughter, Miss Lydia Gwendolyn Bond, who was graduated last June from St. Mary's School, Peekskill.

Mr. Bond has been succeeded, temporarily, as organist and choirmaster of Holyrood Church by one of his own organ pupils, Albert F. Robinson.

**Rene L. Becker Goes to Detroit.**

Rene L. Becker, organist and composer, has been appointed organist of the Most Blessed Sacrament Church in Detroit, Mich. The Most Blessed Sacrament Church has a large Casavant organ. Mr. Becker arrived in America in 1904, after having completed his studies at the Municipal Conservatory of Strassburg. He settled in St. Louis, where he and his brothers, Lucien and Camille, conducted a conservatory. During the period he was in St. Louis he held several church positions. Mr. Becker moved to Belleville, Ill., where he chose to live quietly to compose. While in that city he was organist of the cathedral and director of a choral club. In 1915 he moved his family to Alton, Ill. He had charge of a theater organ in Alton and also was organist of SS. Peter and Paul's Cathedral.

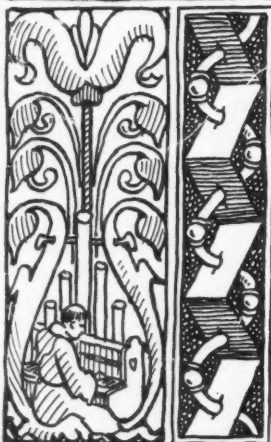
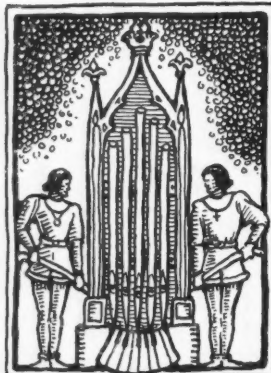
FRANKLYN W.  
**MAC AFEE**  
YOUNG AMERICAN  
CONCERT ORGANIST



Now Booking for  
Eastern and  
Middle West  
States

Residence Address  
310 W. Ninety-Second  
Street  
NEW YORK CITY

□  
Concert Manager  
**INEZ L. MAC AFEE**  
9 Woodland Avenue, Detroit, Michigan



**EXTRA EFFORT**

WHEN an Organ Builder finds a way of letting the playing profession and the public know that he stands ready to do everything possible conducive to the enjoyment of the purchaser, that's where you will usually find a busy organ builder.

Despite the present disturbed times, VOTTELER has been operating full force—full time!!!! Also several unemployed "artists in their lines" have sought and received employment.

"VOTTELER does everything possible conducive to the enjoyment of the purchaser".

**VOTTELER ORGANS**  
(Since 1855)

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





# AUSTIN

Austin Organs have been built and installed throughout this country and abroad for over thirty years and enjoy a recognized reputation for

**EXCELLENCE OF TONE**  
**RELIABILITY OF ACTION**  
**SPECIAL MECHANICAL**  
**FEATURES**  
**AND**  
**DURABILITY**

The sound financial condition of the Austin Organ Company, completes the most exacting requirements of any purchaser with funds to invest in an organ, be it large or small.

**AUSTIN ORGAN CO.**  
**HARTFORD, CONN.**

**Pittsburgh Group  
Forms Discussion  
Club for Organists**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Oct. 22.—A group of about twenty organists, mostly from Episcopal churches, met in the parish house of the Church of the Ascension Monday evening, Oct. 20, at the invitation of Herbert C. Peabody, and formed what will be known as "The Discussion Club." The purpose is to discuss church music and service problems. At the first meeting Mr. Peabody read a paper on "Postludes," which was followed with lively discussion, since it was Mr. Peabody's feeling that there should be no postlude, or at least not a loud and boisterous one. The matter of setting and keeping a mood in the service, and planning the service around one idea (in other words, making the service a unit) was another of the points touched. To illustrate this, copies of Gounod's "Redemption" were distributed to show how the composer has made the music fit the text and how the complete work stands as a unit. Copies of the anthem "Blessed Are They," by David Stanley Smith, also were distributed to illustrate how the music sets the mood called for by the text.

The next meeting will be held at the same place Monday, Nov. 17, at 7:45 p. m. The organization is unique in some respects—there are no dues, registration fees, or officers, and all organists, whether of Episcopal churches or other denominations, are cordially welcome to attend.

Carl Leggett has been appointed organist and director at the Tabernacle Presbyterian Church, Baum boulevard, taking the place of Charles G. McVay, who, as announced in the last issue, has gone to St. Mark's Episcopal Church, Johnstown, Pa. Mr. Leggett was formerly at the Episcopal Church of the Redeemer on Forbes street.

Dr. Caspar P. Koch opened the forty-second season of organ recitals at Carnegie Hall, North Side, Sunday, Oct. 5, playing the following program: Overture to "Rosamunde," Schubert; Andante from Violin Concerto, Mendelssohn; Capriccio, Bach; "The Cuckoo," Arensky; "Angelus," Karg-Elert; Waltz in A flat major (transcribed by Koch), Brahms; "Marche du Sacre," from "Le Prophete," Meyerbeer. Pauline Miller, soprano, was the assisting artist, with Lyman Almy Perkins at the piano. This is Dr. Koch's twenty-seventh season as city organist.

Walter H. Fawcett arranged a musical vespers at Christ M. E. Church Sunday evening, Oct. 5, playing the Sonata in D minor, Mendelssohn; Chorale in A minor, Franck; Andante (Fourth Symphony), Widor, and Festival March, Hollins. The following numbers were sung by the quartet and soloists: Credo, Gounod; "Walk to Emmaus," Nevin; "How Lovely Is Thy Dwelling-Place," Brahms; "How Long Wilt Thou Forget Me," Buck (tenor); "Saviour, When Night Involves the Sky," Shelley; "Arm, Ye Brave," Handel (baritone); "Christ Went up into the Hills Alone," Hageman (contralto); "Babylon," Watson (soprano).

Dr. Charles Heinroth opened the season of recitals at Carnegie Music Hall Saturday evening, Sept. 27, with a fine program: Overture to "Coriolanus," Beethoven; "The Bells of St. Anne de Beaupre," Russell; Arabesque, No. 1, Debussy; "Les Preludes," Liszt; "Kol Nidrei," arranged by Bruch; Fugue in D major, Bach; Andante Sostenuto from Gothic Symphony, Widor; "Tu es Petrus," Mulet. The Sunday afternoon recitals will not be broadcast this season, as has been the custom. Dr. Heinroth also gave the opening recital on the new organ at the Beverley Heights U. P. Church Sept. 25, and Oct. 7 opened a three-manual Austin organ at the First Presbyterian Church, Coraopolis, Pa.

The Western Pennsylvania chapter of the Guild met at the Beverley



# GIVE & TAKE

**T**HE execution of an organ contract in strict compliance with terms is one thing ▲ ▲ ▲ The willingness to go sufficiently beyond technicalities to insure supreme satisfaction is another ▲ ▲ ▲ Pilcher likes a combination of both ▲ ▲ ▲ So do our customers ▲ ▲ ▲ Another reason why Pilcher Organs have been giving extraordinary service for over a century ▲ ▲ ▲ Your inquiry is invited.

**HENRY PILCHER'S SONS, Incorporated**  
General Offices, Louisville, Ky.  
New York Office, Steinway Hall

# PILCHER ...Organs

## THE VOICE OF INSPIRATION

**CHANDLER  
GOLDTHWAITE**

ARTHUR W.  
**POISTER**  
RECITAL ORGANIST  
University of Redlands  
California

**EVERETT E. TRUETTE**  
MUS. BAC. A. G. O.  
CONCERT ORGANIST AND TEACHER  
200 Pupils holding positions in various parts of the country  
Candidates prepared for the A. G. O. Exams.  
295 Huntington Ave., Boston

**C. Albert Scholin, M. M.**  
Organist and Director  
FIRST-BROAD M. E. CHURCH  
Cor. 18th St. and Bryden Ed.  
Columbus, - - - - - Ohio

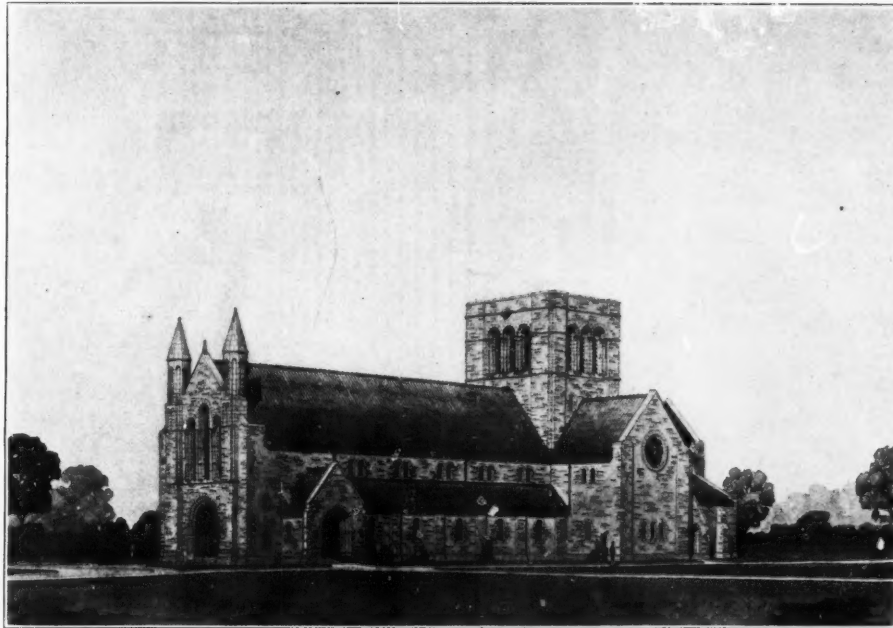
**Carleton H. Bullis**  
A.M., A.A.G.O.  
Epworth-Euclid M. E. Church  
CLEVELAND  
Theory Dept., Baldwin-Wallace  
Conservatory, Berea, Ohio

**Eda E. Bartholomew**  
Organist Saint Mark  
M. E. Church, South  
ATLANTA GEORGIA

Heights U. P. Church Sept. 30 and heard a recital by Julian R. Williams of St. Stephen's Church, Sewickley. Mr. Williams played Franck's Chorale in B minor; Toccata, Mereaux; Pastorale, Franck; Menuet, C. P. E. Bach; Toccata on "Ave Maris Stella," Dupre; Sketch in D flat, Schumann; "Mid-Summer," Garth Edmundson; "Little Bells of Our Lady of Lourdes" and "Vesper Processional," Gaul; Toccata in D major, Lanquetuit. After the recital refreshments were served through the courtesy of the organ builders. Moorhouse, Bowman & Brandt. About eighty members and their friends attended the meeting, which is a fine start for this season.

The organ in Carnegie Music Hall was used to accompany a huge choir in Forbes Field Sunday, Oct. 12, on the occasion of the Eucharistic Day ceremonies. Wires were strung from the hall, connected with amplifiers at the field, carrying the strains of the organ throughout the park. The Rev. Carlos Rossini of St. Paul's Cathedral directed the choir.





*Colorado College Chapel. A large three-manual organ of 43 stops has recently been purchased for this imposing edifice.*

## THE INTANGIBLES THAT COUNT

“Quality—An Attribute, Character, Rank”—Webster

In designing and building its organ, Welte recognizes that “Quality” is a term covering two kinds of craftsmanship. Practically every contract page specifies “Highest Quality”—words of no import unless demonstrable by recognized organs of artistic merit.

Tonal Beauty, Colorfulness, Ensemble, Durability, Reliability—these are the attributes every Organist expects of a well conceived instrument. A “Details of Construction” guarantees nothing but mechanical performance. Musically the organ lover is not interested except by that which pages of technicalities cannot specify.

That indefinable air of tonal finish, which has as its basis that knowledge of what constitutes true organ beauty—perfect balance—is achieved only through good taste, experience and artistic perfection. These are the “Intangibles That Count” --- the sincere conscience of good craftsmanship.

# Welte-Tripp Organ Corporation

SOUND BEACH, CONNECTICUT

Crozer Building  
1420 Chestnut St.  
Philadelphia

Chicago Bank of Commerce Bldg.  
7 South Dearborn Street  
Chicago

119 West 57th Street  
New York City

Represented in:

Baltimore, Md.

Boston, Mass.

Milwaukee, Wis.

Dallas, Texas,

Minneapolis, Minn.

Denver, Colo.

Los Angeles, Cal.

**News from Seattle;  
Feringer's Recitals;  
Guild Begins Work**

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

Seattle, Oct. 17.—Frederick C. Feringer, organist of the First Presbyterian Church, is giving a series of historical organ lecture-recitals at his church during the fall season. Going back as far as 1410 for his numbers, we find the masters of that period included. Introducing each number or sometimes a group of numbers, Mr. Feringer gives an interesting talk on the composer and the form of the composition played. These recitals have drawn good crowds and are helpful to organ pupils and students of music in general.

The first program was played Sunday, Sept. 28, and was as follows: Prelude (1410), Paumann; 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; Fugue in C (1637), Buxtehude; Suite in F (1658), Corelli-Noble; Prelude (1676), Clerambault; Concerto No. 10 (1685), Handel.

The second program was played Oct. 12. It was as follows: Two Chorale Preludes ("A Mighty Fortress Is Our God" and "We All Believe In Our God, Creator"), Bach; Adagio from Sonata in D minor, Bach; Prelude and Fugue in E flat major ("St. Ann"), Bach; Adagio from Second Sonata (1706), Martini; Gavotte (1766), Wesley; Andante con Moto, Boely.

The third recital of the series is planned for Nov. 2 at 3:30 p. m. These recitals are given on the four-manual Austin.

The Western Washington chapter of the American Guild of Organists met for its first luncheon meeting of the season at the Pine Tree lunch-room Oct. 2 under the leadership of James Lewis, the dean. Following the luncheon Gordon Dixon gave a brief account of the A. G. O. convention held in Philadelphia. Miss Katherine Robinson gave a short talk on her work in creative music and improvisation under Frederick Schlieder at Berkeley, Cal. Harold Heeremans gave a humorous paper on the organist of 1950. The dean brought before the chapter matters pertaining to the future development of its work. A motion was carried to change the luncheon meeting-place from the Gowman Hotel, where it has been for the last three or four years, to the Pine Tree lunch-room, which will now be recognized as the official meeting-place of this chapter on the first Thursday of every month.

Preceding the harvest festival service at St. Clement's Episcopal Church Oct. 5 John McDonald Lyon, organist of that church, played the following recital numbers: Fanfare, Dubois; Ricercare, Palestrina; "Carillon," Faulkes; "Song of the Basket Weaver," Russell; Gregorian Finale (Sonata in F minor), Rogers; "Carillon-Sortie," Mulet. The church possesses a Reuter organ.

Ronald Hooper has been appointed organist and choir director of Ballard Lutheran Church, where a rebuilt two-manual Kimball has been installed. The instrument will be dedicated in November.

A two-manual Robert Morton organ is being installed at St. Luke's Episcopal in Renton. The dedicatory recital will be played by John McDonald Lyon the latter part of October.

On Sept. 28, at the University Temple, Harold Heeremans, organist and director, presented his choir in its monthly concert with fine choral numbers drawn from the works of old and modern masters. Representative numbers were: "Far from the World," Parker; "Judge Me, O God," Mendelssohn; "God Is a Spirit" (unaccompanied), Bennett; "Holy, Holy, Holy, Lord God Almighty," Humphrey J. Stewart. The organ numbers played by Mr. Heeremans on the four-manual Kimball were: Adagio and Largo



# Deagan Cathedral Chimes

No organ need be denied the singular effectiveness of Deagan Cathedral Chimes. Genuine Deagan Chimes are available in six different classes—a class for every need. Minutely accurate tuning is a characteristic of all. . . . Your builder will be glad to quote you a price on Deagan Chimes completely installed.

*Deagan*  
ORGAN PERCUSSIONS

J. C. DEAGAN, Inc. :: Deagan Building :: Chicago

(Sonata in E), Handel; Fantasia in G minor, Bach; Prelude, Fugue and Variation, Franck; Prelude in G, Bach.

A folder has been sent to the many musicians of this city announcing a series of recitals by John M. Lyon, organist of St. Clement's Episcopal. These recitals are under the management of the Young People's Society of the church. The next scheduled recital is set for Oct. 22, when the following program will be played: "Prelude Heroic," Faulkes; "Villa Mariu by the Sea," Shure; Fugue in G, Bach; "Caress," Groton; "Christus Resurrexit," Ravello; "The Bells of St. Anne de Beaupre," Russell; Air (Tenth Sonata), Handel; "Ave Maria," Lubrich; Sonata in F minor (Prelude, Pastorale, Finale), Rogers.

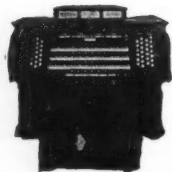
Nov. 12 the program will be from the works of Guilman. Nov. 26 the recital will be in conjunction with Joseph H. Greener, while the final one of the series will be played by Mr. Lyon Dec. 17, when he will present a program from the modern school. These recitals are complimentary to the members of the Western Washington chapter of the American Guild of Organists.

Gordon Dixon, organist and director of the Queen Anne M. E. Church, presented his choir in its monthly concert Sept. 28 with representative numbers from the works of Shelley and Dudley Buck. Preceding the service Mr. Dixon played the following program: "Song of India," Rimsky-Korsakoff; Londonderry Air, arranged by

Archer; Largo ("New World" Symphony), Dvorak. Other numbers played by Mr. Dixon that day were: Adagio, Volckmar; Prelude, Chopin; Concert Piece, Parker; Elegy, Massenet; Finale (Fourth Sonata), Guilman.

**E. WILLIAM DOTY**  
Mus. B., A. M.  
Instructor in Organ  
University of Michigan  
Assistant to  
Palmer Christian

**KATE ELIZABETH FOX, F.A.G.O.**  
Organ Recitals  
Organist and Choir Director  
FIRST CONGREGATIONAL CHURCH  
Dalton, Mass.

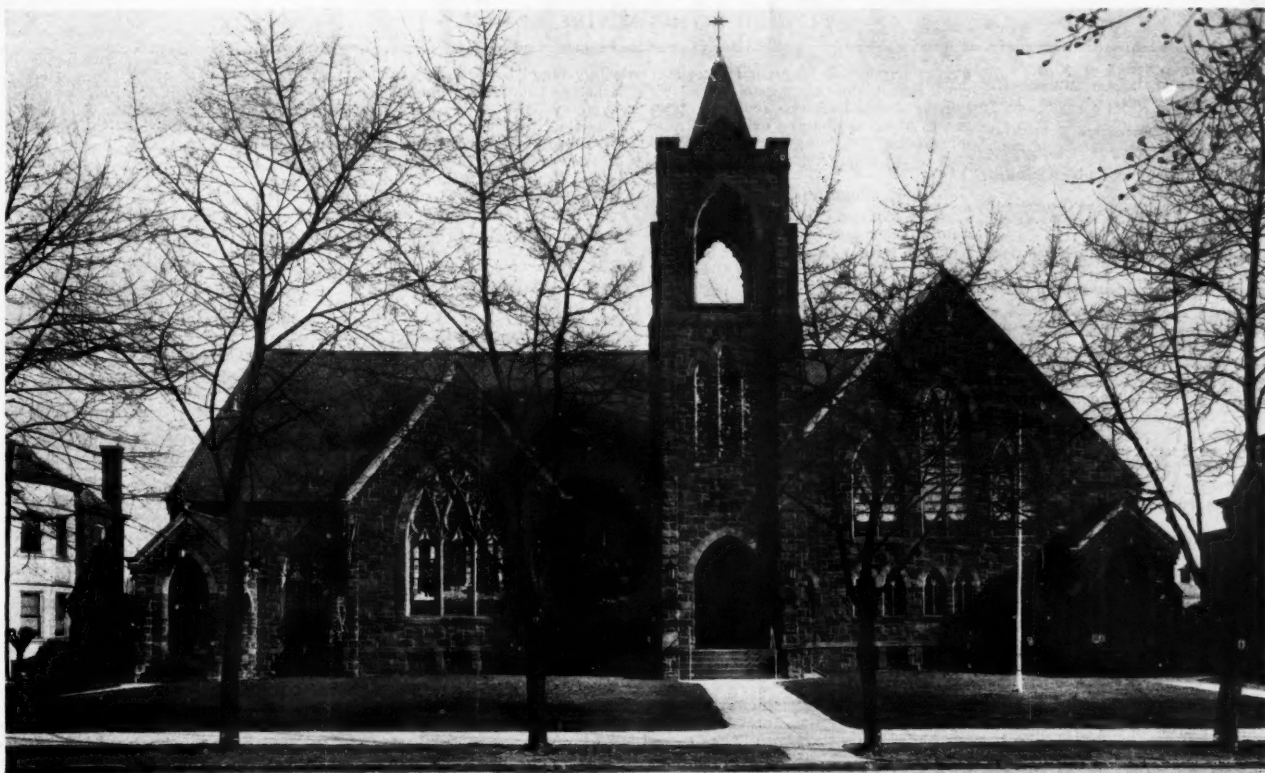


**GUSTAV F. DÖHRING**  
INVITES DEMONSTRATION OF  
**HILLGREEN, LANE & COMPANY**  
ORGANS OF QUALITY  
Address: G. F. DÖHRING  
ROOM 427, 225 FIFTH AVENUE, NEW YORK, N. Y.





# NUMBER 655



GRACE LUTHERAN CHURCH, NORRISTOWN, PA.

*The Bard of Avon may be right about the inanity of names and Montesquieu may not be wrong about the emptiness of words, but who will challenge the convincing eloquence of numbers?*

\* \* \*

## 655 vs. 6500

To a group of visiting Organists we were forecasting that ere long the quota of Möller Organs will reach the imposing figure of 6500. Said Joseph R. Bowman, Organist of Grace Lutheran Church of Norristown, Pa.:

*"The organ I am playing on is number 655; it will be 25 years old next January and it is as good as if it was installed twenty-five weeks or twenty-five days ago; its action is impeccable; its tonality is beautiful and seems to have acquired more depth and mellowness with age. It needs no changes nor improvements . . ."*

\* \* \*

## 1906-1931

Twenty-five years of constant and faithful service. A quarter of a century of musical ministry to the worshipper, this is the record of Möller Organ Number 655.

\* \* \*

*Ab uno Disce Omnes . . . . .* Sturdiness and durability are characteristic of each and every one of our organs; like living entities they owe their longevity to a strong and healthy constitution and to the hereditary quality of their predecessors bearing the Möller name.

*A MÖLLER ORGAN IS BUILT FOR SERVICE AND ENDURANCE*



JOSEPH R. BOWMAN  
Organist





# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

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

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

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

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

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

In spite of the financial depression which seems to be hovering over the whole world, we are happy to be able to report that the balance in the N. A. O. treasury at the present time is larger than at any corresponding date in our history. The executive committee at its last meeting extended a vote of thanks to the finance committee for its splendid work during the year. That committee has functioned most admirably and deserves unstinted praise.

May we urge every chapter and council to send promptly and in detail news items of its activities! A story of one chapter's successful meeting will be enjoyed by another and so N. A. O. enthusiasm will continue to grow with each monthly gathering. If you have a fertile idea pass it along to your neighboring chapter.

Pennsylvania is to be congratulated upon the formation of the new Susquehanna chapter, with headquarters at Sunbury. We wish this group success and we believe that it will uphold the traditions of the state. Dr. Wolf reports that over twenty-five new members have been enrolled in that state since the spring convention. What a record that is for other states to equal or better!

Out in Iowa they are beginning an active season and have a membership drive under way. They hope to have several new local chapters and special musical programs for them. There will be visiting recitalists. We still look to the Pacific coast for news of organization. Similarly there are other sections of the country where it seems necessary only for someone to set things in motion for N. A. O. work. Let this be a year of success and expansion. Everyone must do his or her part.

## Chapter Secretaries Please Note.

Every meeting of a chapter or state council should be reported in The Diapason. Every N. A. O. member is interested in reading what other members are doing in another part of the country. It is only by keeping in close touch with one another that we can be a national association, rather than a series of small organ clubs.

Please send your news accounts to Mr. Nevins or Miss Reichard at 49 West Twentieth street, New York, by the 14th of each month, or not later than the 20th. If your meeting is held before the 14th, please send the account before that date, as the bulk of the material for the N. A. O. page must reach the publishers by the 15th.

## Changes of Address.

Oct. 1 was moving day for many N. A. O. members. Have you sent your latest address to the N. A. O. office or to The Diapason? Please give the old address as well as the new.

## Executive Committee.

The executive committee met at Pythian Temple, New York, Monday evening, Oct. 13, preceding the first public meeting of the season for the headquarters council. Duncan McKenzie was welcomed as a new member of the committee. Other new members elected at the business meeting of the convention were: Palmer Christian, Michigan; Hugh Porter, New York, and Ernest F. White, Philadelphia.

A vote of thanks was tendered Reginald McAll and other members of the

finance committee for their excellent work during the past season.

Two state councils reported programs of expansion and drives for new members. They were Pennsylvania and Iowa, which reported by letter.

## Headquarters Council.

Headquarters council held its first dinner meeting of the season at Pythian Temple, New York City, Monday evening, Oct. 13. Reginald L. McAll introduced the after-dinner speakers. Two state council presidents were in attendance and gave brief words of greeting. They were Dr. William A. Wolf of Pennsylvania and Henry Hall Duncklee of New Jersey. Dr. William C. Carl and Dr. J. Christopher Marks greeted the assembled members and gave interesting accounts of their summer vacations.

In the absence of Ernest M. Skinner, who was unable at the last moment to attend the meeting and present in person the award for the best transcription of Borodin's Overture to "Prince Igor," President Milligan made the presentation to Edward S. Breck, whose composition was selected by the following committee of judges: Samuel A. Baldwin, Harry Jepson and R. Huntington Woodman.

As very few of the headquarters members were able to attend the Los Angeles convention, we were fortunate in having at this meeting about five who had been there, three of whom gave interesting accounts of their experiences en route and at the convention. These speakers were Miss Jane Whittemore, Harold Vincent Milligan and John Doane. No formal program had been arranged for this meeting by the headquarters meetings committee, of which Miss Lilian Carpenter is chairman, but it testifies to the spirit of good fellowship among organists that it was an unqualified success.

## Harrisburg Chapter.

Harrisburg chapter held its first meeting of the 1930-1931 season in the Pine Street Presbyterian Church Oct. 5 with President Kuscha presiding. The chapter had as its guests Dr. William A. Wolf, president of the Pennsylvania state council of the N. A. O., members of the state council of Pennsylvania and members of neighboring chapters. Dr. Wolf spoke on the subject of "Chorales and Anglican Hymn-Tunes," and the chapter had the pleasure of hearing several from his own pen.

Frank A. McCarrell, chairman of the program committee, outlined the activities for the winter. Of special interest will be the festival service to be held in St. Stephen's Church Nov. 3 to commemorate the tenth anniversary of the organization of the Pennsylvania state council of the N. A. O. Chorales and Anglican hymns composed by Dr. Wolf will beautify this service. The Harrisburg Solo Choir of sixty voices under the direction of Alfred C. Kuscha will sing. A banquet will precede the service.

CLARENCE E. HECKLER,  
Recording Secretary.

## Reading Chapter.

The first recital of the season was given Sunday evening, Oct. 5, in St. Stephen's Reformed Church with Earl W. Rollman in charge of the program. There were about 250 in attendance. The program was opened with a processional hymn by choir and congregation, after which Professor Theodore A. Hunt, head of the music department of Albright College, Reading, played the Allegro Appassionato from the Fifth Sonata by Guilman. The choir of St. Stephen's Reformed Church followed with Oliver King's "Break Forth into Joy." Dr. Thomas W. Dickert, pastor of the church, gave a short talk on the place of music in the church. The next number on the program was the "Reverie" by Bonnet, played by W. Richard Wagner, organist of Grace Lutheran Church. Then came a contralto solo, "The Master Calleh," Fich-

thorn, sung by Miss Ruth Baum. "Minster Chimes," Wheelton, was played by Miss Catherine M. Bossler, organist of the Windsor Street Methodist Church, and the final number was played by Miss Sara Opp of St. Andrew's Reformed Church—Finale (Fourth Symphony), Widor.

After the recital there was a short business meeting at which new members were elected and various activities of the year were discussed.

MARGUERITE A. SCHEIFELE,  
Recording Secretary.

## Easton, Pa., Chapter.

The first full meeting of the Easton chapter was held in the Brainerd Union Presbyterian Church Monday evening, Sept. 15. The business of the chapter was conducted, after which the president, Mark Davis, introduced George B. Nevin as the speaker of the evening. Mr. Nevin gave a very interesting talk on "Ecclesiastical Music." Among some of the statements made by Mr. Nevin were the following:

"There should be nothing in the services calculated to disturb the meditations of the congregation. Worship should be the sole object and everything should contribute to that end.

"Due to the unfortunate location of the console, the organist is frequently one of the innocent causes of distraction. He must of necessity turn the pages of his special music—prelude, offertory and postlude—find the hymn-tunes, anthems and responses, and to the interest, and sometimes amusement, of both young and some old children, 'pull the stoppers.'

"In almost all of the great cathedrals and parish churches abroad, the organist is not in the picture, and in a large proportion the view of the choir is cut off by a screen. Many organists would be greatly pleased if they could be heard and not seen."

Plans for the year were outlined by the president and committees were appointed to take charge of the monthly events. A members' recital was planned for October.

MAE LITSINGER, Secretary.

## Susquehanna Chapter.

A program in which the soloists were members of the faculty of the conservatory of music of Susquehanna University, Selinsgrove, Pa., was presented Sept. 30 at Seibert Chapel of the university, with Percy Mathias Linebaugh as organist. Mr. Linebaugh was assisted by Miss Mary K. Potteiger, pianist; W. Donald Hemphill, violinist; Dorothy F. Leisher, soprano, and a chorus in this program: "Sonata Tripartite," Gordon B. Nevin; soprano solo, "A Birthday," Woodman (Miss Leisher); organ and piano, Symphonic Piece, Clokey (Mr. Linebaugh and Miss Potteiger); violin solo, Ballade and Polonaise, Vieuxtemps (Mr. Hemphill); Prelude in G minor, Sheldon; "Night Song," Linebaugh, and "Laudate Domini," Frysinger; chorus, "At Twilight," Thome-Barnes (with violin obbligato).

## Miami Chapter.

The Miami chapter held its first meeting of the season at the home of Mr. and Mrs. Louis D. Gates Oct. 13. Mrs. Florence Ames Austin was hostess. A short business meeting, at which three new names were accepted for membership, preceded the program, given by Mrs. Gates and Miss Frances Tarbox, on the residence organ, assisted by Mrs. Bette Kometh Thornton, contralto, before an appreciative audience of guests and members. The softer tones of the organ predominated in Mrs. Gates' selections, played with sympathetic feeling and delicacy. "In Springtime," Kinder, showed in its crisp lightness a pleasing contrast to the meditative character of her other numbers, "Trois Impressions" ("Harmonies du Soir"), by Karg-Elert; "Chant sans Paroles," Frysinger, and "Dawn's Enchantment," M. Austin Dunn. Mrs. Thornton was at her best in an interesting group of songs: "The

Crying of Water," Campbell-Tipton; "L'Heure Exquise," Poldowski; "Nordic Lullaby," Charles T. Ferry, and "London Bridge," Buzzi-Peccia. Mr. Ferry played the accompaniments on the piano. Miss Tarbox closed the program with her usual capable musicianship, her solos being the quaint "Arioso in Ancient Style" and the Second Suite (Preamble, Theme and Variations, and Epilogue), by James H. Rogers, and an attractive Caprice by H. Alexander Matthews.

Punch was served during the social hour that followed, and the mechanical organ player under the management of Mr. Gates further entertained with Deshayes' "The Brook" and the "Adoration" of Borowski.

ALICE V. WILLIAMS.

## Worcester, Mass., Chapter.

Fall activities of Worcester chapter were ushered in with a theater party Oct. 6. Chapter members were guests of Elmer R. Daniels, manager, and Ernest Johnson, organist, of the Capitol Theater. At the conclusion of the evening performance Mr. Johnson played a special program on the Wurlitzer organ for the benefit of the organists. This proved to be very interesting. The committee in charge of arrangements was made up of Ralph B. Warren, chairman; Mrs. Roy Sanders, Walter A. Morrill and Miss Grace B. Davis.

At a meeting of the executive committee in the home of the president, Mrs. F. J. Crosson, plans for the season were discussed and the program committee was appointed. This committee, composed of Stephen E. Rich, chairman; Mrs. John C. Dudley and Miss Fannie A. Hair, has plans for an active and interesting season, to which all are looking forward with keen anticipation.

ETHEL S. PHELPS, Secretary.

## Kentucky Chapter.

The Kentucky chapter is presenting Fernando Germani in a recital at the Louisville Auditorium Nov. 6.

The meeting of Oct. 6 was well attended. Archibald D. Jonas gave a short talk on the American Guild of Organists convention held in Philadelphia. Farris A. Wilson, organist and choirmaster of the Fourth Avenue Methodist Church, with the choir and assisting artists, presented the "Forty-sixth Psalm," by Dudley Buck. A large and appreciative audience was present.

A musical praise service was given at the Fourth Avenue Presbyterian Church Sunday, Oct. 12, by the choir of the church under the direction of W. E. Conen, organist and choirmaster. This is the first of a series of monthly musical services to be presented during the season.

An Armistice Day program with special music will be presented at the Broadway Baptist Church Sunday evening, Nov. 9. "Souls of the Righteous," by Noble, and "For the Fallen," by Elgar, are two of the numbers the choir will sing. Harry William Myers is organist and choir director.

## Quincy Chapter, Illinois.

The initial meeting of the season of the Quincy chapter was held Tuesday evening, Oct. 14, in the home of Mrs. Luther Mourning. Earl Pond was the speaker and chose for his subject "Music and the Piano." There was a brief business session at which activities for the year were discussed. Harry Love was welcomed as a new member. Mrs. Mourning served refreshments.

The November meeting will be held at the Behrensmeier organ factory.

## Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held at the McConnell restaurant in Wilmington Sept. 25. The meeting was well attended and the members seemed to be glad to get together again after their vacations. T. Leslie Carpenter, president, made a report of some of the things that happened since the meeting in June. Resolutions were read



on the death of Edward J. Muhlhausen, one of our oldest members. The address of the evening was given by the Rev. Frederick Hasskarl of Zion Lutheran Church. He spoke on the power and value of music in the church service.

WILMER CALVIN HIGHFIELD, Secretary.

**Iowa Organists in Convention.**

Cedar Rapids was host to a large number of organists from eastern Iowa on Oct. 23 when the Iowa council of the N. A. O. met in convention. The attendance was most gratifying. The day's activities comprised four events—a business meeting with papers and discussions at 3 o'clock in the First Presbyterian Church, a recital by five organists at 4:30, a banquet at the Chamber of Commerce and, as a culmination to the day's events, a recital by Palmer Christian at the Memorial Auditorium in the evening. The appearance of Mr. Christian was made possible through the kindness of a local patron of music.

Two excellent addresses were given—one by F. E. Schoenbohm of Clinton, president of the chapter, his subject being "Choir Music," with emphasis on the qualifications of the ideal choirmaster; the other by the Rev. Gerhard Bunge of Garnavillo, the subject being "Cooperation of Pastor and Organist." Both papers gave much food for thought and were the incentive for a lively discussion.

The recital on the four-manual Skinner organ was played by Miss Gertrude Branigan of Davenport, Miss Lucia Roggman of Garnavillo, Horace Alden Miller of Mount Vernon and Miss Catherine Adams and Marshall Bidwell, both of Cedar Rapids. Mr. Miller played two compositions of his own, based on negro spirituals. They showed splendid musicianship and a most graceful style, and it is hoped that these numbers will soon be published.

The supper was attended mostly by out-of-town guests. Mr. Schoenbohm acted as toastmaster and a speech of welcome was made by Hugh Orchard, representing the convention committee of the Chamber of Commerce. Marshall Bidwell gave a resume of his experiences at the convention of the Canadian College of Organists at Hamilton.

The fine recital by Palmer Christian was a most satisfying culmination to an interesting and profitable day. The artist was at his best and his program was varied and interesting from every standpoint. Mr. Christian displayed his subtle imagination and a most amazing use of tone colors. Needless to say, he displayed all the resources of this magnificent organ. The program was especially well adapted to a mixed audience. Nearly 2,000 were present. The writer was particularly impressed with the unusual flavor of atmosphere Mr. Christian produced in the Russell "Up the Saguenay," the Karg-Elert "Benediction" and "Scherzino" by Ferrata. The short Bach Fugue in C minor was most telling in its effect. His program was as follows: "Jubilee" Overture, Weber; "Aftonfrid," Hägg; Scherzino, Ferrata; "Caprice Heroique," Bonnet; Prelude, Corelli; Minuet, Rameau; Fugue in C minor, Bach; "Up the Saguenay," Russell; "Benediction," Karg-Elert; Scherzo, Rousseau; Meditation ("Thais"), Massenet; "Marche Militaire," Schubert.

**Chicago Chapter.**

Activities of the new season for the Chicago N. A. O. forces were opened auspiciously with a luncheon at the Palmer House Oct. 24. Thirty sat down at the tables, with Albert Cotsworth, the new president of the chapter, in the chair. Peter Grosso, a talented tenor with a decidedly pleasing voice, was a guest of the organists and sang a group of solos. One of the other guests of the day was Charles E. Watt, editor of Music News. Reminiscences of the Los Angeles convention were the order of the day and among those called upon to deal with different phases of the annual convention were Mrs. Lily Wadhams Hallam, Mr. and Mrs. William H. Barnes and S. E. Gruenstein. Plans for the entire season, which provide an attractive and busy program, were outlined by Mr. Cotsworth and received the hearty approval of all present.

# REUTER

**IT** is a pleasure to observe the delight of organists as one after another they play the Reuter Organ. In the characteristic voicing of its different registers; in its rich tonal beauty; in its smooth, prompt action and its general playability, the Reuter is not surpassed.

To those who appreciate the finest to be had in organ tone and construction, the Reuter makes an appeal that is irresistible.

## THE REUTER ORGAN CO. LAWRENCE, KANSAS

**Specializes in Repairing Keys.**

E. A. Bouslog, Inc., of Indianapolis, established in 1918, report that they are specializing in the novel task of repairing organ and piano keys. They have a shop equipped with special machinery adapted to this work, which is done by a special process. Keys are returned from twenty-four to forty-eight hours after their receipt. Mr. Bouslog has been associated with the organ and piano trade for years. He is an expert cabinet maker and while employed in that capacity he saw the need of work on organ and piano keys and began to give his attention to this field.

**H. Norman Frazee Engaged.**

The engagement has just been announced of H. Norman Frazee, of the Frazee Organ Company in Boston, and Miss Anna Florence Lewis of Marblehead, Mass. Miss Lewis is the associate librarian at the Abbot Public Library in that town. For the last three years Mr. Frazee has been spending his summers on his cabin cruiser "Unda Maris" in Marblehead Harbor.

**R. J. Bennett Takes Bride.**

Robert J. Bennett, former head of the Bennett Organ Company of Rock Island, Ill., and for many years a well-known organ builder, and Mrs. Mignon Scoville Stromberg of Fort Worth, Tex., were married on the evening of Oct. 1 at the Lincoln Park Arms Hotel, Chicago. A few close friends attended the ceremony.

*Just Published*

### FROM YONDER CHAPEL

A Short Organ Suite

By

R. DEANE SHURE

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

Price \$2.50

The H. W. Gray Co., 159 East 48th St.

Sole Agents for Novello and Company, Ltd.

**NEW CHRISTMAS ANTHEM**

H. P. HOPKINS, Op. 162

Lytic Publishing Company

10 E. Biddle St. Baltimore, Md.

For Sale at all Dealers

SEND FOR SAMPLE COPY

**W. LAWRENCE CURRY**

BEAVER COLLEGE

Trinity Episcopal Church

Wilmington, Delaware

Asbury University Church

Philadelphia

## Chorus and Quartet; Early Suggestions of Christmas Music

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

The demands of modern journalism, even in writing for *The Diapason*, require a prophet for such an article as this. In the middle of October I am to describe the best new music for Christmas, at a time when some of the publishers have not even announced the titles of their new offerings. Yet the December issue comes rather too late for reviews of Christmas music. You must therefore be content with such facts as I have gleaned, with a few suggestions from former years.

There is a fine new unaccompanied carol by Dr. Willan, entitled "Here Are We in Bethlehem" (Oxford Press). It opens with sopranos alone, then adds tenors and altos, and finally adds the basses. The rhythm is free and gentle, the tonality old-worldly; the result is another strikingly lovely and atmospheric work, this time not difficult.

Edward Shippen Barnes has arranged the Finale from Cesar Franck's Violin Sonata as a Christmas anthem entitled "Yule" (Ditson), with sections for S and S-T. All the anthem could be managed very well by a good quartet; indeed, its delicate effects can be brought out best by a small chorus at most. There is a delightful and important organ part which will appeal to all players who like to have a flute or harp twiddling away on the high registers—as who does not? Usually I dislike any such arrangement as the present, but for once it paid to lift an attractive, cheery melody from the literature of the violin. The anthem is not difficult.

Mr. Barnes has another arrangement which I do not regard as quite so successful, though it deserves mention. It is a carol-anthem entitled "O Come Ye to Bethlehem" (Schmidt), adapted from the old French melody, "O pays du Berry." In the last stanza the sopranos divide, but there is no other difficulty in the way of performance, I think. It is a fast, pattering, almost hilarious tune—and the editors of the "Oxford Book of Carols" tell us that hilarity is a characteristic of the true folk-carol. In the present case my only question is whether the audience will have some secular connotation for the tune; it should be added that most audiences will certainly not.

The E. C. Schirmer Company has inaugurated a new series of carols and anthems entitled "Music for Christmas," with numbers for mixed voices, men's voices and women; as usual, these are editions or arrangements of old music, not new and original compositions. As usual, also, they are numbers of high quality. The ones for SATB include: Old English Carol, "A Babe So Tender"; Netherlands Carol, "Now All Good Folk Rejoice"; Gevaert, "The Slumber of the Infant Jesus." The third of these has had almost innumerable editions, including an excellent one in Dickinson's Sacred Choruses; the other two are easy and very attractive.

At Christmas even in non-liturgical churches there is often a use for some setting of the "Gloria in Excelsis Deo." E. C. Schirmer has just brought out an edition of the setting of this great canticle in Franck's Mass in A, an alto part being added to the original score for STB. There is an effective use of harp and a still more charming use of cello against a tenor solo. The number runs to some forty pages, but is not so long as that suggests. There is also this year a short and easy setting of the same canticle in the key of B flat by Dr. David McK. Williams, with an interesting and independent organ part (Gray); this is only four pages long.

The Gray Company also publishes a series of settings by John Holler of the "Invitatory Antiphons," including the ones for Advent, Christmas and Epiphany. The set is well worth having, even for the non-liturgical churches, where these little numbers can be used as opening sentences or intros.

There is one other notable number for mixed voices, an accompanied

carol-anthem for chorus with A-B duet, based on a jolly Breton tune with rocking rhythm, "On Christmas Day" (Gray). The very skillful arranging is done by Mr. Manney, who has a special gift for such things. You need a chorus for this—the men's parts divide; there is no other difficulty.

There are an unusual number of good things for women's voices this year, including the following:

Candlyn—"In Excelsis Gloria," carol-anthem with Old English text. SSA unaccompanied. (Schmidt)

Old French Carol, arranged by Baker, "Whence Is that Goodly Fragrance?" In unison, with one verse of descant. Fine for boys. An interesting accompaniment and a lovely tune. (Year Book Press Series, Deane & Sons, London)

Röntgen—Two Old Dutch Carols, for SA. Both charming and easy. (Schmidt). Reissue, previously published in 1928.

Daniels—"The Holy Star," for SSAA accompanied. Previously published for SATB. Carol-anthem; accompaniment rather pianistic; interesting poem and music. (Schmidt)

Holst—"The Saviour of the World Is Born." SSA with S solo for two stanzas. Fine modal tune, accompanied. A reissue. (Schmidt)

Old English Carol—"A Babe So Tender." SSA, accompanied, easy. (E. C. Schirmer)

Bach—"Good News from Heaven," from "Christmas Oratorio"; an accompanied chorale. Also published for SATB and TTBB. (E. C. Schirmer)

Bauer, Marion—"Three Noels." Unaccompanied, for SSA, but with part for an alto soloist in the first and third. (Schmidt)

Netherlands Carol—"Now All Good Folk Rejoice," for SSA, easy. (E. C. Schirmer)

My favorite among these is Dr. Candlyn's carol-anthem, which is one of the loveliest things he has done, modal and serene, with phrases that suggest Vittoria; for all its cleverness, the work is not difficult, for the composer has had much experience in directing women's voices and knows what is feasible.

Dr. Candlyn also has composed a fine new organ piece for Christmas, a Prelude on "Divinum Mysterium" (Schmidt), which I should rank with Willan's Prelude on "Puer Nobis" (Oxford), published last year. Both numbers have lovely, dreamy themes, and both have the mystical beauty of the Divine Child. Both, fortunately, are easy.

I have never heard before of a composer named Wiedermann, but Clarence Read has arranged from his works a pretty "Noel" (Gray) which will give special opportunity for delicate effects with echo organ and celestes. It is perfectly easy, which is no argument against it. Another nice number for Christmas, a little more difficult, is a "Christmas Rhapsody on an Old Walloon Carol" by Weitz (Novello), with a splendid work-up and dying fall.

The only Christmas solo of any account which I have seen is "Shepherds in the Hush of Night," by O'Hara (Chappell), which comes in two keys. It works up to a loud close and seems to demand rather a big voice.

Two years ago a most delightful little solo was published in December and so lost the vogue which it deserved. I refer to "A Christmas Folk Song," by Jean Taylor (Gray), for a low or medium voice. The poem is by Miss Lizette Reese and is most winsome; perhaps you recall its opening, "The little Jesus came to town." The music has just the simplicity and refinement demanded by the exquisite text. An intelligent alto could make this very effective.

### Kilgen for New Jersey Church.

The Rev. William F. Grady, pastor of the Church of Our Lady of Sorrows at South Orange, N. J., has contracted with George Kilgen & Son, Inc., of St. Louis for a three-manual organ for his new church, built from plans by McGinnis & Lynch of Boston. The organ is to be built in chambers provided by the church without any external ornamentation except one elaborate organ screen designed by the architects.

# 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.*

Organists, organ builders, and all those interested in the organ will see by a glance at the Table of Contents, given below, that this book is of great interest and importance to the profession. The subjects are all adequately and lucidly covered by a recognized authority. This work should be in every organist's and builder's library.

## TABLE OF CONTENTS

Introduction
Chapter 1—A Brief History of the Organ.
Chapter 2—The Wind Supply of the Organ.
A. Measuring of Wind Pressure.
B. Organ Blowers—Regulators.
Chapter 3—The Sound Producing Portions of the Organ.
A. Construction of Metal Flue Pipes.
B. Construction of Wood Flue Pipes.
C. Construction of Reed Pipes.
D. Construction of Diaphones.
E. Classification of Pipes.
F. Pipes of Extraordinary Power on High Pressure Wind.
G. Construction of High Pressure Reeds.
Chapter 4—Pipe Scales.
Chapter 5—Harmonic Corroborating Stops.
Chapter 6—Voicing of Organ Pipes—Finishing of Organs.
Chapter 7—Tuning of Organ Pipes.
Chapter 8—Means of Obtaining Expression.
Chapter 9—The Tremulant.
Chapter 10—Percussion Tone in the Organ.
Chapter 11—General Remarks on Tonal Design.
Chapter 12—Specific Examples of Good Tonal Design.
Chapter 13—Transference of Stops—Unification.
Chapter 14—Location and Space Requirements of the Organ.
Chapter 15—A History of the Organ Action.
Chapter 16—A History of the Organ Console.
Chapter 17—General Description of the Electro-Pneumatic Action.
Chapter 18—Types of Modern Wind Chests.
A. Universal Air Chests.
B. Wind Chests with Ventil Stop Action and Individual Pipe Valve Pneumatics.
C. Wind Chests with Some Form of the Pitman Stop Action.
D. The Ventil Wind Chest without Individual Pipe Valve Pneumatics.
E. The Direct Electric Action.
Chapter 19—Specific Examples of Modern Console Action.
A. Key Contacts and Coupler Action.
B. Combination Actions.
C. Relay Action.
Chapter 20—The Automatic Player as applied to the Organ.
Chapter 21—Suggestions for Prospective Purchasers of Organs.

The book contains 352 large-sized pages (7½x10), with 146 plates and illustrations, many full-page, taken directly from the builders' shop drawings and never before available to the public. Audsley's "Art of Organ Building" contained three drawings on the electric action. This book contains fifty-eight.

Price \$4.00 post paid to any address in U. S. A. and Canada.  
Now ready for delivery.

Send orders direct to

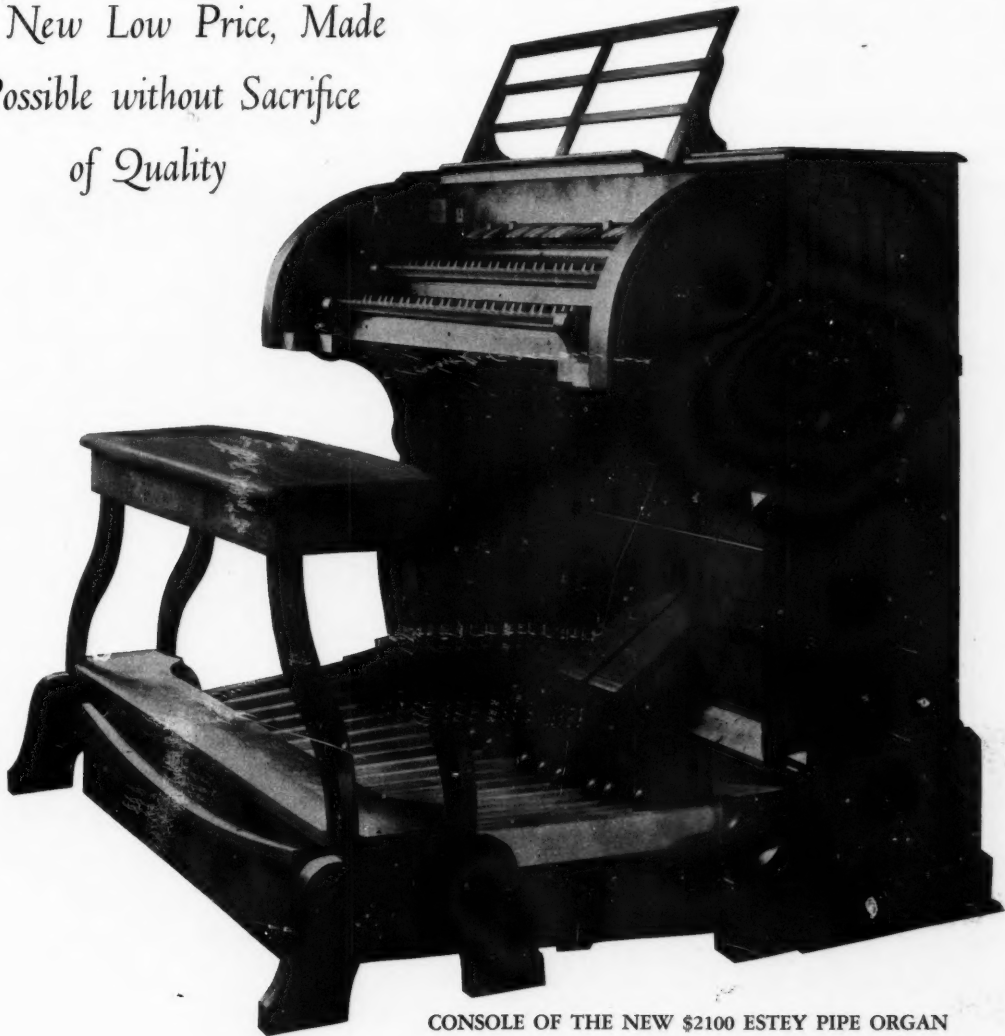
ORGAN INTERESTS, INC.      J. FISCHER & BRO.  
467 City Hall Station,      119 West 40th St.,  
New York, N. Y.      New York, N. Y.

# The Estey Organ

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

## AN ESTEY PIPE ORGAN NOW FOR \$2100

*A New Low Price, Made  
Possible without Sacrifice  
of Quality*



CONSOLE OF THE NEW \$2100 ESTEY PIPE ORGAN

**T**is not in the nature of any of the arts to remain stationary. Literature, Painting, Music—to mention only three of the most representative arts—are in as constant a state of flux as is Nature itself. Yet each of the great arts has its basic channel for expression and however much the banks of convention may be overflowed in the flood of enthusiasm for novelty, the course of the main stream is seldom changed.

Music, for instance, was never available in so many forms as at the present moment, yet in this veritable tidal wave of music by radio, music on the screen, music in wax discs, and music in all sorts of mechanical combinations, there has remained one instrument which, for centuries, has represented the chief and most comprehensive channel of expression, and that is the pipe organ.

It is not in the nature of the art of organ building to remain stationary. The



## The Estey Organ

same creative spirit which animates the composer of fine music, the same yearning for new forms of expression, as are experienced by the organist, are common also to the leaders and inventors and craftsmen in the organ industry. What has happened in all other fields of music has been a challenge to the organ builder, and he has by no means let his opportunities escape him to keep abreast of the times.

organ in a single unit, portable, inexpensive, and in two models, upright and grand. During the past twelve months this new instrument has found its place in homes, schools, chapels, and hotels, and testimonials to the satisfaction it gives have been very gratifying to the Estey company.

The making of such a miniature yet complete pipe organ was possible only



A STUDY IN COMPACTNESS: THE HORIZONTAL ARRANGEMENT OF SOME OF THE 231 PIPES IN THE GRAND MINUETTE

There is, fortunately, a revulsion against too much of the radio or robotized music, and at present a marked trend back to music at first hand. In this movement, the pipe organ has a place, in the home, the school and social and religious life, which can never be usurped by any one other instrument.

A year ago this month the Estey company first announced its Minuette—a pipe

because of Estey patents. The discovery (now recognized in the organ industry as one of first importance) was made in the Estey factory that a full scale 16-foot *open* tone could be produced with a pipe half that length, not by stopping the pipe (as had heretofore been done) but by enclosing one pipe within another in the manner illustrated elsewhere in this folder.

The popularity of the Minuette as a

## The Estey Organ

self-contained instrument led to demand also for an equally small organ for chamber installation with console detached. The Estey company has this month met this demand, by bringing out such an organ at the lowest price that was ever placed on any pipe organ of Estey quality.

This organ is priced at only \$2100.

The organ is made up of three sets of pipes:

Flute Unit . . . . .	97 pipes.
Diapason . . . . .	61 pipes.
Viol d'Amour . . . . .	73 pipes.

The low price of this organ is possible only because of the fact that, in manufacturing the Minuette, we have adapted a portion of the Estey factory for the making of these small pipe organs at a low cost of production, and that we are, in this case, offering a chamber organ which does not demand case work. The console, however, is nicely finished and is as ornamental as it is efficient.

The specifications speak for themselves:

TWO MANUALS: Compass CCC to C. 61 Notes each.  
 PEDAL BOARD: Concave and radiating, CCC to G. 32 Notes.  
 PITCH: A-440

### GREAT ORGAN

Bourdon . . . . .	16 ft.
Diapason . . . . .	8 ft.
Viol d'Amour . . . . .	8 ft.
Gedackt . . . . .	8 ft.
Diapason . . . . .	4 ft.
Violina . . . . .	4 ft.
Flute . . . . .	4 ft.
Piccolo . . . . .	2 ft.

### SWELL ORGAN

Bourdon . . . . .	16 ft.
Diapason . . . . .	8 ft.
Gedackt . . . . .	8 ft.
Viol d'Amour . . . . .	8 ft.
Diapason . . . . .	4 ft.
Flute d'Amour . . . . .	4 ft.
Violina . . . . .	4 ft.
Piccolo . . . . .	2 ft.

### PEDAL ORGAN

Bourdon . . . . .	16 ft.
Viol d'Amour . . . . .	8 ft.
Flute . . . . .	8 ft.

### GENERAL

Tremolo	Crescendo Pedal	Expression Pedal
---------	-----------------	------------------

### ACCESSORIES

Music Rack	Organ Bench	Detached Console
Blower and Generator	Current and Wind Light	

We are installing two of these new organs this month in residences, and we believe that for certain homes this solves a problem that is not met by any other type of organ. It also solves the problem of a small organ suitable for churches, schools and chapels. It represents an effort on the part of the Estey company to offer the company's representatives in the field a range of Estey organs to fit every purse, from \$2100 up, but always with a guarantee of Estey quality.

The Minuette, in the upright model, is priced at \$2750, the Minuette grand at \$3250, and either model equipped with automatic player is \$750 extra.

Surely, with these three types of organs of low price and Estey quality, the music lover has today new opportunities for enjoying organ music even in a home of ordinary size. The same opportunity is open to schools. The Estey company was the first to build pipe organs for schools in 1925, and is at present in the midst of the manufacture of seven large pipe organs for New York City schools. The small organ we are now announcing makes it possible for the small school also to offer the organ as part of its course in music appreciation.

During the next month there will be installed in the Theodore Roosevelt High School, New York City (Washington Avenue and Fordham Road, the Bronx) a large three manual Estey concert organ, with automatic reproducing feature. This is first of seven such Estey organs which will inaugurate a new epoch in musical education in New York City high schools. The adoption of this new policy on the part of the New York Board of Education is being commended



TEACHERS TRAINING COLLEGE, NEW YORK CITY

Which has adopted the Estey Pipe Organ as the instrument around which will center its courses in musical appreciation

widely by organists and musical educators. There is universal recognition that the pipe organ is the most appropriate instrument around which to center a major part of the musical courses in public schools.

Henry S. Fry, organ and choir master of St. Clements Episcopal Church, Philadelphia, says:

"It is gratifying to note the increasing use of the pipe organ in schools. With the installation of the effective self players developed by the organ builders, pupils have an opportunity to hear fine music even though an organist is not always available. Such addition to the equipment of the school is an excellent means of fostering a love for good music on the part of the developing youth."

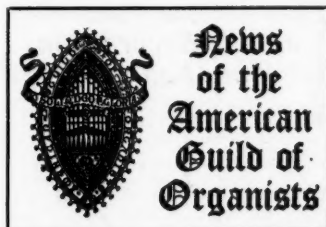
What New York City is doing on this larger scale, almost any school may now do on some scale for even the new Estey \$2100 pipe organ is available with automatic player for only \$750 extra; and the portable Minuette, either upright or grand at \$2750 and \$3250, is also especially suitable for the school.

The Estey Company was first to feature the pipe organ in the school, and is in a position to foster this particular field. We cordially invite correspondence, confident that we can present very logical reasons why your proposed installation should be an Estey.

# ESTEY ORGAN COMPANY

GENERAL SALES HEADQUARTERS, 642 FIFTH AVENUE, NEW YORK





## 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.]

### Indiana Chapter.

The first of a series of monthly service-recitals was held in Christ Church at Indianapolis Monday, Oct. 20, with sixty organists in attendance. A dinner was served at 6 p. m. followed by the program at 8:15. The dean, Cheston L. Heath, presided. Christ Church choir of sixty men and boys, of which the dean is organist and choirmaster, sang, and Professor Van Denman Thompson, F. A. G. O., head of the organ department of De Pauw University, was the guest organist. The program follows: Festival Magnificat in A flat, A. H. Mann; Rhapsody on Spanish Airs, Gigout; "Now the Day Is Over," McCollin; Theme, Arabesques and Fughetta, V. D. Thompson; "I Sought the Lord" (double chorus), Stainer; "The Primitive Organ," Yon; "Berceuse," Vierne; "The Brook," Dethier.

### Northern Ohio.

"The History of Organ Work at Oberlin" was the title of a very interesting address by Dr. George Whitfield Andrews of Oberlin Conservatory of Music at the October meeting of the Northern Ohio chapter. The meeting was held in Trinity Cathedral hall, Cleveland, with a goodly number in attendance (since our membership has passed the 200 mark).

During the course of his address Dr. Andrews traced Oberlin's musical development. The first people who came to the town, nearly 100 years ago, were fond of music, although not necessarily skilled in the art, and this accounts for the love for music which has always been in evidence there. The organ department started with few pupils and meager equipment, but has made a steady increase. Dr. Andrews, as head of the organ department, is largely responsible for its success. Scarcely a year has passed in the forty-nine that he has been there that he has not given a recital in this country as well as abroad. And there are few states in America in which he has not played. He is a composer of merit, as well as a performer.

An informal get-together was held after the meeting, and coffee and doughnuts were served.

MARGARET RHODEHAMEL.

### Georgia Chapter.

A recital which received high praise from the critics of the press was played by Wilbur Hartzell Rowand, Mus. B., A. A. G. O., assisted by Frances Stovall Felder, pianist, at the Druid Hills Baptist Church of Atlanta Oct. 7 under the auspices of the Georgia chapter. As a closing number Clokey's Symphonic Piece for piano and organ was played. Mr. Rowand's organ offerings consisted of the following: Chorale in A minor, Franck; Arabesque, John Gordon Seely; Minuetto, Gigout; Canon in B minor, Schumann; "Etude de Concert," Bonnet; Canzona, Op. 86, No. 2, Karg-Elert; Scherzo from Second Symphony, Vierne; "Impression," Karg-Elert.

### Western New York.

An interesting account of the new Skinner organ at the University of California, which he designed, and an impromptu organ recital by Harold Gleason featured the first meeting of the Western New York chapter in St. Luke's Church, Rochester, Tuesday evening, Oct. 7. The organists were welcomed by the rector, the Rev. Samuel Tyler, who mentioned that the church was the oldest public building in the city, having been erected in 1814. Colonel Rochester, one of the founders of the city which bears his name, was the first warden at St. Luke's. Miss

Ruth Sullivan, the church organist, acted as hostess.

At the business meeting after the recital, the following officers were installed: Dr. George Henry Day, dean; Robert J. Berentsen, sub-dean; Samuel W. Davidson, secretary; Miss Emilie F. Cassebeer, treasurer, and George S. Babcock, registrar. Mrs. Charles L. Garner, chairman of the executive committee, acted as master of ceremonies.

A handbag was presented to Miss Gertrude M. Miller, retiring treasurer, in recognition of her splendid record in office over a period of years.

A recital by DeWitt C. Garretson, organist at St. Paul's Cathedral, Buffalo, was announced for Oct. 28 in the new St. Thomas' Church. The meeting closed with the serving of refreshments in the parish-house guild hall, which was decorated for the occasion.

### Missouri Chapter.

In an impromptu address before members of Missouri chapter, who honored Frank L. Sealy at luncheon on his recent visit to St. Louis, the warden said he had just come from the west coast, where he visited the western chapters and heard a number of splendid organists entirely unknown to the Middle West and the East, but who were well up in the art of organ playing and able, when called upon, to present such works as the Bach Chorales, Widor Symphony movements and other of the best and most difficult organ compositions in the best style and in most cases from memory. This clearly demonstrates the fact that the standard of organ playing in this country is steadily on the up-grade, the warden said.

Program building came in for consideration by Mr. Sealy. So many of the recitalists persist in presenting programs that are purely "high-brow," never considering their audiences of diversified tastes, with the result that the public is driven away from organ recitals rather than being attracted to them, he asserted. In organ literature there is so much that is beautiful as well as good and that might be incorporated in a program with the extremely classical. Artists in other fields follow this rule of catering to a certain extent to the public taste and draw crowded houses.

### New Branch at Fort Worth.

Organization of the Fort Worth branch of the Texas chapter took place Oct. 6 at the Fort Worth Conservatory of Music. The membership of the new organization is composed of twenty organists.

Mrs. Walter Alexander of Dallas, dean of the Texas chapter, was chairman of the business meeting, at which the following officers were elected: Regent, Miss Helen Ewing; vice regent, Mrs. Zella Oliver Jeffers; treasurer, Mrs. H. L. Rudmose; secretary, Miss Dorothy Davis. Committees were appointed as follows: W. J. Marsh and William Barclay, public recitals; Mrs. H. O. Childress and Misses Frances Davies and Marie Lydon, program; Miss Nathalie Jessup, entertainment; Miss Maybelle Boaz, publicity, and Misses Marie Lydon and Mary Richardson, telephone.

Suppers will be held every month in different churches in the city. After the suppers recitals will be given which will be open to the public. The first meeting was held Oct. 20 in the Central Methodist Church, with Mr. Barclay in charge of the organ program. Guest organists from Dallas were: Mrs. Alexander, Miss Gertrude Day, Mrs. W. H. Satterfield and Carl Wiesemann.

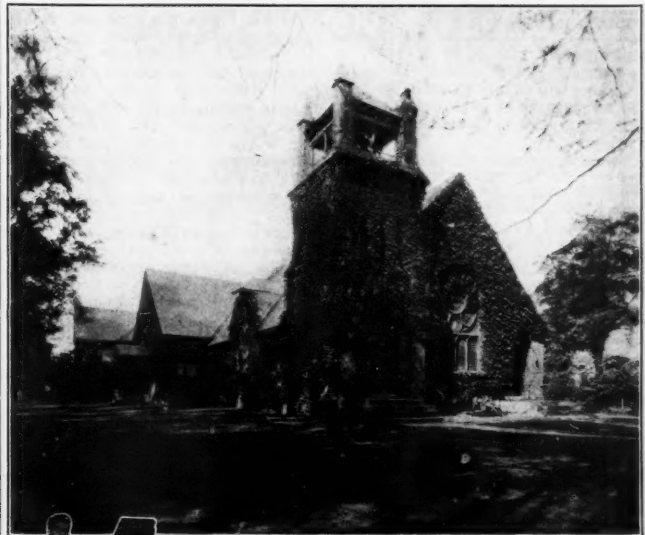
### Texas Chapter.

The October meeting of the Texas chapter was held at the Central Christian Church in Dallas. The plans for the year were discussed, and, according to reports of the various committees, a large amount of activity in every branch of the work is indicated. Miss Ruth Corpening, chairman of the recital committee, reported a service for November. The recently organized subchapter at Fort Worth was recognized and the officers were ratified.

The next meeting will be held at the First Baptist Church, with Grace Switzer, A. A. G. O., leading, and organ numbers by Mrs. J. L. Price, Miss Caroline Schadek and Maury Jones.

# HALL ORGANS

## AGAIN WIN PRAISE



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

"The Hall of Fame"

The **HALL**  
ORGAN  
Company

BUILDERS OF  
PIPE ORGANS

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.

Address all communications to The Diapason, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

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

Advertising rates on application.

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

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

CHICAGO, NOVEMBER 1, 1930.

### MR. WILLIS WITH PEN IN HAND

Someone in England evidently has been disseminating poisonous propaganda, or whatever you may care to call it, among organists, to the effect that "Americanisms" have invaded the field of organ design and construction on the other side of the water and that even Henry Willis has become infected with this pernicious germ. Ordinarily, we are sure, Mr. Willis would go right on building organs and ignoring the clamor of the rabble, but for once he has been goaded, it appears, into doing what organ builders usually leave to less responsible persons—he has taken his pen in hand. And so the subject is taken up in the current issue of the *Rotunda*, "a journal of artistic, organ building and musical progress," published by the firm of which he is the head, besides being the chief representative of the present generation of a family which long has held a high place among the world's leading builders of organs.

As the editorial is headed "Americanisms" it naturally attracted us at once, and so we read first a statement of the case—the terrible bogey man whom he sets up in order to knock him down.

"Professional musicians are notoriously vague-minded in regard to acts and facts outside their own domain," the editor begins, by way of compliment to the organ fraternity of his own country, "and so it is not surprising to find that there is still a certain amount of misconception and muddled thinking rife in academic circles over the question which we are now proposing broadly to consider—the extent of American influence on modern British organ building." Then he proceeds to consider it decidedly broadly, "let the chips fall where they may."

"We are well aware," he states, "that there are those in high places who have quite a sincere apprehension that British organ building is becoming slavishly attached to American practice of one kind or another (no details specified, but it is presumed that tonal design (!), console control, mechanism, style of voicing are all regarded as so affected). Others take these premises as an accepted fact, but are only concerned with their own obsession that this influence is necessarily all for the bad. \* \* \* Others again, vaguely identifying the U. S. A. with progress, somehow welcome progress as natural and inevitable. \* \* \*

There it is—our English brethren facing a monster of so frightful mien as, to be hated, needs but to be seen, yet, seen too oft, familiar with its face, they first endure, then pity, then embrace.

But Mr. Willis through his editor soon tells his English constituents, and incidentally tells us, just what's what. First of all—

Now in order to obtain a sense of proportion here, \* \* \* we must first get it firmly fixed in our minds that progress is not an American monopoly. Secondly, we must remember that many a so-called

Americanism in organ building is definitely known not to have originated in the United States at all.

All right. That's fixed in our minds and we are ready for the next point. The editor proceeds:

But the principal point of interest is perhaps centered in this question: What is Mr. Henry Willis' attitude towards what are loosely called "Americanisms" in organ design? That no doubt is what his many admirers must have asked themselves more than once.

Well, we are among Mr. Willis' many admirers, but in our flaccid self-centered American condition we had not worried much about his reaction to "so-called Americanisms." Yet we are eager for the answer, and here it is, in italics and capitals—the editor's way of putting on the sforzando pedal: "We believe that Mr. Willis' attitude can be stated in a word, and it is this: *Americanisms AS SUCH 'cut no ice' with him whatever.*"

The writer of the editorial in Mr. Willis' paper then explains that before investigating an "Americanism" he is generally as much prejudiced "as any English cathedral organist," but that any "gadget" which he finds of real value he will accept. In other words, he has the judicial and practical attitude which leads him to prove everything and hold fast to that which is good. Next the writer indulges in an eloquent estimate of the Willis superiority in the following:

Mr. Willis' latest all-electric consoles owe so little in point of mechanical design to any other source, foreign or British, that to allege his indebtedness to the United States on this score would be almost childish. Several visitors from American firms have indeed candidly admitted that even in efficiency of mechanism and console control (once America's strong suit) he has now wrested the palm from their hands and left their own country far behind.

Mr. Willis' views on tonal design are well known and need no lengthy exegesis here. We are beginning to see that so far from owing anything to America Mr. Willis is perhaps America's chief creditor in this respect. For it is largely from him and from the correct tonal principles disseminated by his magnificent instruments that America in post-war years is learning the value of a true classical ensemble. \* \* \* Already in her tonal schemes representative America is coming round rapidly to the classical mode of design—that is, as fast as the conditions obtaining in that huge country will allow; and future developments there will certainly be watched with interest.

We cannot but admire Mr. Willis' frankness on so many points in rating not only American organ building, but also himself. We hope that some day, in some way, the debt he says American organ builders owe him may be repaid. But greater even than the worry over this debt is our concern over the strange perversity of the human mind manifested evidently by a considerable number of English organists who see a great American peril in the form of the world's most modern organs, which tempts them and makes it necessary for prophets like Mr. Willis to sound a warning note.

### WARNING THE GULLIBLE

It is an old story—that of the trusting minister or organist who lets the stranger equipped with a clever command of language, but no technical knowledge of an organ and even less responsibility enter the organ chamber and leave havoc behind him. The Diapason has previously called attention to this, but it should be brought to the notice of a wider circle through other means, as organists are less inclined than others connected with churches to become victims. Perhaps the newspapers might be persuaded to devote to this subject some of the space that is periodically given to this or that "largest organ in the world."

No man with a fine automobile and common sense will let any wandering mechanic take it apart. No man who possesses a first-class watch and has any judgment would think of turning it over to a stranger who comes to the door and offers to do the job for half the price charged by the established local watchmaker. But it seems as if the same men, with infinite confidence in the honesty of human nature, did not hesitate to turn an organ over to anyone with a bag of tools, a Ford car and a glib tongue. The result could be easily guessed, but the

tales of woe that reach every organ builder make any guesswork superfluous. Sometimes the itinerant organ man is a piano tuner who is so good at his trade that he never gets a second chance at a piano, and so is compelled to reach out into other pastures. Sometimes it is a youth with a few months of factory experience who, on losing his job, immediately becomes a skilled mechanic and sets out to win wealth and reputation on his own score. One method of the offender is to misrepresent himself as being from the factory which built the organ. The result is usually the same. The organ is left in bad, or even unplayable condition, perhaps some of the pipes and other parts are missing, and the visitor has moved on to unknown parts, invariably having collected all that he could from the church.

It is an easy matter to avoid being swindled in this manner. Deal only with men of established standing. There are many such organ repair men in the cities and they can easily submit satisfactory proof of their responsibility. Every reliable organ builder is ready to render service on any instrument he has built or will refer customers to capable persons who can take care of the work. Any man can claim to represent any builder and it is up to the church authority to ascertain whether or not he is telling the truth.

Thieves entered a large church in Cologne and took out of the organ and carried away 719 pipes. "Nothing in this day is safe from robbery," says the *Zeitschrift für Instrumentenbau* of Leipzig. "Neither the sacredness of the place nor the weight of the object restrains them." We take great comfort from this item, for it is evidence that not all the thieves are in Chicago. At any rate, church organs have not been carried off in this city thus far.

Later: Chicago refuses to yield the championship to any German city! A letter from Miss Sophie M. P. Richter, organist of the Humboldt Park Evangelical Church, on North Mozart street, Chicago, informs us of the unusual theft of an organ blower motor. It is the first case of the kind on record, so far as we know. On a recent Sunday night thieves broke into the church and carried off the motor operating the oil burner. The next night they returned and took the motor operating the organ blower. The latter was recovered the same week, but the one for the oil burner still is missing.

Fifty years of valuable service to the organists and organ builders of Germany have been completed by our Leipzig contemporary, the *Zeitschrift für Instrumentenbau*, and to mark the jubilee a special edition was issued Oct. 1. The Diapason, which is just twenty-nine years younger, salutes and congratulates its European colleague on this occasion. Although devoted to musical instruments of all kinds, the Leipzig paper does for the organ interests of Germany what The Diapason does for those of America. It was founded by the late Paul de Wit, under whose control it achieved success, recognition and respect. Mr. de Wit, who besides being an editor was a gifted violoncellist, had high conceptions of his duties as the head of his publication and performed them with honesty, fairness and ability. Since his sudden death in 1925 his editorial successors have maintained his policies. The Diapason frequently quotes items of foreign news from the *Zeitschrift für Instrumentenbau* (if they would only simplify that name!) and that paper keeps its readers informed of organ developments in the United States by translating news items and organ specifications from The Diapason. As a consequence a bond of friendship exists between the two publications, though they are separated by the great distance between the historic center of organ culture of Leipzig and the typically modern American city of Chicago. We wish our contemporary at least another half century of success.

Commenting on the recent convention of the National Association of Organists in Los Angeles, Isabel Morse Jones in her department in the Los Angeles Sunday Times recently said:

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

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

The completely modernized organ in Carnegie Music Hall, Pittsburgh, was ready for use. In addition to a new key and stop action and an increase in wind pressures, a number of stops were added, among them a stentophone in the solo and new diapasons in the great, on increased wind pressures.

The specification of the new four-manual Austin organ installed in the Lafayette Avenue Presbyterian Church, Brooklyn, N. Y., was published.

In commemoration of the work of Dudley Buck, organist of Trinity Church, Brooklyn, who died Oct. 5, 1909, special services were held in the First Presbyterian Church of Hartford, Conn., his native city, Oct. 2. The church was packed. E. H. Joyce, the organist, had arranged a musical service in which all the compositions were by Buck.

Walter E. Hall, F. R. C. O., F. A. G. O., was appointed organist and choirmaster of St. Clement's Episcopal Church, Philadelphia.

Ernest Mitchell, "a young man of 20 years," was appointed organist and choirmaster of Trinity Church, Boston. He had been a choir boy at Emmanuel Church under Arthur S. Hyde.

The Diapason completed its first year with this issue and in commenting on its first anniversary said: "The Diapason has not attained perfection, but is trying, like a devout Methodist, to 'go on to perfection.' That it will be a long time getting there none will admit more readily than its editor."

Francis Hemington, organist of the Church of the Epiphany, Chicago, received the degree of doctor of music from the University of the State of New York.

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

John J. McClellan completed twenty years as organist of the Salt Lake City Tabernacle. During this period he had played upwards of 4,000 recitals.

Joseph Bonnet arrived from Paris to open an American recital tour Nov. 9.

Lynnwood Farnam, until recently at the Fifth Avenue Presbyterian Church, New York City, assumed his new post at the Church of the Holy Communion, in succession to David McK. Williams, who went to St. Bartholomew's Church.

Edwin H. Lemare was engaged for a fourth year as municipal organist of San Francisco, at a salary of \$8,750.

A four-manual Kimball organ was being installed at St. Mary of the Angels Church, Chicago, one of the largest Polish churches in the world.

Arthur H. Turner was appointed municipal organist of Springfield, Mass.

Miss May Porter, a prominent Philadelphia organist, died Oct. 23 after a long illness.

Henry Hall Duncklee rounded out twenty years of uninterrupted service at the West End Collegiate Church, New York City, the first Sunday in October.

Fanny Wurlitzer had practically recovered from an operation for appendicitis which he underwent at Atlantic City and was ready to resume his activities at North Tonawanda, N. Y.

The German organ building firm of E. F. Walcker & Co. celebrated its centenary.

"The organists of this country are different in many ways from other musical performers. They are co-operative, they are constructive musical thinkers, they nearly all compose and improvise extemporaneously and they seem to be devoid of jealousy and intrigue. A national organists' meeting is one of the most refreshingly intelligent affairs that a musical reporter is called on to attend."

Mrs. Florence Campbell Smart, a pupil of Frank Van Dusen, has been engaged as organist and director of music at Trinity Presbyterian Church, Chicago.



### The Free Lance

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

Joseph C. Beebe, organist and choir-master at South Congregational Church, New Britain, Conn., writes me in regard to a copy of "Universal Exercises for Singing Schools" by Lowell Mason which the sexton of the church found in turning out the contents of an old trunk. The work, published in Boston, 1838, is a book about two feet by eighteen inches, opening out into a sort of chart on which are words and music visible over a good-sized room. Mr. Beebe asks: "Do you know whether or not the book has any value?" The query is passed over to the readers of this column for reply. No doubt anyone interested in music of the period would be glad to add such a work to his collection; it would also throw light on the methods of choral instruction in use at the time of publication. If there is no duplicate in the Lowell Mason library at Yale the book would have a monetary value, no doubt.

What American conductor and organist will study and produce Hindemith's organ concerto? "I pause for a reply." Why not give the Widor Toccata, the Reubke "Ninety-fourth Psalm," the Mulet pieces and others of that type rest, and concentrate on something really difficult?

Booing and otherwise vociferously, clamorously, blatantly and obstreperously expressing dissatisfaction with music one hears in the concert room is by no means to be commended. When, however, one has to listen to some of the dissonant modern stuff at a Boston Symphony, New York Philharmonic or Philadelphia Orchestra concert and goes to concert after concert only to have the same experience of pitiable puzzlement over sounds that seem to lack coherency, sincerity and beauty, one is inclined to stand up in one's seat, yell defiance to conductor and performers and make one's self so consummately disagreeable that performance of music merely or mainly experimental will be forever and ever impossible. It is therefore with glee that I read in the Daily Mail that a performance of one of Arthur Bliss' latest compositions was the occasion of a lively rumpus in a London concert room recently. I take it that the composers of purely experimental music will govern themselves accordingly. (N. B. They will not!)

A pamphlet of sixty-four pages by Dr. Peter C. Lutkin, published by Northwestern University, Evanston, Ill., is entitled "Hymn Singing and Hymn Playing," and is well worth every organist's attention. The title of the pamphlet illustrates the unfortunate ambiguity of the word "hymn." In the title the first word, "hymn," refers to the words and music, the second to the music alone. The same word refers to words as well as to music. In a recent editorial in the Musical Courier entitled "Hymns," the word "hymn" ("hymns") was used six times to stand for the verses only, eight times to stand for the music only and four times signifying either verses or tune. I suggest that when people are referring to the music carrying words they invariably use the word "hymn-tune."

In Dr. Lutkin's pamphlet there is one page only devoted to American tunes—Horatio Parker and Lowell Mason are the two composers named. Lutkin himself has written a number of hymn-tunes and research probably would disclose other names to be added to the very, very short list. I wish that he had discussed the place of sentiment in the hymn-tune. Nowadays there seems to be a cult of the unemotional, the stolid, the unfeeling, the rigid, as opposed to the plastic, the stirring emotionally, the enjoyable, in the sense of feeling. There is great play with the word "sentiment" as opposed to "sentimentality"; sentiment is all right, we are instructed, but sentimentality is accursed. Well, what about sentimentality? The emotions are in-

involved in both words, the second being usually thought of as connoting excessive emotionality. But what, I may ask, is excessive emotionality? Do you consider the hymn "Rock of Ages" excessively emotional? Wesley's hymn "Jesus, Lover of My Soul" has probably inspired religious passion more frequently than any other hymn in the English language. It is not packed with emotion. The truth is that these diatribes against emotion are from people whose feelings are dead, whose artistic springs are dried up by a domineering intellectuality. Music is not the language of emotion, but without emotion music and life itself are arid, barren, sterile.

From the Sandwich, N. H., town fair program on Columbus Day: "Baby show at Grange Hall, 9 a. m. All babies under 2 years of age are invited to compete for prizes."

Dr. O. A. Mansfield has a short but valuable article in The Choir on Muzio Clementi and his residence in England as a sort of music master for one of the Beckford family. Some of the books state that Clementi's patron was William Beckford, the author of "Vathek," but Mansfield shows that it was Peter Beckford who employed the author of the "Gradus ad Parnassum." If you believe all that the music reference books say about Clementi as a composer you will be about as much disillusioned by playing his six (is it six?) sonatinas as by studying the longer and much more pretentious sonata, "Didone Abandonata" ("Dido Forsaken"). This makes a bid for a tragic and pathetic atmosphere, but the tears are the glycerine affairs of the "movie" actor and the sonata as a whole is a mere museum piece.

It looks as if the American Federation of Musicians was making headway in its fight against "canned music."

If organists can manage to hold their own for a year times will be better. Meanwhile prepare for the better days by hard practice and study in anticipation of the greater opportunities; it is adversity that tries a man's strength and tests his mettle.

#### TO PROMOTE HYMN SINGING

##### Northwestern University Department Makes Offer to Churches.

Through its director, Dr. Peter C. Lutkin, noted musician and hymnologist, the department of church and choral music of the Northwestern University School of Music announces an offer to churches of its services to promote better singing of hymns. The following suggestions are offered:

1. To organize community hymn singing festivals for the general public.
2. To hold special rehearsals at special times for the improvement of hymn singing in a specific church.
3. To take from ten to thirty minutes out of or added to the regular service hours on occasional Sundays for the practice of hymn singing.

In making the offer Dr. Lutkin says: "Hymn singing is not a pleasant musical exercise, but a fundamental means of praising Almighty God. Under inspiring conditions people love to sing hymns and are eager to learn more about them. Tunes as such should not be over-stressed, but the function of music in its marvelous capacity of vitalizing thoughts and emotions cannot be overstated. With experienced leadership it is not difficult to interest congregations and instill into them a deeper love and understanding of the great wealth of hymns and tunes which are available."

##### Composed by E. A. Hanchett.

Edward A. Hanchett, organist and choir-master at All Saints' Episcopal Church, Dallas, Tex., has composed musical settings for the canticles used at morning prayer. They include settings for the Venite, the "Te Deum Laudamus," the "Benedictus Es Domine" and the "Jubilate Deo." These are dedicated to the Rev. J. R. Maceo, recently called to be rector of All Saints' Church. Mr. Hanchett has an office of holy communion in course of preparation. At the service Oct. 12 the choir of All Saints' Church sang the new-compositions of Mr. Hanchett.

## 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.

This instrument is so far beyond the development of the ordinary organ that the programs could be adjusted perfectly to the occasion and contained very little organ music—about one number in eight selections. The organ numbers of typical rolling majesty diversified the programs beautifully.

The intense orchestral color, the immense volume, the key action speed and especially the swell action speed, bring powers of expression hitherto unrealized in an organ. The articulation of the pipes, the convenience and flexibility of the console arrangements and the generally increased range open up the whole field of music to the organ in a new way.

Symphony, Opera, Violin and Piano literature, Songs, Quartets, military marches and the whole marvelous treasure house of music find a new and powerfully expressive medium.

Noble Diapason and Reed choruses, masses of Strings of undreamed range and beauty, Brass effects impossible even to the brass itself, Pedal pipes of a depth and sonority impossible to conceive—each contribute a new factor in organ music and with corroborating harmonics at intervals never before used and in an intensity fully equal to unison pitch provide a *Brilliance and Cohesion of Ensemble Superbly Colossal*.

## MIDMER-LOSH

Merrick, Long Island

NEW YORK



## What the Traveler Can Find in Germany; Research Rewarded

By HOWARD D. MCKINNEY  
Director of Music of Rutgers University.  
Wenn einer eine Reise that  
So kann er was erzählen.

So runs the travel song of a popular German poet, Mathias Claudius—"He who travels will have something to talk about." How true it is, whether the traveler's conversation be devoted to subjects such as the paucity of European bathrooms, the frugality of continental breakfasts or the five-year Soviet scheme and its probable effect upon the rest of the world!

Of all the European travel countries, Germany gives the most for the time and money of the traveler who happens to be interested in music. If his tastes run to the flaming glories of Wagner, there is the Bayreuth festival, which twice in every three years gives him the opportunity of hearing Wagnerian works under the most favorable conditions, hallowed by the traditions of the composer himself and recreated under the enlivening touch of such conductors as Toscanini and Muck. Or if the quieter beauties of Mozart appeal especially to him, there is Salzburg, one of the most beautiful towns imaginable, situated in an ideal vacation region, with its plenitude of summer music. At Munich, with its historical associations of Orlando di Lasso and later of Wagner and his royal benefactor, Ludwig II, are given excellent summer performances of Wagner and Mozart operas. Vienna, with its peculiar blend of light-heartedness and melancholy, still fragrant with memories of Haydn, Mozart, Beethoven, Schubert, Brahms, Strauss (both Johann and Richard) and Bruckner, must always remain the siren city of all musicians. Then, too, there are such cities as Berlin, Weimar and Dresden, each with its particular interest and its own circle of admirers. Tradition and historical background unite with modern activities and interests to make Germany the musician's paradise.

Of course, those responsible for the present vogue of Germany as a tourist land have been quick to recognize the country's music as one of its great attractions and much propaganda has been sent abroad regarding musical developments and opportunities there. This literature is carefully and authoritatively written and should serve as model "literature de tourisme" for other countries. But the one phase of musical activity which is of particular interest to the readers of The Diapason, that which has to do with the organ, seems to have received as little attention from the German music propagandists as it has from musicians outside the country. The significant contributions which Germany, the alma mater of organ building, to use a famous English builder's phrase, has made and still is making to the art of organ building are not as widely known as they should be.

In recent years we have heard a great deal of the organs and organists of France. The quiet but persuasive influences of such a work as Wallace Goodrich's "The Organ in France," for instance, has surely had its part. Our recognition of England in tonal matters has long been on record. But there seems to be little conception of the important influences that have come out of Germany. Such names as Michael Praetorius (1571-1621), who with the part of his great theoretical work "Syntagma Musicum" devoted to the organ helped lay the foundation for modern conceptions of tonal design, or the brothers Silbermann, whose organs the great Sebastian may well have had in mind as ideals for the proper interpretations of his greatest organ compositions, are but little known here. A rather striking example of this has just come to hand. I have just read a book which seems to me to be one of the most practical and stimulating works on the organ that has ever been written, "The Contemporary American Organ," by W. H. Barnes. This work contains a wealth of valuable information for both players and builders. And yet, in this whole large work, Mr. Barnes barely

mentions German organs and builders, merely suggesting their influence upon earlier English organs. Still less seems to be generally known regarding the interesting modern ideas of organ building and playing there, ideas which express a reaction against huge mechanisms and romantic tonal designs, and which seek a return to something of the Baroque ideals of the Bach-Silbermann period.

One of the most striking features of German organ building and playing is the great respect paid to tradition. And, taking into account the temperament of the people, as well as the significant contributions which they have made to the literature of the instrument, it could hardly be otherwise. Names which to most of us are mere shadows dimly remembered on the dry pages of musical history, to the Germans are living entities. For music that we seldom hear (that is outside of a Farnam recital) by such composers as Scheidt, Froberger, Georg and Gottlieb Muffat, Pachelbel, Reinken, Bohm, Buxtehude, Praetorius, is quite generally played there, and played in the style proper to the period in which it was written, and often upon instruments dating from the same time. And so it is no wonder that the classic ideals of organ tone are carefully cherished—ideals which have been immortalized by Bach and Silbermann, and which have never been surpassed for their effectiveness in projecting sonorous immensities into resonant spaces of great churches. Attempts are also being made to build new instruments and to remodel old ones so that the tonal conceptions of an even earlier period may be preserved, and so that music written in the pre-Bach period can be played upon organs suited to its best interpretation.

Few cities of the world are more rewarding for the researcher of the organ enthusiast than is Hamburg. Long famous as a city of fine churches, it possesses in the great Walcker organ in the Grosse St. Michaelis Kirche what was until recently the largest instrument in Germany. In the Katharinen Kirche, originally built in the thirteenth century, we can hear the same organ upon which Bach played for the old Katharinen organist, Reinken, in 1720, on which occasion the master probably played for the first time his G minor Fantasia and Fugue. And a recent rebuild of the organ in the Jakobi Kirche gives the city another fine instrument of the Bach period, and the organ lover another opportunity of hearing old organ music in a congenial environment and upon an organ well suited to bring out its beauties.

The Jakobi Kirche was completed at the end of the sixteenth century, and the present organ dates back to the years 1512-16. There are some registers in the present-day instrument which can be said with certainty to have come down from these earliest years—a marvelous 8-ft. principal, a prompt-speaking 4-ft. rohrflöte, an 8-ft. gedeckt and an unbelievably sweet-toned 4-ft. stopped blockflöte. The earlier years of this organ were distinguished by the playing of Hieronymus Praetorius, who was organist of the church from 1586 to 1629; he had been educated within the walls of the church, for his father had been organist there before him. Praetorius became one of the best-known players of his day, as well as a composer of renown. Under his hands this Jakobi organ became famous and his contemporary, Michael Praetorius, speaks highly of it in his "Syntagma Musicum," giving the specification as follows:

### OBERWERK (Nine Registers).

Principal, 12 ft. (beginning at F).  
Octava, 6 ft.  
Quintadena, 12 ft.  
Hohlpfeife, 6 ft.  
Hohlflöte, 3 ft.  
Querpfeife, 6 ft.  
Ruspfeife.  
Scharf.  
Mixture.

### RUCKPOSITIV (Fifteen Registers).

Principal, 8 ft.  
Octava, 4 ft.  
Scharf.  
Mixture.  
Gedeckt, 8 ft.  
Quintadena, 8 ft.  
Hohlflöte, 4 ft.  
Blockflöte, 4 ft.

Gemshorn, 2 ft.  
Ziffel, 1 ft.  
Klingende Zimbel.  
Schallmey, 4 ft.  
Baerpfeife, 8 ft.  
Regal, 8 ft.  
Krummhorn, 8 ft.  
OBEN IN DER BRUST (Eleven Registers.)  
(The Brustwerk corresponded somewhat to our swell organ without expression.)  
Principal, 8 ft. (beginning at C).  
Hohlpfeife, 8 ft.  
Flöte, 4 ft.  
Open Querflöte (4-ft. tone, 8 ft. long).  
Nasard, 3 ft.  
Gemshorn, 2 ft.  
Klingende Zimbel, 3 rks.  
Kleinflöte, 2 ft.  
Trompete, 8 ft.  
Regal, 8 ft.  
Zinke, 8 ft. (from f to a, as customary).

### UNTEN IN DER BRUST (Four Registers.)

Krummhorn, 8 ft.  
Quintflöte, 3 ft.  
Waldflöte, 2 ft.  
Spitzflöte, 4 ft.

### PEDAL (Fourteen Registers).

Principal (from F), 24 ft.  
Mixture, 12 ft.  
Principal (from C), 16 ft.  
Gross Bass, 16 ft.  
Octava, 4 ft.  
Gemshorn Bass, 2 ft.  
Spitzquinte, 3 ft.  
Zimbel.  
Mixture.  
Spielpfeife, 4 ft.  
Krummhorn, 16 ft.  
Trompete, 8 ft.  
Cornet, 2 ft.

There are many interesting things about this specification, aside from some of the names of the registers. The ensemble probably did not sound quite as weird as the paper specification suggests it might, with its 24-ft., 12-ft., 6-ft. and 3-ft. registers. It was common practice when a clavier did not begin with C, but with another note (in this case F), to use that note as the standard for that manual. So, reckoning in this way, 24-ft. becomes 32-ft., 12-ft. becomes 16-ft., 6-ft. becomes 8-ft. and 3-ft. becomes 4-ft., and our whole specification becomes reasonable. But what a lot of mixtures and quint stops, and what a magnificent pedal department! We wonder a bit at the reeds with their peculiar sounding names, schalmey, baerpfeife (a reed which probably "suggested a bear's low growling"), krummhorn, zinke.

This organ was thoroughly rebuilt and brought up to date in 1688-1692 by Arp Schnitger, the leading organ builder of his time. The church records tell of turning over a house near the church to him so that he could use it as a workshop and dwelling for his workmen. Schnitger took his time at the rebuilding and made a magnificent job of it. It was this organ which drew the attention of Sebastian Bach, then busy as music director at the little court of Cöthen, toward Hamburg and

the vacant organist's post at the Jakobi Kirche. This is the specification which is now being restored; with the difference of the light-pressure reeds, the overabundance of mixtures and the very complete pedal department, this reads like a good modern organ scheme:

IM WERK.  
Principal, 16 ft.  
Quintadena, 16 ft.  
Octava, 8 ft.  
Spitzflöte, 8 ft.  
Gedeckt, 8 ft.  
Octava, 4 ft.  
Rohrflöte, 4 ft.  
Flachflöte, 2 ft.  
Super Octav, 2 ft.  
Rauschpfeife, 3 rks.  
Mixture (7, 8, 9 and 10 rks.).  
Trompete, 16 ft.

IM BRUSTPOSITIV.  
Principal (of wood), 8 ft.  
Octava, 4 ft.  
Hohlflöte, 4 ft.  
Waldflöte, 2 ft.  
Sesquialtera, 2 rks.  
Scharf, 4, 5, 6 rks.  
Dulciana, 8 ft.  
Trechter Regal, 8 ft.

IM OBERPOSTIV.  
Principal, 8 ft.  
Rohrflöte, 8 ft.  
Hohlflöte, 8 ft.  
Holzflöte, 8 ft.  
Spitzflöte, 4 ft.  
Octava, 4 ft.  
Nasard, 3 ft.  
Gemshorn, 2 ft.  
Octava, 2 ft.  
Scharf, 4, 5, 6 rks.  
Cimbel, 3 rks.  
Trompete, 8 ft.  
Vox Humana, 8 ft.  
Trompete, 4 ft.

IM RUCKPOSITIV.  
Principal, 8 ft.  
Gedeckt, 8 ft.  
Quintadena, 8 ft.  
Octava, 4 ft.  
Blockflöte, 4 ft.  
Nasard, 3 ft.  
Octava, 2 ft.  
Sifflöte, 1½ ft.  
Sesquialtera, 2 rks.  
Scharf, 6, 7, 8, 9 rks.  
Dulciana, 16 ft.  
Baerpfeife, 8 ft.  
Schallmey, 4 ft.

### PEDAL.

Principal, 32 ft.  
Octava, 16 ft.  
Subbass, 16 ft.  
Octava, 8 ft.  
Octava, 4 ft.  
Nachthorn, 2 ft.  
Mixture, 6, 7, 8 rks.  
Rauschpfeife, 3 rks.  
Posaune, 32 ft.  
Dulciana, 16 ft.  
Posaune, 16 ft.  
Trompete, 8 ft.  
Trompete, 4 ft.  
Cornet, 2 ft.

Organist Flatbush Presbyterian Church  
Brooklyn, New York

## Thorndike Luard

WELTE-TRIPP ORGAN  
CORPORATION  
Sound Beach, Conn.



The construction of our Magnet will allow the Poles to be closer to Disc Armature and still have same space for Armature movement.  
You can readily see why we can use 135-150 ohm resistance coil and still get approximately the same lifting power as that of 90 ohm in the old way.  
The Brass Screw Cap is handy to remove and while it keeps Disc Armature central it also provides nest to prevent wind blowing it away.  
You will find them to cut off quick and tight and with very little noise.  
We manufacture several organ parts together with tools, jigs and dies.

## A. T. BLUSH MACHINE WORKS

643 West 11th Street

Erie, Pennsylvania

### Business Man's Life Devoted to Music of Passaic Church

Opening of the new organ in the First Methodist Episcopal Church of Passaic, N. J., marked a climax in a remarkable life devoted to church music and recalled the service rendered for more than thirty years to the church by a man who began his career when he sang the contralto solos in "The Messiah" in his native town of Frome, Somerset, England. It is through the influence of Edwin Flower, head of a New York electrotyping company, that the music in the Passaic church has been maintained at a high level of musical merit and devotional power. After his retirement because of age Mr. Flower put forth strong efforts to bring about the installation of the new organ, and the Skinner three-manual was completed late in June.

On the occasion of the dedication Mr. Flower delivered an address on "The Organ and Music in the Worship of the Church," and at the suggestion of members of the church this address has been printed in a handsome pamphlet for private distribution. After tracing the history of music from the day of Jubal, noted in Genesis, Mr. Flower pointed to the organ and its stops as a symbol of the church and its members. Along this line he said:

In the organ there are very many pipes, every one of them different, no two alike. Some are very large, some quite small, but all necessary for the service the organ is designed to render. Some belong to what are called foundation stops, and these are in constant requisition. These may be likened to those members of the church who are actively engaged in some form of church activity, and seriously performing the duties of their various offices, giving freely of their time and energy to the business interests of the church. And too often we take their work as a matter of course because it is not obtrusive. But the work of the church could not be carried on without them, and the organ would not be an organ without the foundation stops.

There are other stops of varying character, some with bold, resolute, aggressive tones. These are called upon to give emphasis and uplift to the music. Without them it would be dull and monotonous. These may be likened to the men and women we call upon to lead in any forward movement needing enthusiasm, courage and faith. Other stops have rather an acid, pungent tone. These would not sound very pleasing if used for any long time alone. They may be likened to the well-meaning critics who liven us up by their lively sallies and sometimes caustic wit, telling us occasionally how much better things might be done. These serve to prick the bubble of our self-conceit, and save us from overweening pride and self-sufficiency, thus inducing a proper sense of humility.

There are still other stops that may be called temperamental, some rather melancholy, others bright and gay. These may be likened to our enthusiasts to whom nothing appears too difficult, ready for any task, though sometimes rather easily cast down and discouraged by apparent failure. To this class belong many of our young people and from it are drawn our ministers and missionaries, our deaconesses and Sunday-school teachers, our poets and our musicians. Thank God for our enthusiasts!

There is one other stop in a class by itself. It is quite a feeble stop compared with many of the others. Yet it is very beautiful and you will often wish to hear it. It is called the vox humana, the human voice, or may we say the voice of humanity. In its weakness it is like unto the feebleness of our humanity brought face to face with the divine majesty. In its beauty it is like the song of those whose souls have been purified by the blood of the Lamb, who are longing to "soar and touch the heavenly strings and vie with Gabriel while he sings in notes almost divine."

None of the stops or pipes in the organ, however beautiful, is of any use unless it is in tune and if even one pipe is badly out of tune it will render useless the whole stop of which it is a part. Similarly, unless our lives as individual members of the church are in accord with God's plan and purpose we cannot render service that will be helpful to the church and acceptable to Him.

Edwin Flower was born in England and spent his early youth in the town of Frome, being a member of one of its two choral societies, in which he was a contralto soloist. In 1879, when 22 years old, he came to New York

Edwin Flower



and for a few years was absorbed in the business of making a living, but managed to renew musical contacts by singing tenor in the volunteer choir of the large church of which he had become a member. In 1892, having become fairly well established in his business (that of an electrotypist), he moved to Passaic, which at that time was almost wholly a suburban residence town, twelve miles from New York. Here he was soon asked to become leader of the singing in the Sunday-school, and later was urged to see if the young people could be brought together to form a chorus choir. He succeeded in getting a choir of about twenty-eight voices. The leading soprano was paid and the others were always volunteers.

During all this time Mr. Flower was leading a very active life. His business caused him to leave home every morning at 7 o'clock and he did not return until 7 in the evening, often later. He was at the same time leader of the choir and president of the city board of education when Passaic was growing by leaps and bounds, so that four large grammar schools and a high school were built during his term.

Five years ago Mr. Flower resigned the choir leadership because of age, but he has not ceased to interest himself in the music of the church, and was helpful in securing the new and beautiful organ.

During his years of service he received frequent tokens of appreciation

from the church and its members, and on the occasion of his retirement was presented with a beautifully engrossed set of resolutions, bearing the signatures of hundreds of present and past members of the church and congregation, while from the choir he received a beautiful volume similarly inscribed and bearing the signatures of more than sixty who had been members of the choir during his leadership.

**Dedicated by Stanley E. Saxton.**

The new organ in the New England Congregational Church of Saratoga Springs, N. Y., recently completed by M. P. Möller, was officially opened Oct. 16 with a dedication recital by Stanley E. Saxton, A. A. G. O. The numbers on the program included: Sonata in C minor, Mendelssohn; Scherzo in E, Rogers; Fountain Reverie, Fletcher; "Credo," Bach; "In Moonlight," Kinder; Nocturne, Grieg; "Dance of the Candy Fairy," Tschai-kowsky; "The Squirrel," Weaver; Toccata (Fifth Symphony), Widor. Mr. Saxton also presided at the console Sunday, Oct. 19, playing at the services the following numbers: Theme and Variations (Sonata No. 6), Mendelssohn; "The Bells of St. Anne de Beaupre," Russell; "In Thee Is Gladness," Bach; Fantasia in F, Mozart; "Invocation," Maily; Lyric Theme from "Symphony Pathétique," Tschai-kowsky; "O Sacred Head," Kuhnau.

Miss Sophie M. P. Richter has been appointed organist of the Humboldt Park Evangelical Church, 2120 North Mozart street, Chicago. She succeeds Miss Rose M. Kandlik, who recently resigned.

**CARL WEINRICH**  
Concert Organist



"Displayed a magnificent technique in a very difficult program, as well as profound musicianship."—Philadelphia Ledger.

1449 Broadway  
Hewlett. - - Long Island

**Christmas Cantatas --- New Anthems**

- King of Kings*—Christmas Cantata by Daniel Protheroe. Full of melody. Text from scriptures and hymns. Mixed voices. Easy range.....\$75
- The King and the Star*—2 part, treble Christmas Cantata by Noble Cain. Beautiful setting to imaginative, appealing text. Splendid for children as well as S. A. Chorus.....40

**Important New Anthems in Aeolian Choral Series**

- 2033 *O Give Thanks Unto the Lord*—By Herbert E. Hyde. Very beautiful festival chorus for a capella ad lib. ....\$15
- 2025 *Let the Words of My Mouth*—By Herbert E. Hyde. A capella for chorus; alto solo. In quiet, reverential mood with dramatic moments. Beautiful voicing ..... 20
- 2016 *Thou Didst Leave Thy Throne*—By Gingrich. (Christmas) .....15
- 2026 *O Come Let Us Sing Unto the Lord*—By Peter C. Lutkin. A capella for chorus. Delicacy with strong dramatic effects....\$15
- 2021 *All My Heart This Night Rejoices*—By Peter C. Lutkin. Double chorus for antiphonal singing. (Christmas). Has dignity, breadth and good melody found in old Chorale..... 20
- O Jerusalem That Bringest Good Tidings*—By Daniel Protheroe. (Christmas) ..... 15

Ask your dealer for approval copies. Or write us direct. Catalog on request.

H. T. FitzSimons Co., 23 East Jackson Blvd., Chicago, Ill. Dept. G.

**Minor Trouble + Neglect = Large Repair Bills**  
Have Your Minor Troubles Rectified Now  
Call Our Service Department

**TRUTONE ORGAN COMPANY**

H. HERSPERGER, Prop.

Shop: 338 Walnut Ave., Cranford, N. J. Office: 130 W. 24th St., New York City  
Phone: Cranford 1373

**Felix F. Schoenstein & Sons**  
Pipe Organs  
3101 Twentieth St.  
San Francisco, Calif.  
Est. 1877  
Building-Erecting-Maintenance

**WARREN D. ALLEN**  
CONCERT ORGANIST  
STANFORD UNIVERSITY  
Address, Box 916  
Stanford University, Cal.

**Carl F. Mueller**  
Organist and Director of Music  
Central Presbyterian Church  
Montclair, N. J.

Rollo  
**MAITLAND**  
"Mr. Maitland is a veritable wizard in style and virtuosity."—Albert Cotsworth in Music News (Chicago).  
2129 Chestnut Street, Philadelphia

**Dr. Frederic Tristram Egner**  
Concert Organist-Baritone  
St. Catharines, Ontario, Canada

**JAMES ROBERT GILLETTE**  
CARLETON COLLEGE  
NORTHFIELD, MINN.

**Clarence Eddy**  
RECITALS  
ORGAN LESSONS  
483 Sheridan Road, Winnetka, Ill.

**J. LEWIS BROWNE**  
ORGAN-COMPOSITION  
122 South Desplaines St., CHICAGO  
Telephone Monroe 5550

**Firmin Swinnen**  
RECITALS  
2520 Madison Street  
Wilmington, Del.

**ALICE R. DEAL**  
CONCERT ORGANIST  
434 North Menard Avenue  
CHICAGO  
Telephone Columbus 6102

**J. NORRIS HERING**  
F. A. G. O.  
Organist and Choir Director  
Franklin Street Presbyterian Church  
Recitalist and Teacher  
2113 Saint Paul Street  
Baltimore, Md.

**HARRY A. SYKES**  
MUS. D., F. A. G. O.  
LANCASTER, PA.



**DETROIT WOMEN FORM CLUB**

**New Organization Launched—Other Items from Motor City.**  
By GUY C. FILKINS.

Detroit, Mich., Oct. 23.—The Detroit Women Organists' Club began fall activities with a dinner and recital at St. Matthias' Episcopal Church Oct. 14. The program was presented by Miss Adelaide Lee and Miss Grace Halverson. Miss Lee played: Concerto, Bach; "Benediction," Karg-Elert; "Clair de Lune," Karg-Elert; "Hymn of Glory," Yon. Miss Halverson played: Chorale Prelude on "Jesus Calls Us," Matthews; "Dreams," Stoughton; "Marche Religieuse," Guilman. Miss Katherine Blomm, violinist, assisted.

The officers of this new organization are: Ida Kitching Cordes, president; Neva Kennedy Howe, vice-president; Adelaide Lee, secretary, and Rachel Boldt, treasurer.

Oct. 19 the choir of Wesley Methodist Church under the direction of Grace Halverson gave "The Woman of Sychar," by Stoughton.

Fall activities in the organ lofts and among the choirs in Detroit churches have begun. Among the new "fall offerings" is the Interdenominational Choral Society at Central Methodist Church. Any accepted member is entitled to enter a class in musicianship which meets previous to each choral rehearsal. This innovation has interested many young Detroit singers, and promises to develop into one of the permanent organizations of this city.

Frank Wrigley of the First Presbyterian Church played a dedication program in the Wealthy Baptist Church of Grand Rapids Sept. 23. The Wealthy Baptist Church has a fine new Casavant which was erected under the able supervision of J. A. Hebert of Detroit.

**Novel System Helps Audience.**

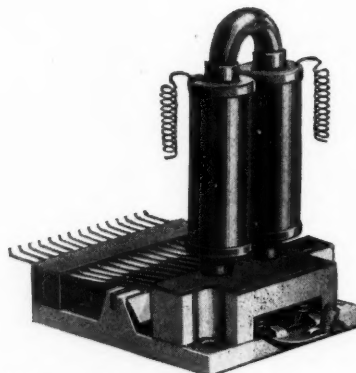
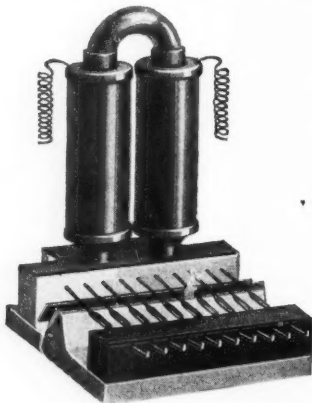
Oct. 16 Walter F. Starbuck of Waltham, Mass., assisted by Leon F. Gay, tenor, gave in the First Congregational Church of that city a recital taken wholly from dramatic works by Richard Wagner. Mr. Starbuck explained the music, as he always does at his recitals, and aided his audience in the understanding of it through a method which he believes has never been used before to analyze visually the music of any recital or concert. Near the pulpit he had erected a covered framework with an opening through which the leading motives were indicated by cards that he had lettered, these cards being exposed to view at the proper

moment from a pocket behind the opening. Thirty-four cards were required, nine by twenty-two inches in size, one of them a blank and another marked "curtain rises" to indicate the exact time of the passing of a prelude into the opening of its succeeding act.

**"UNIQUE"**

Lane "Unique" Off-Set Ratchet Screwdriver. A side ratchet Screwdriver that every Organ Builder and Repairman needs. Indispensable for close work. 6-inch Dropforged handle, 2 bits Packed in neat box. Price \$1.75. Sent C. O. D. if desired.  
Lane Unique Tool Co., 422 S. Dearborn St., Chicago, Ill.

**RELAY COUPLER MAGNETS**



The C-5 has ten contacts without rear feed.  
The C-5A has fifteen contacts without rear feed.  
The C-5B has ten contacts with rear feed.  
The C-5C has fifteen contacts with rear feed.

These are furnished regularly with nickel silver armature contact and phosphor bronze contact fingers; we can furnish all contacts in nickel silver, phosphor bronze, or eighty per cent sterling silver armature contact, if desired.

This magnet has been constantly improved until we believe we now have the last word in quality and dependability in Relay Magnet. You can readily see their economy and adaptability for both new construction and rebuilding.

Remember, we make nearly every known item for pipe organ construction. Give us an idea of your requirements, and we will either estimate on your individual idea, or offer a satisfactory substitute. You can always depend upon quality, finish, and price.

**THE W. H. REISNER MFG. CO.**

HAGERSTOWN, MARYLAND

U. S. A.

European Representative, Aug. Laukhuff, Weikersheim, Germany

**ORGAN LEATHERS**

Supplied to 90%  
of the Organ Builders in United States and Canada

**POUCH SKINS A SPECIALTY**

Packing, Valves and Bellows

Leather specially tanned

MEMBERS OF THE ORGAN BUILDERS' ASSOCIATION

Write for sample book

**T. L. LUTKINS, Inc.**

40 Spruce Street, New York, N. Y.

**CHARLOTTE KLEIN**

F. A. G. O.  
First Woman Recitalist General Convention  
American Guild of Organists

Church of the Transfiguration

3217 Wisconsin Avenue

Washington, D. C.

**CAROLYN M. CRAMP**

B. S.—F. A. G. O.

CONCERT ORGANIST

Samuel J. Tilden High School Brooklyn (Head of Music Department)  
Hunter College, New York City (Lecturer on Music Appreciation)

**OBERLIN**

CONSERVATORY OF MUSIC

Exceptional Advantages for Organ Study  
Five Specialist Teachers  
Teaching and Practice Equipment Includes

17 Pipe-Organs and Many Vocalions

New Department of Choral Singing and Choir Directing

Address Frank H. Shaw, Director

Oberlin, Ohio

**HAND & COMPANY**

Manufacturers of

Leather for the Pipe Organ Trade

SEND FOR SAMPLES Phones, Randolph 8197-8198

180 North Wacker Drive, CHICAGO, ILL.

GREAT LAKES BUILDING

MANUFACTURERS OF

**ORGAN LEATHERS**

OUR SPECIALTY

WRITE FOR SAMPLES

PHONE BEEKMAN 4408

**WOOD & WERNER, Inc.**

83 Gold Street, New York, N. Y.

Formerly connected with T. L. Lutkins, Inc., of New York

**WHITE, SON COMPANY**

601 ATLANTIC AVENUE, BOSTON

Specialists in the Manufacture of

**ORGAN and PLAYER PIANO LEATHERS**



**Los Angeles Crowds Attend Schreiner's University Recitals**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 15.—I am pleased to say that the attendance at the organ recitals of the University of California at Los Angeles on the new Skinner organ is beyond the highest expectation. I have heard a number of these recitals and the audience has been from 600 to 1,000. The recitalist, as I announced last month, is Alexander Schreiner of the Salt Lake Tabernacle, one of the most brilliant organists in the West. Mr. Schreiner is to be congratulated not only on his excellent playing, but on the makeup of his programs. The programs given on Tuesday and Friday at noon last forty-five minutes, and while planned for the students who make up the audience, contain some of the finest things in organ literature. The Sunday recitals, which are played at 4 o'clock, are devoted to the works of Bach. At the first of these Bach programs the audience numbered some 1,400, a wonderful showing when you consider that it takes forty minutes to reach the university from the city.

Among the many pieces I have heard Mr. Schreiner play I would mention as outstanding the Overture to "Oberon," by Weber, "Les Preludes" of Liszt, the "Westminster Chimes" of Vierne and six or eight of the larger works of Bach, all played with first-class taste and technique. Without doubt Mr. Schreiner will do a great deal to foster a love for the organ during his stay and make hundreds of friends among the student body. I might add that the organ more than fulfills my first impressions and is an instrument of which the university may well be proud.

Another series of recitals whose influence will be far-reaching is that arranged by Clarence Mader, A. A. G. O., at Immanuel Presbyterian Church, of which he is the organist. These recitals will be given every Wednesday evening at 8:30 and will last an hour. Here again we have a beautiful auditorium and a fine Skinner organ, and with Mr. Mader and visiting organists at the console, the recitals warrant the interest and support of every organist in the community.

The series opened Oct. 8, when Mr. Mader played an interesting program which included part 1 of Ernest Austin's "The Pilgrim's Progress." This monumental work will be presented by Mr. Mader as a whole and he has planned to play two of its twelve parts each month during the course of the season's recitals.

Other numbers on the first program were the Sonata in the Style of Handel, the Fantasia in G of Bach and the Vierne Finale.

On the 15th the guest organist is Alexander Schreiner, who has listed the Fourth Sonata of Guilman, the Dorian Toccata of Bach and "Die Meistersinger" Overture.

On Oct 12 at St. John's Church I gave the first performance in America, as far as I know, of three new works of Karg-Elert—"Legend," "Gregorian Rhapsody" and "Marche Pontificale." These three pieces have just been published by Elkin & Co. of London and are among the outstanding organ works published for some time. If you like Karg-Elert by all means investigate these pieces.

The first meeting of the Guild under the leadership of the new dean, Joseph

W. Clokey, head of the organ department at Pomona College, was held at the First Methodist Church in Los Angeles Oct. 6 with some seventy-five members present. After the meeting a public recital was given. Alexander Schreiner, organist of the church, and Newell Parker, organist of the Mission Inn at Riverside, were the recitalists. I was not able to be present, but from all accounts both men gave a good account of themselves.

I suppose it is inevitable that the depression will affect the churches and here they seem to be feeling it badly. Of course, under these conditions the first thing to suffer is the music, and I know of churches that have cut their music budget from \$7,000 to \$5,000, from \$5,000 to \$3,600 or from \$3,000 to \$2,100. This hurts, but the only thing to do is to hold on and hope for the best.

At a recital under the auspices of the Guild in the Seventh-Day Adventist Church of Glendale on the 18th Dudley Warner Fitch played among other pieces the "Marche Religieuse" of Guilman, the "Fireside Fancies" of Clokey and the "Cuckoo and Nightingale" Concerto of Handel. The Estey organ in this church is an effective three-manual and sounds excellent.

At the annual choir dinner given by the members of St. Matthias' Episcopal Church for their organist and choir, Ernest Douglas was presented with a beautiful wrist watch in appreciation of many years of loyal and faithful service as organist and choirmaster.

Some splendid Bach music was broadcast by 4GQ from Australia in October, perhaps the best being the Mass in B minor and the first part of the Christmas Oratorio. An organ recital and a miscellaneous program did not come over as well. I believe the five evenings of Bach broadcasting were part of the Bach festival given in Brisbane.

**ORGAN MAINTENANCE**

**Louis F. Mohr & Co.**

Organs Tuned and Repaired  
Chimes Installed Blowers Installed  
Emergency Service

Used Organs Bought and Sold

2899 1/2 Valentine Avenue  
New York City  
Sedgwick 5628 "Night and Day"

Established 1890

**Geo. W. Badger Co.**

Characteristic  
**ORGAN REED STOPS**  
For  
Church, Theatre and  
Residence

ROCKVILLE CENTER, N. Y.  
Near New York City

**ORGAN MAINTENANCE**

We sell new and used electric organs and blowers at reasonable prices. Tuning, overhauling, rebuilding and installation work our specialty. All work guaranteed.

**UNITED ORGAN REPAIR COMPANY**  
115-63 198th Street  
Telephone: Laurelton 3053  
St. Albans, L. I., N. Y.

**MARR and COLTON  
ORGANS**

*Beauty of Tone  
Matched by  
Excellence of Construction*

Secure the result of many years of experience in all that is practical and beautiful in organ building

Main Office and Factories, WARSAW, N. Y.

**CO-OPERATION---**

has been used so loosely that the word has lost much of its original meaning.

It was intended to signify a uniting of effort for mutual benefit. It is this interpretation which we place upon the word, and it is in this spirit that we offer our services to the organ industry.

*Artistouch Organ Players and Rolls.*

**ROESLER HUNHOLZ INC.**  
258-260 SCOTT STREET MILWAUKEE WIS

**EDWARD RECHLIN**

**RECITALS  
of True Organ Music**

*Fall Tour Now Booking (40 Recitals)*

Address: Rechlin Recital Tours  
1188 Park Avenue  
NEW YORK CITY

**Suiting the Need**

The progressive church cannot allow its musical activities to lag because of the deficiencies of the old organ, neither can every church afford to discard the old organ and buy a modern one. In such cases modernizing is in order and the CLARK and FENTON method has proved to be economically sound and artistically successful. One Rector, who is also a capable organist, writes: "You have so blended the tones of the old pipes with the new (about one-half) that it is difficult to determine what is old and what is new."

**CLARK & FENTON**  
BUILDERS Nyack, N. Y. REBUILDERS

**HINNERS**

*Pipe Organs of Quality*  
Factories at PEKIN, ILLINOIS, U. S. A.

## Use and Abuse of the Tremolo; with Some Sidelights

By EDWIN H. LEMARE

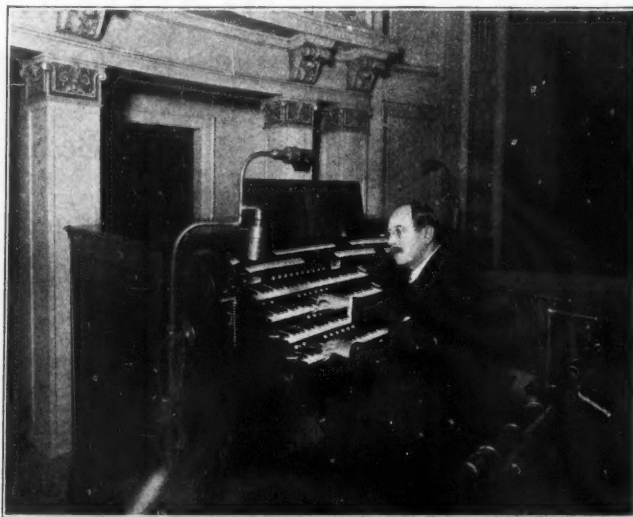
The distinguishing feature of an organ, as compared with any other instrument or combination of instruments, is in its round, steady fundamental pedal and manual diapason tone. This pure, dignified organ tone has long been associated with the churches and cathedrals throughout the world. Since childhood it will always dwell in our memory in connection with religious worship. Great writers, composers, poets and painters have been inspired by the nobility of its diapason tone. Apart from the architectural grandeur and the inspiration we receive from some of our fine old English and European cathedrals, is there anything that affects us more deeply than the unwavering full-bodied diapason tone of a great organ in such buildings? When entering the west end door\* of some of these wonderful buildings, is there anyone who is not conscious of a devout thrill and whose first impulse is not to kneel in awe and reverence of such surroundings? These marvelous sermons in stone cannot fail to make one realize that the architects and builders were not alone guided by their own efforts, but by some unseen power—the Great Architect of the Universe. The choirs sing in unison with the organ. The buildings themselves are in unison. There are no distorting or distressing vibrati in singers or organ. Everything is in tune. All is harmonious. God is in His temple. The choirs of men and boys are taught to produce a pure, natural and unwavering tone, avoiding all semblance of a distorting vibrato. The noted choruses (such as the Sheffield Choir, Handel Festival Chorus, etc.) are trained to sing a pure, even tone; otherwise the various undulations of so many voices would conflict and make the whole ensemble sound out of tune. I remember so well that in the men's Apollo Glee Club of forty picked voices in Bristol, England—under the directorship of George Risely—the only occasion when a slight vibrato was allowed was in solo work, accompanied by the rest of the chorus pianissimo. Their wonderful, steady, unaccompanied pianissimo sounded like an organ—real organ tone, not that of a wobbly orchestration.

To hear, as was often my good fortune, such artists as Edward Lloyd, Charles Santley, Ffrangcon Davies and Adelina Patti was indeed an education in pure vocal production. Patti did not make her audience cry when she sang "Home, Sweet Home" because of her vibrato—she used it only slightly to give a special appeal in an occasional phrase. Several times had I the pleasure of accompanying these great singers. Never do I remember their using the exaggerated vibrato, alas so customary now-a-days! Often does one hear singers whose "wobble" extends nearly half a note above and below normal. The only assurance of the key in which they thought they were singing was in the piano accompaniment! (Thank goodness a piano has no tremolo and can be tuned without wave or beat—or as nearly as possible with the present temperament.) If, added to the above, there is an organ accompaniment with all the tremolos on, the effect is excruciating to any musical ear. Sir Charles Santley once told me (and I can bear him out in my own experience of choir training) that it is the most difficult thing in the world to cure a singer of this fatal vibrato habit when once it has been acquired. It is, as he said, "a disease"—tremolitis, I'd call it! Possibly some of our present-day organ players are suffering from the same infectious complaint!

Real organs (I hate the word "pipe" organs) may be divided, with few exceptions, into three classes—church, concert hall or auditorium, and residence. In the above I am not counting "unit orchestras" or instruments

\*The aisles are built east and west—the sanctuary with the altar being due east.

### Edwin H. Lemare at Chattanooga City Organ (Austin)



EDWIN H. LEMARE, the noted English organist who has been active in America for these many years, principally as municipal organist of such cities as Pittsburgh, San Francisco, Portland and Chattanooga, is living in California, where he is devoting his time to recitals, composition and editing. He has

just finished a comic operetta (he prefers to call it a musical satire) entitled "Ho, Ho, We Sing!" This probably will be blazoned forth soon in Broadway. Mr. Lemare's manager in London has received an offer from the British Broadcasting Company to use it.

made especially for the "movies." Some of these doubtless contain diapasons of good quality and excellent solo stops, rarely heard in their purity owing to the insistent use of the tremolos. Again it is often impossible to know if these instruments have been tuned or not, due to this disturbing influence. Originally it was the idea of the late Mr. Hope-Jones to imitate an orchestra through the medium of tremulous pipes. Motive doubtless well meant, but impossible of achievement. Did you ever hear an orchestra where every instrument had a mechanically controlled and synchronized vibrato? Such a thing would be terrible to contemplate. These theater instruments must not be confused with the "straight," legitimate concert or church organ. They are mostly unsuited for anything but the particular style of music for which they are intended.

On the other hand, there are many notable examples of expert workmanship and voicing in instruments of this particular type. The builders, however, are not responsible for the incessant misuse of the tremolo by inexperienced players. I can think of only one remedy—for the builders to install a safety device or automatic cut-out for all "beaters" when the diapasons are drawn or the crescendo pedal is depressed for the full organ. Might it not also be an excellent idea to equip some of the church organs with a similar protection, so that the amateur organist may not further inflict this monotonous torture upon his long-suffering choir and congregation?

I was moved to write this article by a recent experience. Spending the morning with a friend who had a radio and never having heard a church service over the air, we "tuned in" to one or two churches. To hear some of our fine old hymn-tunes sung by the choir and congregation to a wobbly, asthmatic organ accompaniment was to me sacrilegious. In one instance the man at the keyboard used those awful, moaning glissandi in between the notes of the melody! If this sort of thing continues, what is to become of the sacredness and beauty of church vocal music and its accompaniment? If the playing I happened to hear is a sample of the present trend I see the inevitable desecration of religious worship, at least insofar as the music is concerned. Frequently I have been engaged for recitals in churches, often containing very fine organs. Rarely, nowadays, do I go to a console that I do not first of all have to disconnect the tremolos set by the organist on every piston combination in the organ.

other doesn't.

To return to the tremolo. A fast beat is an abomination—about four a second being the most effective and musical. Its use in chords is consistent only with such soft stops as the vox humana, lieblichs, flutes, strings, etc. For solo purposes it is effective with oboes, French horn and other softer reed stops. Never ought it to affect the pedal department. A firm, steady foundation is as necessary in building up a tonal structure as it is when building a castle—reminding one of Dr. Humphrey J. Stewart's classic riddle: "Why is a lighthouse built on a rock?" "Because, if it were a heavy house the rock would break."

The tremolo ought never to be used with the big diapason tone, mixtures or heavy pressure chorus reeds, nor in the accompaniment of hymns or chorus work. One can go farther and say that it never ought to be used (except perhaps in an occasional short interlude) when accompanying vocal solos. Leave the voice to its own vibrato and do not make matters worse by adding a counter one on the organ.

At the present moment I think one of our chief concerns (I am speaking to those organists and associations who have the future of good organ playing at heart) ought to be the eradication of the generally false impression of the "king of instruments" which seems to be in the minds of our younger generation. Who can blame them if, in some cases, they have not already associated it with a callopie or a jazz band? Is it to be wondered, when so few opportunities are given to hear good organ playing on some of our great concert and church instruments? Undoubtedly there is an eager music loving and organ loving public awaiting the opportunity to "dial" something better than the usual tremulous sweet nothings which so often monopolize the air. The radio and phonograph companies should be only too willing to produce better organ music if there is a demand sufficient to justify it. Cannot such institutions as the American Guild of Organists and the National Association of Organists broadcast their views on the subject and ask for a general response from the great organ loving public? This would be most helpful toward saving the "king of instruments" from further degradation in the way of traps, telephone bells, grotesque tonal combinations, jazz band imitations, crescendo pedals (!) and the inevitable, continuous and destructive tremolo.

Oh that tremolo! One trembles to think of its continued abuse.

Bohemian Club, San Francisco, Cal., October, 1930.

### Lecture Course by Van Dusen.

Announcement is made of a series of ten bi-weekly lectures on the "History of the Organ and Organ Music," by Frank Van Dusen, at the American Conservatory of Music, Kimball Hall, Chicago, from 3 to 4 o'clock, beginning Monday, Nov. 10. Each lecture will be followed with an interpretation class for a study of important organ works by the masters. Organists entering these classes will be permitted to play for criticism and to listen to the others who play. The schedule is as follows:

1. Nov. 10—"Early Development of the Organ from the Year 200 B. C. to the Sixteenth Century."
2. Nov. 24—"Development of the Organ from the Sixteenth Century to the Present Time."
3. Dec. 8—"Organ Music and Masters to the Seventeenth Century; Early Italian, German, French and English Schools."
4. Dec. 22—"Organ Music of the Seventeenth Century; Italian, German, French and English Schools."
5. Jan. 5—"Bach, His Life and Works."
6. Jan. 19—"Bach, His Life and Works" (continued).
7. Jan. 26—"Organ Composers, European Schools, after the Year 1750."
8. Feb. 9—"Cesar Franck, His Life and Works."
9. Feb. 23—"American Composers and Their Works."
10. March 9—"Organ Compositions of the Modern French, German, Italian and English Schools."



Henry Overley



BOY CHOIRS may be dying out in the large cities, but in the smaller centers they flourish, if the experience of Kalamazoo, Mich., is a fair example. Henry Overley's work with the boys at St. Luke's Church has attracted attention not only in the flourishing city of Kalamazoo, but throughout the country. Recently at an evening service in St. Luke's nine choir boys were graduated and received bonuses and diplomas. The boys' classes now have a total enrollment of 120, the largest in the choir's history. It will be impossible to accept any more registrations for the beginners' class until next fall, Mr. Overley has announced.

St. Luke's remodeled its choir room last summer, building a new studio for the choir master, fifty new boys' lockers, twenty men's lockers and a new room for the women, at an expense of \$800, all but \$200 of which was earned by the choir. This is in addition to a \$750 camp given sixty choir boys for ten days during the summer, earned with choir concerts.

The last local concert drew this comment from the Kalamazoo daily paper in an extended review: "Mr. Overley and his St. Luke's choristers have come to be as much of a Kalamazoo institution as her symphony orchestra, her paper mills or her grand circuit races. They draw musicians not only from this territory but from cities and towns in all parts of southwestern Michigan."

Dedication at Providence, R. I.

A three-manual built by the Frazee Company and described in the June issue of The Diapason was dedicated in the Westminster Unitarian Church of Providence, R. I., Oct. 5, with Frederick Very, organist and choir master of the church, giving a recital. Mr. Very's program included these offerings: Largo (arranged by Whitney), Handel; Aria in D, Bach; Adagio (from Sonata in C minor), Mendelssohn; "Vision," Rheinberger; Andante Cantabile (from Fifth Symphony), Widor; "Sous les Bois," Durand; "Clair de Lune," Karg-Elert; Ballet, Debussy; "Garden of Iram" (from Persian Suite), "The Enchanted Forest" (from Fairyland Suite), "Idyl" and "March of the Gnomes," Stoughton; "Christmas in Sicily," Yon; Spring Song, Macfarlane; "Deep River," Burleigh; Pastorale, Foote; Toccata (from "Suite Gothique"), Boellmann.

Edward Eigenschenk

Young American Virtuoso



RECITALS:  
Dedications  
Churches  
Colleges

Now  
Booking  
American  
Tour—  
Season  
1930-31

Direction  
FRANK VAN DUSEN  
Kimball Hall, Chicago

CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick Church and Union Theological Seminary.  
Director of the School of Sacred Music of Union Theological Seminary.

412 Fifth Avenue, New York

Kenneth J. Winter

Organist and Choirmaster  
CHRIST CHURCH  
New Brighton, N. Y. C.

HENRY

OVERLEY

Director St. Luke Choristers  
Organist St. Luke's Episcopal Church  
KALAMAZOO, MICH.

Neidlinger Ensemble

Mrs. William Neidlinger, Pianist  
Mr. William Neidlinger, F. A. G. O.  
RECITALS - MUSICALES - CONCERTS  
Candidates Prepared for A. G. O.  
Examinations  
Address: 225 W. 99th St., New York City

Ralph Morse Gerber

ORGANIST and MUSICAL DIRECTOR  
The Temple, Hyde Park Blvd. and  
Greenwood Ave., Chicago  
1533 East 73rd Street  
Tel. Midway 2461

Ralph H. Brigham

ORGANIST  
Emmanuel Episcopal Church  
Class organist Freeport Consistory  
E. F. W. Ellis Lodge No. 622, A.F. & A.M.  
1815 Oxford St. ROCKFORD, ILL.

CHAS. A. SHELDON, JR.

City Organist—Atlanta, Ga.  
Organist, Choirmaster  
First Presbyterian Church  
Jewish Temple

GEORGE HENRY DAY F. A. G. O.  
Mus. Doc.  
ROCHESTER, N. Y.

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle

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

CONCERT ORGANIST

Dean School of Music, De Paul University  
Organist St. Vincent's Church, Chicago



Casavant Organs

have been installed all  
over America

For sweetness, balance and breadth of tone, as well as for ease of control and reliability of action, the CASAVANT is unsurpassed.

Built by  
CASAVANT FRERES, Ltée  
St-Hyacinthe, Que.,  
Canada

MAINTENANCE

WM. G. OCHS

GEO. F. OCHS, JR.

OCHS BROTHERS

ORGANS TUNED, REPAIRED and  
REBUILT

Chimes Installed : Blowers Installed

Emergency Service  
DAY and NIGHT

Old Organs Modernized

440 East 148th Street  
Washington Hgts. 7249

New York City  
Mott Haven 0807

Established by McCollum Bros., 1841  
Organ Pipe Works, 1871

Mansfield Organ Pipe Works

MANSFIELD DEPOT, CONN.

THE OLDEST WOOD PIPE MANUFACTURERS  
IN THE U. S. A.

PATENTEES AND SOLE MANUFACTURERS  
OF THE METAL TOE PIPE FOOT

The superiority of our goods speaks for itself. Eight out of every ten of our customers we have served for forty years or more. Also handles, rack pins, plain wood feet. Samples and price list gladly sent on request. Satisfaction guaranteed.

ORGAN buying wisdom is a thorough investigation of the merits and demerits of all makes of organs before purchasing.

All inquiries given careful and prompt attention.

UNITED STATES PIPE ORGAN  
COMPANY

Crum Lynne, Penna.



**San Francisco News;  
Recital by Moore;  
T. W. Whalley Dead**

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

San Francisco, Cal., Oct. 17.—The second inaugural recital on the four-manual Skinner at the Temple Methodist Episcopal Church of San Francisco was given by Benjamin S. Moore, organist of Trinity Episcopal Church, Oct. 2. Mr. Moore played the following numbers: "The Bells of Aberdovey," Stewart; Air from Orchestral Suite in D, Bach; Pastorale, P. L. Hillemacher; Caprice, "The Brook," Dethier; "Jagged Peaks in the Moonlight," from "Mountain Sketches," and "Dripping Spring," from "Sketches from Nature," Clokey; "Piece Heroique," Cesar Franck; "Ave Maria," Schubert; Menuet in G, Paderewski; Londonderry Air, and, as a concluding number, Kroeger's "Marche Pittoresque." Although the program was designed to appeal to the general public, Mr. Moore's inherent artistry and musicianship made it interesting even for the more critical. His splendid technical equipment was well displayed in Dethier's "The Brook."

Now that the committee composed of Wallace Sabin, Warren Allen and Benjamin Moore, which selected the organ and drew up the specifications, has been heard individually in recitals it is time to extend congratulations to Temple Methodist Church on its magnificent organ and also on its good judgment in the selection of a committee.

Thomas W. Whalley, the well-known organ builder of Berkeley, whose illness was noted in this column several months ago, passed away Aug. 15. Mr. Whalley was a man of the highest ideals and principles. His many friends will miss his kindly personality and helpful and unselfish nature.

J. B. Jamison, North Pacific coast representative of the Estey Organ Company, writes that he is having a wonderful time visiting churches, inspecting organs and meeting organists and organ builders in England and on the continent. He plans to sail for home about Christmas time.

Raymond White, organist of the French Church, continues to give his interesting series of informal recitals at the Chapel of the Chimes Sunday evenings from 9:15 to 9:45. These programs are broadcast over station KTAB. Once a month Mr. White gives an all-Bach recital and once a month a program of early organ music. On the other evenings he limits his programs to a particular school.

The Guild meeting at the Chapel of Grace Sunday afternoon, Sept. 21, proved an enjoyable affair. Sidney Lewis, organist of Grace Cathedral, first played several compositions, after which a number of Guild members availed themselves of the opportunity of trying the organ. The instrument is a three-manual Aeolian of churchly tone and ample variety of tone color. The flutes and strings are especially pleasing. The chapel when completed will be a beautiful Gothic shrine seating about 150. It would be surprising if an organist were not inspired by the atmosphere of the place, with the wonderful stained-glass windows depicting the life and teachings of Christ, the lofty vault and especially effective organ screen.

**Special Train to Liverpool.**

The great Willis organ in the Liverpool Cathedral is not to be forgotten by organists in London and other cities now that it has been finished for a few years. The annual pilgrimage to Liverpool by special train is to take place again this fall. The usual "Willis special" will be run from Euston to Liverpool Nov. 1, leaving at 11 o'clock. Harry Goss Custard will give a recital at the cathedral at 3:15, playing a fine program that includes the Pastorale of Roger-Ducasse, Bach's Prelude and Fugue in A minor, the "Siegfried" Idyll and a new Toccata in B by Basil Harwood.

**Alexander McCurdy, Jr.**  
ORGANIST and CHOIRMASTER  
Second Presbyterian Church  
21st and Walnut Streets  
Philadelphia

**WALTER PECK STANLEY**  
Organist and Choir Master  
Teacher NORTH Associate  
Piano REFORMED CHURCH Member  
Organ Newark, N. J. A. G. O.  
Accompanist and Coach  
157 West 87th Street Circle 1900  
Recitals New York City

**Verne R. Stilwell**  
ORGANIST and CHOIRMASTER  
Grace Episcopal Church  
Grand Rapids, Michigan

**KYLE DUNKEL**  
All Angels' Church  
West End Ave. and 81st Street  
NEW YORK CITY

HENRY S.  
**FRY**  
ORGAN RECITALS  
INSTRUCTION  
St. Clement's Church  
Twentieth and Cherry Sts.  
Philadelphia

**Adolph Steuterman**  
F. A. G. O.  
Calvary Episcopal Church  
102 North Second Street  
Memphis, Tenn.

**Frederick SMITH**  
Stanley  
Head of Music Dept.  
Lenoir Rhyne College, Hickory, N. C.  
Composer of "Finale" (Schirmer)  
"Spring Morn" (White-Smith)  
"Introspection" (Schirmer), etc.

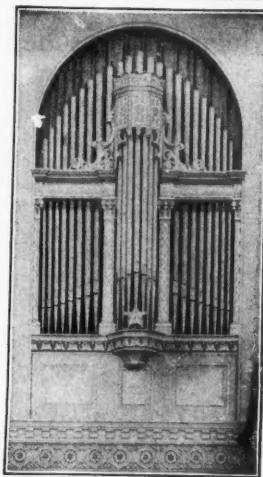
**Harold D. Smith**  
Cornell University  
Ithaca, New York

**Edwin Stanley Seder**  
F. A. G. O.  
CONCERT ORGANIST  
410 South Michigan Ave. CHICAGO

Organist, First Church of Christ,  
Scientist  
**Walter P. Zimmerman**  
4325 Ellis Avenue  
CHICAGO

**STANLEY MARTIN**  
ORGANIST  
Chicago Sunday Evening Club  
St. Mark's Church, Evanston, Ill.  
INSTRUCTION RECI-TALS  
937 Ontario St., Oak Park  
Village 8552

**Eugene Devereaux**  
Organist and Choirmaster  
ST. PAUL'S CHURCH  
2005 Bryant Ave.  
Minneapolis, Minn.



**Schantz Organs**  
ARE NOTED FOR  
Beautiful Tone  
AND  
Efficient Service

A. J. SCHANTZ-SONS & CO.  
Orrville, Ohio  
Established 1873

**THE WESTERN SERVICE COMPANY**

Organ Builders  
Chicago, Ill.

Expert Organ Service, Revoicing and Restoring  
Organs of any size our specialty. Rebuilt  
organs sold with new organ guarantee.

Chicago Factory Representative

**SIMPLEX ALL STEEL BLOWERS**  
Manufactured by B. F. Blower Co., Fond du Lac, Wisc.

Factory: 2100 Marshall Blvd. Office: 1909 South Avers Ave.  
Phone Rockwell 5124

ESTABLISHED 1898

**GUTFLEISCH & SCHOPP**

REED and FLUE PIPES  
ORGAN SUPPLIES

ALLIANCE, OHIO



We have been in business continuously for thirty-two  
years, and our reputation with our customers is our best  
recommendation and advertisement.

Organ builders who are not familiar with our work are  
respectfully requested to give us a trial order.

**Tellers-Kent Organ Company**

Designers and Builders of  
High Grade Church Organs

Each instrument is an individual  
creation of beautiful and mellow  
tone, artistic design and reliable  
workmanship, yet sufficiently pow-  
erful to meet every requirement.

Factory and Office  
ERIE, PA.



By WILLIAM LESTER.

Prelude on "Divinum Mysterium," for organ, by T. Frederick H. Candlyn; published by the Arthur P. Schmidt Company, Boston.

It is not too early for Christmas music to be given consideration. This new work by Mr. Candlyn is a beautiful melodic fantasy worked out in his usual finished style. The flowing Gregorian shaped theme with which the piece opens is worked over in sequential fashion consistently through the entire four sheets of music. The prevailing color is quiet and serene; the composer has trusted to the validity of his musical thought and the expert handling of the same for his effects, rather than to any elaborate stop coloring or harmonic shocks. This number is a first-class achievement—an ideal quiet lyric for the Christmas season.

Cantilena in F, for organ, by W. R. Voris; published by Clayton F. Summy Company, Chicago.

The effect of this piece will depend a good deal on what particular shades of color you have under your hands. Much of the writing is of that "added note" type of chord writing which depends on a certain balance of tone for its validity. The high-pitched section set down for string tone in the introduction is a case in point. Too biting color there will only emphasize the clash of the superimposed seconds; given with the proper celeste tang the effect will be delicious. If these details of tonal balance are given due attention, the organist will have on his hands one of the loveliest melodic pieces that has appeared recently. The three principal themes all have musical worth and popular appeal. The number is easy to play and well worth the effort. The imaginative expert organist will find many possible additions to the modest stop directions listed by the composer.

Twelve Studies on Old English Hymn-Tunes, Set 3, by C. Charlton Palmer; published by W. Paxton & Co., Ltd., London.

In this series of hymn variations the organist of Canterbury Cathedral has taken as his subjects the fine tunes of the Anglican Church, for the most part

from the earlier centuries. All of the pieces can be thoroughly recommended and they rank high among contemporary output. This volume stands up well beside the preceding two books. For use in this country I can see one drawback to these fine numbers—the basic tunes, for the most part, are unfamiliar to the majority on this side. But they are all royally good tunes, well worthy of wider use. In these beautifully worked out settings they will offer a strong appeal, both for musical beauty and for expert, imaginative treatment. I imagine that the stop indications would be the better for revision on this side. Some of them are obviously figured on the basis of cathedral resonance and cathedral voicing—we would better tone them down for our use!

"Tempo di Gavotta," by John E. West; "Minnelied," by Brahms, transcribed for organ by J. Stuart Archer; published by W. Paxton & Co., Ltd., London.

Two tuneful numbers for general use. The West piece is a delightful essay in the old dance form, spun with light touch and crisp pulse. It will be brilliant and effective on any organ, big or little, and will sound well in either extreme. The resetting of the Brahms song is equally well done. The immortal melody and its luscious harmonies are carried over intact, perhaps intensified. In the new guise the song becomes a lovely organ number, easy to play, and pleasing to the ear (if the purist can banish from his thought the Grecian curve of its vocal line when projected by an evenly-trained voice. Not even the most beautiful organ color can really match that peak!) For American organs, the transcriber's stop directions could be improved with judgment.

**Busy at the Frazee Factory.**

The factory of the Frazee Organ Company at Everett, Mass., has so much work on hand that none would guess that there was a depression from a visit to the Everett establishment. The Frazee forces are building a three-manual for Sacred Heart Catholic Church in Brockton, Mass. Louis Alard is the organist. The organ is to be ready for dedication at Christmas time. They also have a contract for a three-manual with echo for Trinity Church, Potsdam, N. Y. The specification was prepared by Gilbert Macfarlane, organist of the church, and Harry Upson Camp. The instrument is to be dedicated early in the spring. The Frazee Company is building an organ for St. John's Episcopal Church, Charlestown, Mass., to be dedicated in November.

MARGARET	WILLIAM
<b>LESTER</b>	
S O P R A N O	O R G A N I S T
AVAILABLE TOGETHER OR SINGLY FOR CONCERTS AND FESTIVALS	
DEDICATION PROGRAMS AND ORATORIO APPEARANCES A SPECIALTY	
426 FINE ARTS BLDG.	CHICAGO, ILL.

**ANDREW BAIRD**  
Organist for Mrs. E. H. Harriman at Arden House  
**RECITALS**  
120 Cannon Street, Poughkeepsie, N. Y.

**WILHELM MIDDELSCHULTE, LL.D.**  
1015 East Sixty-second Street, Chicago, Illinois  
Phone: Plaza 1337. Studio: 6115 Cottage Grove Avenue—Tuesdays and Fridays  
Director of Wisconsin Conservatory, Milwaukee, Wis.  
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.  
Professor of Organ, American Conservatory, Chicago, Ill.  
Professor of Organ, Rosary College, River Forest, Ill.  
Professor of Organ, Notre Dame University Summer School, Notre Dame, Ind.

**VINCENT H. PERCY**  
**RECITALS and LESSONS**  
Euclid Ave. at East 96th St. CLEVELAND

**HUGH McAMIS**  
F. A. G. O.  
WESTMINSTER HALL  
Maple Drive, Great Neck Long Island

**FRANK WRIGHT**  
Mus. Bac., A. G. O.  
Candidates prepared for A. G. O. or University examinations by correspondence. Summer Courses for those visiting New York.  
STUDIO, 46 GRACE COURT, BROOKLYN, N. Y.

**CHARLES R. CRONHAM**  
**RECITALS . . . MUNICIPAL ORGANIST**  
Room T, City Hall PORTLAND, ME.

**N. LINDSAY NORDEN**  
B. S., M. A., Mus. Bac.  
CONDUCTOR: The Brahms Chorus of Philadelphia; Reading Choral Society, Reading, Pa.  
Organist and Musical Director: First Presbyterian Church, Germantown; St. Philip's Episcopal Church, Philadelphia; Synagogue Rodeph Shalom.

**KRAFT** For **RECITALS**  
and **LESSONS**  
TRINITY CATHEDRAL, CLEVELAND, OHIO

**HORACE WHITEHOUSE, A. A. G. O.**  
Professor, CHURCH and CHORAL MUSIC  
Head of Organ Department  
NORTHWESTERN UNIVERSITY  
Organist and Choirmaster, First Congregational Church  
EVANSTON, ILL.

**WILLARD IRVING NEVINS**  
Dedications **RECITALS** Estivals  
Address: Gulimant Organ School, 17 East Eleventh Street, New York City

**Specialists in**

Modernizing Tuning CATHEDRAL CHIMES, HARPS, PERCUSSIONS of every type installed in all makes of organs at reasonable prices. Our actions are built with the utmost care, of the finest materials, and are unsurpassed in every detail.	Additions Repairing
--	------------------------

**I. D. Morris Organ Company**  
1897 Inc. 1929  
833 Sheridan Road  
Chicago, Ill.  
Telephone Bittersweet 1341

**F. A. BARTHOLOMAY & SONS**  
Designers and Builders of  
**PIPE ORGANS**  
Actions Installed for Ringing Tower Chime Bells  
ESTABLISHED 1899  
N. E. Cor. American and Bainbridge Sts., Philadelphia, Pa.

**LEET**

**ORGANIST-DIRECTOR**  
FIRST CONGREGATIONAL CHURCH,  
WESTFIELD, N. J.  
Technical Director and Works Manager  
The Aeolian Co. (Organ Dept.), New York  
Member American Society of Mechanical Engrs.  
Member Acoustical Society of America



## Programs of Organ Recitals of the Month

**William Self, Winston-Salem, N. C.**—In a recital Sunday afternoon, Sept. 14, in St. Paul's Church, Mr. Self played the following selections: Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Sin So Great" and Fugue in the Form of a Gigue, Bach; "Romance sans Paroles," Bonnet; "Twilight at Fiesole," Bingham; Finale from First Symphony, Vierne; Canon in B minor, Schumann; "Christmas Evening," from Sicilian Suite, Mauro-Cottone; "Soeur Monique," Couperin; Toccata from Fifth Symphony, Widor.

**Hamlin Hunt, Minneapolis, Minn.**—In a recital at Plymouth Church on the evening of Oct. 13 Mr. Hunt played the following program: "Prelude Festivo," Bonset; Cantilena in F, Voris; Third Chorale, Franck; Sonatina from "God's Time Is Best," Bach; Arioso, Bach; Agitato from Sonata in D minor, Rheinberger; "Dreams," McAmis; "Water-Sprites," Nash; "Hymn to the Stars," Karg-Elert; Spinning Song, Mendelssohn; "Marche Russe," Schminke.

**C. Albert Scholin, Columbus, Ohio**—In a recital Sunday evening, Sept. 28, at the First-Broad Street Methodist Church Mr. Scholin played: Prelude and Fugue in G minor, Bach; Londonderry Air, Coleman; "Siesta," Laurens; Sonata in D minor, Scholin; "Fountain in the Moonlight," Frazee; "Thistle-down," Loud; Toccata in D major, Kildner.

**Richard Keys Biggs, Hollywood, Cal.**—Mr. Biggs played the inaugural recital in St. Sebastian's Church, Milwaukee, on the Wangerin organ, Sept. 24 before an audience of 900 people. The top specification of this organ was published in The Diapason June 1. Mr. Biggs' program included these numbers: March in B flat, Liszt; Andante, Borowski; Scherzo, Rogers; "Ave Maria," Arkadelt; Two Preludes, Bach; "The Bells of St. Anne," Russell; "Sunset," Biggs; "Veni Jesu," Cherubini; "Ave Maria," Bossi; "Marche Champetre," Boex; "Carillon," Vierne; "Chant Pastorale," Dubois; Prelude and Fugue on B-A-C-H, Liszt.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In the dedicatory recital on the Frazee organ at the Trinitarian Congregational Church of Concord, Mass., Sept. 28 Mr. Robinson, organist of King's Chapel, played this program: Reverie, Bonnet; Chorale in A minor, Franck; Chorale Prelude, "In Thee Is Gladness," Bach; "Intercession," Bingham; Allegretto from Sonata, Parker; "Clair de Lune," Karg-Elert; "Rhapsodie Catalane," Bonnet; Allegro from Concerto in G minor, Handel; "Where Dusk Gathers Deep," Stebbins; Toccata from Fifth Symphony, Widor.

**Clarence Dickinson, New York City**—Dr. Dickinson, of the Brick Presbyterian Church and Union Theological Seminary, played the recital on the large new Aeolian organ in the Westchester County Center at White Plains, N. Y., Sept. 21. His program was as follows: Prelude to Act 3, "Lohengrin," Wagner; "Forest Murmurs," from "Siegfried," Wagner; "Anna Magdalena's March," Bach; Arioso, "Do Stay Here," Bach; Cathedral Prelude and Fugue, Bach; Trumpet Tune, Purcell; "Angelus," Massenet; "Piece Heroique," Franck; Andante from "Symphony Pathetique," Tschalkowsky; "Dance of the Candy Fairy," Tschalkowsky; Berceuse, Dickinson; Norwegian Rhapsody, Sinding.

**Julian R. Williams, Pittsburgh, Pa.**—In a recital under the auspices of the Western Pennsylvania chapter of the American Guild of Organists at the Beverley Heights United Presbyterian Church, Sept. 30, Mr. Williams, organist and choirmaster of St. Stephen's Church, Sewickley, Pa., played: Chorale in B minor, Franck; Toccata, de Mereaux; Pastorale, Franck; Menuet, C. P. E. Bach; Toccata on "Ave Maris Stella," Dupre; Sketch in D flat, Schumann; "Midsummer," Edmundson; "Little Bells of Our Lady of Lourdes" and Vesper Processional, Gaul; Toccata in D major, Lanquett.

**Arthur B. Jennings, Jr., Pittsburgh, Pa.**—In a recital on the new three-manual Welte-Tripp organ in the First Presbyterian Church of Monongahela, Pa., where Mrs. Lulu C. Darragh is the organist, Mr. Jennings presented the following program Oct. 17: Overture to the Occasional Oratorio, Handel; Minuet, Boccherini; "Ballet of the Happy Spirits," Gluck; Gigue in A major, Chorale Prelude, "In dulci jubilo," and Toccata and Fugue in D minor, Bach; Andante Cantabile, Beethoven; "School of the Little Falls," Pierné; "Ronde Francaise," Boellmann; Overture to "Tannhäuser," Wagner.

**Latham True, Palo Alto, Cal.**—Dr. True presented a program of works of Sigfrid Karg-Elert in his recital at the Castilleja School Oct. 19, the offerings being these: Improvisation, Op. 34, "Basso Ostinato e Fughetta"; Chorale Improvisations, Op.

65, "Ich danke Dir, lieber Herr," "Wie schoen leucht uns der Morgenstern" and "Nun danket alle Gott"; "Sunrise," Op. 7; "Sunset," Op. 108; Canzona; "Prologus Tragicus"; "Clair de Lune."

**Hugh Porter, New York City**—Mr. Porter gave the following program for the popular recital on the new Aeolian organ at the Westchester County Community Center, White Plains, N. Y., Sunday afternoon, Sept. 28: Allegro from Fourth Concerto in F, Handel; "Sister Monica," Couperin; Fugue in G major (a la Gigue), Bach; "Procession to the Minster" from "Lohengrin," Prize Song from "Die Meistersinger" and Introduction to the Third Act of "Lohengrin," Wagner; Allegro maestoso from Sonata 1 and Two Songs without Words, Mendelssohn; "Sunshine and Shadow," Gale; "The Cuckoo," Arensky; "Carillon de Westminster," Pierné.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—In his recital at Trinity Cathedral Oct. 6 Mr. Kraft was assisted by Caroline Hudson Alexander, soprano. Mr. Kraft's selections were: Sonata, Op. 28 (Allegro Maestoso), Elgar; Pastorale, Widor; Fantasie and Fugue in G minor, Bach; Berceuse in D flat, Faulkes; Toccata, Candlyn; Scherzo, Dethier; Finale, Vierne.

**Sterling Marshall, Houghton, Mich.**—Mr. Marshall has arranged a series of recitals to be played in the fall and winter on the first Wednesday evening of every month at Trinity Episcopal Church. In his first program, presented Oct. 1, Mr. Marshall was assisted by Estella Delbridge, soprano. His organ selections included: "Sonata Romantica," Yon; "Marche Champetre," Boex; Serenade, Tosselli; Gavotte, Martini; Toccata, Yon; "The Bells of St. Anne de Beaupre," Russell; American Rhapsody, Yon.

**Samuel A. Baldwin, New York City**—Professor Baldwin has resumed for the season his Wednesday and Sunday afternoon recitals, played at 4 o'clock in the Great Hall of the College of the City of New York. Among his October programs were the following: Oct. 15—Prelude and Fugue in B minor, Bach; "Idylle," Quef; Sonata No. 1, in A minor, Borowski; Sarabande, Karg-Elert; Intermezzo, Brahms; Concert Study for Pedals (No. 1), Yon; Fountain Reverie and Festival Toccata, Fletcher.

Oct. 22—Sonata No. 5 in C minor, Op. 45, Thayer; Largo from Sonata, Op. 2, No. 2, Beethoven; Prelude (Toccata) and Fugue in E major, Bach; "Colloquy with the Swallows," Bossi; "Lamento" and "The Bells of Hincley," Vierne; Nocturne, Op. 9, No. 2, Chopin; Magic Fire Scene, "Die Walküre," Wagner.

**George O. Lillich, A. A. G. O., Oberlin, Ohio**—Mr. Lillich of the Oberlin Conservatory of Music faculty played the following works in a recital at the First Congregational Church Aug. 26: Toccata, Adagio and Fugue, Bach; "Con Grazia," Andrews; "The Soul of the Lake," Karg-Elert; Concerto in F major (first movement), Handel; "Jesu, Joy of Man's Desiring," (Chorale from Cantata No. 147), Bach; "Fiat Lux," Dubois.

**Frederick Stanley Smith, Hickory, N. C.**—Professor Smith, of the faculty of Lenoir Rhyne College, played the following short programs in October at the First Presbyterian Church of Statesville, N. C., on the large three-manual Casavant organ:

Oct. 5—"Marche Religieuse," Guilmant; Caprice, Matthews; Londonderry Air, arranged by F. S. Smith.

Oct. 12—Festival March in D, Faulkes; "Canzona Amorosa," Nevin; "To a Wild Rose," MacDowell.

Oct. 19—"Piece Heroique," Franck; "Faeon" (dedicated to Professor Smith), Timmings; "Badinage," Timmings.

Oct. 26—"Spring Morn," "Introspection" and Finale, Frederick Stanley Smith.

**Edgar N. Fought, M. D., Philadelphia, Pa.**—Dr. Fought, who ably combines music with medicine, played the dedicatory recital on a two-manual organ built by M. P. Möller in St. Dominic's Catholic Church at Holmesburg, Pa., Sunday evening, Sept. 28. His list of offerings included the following: "Autumn," John Thomas; "Invocation," Maily; "In the Afterglow," S. Tudor Strang; "At Evening," Kinder; Evenson, Martin; "Pilgrims' Chorus," Wagner; "Chanson de Joie," C. L. Bowen; Sanctus from "Messe Solennelle," Gounod; "Ave Maria," Schubert; "War March of the Priests," from "Athalie," Mendelssohn.

**Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.**—In his programs of organ music at Arden House, the home of Mrs. E. H. Harriman, Mr. Baird has played the following among his latest programs: Oct. 6—"Variations de Concert," Bonnet; Pastorale, Dubois; "Invocation," Capocci; Sketch in D flat, Schumann; "Ave Maria," Schubert; Toccata in D minor (Doric), Bach; "Midnight" and

"To the Rising Sun," Torjussen; "Marche Heroique," Saint-Saens; Melodie, Rachmaninoff; "A Song of Joy," Frysinger; "Echo Caprice," Mueller; Southern Fantasy, Hawke.

Oct. 13—Overture in March Form, E. Markham Lee; Serenade, Schubert; Tempo di Menuetto from Sonatina, Op. 49, No. 2, Beethoven; Fugue in E flat ("St. Ann's"), Bach; Cantabile, Loret; Scherzo, Dethier; Nocturne, Ferrata; Three Dances from "Henry VIII," German; "A Tear," Moussourgsky; "Love's Old Sweet Song," arranged by Lemare; Minuet, Bizet; March and Chorus from "Tannhäuser," Wagner.

**Paul A. Humiston, Mus. B., A. A. G. O., Grand Rapids, Mich.**—In his latest recital at the East Congregational Church, played Oct. 15, Mr. Humiston made use of the following works: Allegro maestoso (Third Sonata), Guilmant; Andante in A, Smart; Gavotte, Martini; Prelude and Fugue in E minor, Bach; "Galilee" ("Jesus Calls Us"), Matthews; "Starlight," Karg-Elert; "Dialogue," Quef; Scherzo (First Sonata), Rogers; Nocturne, Ferrata; Allegro (Second Symphony), Vierne.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—Mr. Steuterman played the inaugural recital on the Möller organ in the Broadway Methodist Church of Paducah, Ky., Oct. 7, his offerings consisting of these compositions: "Paeon of Easter" ("Christ Is Risen! Alleluia"), Mueller; "Liebestraum," Liszt; Humoresque, Dvorak; Southern Fantasy, Hawke; "The Squirrel," Weaver; Meditation from "Thais," Massenet; "The Musical Snuff-Box," Ljadoff; "In Bethlehem's Town," Mueller; "Pilgrims' Chorus," Wagner; "To a Wild Rose," MacDowell; "Will-o'-the-Wisp," Nevin; "Emmaus," Frysinger; Coronation March, Meyerbeer.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—In his Monday afternoon recitals at Skidmore College Mr. Saxton has presented these offerings in October:

Oct. 6—Toccata and Fugue in D minor, Bach; Scherzo in E minor, Rogers; "Liebestraum," Liszt; "Dewdrops," Swinnen; Sketch in F minor, Schumann.

Oct. 13—Fantasia in F, Mozart; "Song of the Volga Boatmen," Gordon Balch Nevin; "The Squirrel," Weaver; "Hop-o'-My-Thumb" ("Mother Goose" Suite), Ravel; Toccata from Fifth Symphony, Widor.

Oct. 20—Andante Cantabile from Fifth Symphony, Tschalkowsky; "Elves," Bonnet; Pastorale, Bach; "Reve Angelique," Rubinsten; "Suite Gothique" ("Menuet Gothique" and Toccata), Boellmann.

**Alice Knox Fergusson, Dallas, Tex.**—Miss Fergusson, organist and director of music at Christ Episcopal Church, Dallas, gave a recital Oct. 13 at All Saints' Episcopal Church, Weatherford, Tex., and played the following program: Evenson, Martin; Prelude and Fugue in F, Bach; Rustic March, Boex; Reverie, Dickinson; Offertoire, Wely; "Serenade at Sunset," Meale; Capriccio, Lemaigre; "Angel's Serenade," Braga; Festal March, Calkin.

**Stanley Blake Smith, Torrington, Conn.**—Mr. Smith, organist and choirmaster of Trinity Church, assisted by the A Cappella Choir of the church, gave a recital Oct. 23, the organ selections being as follows: Suite for Organ, Rogers; "Andante Seraphique," Debat-Ponsan; "Trümelei," Schumann; Scherzo, Hoffman; "Chanson du Solr," Becker; "To a Wild Rose," MacDowell; "Marche Religieuse," Guilmant.

**Henry F. Seibert, New York City**—The opening recital on the Skinner organ in the reformed Church of Flushing, N. Y., was played Oct. 2 by Mr. Seibert of Holy Trinity Lutheran Church, New York, and the Town Hall. His program was as follows: "Christus Resurrexit," Ravanello; "Christmas in Sicily," Yon; "Will-o'-the-Wisp," Gordon Balch Nevin; Concert Scherzo in F, Purcell J. Mansfield; Song without Words, Mendelssohn; Sonata 1, Mendelssohn; "Onward, Christian Soldiers," Whitney-Sullivan; "Ave Maria," Schubert; "St. Ann" Fugue, Bach; "Marche Champetre," Boex; "Lead, Kindly Light," Lemare-Dykes; First Pedal Study, Yon.

**Reginald W. Martin, A. A. G. O., Sweet Briar, Va.**—In his most recent recitals at Sweet Briar College Mr. Martin has played:

Sept. 22—Toccata and Fugue in D minor, Bach; Chorale Prelude on "Walsal," Noble; Song without Words, R. W. Martin.

Sept. 29—"Prelude Solennel," Fantasie on a Welsh Tune ("Ton-y-Botel"), Chorale Prelude on "Drumclog" and Solemn Prelude, T. Tertius Noble.

Oct. 6—Suite, J. H. Rogers; Andantino, Martin; "Grand Choeur Dialogue," Gigout.

**Norman Landis, Flemington, N. J.**—Mr. Landis played the following program for the Woman's Club of Flemington at the Presbyterian Church Oct. 8: Fantasia and

Fugue in G minor, Bach; "In Moonlight," Kinder; Magic Fire Music from "Die Walküre," Wagner; Sketches from Nature, Clokey; Andante in F, Lefebure-Wely; Toccata from Fifth Symphony, Widor.

**Rupert Sircom, Minneapolis, Minn.**—In a recital Oct. 21 at Westminster Presbyterian Church, in which he was assisted by the choir of the church, Mr. Sircom played: Prelude and Fugue in D major, Bach; Chorale Preludes, "O Guiltless Lamb of God," Bach, and "Straf mich nicht in Deinem Zorn," Karg-Elert; Bourree, Handel; "The Sun's Evenson," Karg-Elert; "Siegfried's Death" ("Götterdämmerung"), Wagner; "Dreams," Wagner; "Will-o'-the-Wisp," Nevin; "Danse des Odalisques," Rebikoff; "Chapel of the Dead," Mulet; Chorale Prelude, "Vom Himmel Hoch," Pachelbel.

**Charlotte Lohnes, Warren, Pa.**—In an organ and voice recital Sept. 22 at the First Methodist Church, in which she was assisted by Miss Cecilia Thompson, Mrs. Lohnes played these selections: "Preludio," Ravanello; Prelude and Fugue in E minor, Bach; "May Night," Palmgren; "The Squirrel," Weaver; "In the Hall of the Mountain King," Grieg; "The Magic Harp," Meale; Scotch Air and Variations, Flagler; Londonderry Air, arranged by Coleman; "March of the Gnomes," Stoughton.

**Guy Criss Simpson, A. A. G. O., Lawrence, Kan.**—In a recital Sept. 21 at Trinity Lutheran Church Mr. Simpson played: Toccata in F, Bach; Berceuse from "Suite Bretonne," Dupre; Scherzo from Fourth Symphony, Widor; Largo from Second Trio-Sonata, Bach; Allegro Vivace from Fifth Symphony, Widor; "Angelus," Massenet; Spring Song, Mendelssohn; Cantilena in D flat, Salome; "To a Wild Rose," MacDowell; Finale from Sixth Symphony, Widor.

On Oct. 9 Mr. Simpson gave a recital of works of Charles Marie Widor at the First Congregational Church of Topeka, Kan., before the Music Study Club of that city.

**Edwin Stanley Seder, F. A. G. O., Chicago**—Mr. Seder played the following program at the First Methodist Church of Lincoln, Ill., Oct. 19: Sinfonia to the Cantata, "We Thank Thee, God," Bach; "The Walk to Jerusalem," Bach-Griswold; "O How Blessed Are Ye, Holy Ones," Brahms; Prelude and Fugue in G major, Bach; "Kamennoi Ostrow," Rubinstein; "Goblins' Dance," Dvorak; "The Chapel of San Miguel" (MS), Seder; Scherzo from Second Sonata, Mark Andrews; "Dripping Spring" ("Sketches from Nature"), Clokey; "Flight of the Bumble-Bee," Rimsky-Korsakoff; Improvisation on a familiar hymn; Cradle Song, Rebikoff; "Carillon-Sortie," Mulet.

**Charles Heinroth, Pittsburgh, Pa.**—In his recital at Carnegie Music Hall Oct. 4 Dr. Heinroth played: Overture, "The Year 1812," Tschalkowsky; "Song of the Chrysanthemum," Bonnet; Minuet from Symphony in E flat, Mozart; Sonata, "The Ninety-fourth Psalm," Reubke; Serenade, Schubert; "The Squirrel," Weaver; Finale from First Symphony, Maquaire.

**Beatrice Tate Wright, Birmingham, Ala.**—Mrs. Wright, organist of the Sixth Avenue Presbyterian Church, gave a recital at Alabama College, Montealeo, Ala., Oct. 12. Her offerings included: Toccata and Fugue in D minor, Bach; "Priores a Notre Dame" ("Suite Gothique"), Boellmann; "Will-o'-the-Wisp," Nevin; Polonaise in a Major, Chopin; "To a Water Lily," MacDowell; Prelude and Fugue on B-A-C-H, Liszt; "Caprice Viennois," Kreisler; "Liebesfred," Kreisler; "The Musical Snuff-Box," Ljadoff; "Hymn of Glory," "Echo" and First Concert Study, Yon.

**Ralph H. Brigham, Rockford, Ill.**—Mr. Brigham gave his twenty-fourth recital at Emmanuel Episcopal Church Oct. 3 and played this program: Overture, to "Rienzi," Wagner; Evenson, Johnston; "Within a Chinese Garden," Stoughton; Festival Prelude on "Ein Feste Burg," Faulkes; Andante from "Symphonie Pathetique," Tschalkowsky.

**Francis E. Aulbach, Chicago**—In his twenty-eighth recital at the Church of the Epiphany, played Sunday evening, Oct. 12, Mr. Aulbach presented the following program: Sonata No. 2, Mendelssohn; "Angelus," Liszt; Sketch in D ("The Cuckoo"), Arensky; Cradle Song, Brahms; First "Peer Gynt" Suite, Grieg; "Marche Pittoresque," Kroeger.

**F. A. Moure, Mus. D., Toronto, Ont.**—Dr. Moure resumed his recitals on the large four-manual Casavant organ in Convocation Hall at the University of Toronto Oct. 14, when he played the following program to mark the beginning of the nineteenth year of these recitals: Toccata and Fugue in D minor, Bach; Nocturne, Paderewski; Fifth Sonata, C minor, Guilmant; "Caprice Viennois," Kreisler; Festal March, Calkin.



## Programs of Organ Recitals of the Month

**Joseph C. Beebe, New Britain, Conn.**—In his recital at the South Congregational Church on the evening of Oct. 29 Mr. Beebe played these compositions: Chorale Variations, "O Christ, Who Art the Light," Finale (First Trio-Sonata) and Fantasia and Fugue (C minor), Bach; Psalm-Prelude No. 2, Howells; "Arcadian Idyl," Lemare; Two Preludes ("Iam Sol Recedit Igneus" and "Dies Irae"), Bruce Simonds.

**The Rev. Gerhard Bunge, Garnavillo, Iowa**—Mr. Bunge played a program in connection with a mission rally at the Lutheran Church of Oelwein, Iowa, Oct. 12. His selections included: Grand Chorus, Gullmant; Andante from Fourth Symphony, Widor; Variations on "Beautiful Saviour" and "From Greenland's Icy Mountains," Gerhard Bunge; "Priests' March," Gounod; "Hymn of the Nuns," Lefebvre-Wely; Postlude on "Duke Street," Whiting.

**Frank Van Dusen, A. A. G. O., Chicago**—In a recital at the Fourteenth Church of Christ, Scientist, Mr. Van Dusen played: "Lied," Vierne; "Carillon," Vierne; Nocturne, Ferrata; Scherzo, Rousseau; Seraphic Chant, Moline; Finale (Second Symphony), Widor.

**Edward Eigenschenk, Chicago**—In a joint recital with Hulda Blanke, soprano, under the auspices of the American Conservatory of Music at Kimball Hall Saturday afternoon, Oct. 11, Mr. Eigenschenk played: Sonata in D minor (Introduction, Pastorale and Finale), Gullmant; Toccata and Fugue in D minor, Bach; Scherzo, Vierne; Seraphic Chant, Moline; "Divertissement," Vierne; "Grand Choeur Dialogue," Gigout; "Chant d'Autonne," Johnson; Scherzo and Finale, Second Symphony, Widor.

**Elmer Tidmarsh, Schenectady, N. Y.**—Mr. Tidmarsh, director of music at Union College, has given the following programs, which were broadcast by WGY, at the college chapel in October:

Oct. 5—"Grande Piece Symphonique" (three movements), Franck; Twilight Sketches, Lemare; Minuet in A, Boccherini; Evensong, Schumann; Largo, Handel; Meditation, d'Evry; Toccata, d'Evry.

Oct. 12—"Grande Piece Symphonique" (Andante, Allegretto and Andante),

Franck; Sketches from Nature, Clokey; "The Afternoon of a Faun," "Clair de Lune" and Andante from String Quartette, Debussy; Melodie in E flat and "Marche Slav," Tschalkowsky.

Oct. 19—"Grande Piece Symphonique" (Finale), Franck; Prelude, Clerambault; Aria, Lotti; Pastorale, Scarlatti; "Soeur Monique," Couperin; "La Cathedrale Engloutie," "En Bateau" and Ballet, Debussy; "Chant de Bonheur," Lemare; "Pomp and Circumstance," Elgar.

Oct. 26—"Grande Piece Symphonique" (entire work) Franck; "Danse Macabre," Saint-Saens; "Liebestraum" and "Les Preludes," Liszt.

**Morris W. Watkins, A. A. G. O., New York**—In a recital at Trinity Church, New York, Sept. 25, in the noonday series, Mr. Watkins, organist and choir-master of the Church of the Saviour, Brooklyn Heights, played the following selections: Finale from Symphony 3, Vierne; Minuet in G, Beethoven; "Harmonies of Florence" ("Florentine Chimes," "Primavera," "Savonarola," "Twilight at Fiesole" and "March of the Medici"), Seth Bingham.

**Herman F. Siewert, Winter Park, Fla.**—Mr. Siewert of Rollins College gave a dedicatory recital on an organ built by the Rudolph Wurlitzer Company for the Main Street Methodist Church of Gastonia, N. C., in September and played this program: "War March of the Priests," Mendelssohn; "At Evening," Kinder; "The Musical Snuff-Box," Liadoff; Serenade, Moszkowski; Toccata and Fugue in D minor, Bach; "Caprice Viennois," Kreisler; "The Squirrel," Weaver; Prelude to Third Act of "Lohengrin," Wagner; "Liebestraum," Liszt; Toccata from Fifth Symphony, Widor.

**Fred Faassen, Zion, Ill.**—Mr. Faassen, whose recitals at Shiloh Tabernacle are broadcast by station WCBF, played a program of compositions by James H. Rogers at noon Sept. 16. Among Mr. Faassen's programs in October have been the following:

Oct. 5—Overture to "Lohengrin," Wagner; Prelude to "The Deluge," Saint-Saens; Fugue in E flat ("St. Ann's"), Bach; "Cantique d'Amour," Strang; "Hymne a Sainte Cecile," Gounod.

Oct. 7—"Entree du Cortege" and "In-

vocation" from "Marriage Mass," Dubois; "By the Brook," Boisdoffre; Toccata from Fifth Symphony, Widor; "Liebeslied," Cadman; Allegretto, Foote; Adagio, Corelli.

Oct. 12 (afternoon)—Chorale Prelude on the tune "Rockingham," Noble; Fountain Melody, Meale; Triumphal March, Harris; Indian Summer Sketch, Brewer; "Romance" in D flat, Lemare; "Evening Song," Bairstow.

Oct. 14—Cantilene in F, Voris; "Harmonies du Soir," Karg-Elert; Impromptu No. 1, Coleridge-Taylor; Meditation, Kinder; Sylvan Sketches, Helm; "Dreams," McAnis.

**Donald A. Griscom, Danbury, Conn.**—Mr. Griscom, a pupil of Charles Andre Miller and organist and choir-master of Trinity Church, Newtown, Conn., played the following program in a recital at the Baptist Church Sept. 22: Scherzo from Fifth Sonata, Gullmant; "Where Dusk Gathers Deep," Stebbins; Fugue a la Gigue, Bach; Chorale in A minor, Franck; "L'Arlequin, Nevin; Fountain Reverie, Fletcher; Scherzo Pastorale, Federlein; "Dreams," McAnis; "Finlandia," Sibellus.

**Ray Hastings, Los Angeles, Cal.**—Dr. Hastings played an opening recital on the Estey three-manual organ in the Glendale Seventh-Day Adventist Church Sept. 15 and his selections included: "Torchlight March," Clark; "Evening Star," Wagner; Largo, Handel; Cathedral Prelude and Fugue in E minor, Bach; Air from the Orchestral Suite in D, Bach; "Paean of Victory," Hastings; Serenade, "Love in Idleness," MacBeth; Sextet from "Lucia di Lammermoor," Donizetti; Preludes, Numbers 7 and 20, Chopin; Gavotte, "Amaryllis," King Louis XIII; "The Lost Chord," Sullivan.

**Frank Wrigley, Detroit, Mich.**—The dedicatory recital on the Esther Fisher Paterson memorial organ in the Wealthy Street Baptist Church of Grand Rapids, Mich., was played by Mr. Wrigley, organist of the First Presbyterian Church of Detroit, Sept. 23. The organ was built by Casavant Freres. Mrs. Paterson was choir director and soloist of the church for a number of years. Mr. Wrigley's offerings included: Overture in E minor, Morandi; Melody in E, Rachmaninoff; Andante Cantabile (from Fourth

Symphony), Widor; "Kamennol Ostrow," Rubinstein; Largo, Handel; Minuet in G, Beethoven; "By the Brook," de Boisdoffre; Melody, Charles Wakefield Cadman; Grand Offertoire in D, Batiste.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway in his recital at Washington University Sunday afternoon, Oct. 19, presented these offerings: "Marche Religieuse," Gullmant; Prelude and Fugue in D minor, Bach; Sonata in A minor, Ritter; Canon in B minor, Schumann; "Chant du Soir," Bossi; Fugue on "Hail, Columbia," Buck.

**John H. Duddy, Jr., Mus. B., Reading, Pa.**—In his short recitals before the evening service at the Memorial Church of the Holy Cross Mr. Duddy recently played: Overture to "Faust," Gounod; "Pilgrims' Chorus," Wagner; Cantabile, Widor; "Voglein," Grieg; Melody, Padewski; Intermezzo from Sixth Symphony, Widor; Nocturne, Eorodin; Overture in C minor, Johnson; Menuet, Boccherini; Air for the G String, Bach.

**Mrs. John R. Henry, Harrisburg, Pa.**—Mrs. Henry, organist of the Fifth Street Methodist Church, played the following program in a recital at her church Oct. 21: Fantasia, Froberger; "Sunrise in Emmaus," Marguerite Matland; "The Fountain Sparkling in the Sunlight," Goodwin; Prelude and Fugue in D major, Bach; "The Thrush," "The Glowworm" and "The Firefly," Lemare, Chorale Improvisator "Jesu, My Chief Pleasure," Karg-Elert; "Goblin Dance," Dvorak; "Ride of the Valkyries," Wagner.

Walter James Barron has been appointed organist and choir director of Trinity Church at St. Augustine, Fla. Mr. Barron formerly was a resident of Pittsburgh, where he held positions as organist in several churches. Last year he gave a number of recitals in Florida. Trinity Church is one of the historic churches of a city prominent in the early history of America.

Miss Esther Wunderlich, a pupil of Frank Van Dusen, has been engaged as organist at Mount Olive Lutheran Church, Chicago.

## Christmas Carols

### UNISON

GUSTAV HOLST, The Saviour of the World	.10
BORIS LEVENSON, Stars Were Jewels in the Sky	.10
HAROLD V. MILLIGAN, Three Christmas Carols	.12
BESSIE E. NOVOTNY, The Prince of Men	.08
WM. LYNDON WRIGHT, Away in a Manger	.08

### TWO-PART (S. A.)

MURIEL ELLIOT, The Shepherds had an Angel	.10
PURCELL J. MANSFIELD, Christ Was Born on Christmas Day (Traditional Melodies) It came Upon the Midnight Clear	.08
The First Nowell	.12
Silent Night	.10
When the Crimson Sun Had Set	.10
DAVID NYVALL, The Gladdest Day of the Year	.08
JULIUS RÖNTGEN, Two Old Dutch Carols	.12

### THREE and FOUR-PART, Women's Voices

MARION BAUER, Three Noëls	.25
T. FREDERICK H. CANDLYN, In Excelsis Gloria (Trio)	.12
GUSTAV HOLST, Four Old English Carols	.16
MARGARET RUTHVEN LANG, In Praesepio (In the Manger)	.12
PURCELL J. MANSFIELD, Good Christian Men, Rejoice (Trio)	.10
JULIUS RÖNTGEN, Six Old Dutch Carols	.35

THREE CHRISTMAS CAROLS	.12
{ C. H. Kitson, The Shepherds had an Angel	
{ Sydney Northcote, Sweet was the Song	
{ Arthur G. Colborn, In Bethlehem	

### MEN'S VOICES

WM. LYNDON WRIGHT,	.12
--------------------	-----

FOUR CHRISTMAS CAROLS	
{ Infant So Gentle	
{ O Little Town of Bethlehem	
{ What Child Is This	

### MIXED VOICES

MABEL W. DANIELS, Years, Years Ago in Bethlehem	.10
G. A. GRANT-SCHAEFER, Four Christmas Carols	.12
GUSTAV HOLST, Four Old English Carols	.16
MARGARET RUTHVEN LANG, In Praesepio (In the Manger)	.12
HELLER NICHOLLS, Hail! Thou Ever Blessed Morn	.12
FRED W. PEACE, Holy Night	.08

## THE ARTHUR P. SCHMIDT CO.

BOSTON  
120 Boylston Street

NEW YORK  
8 West 40th Street

## NEW CHRISTMAS MUSIC

### FRANCES McCOLLIN,

<i>Sleep, Holy Babe</i> .....	.50
A song for high or medium voice	

### JAMES H. ROGERS,

<i>The Shepherds in Judea</i> .....	.50
Medium voice	

### LOUIS ADOLPHE COERNE,

<i>A Rhyme for Christmastide.</i>	
Words adapted by Charles F. Manney.....	.50
A song for medium voice	

### FRANCES McCOLLIN,

<i>The Holy Birth</i> .....	.15
Octavo No. 14,416.	

### CESAR FRANCK (Arranged by Edward Shippen Barnes),

<i>Yule</i> .....	.15
Octavo No. 14,442.	

### WILLIAM S. NAGLE,

<i>The King of Kings</i> .....	.15
Octavo No. 14,441. A carol.	

### OLD FRENCH MELODY (Arranged by George B. Nevin),

<i>Angels Singing O'er the Plains</i> .....	.15
A carol for men's voices.	

## Oliver Ditson Company

179 Tremont St. *Boston-New York* 10 E. 34th St.

NEWS-NOTES FROM BOSTON

BY DR. HAMILTON C. MACDOUGALL.

Boston, Mass., Oct. 22.—The executive committee of the New England chapter, A. G. O., had a "get-together" meeting Oct. 16 at the Hotel Westminster. Plans for the season were discussed. A recital by Fernando Germani was arranged for Oct. 27, using the organ in the New Old South Church. The chapter showed a good deal of enterprise in engaging the brilliant Italian virtuoso, since the expense is considerable.

Dean Robinson has begun his weekly Monday recitals on the fine four-manual in King's Chapel. Tuesdays to Fridays inclusive this interesting old church in the heart of commercial Boston has its noon hour of music, worship and sermon; there is a choir of twelve men (paid), a violinist and a cellist.

Many organists feel the need of complete rest from professional work in the summer, but Frederick N. Shackley of the First Congregational Church, Everett, writes that he was guest organist at the Park Church, Newport, N. H., in August. Newport is only a

short distance from Lake Sunapee, where the Shackleys have had a summer cottage for twenty-eight years.

We are having an interesting season of organ recitals, Albert W. Snow, at Emmanuel Church, starting off promptly with programs every Sunday afternoon after evening prayer. These are properly announced in the Saturday Herald as well as on the church service list.

Trinity Church on Oct. 14 was the scene of the consecration of the Rev. Henry Knox Sherill as bishop of Massachusetts. Francis Snow, organist and choirmaster of the church, wrote an anthem, "Blessed Is the Man that Feareth the Lord," for the service.

Alfred H. Myer has been appointed organist and choirmaster at the Commonwealth Avenue Baptist Church, Boston. Joseph N. Ashton is now at the Wellesley Hills Unitarian Church, succeeding Maurice C. Kirkpatrick, who is at Wellesley College, succeeding in his turn Lowell P. Beveridge, now of Columbia University.

Harold Schwab of All Souls' Church, Lowell, sends on his parish bulletin, always readable and provocative of

thought. Among his extended organ preludes I note the Dethier Passacaglia, W. T. Best's jolly Fugue on a Trumpet Fanfare, and the Chorale Prelude, "Christ, Thou Lamb of God." Another parish weekly which is always something more than a catalogue of services, notices and music is the bulletin of Trinity Church, Newton Center, of which Leland A. Arnold is the organist.

Maurice Kirkpatrick gave a recital in the Memorial Chapel, Wellesley College, Sept. 30. The program was an excellent one, including the Bach Passacaglia. A week later in Jordan Hall Harold Schwab, Mus. B., gave a program of piano music and another program of organ music. Both were weighty in content, the Beethoven Sonata for piano, Op. 78 in F sharp major, the Scarlatti Sonata in A major (which seems to be in great favor nowadays), the two Passacaglias for organ—by Bach (in C minor) and Dethier (in B flat major)—and the first movement from Widor's Sixth Symphony figuring on the list.

Edward Eigenschenk was guest organist at the Sunday vesper service at Rockefeller Chapel, University of Chicago, Oct. 25.

**PAUL E. GROSH**  
B.M.  
ORGAN — PIANO  
Grove City (Pa.) College

**KINDER**  
PHILADELPHIA

**ARCHER LAMBUTH**  
ORGANIST CENTRAL CHURCH  
ORCHESTRA HALL, CHICAGO

**Hugo Goodwin**  
CONCERT ORGANIST  
GRINNELL COLLEGE  
GRINNELL, IOWA

**FREDERICK M. SMITH**  
A. A. G. O.  
NEW STRAND YORK  
CITY  
INSTRUCTOR  
WHITE INSTITUTE OF ORGAN

**F. AULBACH**  
201 S. ASHLAND AVE.  
Monroe 1211  
CHICAGO

**George B. Kemp, Jr.**  
ORGANIST  
25 Johnson Avenue  
INDIANAPOLIS, IND.

**G. DARLINGTON RICHARDS**  
Organist - Choirmaster  
SAINT JAMES' CHURCH  
Madison Avenue at 71st Street  
NEW YORK  
Ten-Lesson Course in  
Boy-Choir Training

**CARL MCKINLEY**  
New England Conservatory  
BOSTON

**Claude L. Murphree**  
University of Florida  
GAINESVILLE FLORIDA

**CHARLES H. DEMOREST**  
A. A. G. O.  
ORGANIST and CHOIRMASTER  
St. Paul's Episcopal Church  
Chicago Musical College  
54 East Van Buren Street, Chicago

**ALLEN W. BOGEN**  
RECITALS  
ORGANIST—  
Tenth Church of Christ, Scientist  
Chicago Mendelssohn Club  
5429 Harper Avenue  
Phone: Dorchester 1918

# When You Hear The

# LIBERTY

## TEMPLE HARP

### You Instantly look for the Harpist

*so realistic is the music!...*



**T**HE Liberty Temple Organ Harp produces a firmer, fuller, more mellow, more realistic harp tone than ever before obtained. Avoids all sympathetic tone interference and effects a great saving of space. It is hard to believe that such surprising reality in harp music emanates from a mechanical organ stop.

The superior features of this remarkable new instrument add rare beauty, richness and power to organ music. Liberty Temple Harp is easily included in any organ, new or old.

Write for interesting booklet, describing the Liberty Temple Harp and tracing development of organ percussions through the ages.

*Consult your organ builder.*

The Golden pean of chimes and the silvery chant of harp strings have ennobled life's great occasions from the earliest days. The modern popularity of these Liberty Organ Percussions is significant of the fact that the human race has never quite been able to do without the musical satisfaction of chimes and harp. No means of music are more intimately associated with the high points of human experience; the tones of no other instrument are equal in power of appeal to our deepest emotions,—love, reverence, sorrow, joy, pride, rapture, worship and meditation.



*The*  
**KOHLER-LIEBICH**  
COMPANY  
3569 LINCOLN AVENUE CHICAGO, ILL.



**AGENTS FOR OXFORD PRESS**

Carl Fischer, Inc., to Handle Publications—McKenzie in Charge.

Carl Fischer, Inc., announce that by agreement with the Oxford University Press they are now the sole world agents for the music publications of the Oxford University Press of New York. The music publications of the London house of the Oxford University Press, the Paterson publications, the Arnold octavo and piano series and the works of Arnold Bax, published by Murdoch & Murdoch, will also be controlled by Carl Fischer in the United States.

Some of the outstanding Oxford University Press publications are the Oxford Piano Course for class instruction, the Oxford History of Music, the Oxford Musical Essays, the Musical Pilgrim series, the Oxford Orchestral series, including the works of Vaughan Williams, the "Life of Bach," by Dr. C. Sanford Terry, with Terry's complete edition of Bach's Chorales, the Oxford octavo series of choral songs by the more important English composers, the Arnold series, including the popular descant series for schools, and the Paterson publications, which include important Scottish music.

Duncan McKenzie, M. A. (Edinburgh), who has managed the music department of the Oxford University Press, New York, will continue to manage the Oxford catalogue at the offices of Carl Fischer, Inc.

**Vast Task of the Red Cross.**

What is called "the greatest roll call that has ever been conducted," to enroll 5,000,000 members in the American Red Cross in this country, will be opened Nov. 11, Armistice Day, and is to continue until Thanksgiving Day. In the year ended June 30 the Red Cross nationally expended \$1,182,350.08 for service and disabled ex-service men and their families. The need for veteran relief is increasing, instead of decreasing, and the national organization handled 13,217 claims. Furthermore, \$1,341,620.65 was needed to take care of 95,000 sufferers in 108 major disasters during the year. More than 650,000 of this was in excess of contributions received for disaster relief. A total of 51,047 Red Cross nurses were enrolled to meet national and international emergencies. Nearly 7,000,000 school children were enrolled in the Junior Red Cross during the year.

**N. DOERR**  
 Electric Blowers Installed  
 Overhauling, Rebuilding  
 Voicing, Tuning and Repairing  
 Estimates Furnished on  
 New Organs  
 2420 West 16th Street  
 CHICAGO, ILL.  
 PHONES: Shop, Canal 2218  
 Residence, Lawndale 2472

**Frank A. McCarrell**  
 Organist and Choirmaster  
 Pine Street Presbyterian Church  
 HARRISBURG, PA.  
 Recitals and Instruction  
 4519 NORTH SECOND STREET

Mus. B. F. A. G. O.  
**SHELDON FOOTE**  
 Concerts Instruction  
 First Methodist Church El Dorado, Arkansas

**Buhl Organ Co., Inc.**  
 Successors to  
 Buhl & Blashfield Organ Co.  
**PIPE ORGANS**  
 1019 Seymour Avenue  
 UTICA, N. Y.

**WILLIAM RIPLEY DORR**  
 St. Luke's Church, Long Beach  
 REPRESENTATIVE:  
 THE HALL ORGAN COMPANY  
 Address:  
 Palos Verdes Estates, California

**FRANCIS SOCIN**  
 ORGANIST  
 Specifications—Consultations  
 Representing Geneva Organ Company  
 Geneva, Ill.

**H. WILLIAM HAWKE**  
 Mus. Bac.  
 ST. MARK'S CHURCH  
 1625 Locust Street  
 Philadelphia, Penn.

**Walter Wild, F. R. C. O.**  
 Clinton Avenue  
 Congregational Church  
 BROOKLYN, N. Y.

**George H. Clark**  
 Organist and Choirmaster  
 Grace Episcopal Church  
 Oak Park, Illinois  
 RECITALS—INSTRUCTION

**ZEUCH**  
 BOSTON

**HERBERT E. HYDE**  
 ST. LUKE'S CHURCH, EVANSTON, ILL.  
 Western Representative  
 SKINNER ORGAN CO.  
 64 E. Jackson Blvd.  
 Chicago

**PIETRO YON**  
 853 Carnegie Hall  
 New York City

**C. Harold Einecke**  
 ORGANIST and CHOIRMASTER  
 Park (First) Congregational Church  
 4-m Skinner  
 GRAND RAPIDS, MICHIGAN

**James Emory Scheirer**  
 ORGANIST and DIRECTOR of  
 MUSIC  
 Salem Reformed Church  
 Harrisburg, Penna.

**James Philip Johnston, F.A.G.O.**  
 Organist and Choirmaster  
 Westminster Presbyterian Church  
 DAYTON, OHIO

**CHARLES E. CLEMENS**  
 Mus. Doc.  
 Professor Emeritus of Music  
 Western Reserve University  
 RECITALS and INSTRUCTION  
 1719 East 115th Street Cleveland, Ohio

**Dr. RAY HASTINGS**  
 Concert Organist  
 Philharmonic Auditorium  
 LOS ANGELES, CAL.

**Ralph A. Harris**  
 B. A., A. A. G. O.  
 Organist and Choirmaster  
 St. Paul's Episcopal Church  
 157 St. Paul's Place Brooklyn, N. Y.

**A. LESLIE JACOBS**  
 ORGANIST and DIRECTOR  
 of MUSIC  
 Wesley M. E. Church, Worcester, Mass.

**Henry A. Ditzel**  
 ORGANIST and CHOIRMASTER  
 First Lutheran Church  
 Dayton, Ohio

**PAUL A. HUMISTON**  
 MUS. B., A. A. G. O.  
 Organist and Director of Music  
 East Congregational Church  
 Grand Rapids, Michigan

**Palmer Christian**  
 ORGANIST  
 University School of Music  
 ANN ARBOR, MICH.

**RUSSELL HANCOCK MILES**  
 B. Mus.  
 Assistant Professor, Organ and Theory  
 UNIVERSITY OF ILLINOIS  
 Urbana  
 Organist and Director, Emmanuel Episcopal Church, Champaign, Illinois  
 RECITALS

**AUGUST A. KLANN**  
 Manufacturers of  
 All Kinds of Electro-Magnets for Organs, Etc.



**KEY COUPLERS RELAY COUPLERS SWITCHES AND ALL OTHER ELECTRICAL PARTS**

The New Swell Shoe in one unit. The Swell Shoe action. Write for circular.

(Park Station) WAYNESBORO, VIRGINIA

**Ernest Prang Stamm**  
 CONCERT ORGANIST—INSTRUCTION  
 Second Presbyterian Church  
 B'nai El Temple  
 Music Supervisor Beaumont High School  
 ST. LOUIS, MO.

**WALTER KELLER**  
 Mus. D., F. A. G. O.  
 Director Sherwood Music Schools  
 RECITALS, INSTRUCTION  
 300 Fine Arts Bldg. CHICAGO

**Harris S. Shaw**  
 A. A. G. O.  
 Piano, Organ and Coaching  
 (Head of Piano and Organ, University of New Hampshire)  
 175 Dartmouth St., Boston, Mass.

**JOHN HARMS**  
 A. A. G. O.  
 St. Paul's School,  
 Concord, N. H.

**J. Warren Andrews**  
 Ten Lesson Course in Organ  
 Recitals, Etc.  
 4 West Seventy-Sixth St., New York City

**ALBAN W. COOPER**  
 ORGANIST—DIRECTOR  
 Trinity Episcopal Church  
 ELIZABETH, N. J.  
 P. O. Box 107  
 RECITALS INSTRUCTION

**SIBLEY G. PEASE**  
 Official Organist Elks Temple  
 Organist-Choirmaster St. James  
 Episcopal Church.  
 Res. 322 South Mansfield Avenue  
 Los Angeles, Calif.

**Guy C. Filkins**  
 CONCERT ORGANIST  
 Central Methodist Church  
 Detroit, Mich.



Herbert S. Sammond



THE MORNING CHORAL of Brooklyn, conducted by Herbert Staveley Sammond, chairman of the executive committee of the N. A. O. and organist of the Middle Collegiate Church, New York City, has again won a prize of \$200 in the New York State Federation of Women's Clubs choral contest, held recently at the Hotel Astor in New York City. The club came away with the second highest honors in the state in a competition with twenty-eight clubs, yielding first place to the famous Adesti Chorus of New York, directed by Margaret Desoff, with less than a point below them in the rating, and with the Morning Choral having the highest rating for the district of Brooklyn and Long Island. This is the second time the choral has won, taking second place last year, with the Potsdam Chorus first.

Virgil Fox gave the vesper recital at Rockefeller Chapel, University of Chicago, Oct. 12. Mr. Fox is a young organist of Princeton, Ill., and a pupil of Hugh C. Price of La Salle. His recitals have been attracting general attention.

**Percy B. Eversden**  
M. A., Mus. Doc.  
Recitals — Instruction  
4752 Lewis Place, St. Louis, Mo.

**Louise Carol Titcomb**  
F. A. G. O.  
CONCERT ORGANIST  
Church of the Holy Communion  
St. Louis, Mo.  
Lindenwood College, St. Charles, Mo.

**HAROLD TOWER**  
Organist and Choirmaster  
St. Mark's Pro-Cathedral  
GRAND RAPIDS, MICHIGAN

**Wilbur H. Rowand**  
A. A. G. O.  
SHORTER COLLEGE  
Rome, Georgia

**Paul Allen Beymer**  
ORGANIST and CHOIRMASTER  
The Temple  
CLEVELAND

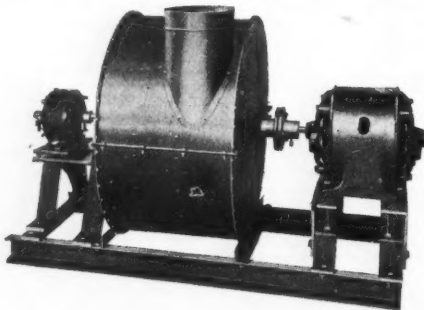
**F. W. RIESBERG, A.A.G.O.**  
Organist Calvary Baptist Church,  
New York, Head Piano Dep't, N. Y.  
School of Music and Arts. With the  
MUSICAL COURIER  
113 W. 57th St. Tel. Circle 4500

**Edward G. Mead**  
A. B., Mus. Bac., F. A. G. O.  
HEAD OF ORGAN AND THEORY  
School of Fine Arts, Miami University  
Oxford, Ohio  
RECITALS  
Candidates prepared for A. G. O.  
Exams. by correspondence.

**Helen W. Ross**  
4555 48th St.,  
Woodside, L. I., N. Y.

Dance of the Gulls  
(Minuet)  
for Organ (new), By  
Lily Wadhams Moline  
Published by Clayton F. Summy Co.

Perfectly Balanced Organ Blower



The SIMPLEX ORGAN BLOWER is a perfectly balanced equipment, operating with the least of friction and minimum of sound under all conditions.

Of all-steel, rigid construction, and in every detail built for satisfactory and endurance.

Write for new catalogue.

**B. F. BLOWER CO, Inc.**  
FOND DU LAC, WISCONSIN

Franklin Legge Organs



Franklin Legge Organs are being installed in increasing numbers because of their beautiful design, musical tone and reasonable cost of installation and maintenance. Electric action only.

Residence organs with self-player attachment.

Specifications upon request.

**Franklin Legge Organ Co., Ltd.**  
918-20 Dufferin St.  
Toronto, Can.

WOODSTOCK

Modern Typewriter for Modern Business



It was built for the business of today.

It was designed to excel all other machines in efficiency, to complete and round out big business organizations in its standpoint of neatness, speed, accuracy and satisfaction in work done a little better than it was ever done before.

Ask for Demonstration

**WOODSTOCK TYPEWRITER COMPANY**  
35 N. Dearborn Street Chicago, Ill.

We can furnish you with everything from a leather nut to a complete Pipe Organ

WRITE TODAY FOR PRICES

**ORGAN SUPPLY CORPORATION**  
540-550 East Second Street  
ERIE, PENNA.

CONSOLES PIPES CHESTS

DURST & COMPANY

Manufacturers

ORGAN SUPPLIES

OF ALL KINDS

32nd ST. HAZEL TO POPLAR  
ERIE, PA.

### Milwaukee Notes; Biggs Opens Organ at St. Sebastian's

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Oct. 20.—Richard Keys Biggs of Los Angeles came to Milwaukee to play the dedicatory recital Sept. 24 on the new Wangerin organ in the newly-erected St. Sebastian's Church. The church is a beautiful edifice commanding a fine view over a large part of the city. The organ specifications appeared a few months ago in The Diapason.

The Wisconsin chapter of the A. G. O. entertained at the Elks' Club for Mr. Biggs the following day.

Hermann A. Nott has been appointed as assistant to Dr. Daniel Protheroe in conducting the Racine Philharmonic Chorus and Orchestra. In the merger of the Musikverein and the Arion Musical Club Mr. Nott was also appointed as accompanist. Before this he accompanied the Arions only.

Your correspondent has just returned from a profitable summer of study and travel in Europe. He was a member of the Riemenschneider party which attended Dupre's master class in Paris. Later we visited Bach's birthplace in Eisenach and heard a motet in the Thomaskirche in Leipzig. A service at St. Paul's, London, and one at Christ Church Cathedral, Oxford, were also attended. This writer had the honor of giving an informal talk on his experiences this summer to the local Guild chapter at its last meeting, Oct. 10. The talk was preceded by a turkey dinner and followed by a business meeting.

Hermann A. Nott and Miss Florence Wedemeyer were married on July 30 at Sheboygan, Wis. The wedding took place in Zion Reformed Church. Mr. Nott has been a prominent Milwaukee organist for a number of years.

#### Omaha Company Branches Out.

The Pipe Organ Service Company of Omaha, Neb., has taken over the business of the Sullivan Pipe Organ Company, successor to the Pitts Organ Company, and also has opened a branch office at 312 Commerce building, Sioux City, Iowa, to serve a growing business in that territory. During October, besides finishing the installation of a three-manual Kimball and a two-manual Bennett in Morningside College, Sioux City; a two-manual Hinners in St. Aloysius', Omaha, Neb., and a two-manual Hillgreen-Lane in Trinity Baptist, Omaha, this company arranged to do the installations and service work for a large organ manufacturer in the five midwest states, making three firms for which it attends to this work.

#### Lackawanna Church Orders Kilgen.

Replacing an old organ which has served well its time, a new and modern instrument will be heard early in the coming year at St. Barbara's Church, Lackawanna, N. Y., the contract having been awarded last month to George Kilgen & Son, Inc., of St. Louis by the pastor of the church, Father Francis Radziszewski. The organ is to be a gallery installation in two specially prepared chambers, and will contain two Kilgen ripieno mixtures in the great, one a seven-rank and the other a five-rank. A wald horn is used in the swell instead of the customary corneopan by special request.

**ERNEST  
WHITE  
ORGANIST  
ST. JAMES' CHURCH  
Walnut and Twenty-Second Sts.  
PHILADELPHIA**

*The Organ With the Cathedral Tone*  
Built Exclusively by  
**MUDLER-HUNTER CO., Inc.**  
2630-38 West Gordon Street  
Philadelphia, Pa.  
ESTABLISHED 1875  
CHURCHES SCHOOLS AUDITORIUMS  
Southern Representative  
**CHARLES MURRAY**  
2701 Woodrow Avenue,  
Richmond, Va.  
CATALOG SENT ON REQUEST

**PRACTICE KEYBOARDS**  
We make all sizes of portable Practice Keyboards, from 1 octave to 7 1/4 octaves. We are supplying these instruments to many of the leading artists and student pianists.  
Send for catalogue and prices. We sell direct from factory to user.  
**A. L. WHITE MFG. CO.**  
215 Englewood Ave.  
CHICAGO, ILL.



Full size 7 1/4 octave folds like a suit case. Weight 28 lbs. Leatherette covered.  
DEPARTMENT D.

*Protect your Organ  
from the  
COLD*



Cold organ pipes affect the tone, which reflects on the organist's skill. Moreover, it costs about \$1,000 more to keep the average organ in tune for five years if the temperature of the loft is not kept around 68° F.

**PROMETHEUS** Organ Loft Heater

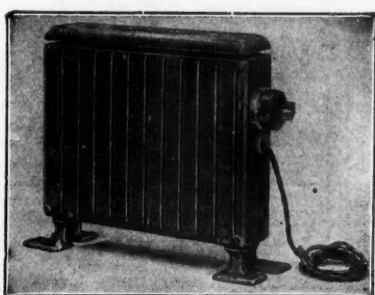
maintains the desired temperature in the organ loft with a thermostat, which automatically shuts off when the desired heat is reached. That saves current, and prevents the heater from getting red hot, eliminating fire hazard. And it prevents overheating, which would dry out the glue and open joints in the woodwork.

Made of cast iron with aluminum finish. Sets directly on the floor and occupies little space.

Write for catalog, or mail the coupon.

**PROMETHEUS ELECTRIC CORP.**

354 W. 13th Street  
New York, N. Y.



Prometheus Electric Corp.,  
354 W. 13th St., New York, N. Y.  
Without obligation on my part,  
please send a copy of your Organ  
Heater Catalog.

Name .....

Address .....

Town .....

State .....

**MOORHOUSE  
BOWMAN &  
BRANDT, INC.**  
PIPE ORGANS  
SOUTH HILLS STA., PITTSBURGH, PA.  
... FACTORY AT ...  
CASTLE SHANNON, PA.

**LaMARCHE  
BROTHERS**  
PIPE ORGANS  
6525-31 Olmsted Ave.      Newcastle 2071  
A CHICAGO CONCERN  
SINCE 1918

BUILDING      REPAIRING  
MAINTAINING      REBUILDING

**CHARLES GALLOWAY**  
ORGAN RECITALIST      INSTRUCTION  
Lessons given on latest type pipe organ at my residence-studio. Practice hours arranged if desired. Organ specifications prepared or examined. Harmony, Counterpoint, analysis—private or class. Pupils' recitals given monthly. Address  
4171 Magnolia Avenue, St. Louis, Mo.

**MAX GARVER  
MIRANDA**  
A. A. G. O.  
RECITAL ORGANIST  
Beloit College, Beloit, Wis.

**C. M. TOPLIFF, Organ Builder**  
41 Strong St., Rochester, N. Y.  
Let us modernize the old church organ. We do all kinds of work up to a complete new organ. Chimes and harps furnished.  
Kinetic fan blower furnished and installed

**WILLIAM F.  
SPALDING**  
Organist and Choirmaster  
Emmanuel Episcopal Church  
Denver, Colorado

**DENISON BROS.**  
Manufacturers of  
ORGAN STOP KNOBS FOR CHURCH  
AND REED ORGANS  
Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory  
Established 1877  
DEEP RIVER      CONN.



## Playing Atlantic City Organ Proves a Rare Experience

By ROLLO MAITLAND, Mus. D.

My engagement at the Atlantic City Auditorium was in connection with the American Fair, which extended over a period of six weeks, from July 17 till Aug. 27. The whole situation was an entirely unusual one, and perhaps different from any previous use of the organ. The organist and organ occupied the position of an orchestra or band at one of our national or international expositions. There was this great difference, however. Instead of there being an auditorium set apart where those who desired could sit quietly and enjoy the music, the organ and organist were in the midst of the exhibitors. The floor space of the auditorium covers about two and a half to three city blocks, there being 168,000 square feet of exhibition space. The center of this vast area—a space 200 feet long and ninety feet wide—was occupied by an ice skating rink, on which exhibitions of fancy skating were given during the day, at stated intervals. The remainder of the floor space was occupied by a great variety of commercial and industrial exhibits. These included a full-sized tri-motor airplane, a club traveling bus, a sewing machine exhibit, a coast guard exhibit, a clothing manufacturers' exhibit, an exhibit from Porto Rico consisting of clothing, hats, fruit and vegetable growing, etc., a nut house exhibit (the kind we eat), and many, many others, including even an organ pipe making exhibit, by Midmer-Losh, Inc., builders of the organ.

Here it was my privilege and duty to give six recitals a day—from noon to 12:30, from 1:30 to 1:50, from 5 to 5:30, from 7:30 to 8, from 8:30 to 9 and from 10:25 to 10:40. It might be said that there were two groups of listeners composing the audiences—those included in the much larger group who heard the music as they went around among the exhibits and those of the smaller group who sat on aluminum chairs on the stage, furnished by an aluminum exhibit, or in the galleries. The attendance during the period of the fair was estimated at more than a million, the actual count showing this number, but, of course, many people came oftener than once, and not all of these heard the organ. It might be estimated that from 700 to 1,000 a day sat behind the organist on the stage. These persons evidently came there to hear and see the organist; they were usually very attentive and orderly.

The organ itself was not more than 50 per cent completed. Still, there were 18,000 pipes available. None of the main great, the main swell or the main solo was playable, and only a few pipes of a metal 32-ft. stop in the main pedal division. The following gallery divisions were available:

The medium string organ, described by Mr. Losh as "including thirty ranks of pipes, ranging in tone from a geigen quality to an exceedingly slim-scale string, reinforced with octave and mixture intervals, also with a gedeckt, 8 ft., and a flute twelfth, and fattened with a new chorus reed called reed string, highly suggestive of large gamba tone, but adding a meaty richness to the ensemble." This division is in a chamber in the right gallery near the front of the auditorium.

The brass chorus, adjoining the medium string, and consisting of a full chorus of harmonics from 16 ft. to tierce.

The echo organ, consisting of thirty sets of pipes, extended to provide fifty stops, situated in the ceiling about one-third the distance down the right side.

The flute organ—a dozen flute stops, mostly harmonic and double languid, and on very high wind pressure, placed in a chamber under the echo organ.

The enclosed choir, a department of thirty sets, extended to fifty registers, located in the left gallery directly across from the brass and string divisions.

The diapason chorus, comprising "a division of double languid diapasons of

very large scale, complete with harmonic corroboration, providing the dominant organ voice of the gallery organs." This is in the left gallery opposite the flute organ.

The solo reed division, in a gallery chamber adjoining the diapason chorus, consisting of clarinet, orchestral oboe, musette, Egyptian bazu and others of like calibre, with a bold trumpet, all of a large scale and timbre. These blend surprisingly well with the diapason chorus.

The fanfare organ, probably the most powerful single division found in any organ, located in the ceiling vault above the diapasons, and consisting mainly of most powerful flutes and reeds, with a stentophone and probably the most powerful seven-rank mixture ever designed. (The diapason and fanfare divisions are at present unenclosed.)

A soft string division, in the same location as the fanfare and serving as an accompaniment to the echo organ, in the vault opposite.

These divisions were controlled by a movable console of five manuals and 700 stopkeys, placed in the center of the stage. Of course not all of the 700 stops were working. The main console is to have seven manuals and 1,400 stops. Numbering the manuals from the bottom, the echo and the diapason chorus were available by floating couplers on 1 or 5, the medium string division on No. 4, the brass-wind on No. 2, the flute division floating on 4 and 5, the enclosed choir on 1, and by manual couplers to 2, 3 and 4, the solo reeds, fanfare and soft string divisions by floating couplers on 3 and 5. A rather limited pedal section was available, made up mostly of pipes from the echo, medium string, enclosed choir and fanfare divisions. Each of the divisions could be coupled to the pedal in the ordinary way. An important consideration was that no combination pistons of any sort were available, so one had to do all the registration by hand or with that makeshift for registration, the crescendo pedal.

In these unusual circumstances the best plan of registration was what might be termed "multiplying one's effects"—for instance, for a combination of strings with 8 and 4-ft. flutes twenty or thirty stops might be necessary for an effect obtainable with three or four stops on an ordinary organ. This procedure proved most desirable for many of the solo effects. Another very desirable procedure was to play the organ divisionally. For instance, the choir, the medium string and the brass could be used together, being in the same section near the front, although in opposite galleries; also the echo, flutes, diapasons, fanfare and soft string could be used together, being near the same location. But try to play anything requiring a staccato or non-legato on echo and choir, for instance, or medium string and fanfare, and no matter from what part of the auditorium one was listening, the effect was never clean-cut because of the distance between the two divisions. This was not a result of slowness of action but because sound travels much more slowly than light or electricity. Also, if one were sitting in the gallery near the medium string and this division were coupled to the enclosed choir, 350 feet across the room, the string division was heard nearly a quarter of a second ahead of the choir. If one were in the center of the hall or on the stage the effect was normal and very beautiful.

Each division was in effect a full organ, having its own characteristic. The medium string was thrilling in orchestral transcriptions. The melody coupler on this division was most useful—in fact, I seldom played an overture, symphonic movement or any other orchestral work without using it. The strings, brass, enclosed choir and solo reeds were the divisions best adaptable to orchestral coloring and some wonderful orchestral effects were possible. The full echo gave somewhat the effect of a mammoth full swell; the enclosed choir, with a very snappy French trumpet and a very bright acuta (mixture) was a brilliant division and, as before stated, the fanfare was overwhelming. In fact, the full fanfare was very seldom used, as was the case with the full choir. Certain ex-

hibitors had their booths directly under these divisions, and during the first part of the engagement there was much complaint from them about the organ being too loud. So we had to cut down on the tone considerably.

One amusing incident in this connection comes to my mind. One Sunday evening I had just finished the "Tannhäuser" Overture, using only the full choir and the medium string for the big climax. There were 400 or 500 persons seated on the stage, and nearly five times that many thousand in the hall. Up comes a lady from the booth directly under the choir divisions, with "Doctor, please play softer; we can't hear our ears!"

For the lovely delicate effects so common in modern organs the echo, the solo reeds and the softer stops of the medium string, the soft string and the choir were most adequate. The most satisfactory of the big full organ effects, suitable for such passages as the introduction to Guilmant's First Sonata, were the diapason chorus, the solo reeds and the full echo, played from the top manual. The full choir and the brass made another thrilling effect.

However, these divisions were not intended originally to be used in this way. They were designed only as auxiliary effects for the great main organ, of which it is hardly possible to imagine the dignity and grandeur of tone it will give forth when completed. As Mr. Losh wittily remarked, "the side shows are all working, but the circus hasn't arrived."

Naturally the programs were of a most cosmopolitan character. There were 752 numbers played during the six weeks—421 exclusive of repetitions. Of these sixty-two were original compositions for the organ; the rest were drawn from every conceivable source—music for piano, violin, voice, orchestra, opera, sacred and secular chorus, etc. All this was done from memory. There were three daily "features," occupying the position of the time-honored "Storm" at Ocean Grove. At noon there was the "Return of the United States Marines," bringing them home from a world cruise by way of England, France, Germany and Italy and treating them to a storm at sea. This gives opportunity for English, French, German and Italian folksongs, together with the regulation "sailors' songs." At 5 o'clock we had "A Trip to Atlantic City," frankly descriptive, with many so-called imitations. Each evening to close the fair there was "One Hundred and Fifty Years of American History" with patriotic and camp songs from 1776 to the present, and an attempt to suggest the world war, the American soldiers in France and the signing of the armistice (we all remember the tumult of whistles, bells, etc.).

Of these three "features" the "Trip to Atlantic City" was the least popular; the other two gave more opportunity for real music and I can frankly say that I believe they were much more enjoyed than the "imitations." Also, the miscellaneous programs attracted fully as many persons to the stage as the "features"—perhaps more.

Following is one day's program—that of Aug. 15:

Noon—March, "Semper Fidelis," Sousa; "The Return of the United States Marines."

1:30—"Aufschwung," Schumann; "The Sweetest Flower that Blows"; Caprice, H. A. Matthews; Barcarolle, Wolstenholme.

5:00—Scarf Dance, Chaminade; Fantasia Impromptu on "Ben Bolt"; "A Trip to Atlantic City."

7:30—Concert Overture, Rogers; "At Sundown," Maitland; "Love's Dream After the Ball," Czibulka; "Polacca Brillante," Weber.

8:30—"New World" Symphony, Dvorak (first movement); "None but a Lonely Heart," Tschalkowsky; "Butterflies," Grieg; "Babes in Toyland," Excerpts, Herbert.

10:25—"One Hundred and Fifty Years of American History."

Bach was seldom heard, although he was not entirely absent. The Toccata and Fugue in D minor was played twice, the Great G minor Fugue was played once by request; the Aria, and one or two of the chorale preludes were also played.

There were obviously no printed programs. The auditorium is equipped

with an excellent public addressing system, magnifying the voice twenty-eight times. At the beginning of each session the regular announcer in charge introduced the organist, who announced his own numbers, giving a short description of each. The loud-speakers were at the opposite end of the auditorium, some 500 feet away, and it was a strange sensation at first to hear one's own voice coming back to him, each syllable about a quarter of a second after he had spoken it.

Atlantic City surely is, as its name implies, the "playground of the world." The writer believes he met more persons he knew, had read about, or heard about, during those six weeks than at any other time in his career. There was hardly a session at which the writer was not greeted by one or more persons from all parts of the country.

Atlantic City may well be proud of her Auditorium and organ; when completed the great instrument will offer possibilities for the entertainment, education and uplift of humanity which very few musical instruments, if any, have as yet possessed.

### Vote of Thanks to Editor Laciari.

At a meeting of the board of directors of the American Organ Players' Club, held on Sept. 23, it was unanimously resolved that a vote of thanks and appreciation be tendered to Samuel L. Laciari, musical editor of the Philadelphia Public Ledger, for his interest in the work of Philadelphia organists, as manifested in his writings and reports of their activities. The resolution adopted added the following: "Resolved, That this minute of our regard be spread on the records of the club, and copies be sent to the Public Ledger, The Diapason and the American Organist."

### CANNARSA ORGAN COMPANY PITTSBURGH, PENNSYLVANIA

Specializing in Rebuilding and  
Maintenance

WE can rebuild your organ at one-half the cost of a new instrument, carrying new instrument guarantee.

Our used organs also carry new instrument guarantee.

FACTORY AT  
LIBRARY, PENNSYLVANIA

### Wm. W. Carruth ORGANIST Mills College, California

### HENRY F. SEIBERT Official Organist The Town Hall Organist Holy Trinity Lutheran Church New York City

### CHARLES F. HANSEN Organist Second Presbyterian Church Indianapolis, Ind. RECITALS A SPECIALTY

### ROSSETTER COLE Composition and Theory. Prepares for Examination in American Guild of Organists 719 Fine Arts Building, Chicago

### GEORGE H. FAIRCLOUGH F. A. G. O. St. John's Episcopal Church University of Minnesota ST. PAUL, MINN.



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

By ARTHUR C. BECKER

Some motets of an unusual nature have been received by this department. They are of the polyphonic school, edited by H. B. Collins and published by J. & W. Chester, Ltd., of London. The first is a "Regina Coeli" by Francesco Suriano for four voices, unaccompanied. It is of unusual beauty, and not too difficult for the choir which is accustomed to doing unaccompanied singing. The range of the voices is so placed that each part is highly effective.

The next is a "Haec Dies" by John Shepherd, for six voices. This is based on the song "Haec Dies" and because of its polyphonic nature is much more difficult than the preceding number. It is well worth working on, however, as the writer knows of no other "Haec Dies" that so vividly portrays the joyful spirit of Easter.

"Jubilate Deo," by Gregor Aichinger, for five voices, is divided as follows: first and second treble, alto, tenor and bass. This flows along easily in a straightforward style filled with rhythmical pulse and portraying in every way the spirit of jubilation which the title indicates. It is well within the range of all voices.

"Justorum Animae," by Orlando di Lasso, is also a motet for five voices. It is typical of the di Lasso style of polyphony and will demand a choir of much greater experience to give it the artistic rendition it deserves. Changes of time and the nuances demanded make this motet more difficult than it will at first appear.

The last number is "Adoramus Te, Jesu Christe," by Jacob Handl. This is a motet for eight voices, or two choirs. It is strictly antiphonal throughout, simple, but very effective. It is straightforward in texture and rises toward the end of the composition, at which place both choirs sing in canonic imitation to great heights. Then, taking up the antiphonal again, it gradually dies away to a pianissimo.

The following is a list, also published by Chester, of works for liturgical use from the English school. I am giving these because the Catholic choir-master is often at a loss for something new and of liturgical value. The following are well worth looking over:

- WILLIAM BYRD.**  
"Assumpta est Maria," motet for five voices (SATTB).  
"Ave Maria," motet for five voices (SATTB).  
"Ave Regina," motet for four voices (SATB).  
"Beata es," motet for five voices (SATTB).  
"Beata Virgo," motet for four voices (SATB).  
"Beata Viscera," (motet for five voices (SATTB).  
"Christus resurgens ex mortuis," motet for Easter for four voices (SATB).  
"Civitas sancti tui," motet for five voices (SATTB).  
"Confirma hoc Deus," offertory for five voices for Whitsunday (SSATB).  
"Ego sum panis vivus" (SATB).  
"Nos vos relinquamus Orphanos," motet for five voices (SSATB).  
"O magnum Mysterium," motet for four voices (SATB).  
"O quam suavis," motet for four voices (SATB).  
"O Rex Gloriam," motet for five voices (SATB).  
"O Sacrum Convivium," motet for four voices (SATB).  
"Salve Regina," motet for four voices (SATB).  
"Senex Puerum portabat," motet for four voices (SATB).  
"Tu es Pastor," motet for six voices (SSATBB).
- DR. ROBERT COOPER.**  
"Gloria in Excelsis Deo," for four equal voices (SSSA).
- ROBERT JOHNSON.**  
"Dum transisset Sabbatum," motet for Easter for four voices (SATB).
- PETER PHILIPS.**  
"Alma Redemptoris Mater," motet for five voices (SSATB).

**EDITH B. ATHEY**  
Organist Hamline M. E. CHURCH  
CONCERT ORGANIST  
1316 Euclid Street, N. W.  
Washington, D. C.

**SUMMY'S CORNER**

**Music for Christmas**

**The Lord's Anointed**

A New Cantata

By William T. Timmings

A generally usable and decidedly interesting work for the average choir with solo voices. Length of performance about thirty minutes.

Price, 60c.

▲ ▲ ▲

**ANTHEMS**

- THERE WAS A STAR IN HEAVEN ..... 12  
W. R. Voris
- A CHRISTMAS LULLABY..... 10  
Four Part Women's Voices  
W. R. Voris
- IN THE EARLY MORNING.... 10  
Frederick S. Smith
- MARY SAT AT EVEN..... 15  
Frederick S. Smith
- IN THE BEGINNING WAS THE WORD..... 15  
Leslie F. Calver
- O LITTLE TOWN OF BETHLEHEM ..... 12  
P. C. Lutkin
- GLORY TO GOD.....15  
Mabel H. McDuffie
- A CHRISTMAS MESSAGE..... 15  
Philo Otis

We are glad to send any of these works for examination. Send for our Complete Catalog of Christmas Cantatas, Carols and Anthems.

CLAYTON F. SUMMY CO.  
PUBLISHERS  
429 South Wabash Avenue  
Chicago, Illinois

- "Ave Regina," motet for five voices (SSATB).  
"Elegi abjectus esse," motet for five voices (SSATB).  
"O Virum mirabilem" (St. Francis), motet for five voices (SSATB).  
**JOHN SHEPHERD.**  
"The French Mass," for four voices (SATB).  
"Haec Dies," motet for six voices (SATTBB).  
**THOMAS TALLIS.**  
"Dum transisset Sabbatum," motet for Easter for five voices (SATTB).  
"In Jejunio et fletu," motet for five voices (STTB) (alto ad lib.).  
"O Salutaris Hostia," motet for five voices (SATB).  
"Salvator Mundi," motet for five voices (SATT or Bar. B.).  
**JOHN TAVERNER.**  
"The Western Wynde," mass for four voices (SATB).  
**DR. CHRISTOPHER TYE.**  
"Omnes Gentes plaudite Manibus," motet for five voices (SATBB).  
"Rubum quem viderat Moyses," motet for five voices (SATBB).



**Classified Advertisements**

**POSITIONS WANTED.**

**POSITION WANTED—HIGH GRADE.** experienced and successful organ salesman located in the South would confer with builder. Large personal following and very complete list of prospects. Commission basis, but traveling expenses must be paid. Address L-7, The Diapason.

**POSITION WANTED—ORGANIST** and choir-master willing to leave the crowded East (Philadelphia) for real opportunity to do big things. Expert male choir trainer. For credentials write L-4, The Diapason.

**POSITION WANTED—AS A FIRST-** class metal zinc and reed pipe maker. Also pure tin string work. Thirty years' experience. Capable of taking charge of pipe shop. Piece or day work. Address L-8, The Diapason.

**POSITION WANTED — AMERICAN** artist organist, church music specialist, recitalist, voice trainer, college instructor, experience. Address L-9, The Diapason.

**FOR SALE.**

**FOR SALE—SEVERAL SETS OF** pipes, enough for a good-sized organ: 8-ft. open diapason, 8-ft. dulciana, 8-ft. melodia, No. 2 8-ft. violin diapason, 8-ft. strings, 8-ft. voix celeste, 8-ft. tuba, 8-ft. clarinet, 16-ft. pedal open diapason, 16-ft. pedal bourdon, 8-ft. pedal flute, pedal quint. All pipes A-1 condition. Will sell cheap. Address L-6, The Diapason.

**FOR SALE—A MAGNIFICENT SKIN-** ner three-manual house organ of forty stops and semi-automatic player. Now in residence of the late George B. Wilson of Cincinnati. In perfect condition. Value, \$30,000. Write to Dr. Sidney C. Durst, College of Music of Cincinnati.

**FOR SALE—AUCTION SALE FOR** storage charges, Nov. 25, 1930, 2 p. m., large two-manual, twenty-one stops, pipe organ, dismantled by experts. Good condition. Bell Storage, 6926 Woodland avenue, Philadelphia, Pa.

**FOR SALE—TWO-H.P. ORGOBLO** in fine condition, three-phase motor, with extension shaft for generator. Also two-manual pneumatic console easily changed to electric. Address L-5, The Diapason.

**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.

**FOR SALE—TWO-MANUAL KIM-** ball organ, electric action, with harp and chimes, detached console. Price reasonable. We will install and guarantee this organ. Address L. D. Morris Organ Company, 833 Sheridan road, Chicago, Ill.

**FOR SALE—PEDAL OPEN DIAPA-** son, bourdon, flute and quint wood pipes, bargain prices. For details address Joseph Engvall, 1926 Russell avenue N., Minneapolis, Minn.

**FOR SALE—NEW ELECTRIC ORGAN,** two manuals, thirteen stops, with chimes. Bargain. Write L-2, The Diapason.

**WANTED—MISCELLANEOUS.**

**MR. ORGAN MAINTENANCE MAN—** You have in your district old organs which can be reconstructed and modernized. We will furnish you with actions and consoles and instruct you how to do it if you will send in your problems. Address Organ Reconstruction Dept., Room 427, 225 Fifth avenue, New York. [t.]

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

**PORTER HEADS**  
RECITAL ORGANIST  
University of Chicago  
Organist and Director, First M. E. Church, Evanston

**THOMAS KELLY**  
Practical Organ Builder  
5839 Woodward Northway 0263  
Detroit, Mich.  
Organ Alterations and Additions  
Old Tracker and Pneumatic Organs altered and fitted with a most reliable system  
Electro-pneumatic action  
J. C. Deagan Chimes and Harps  
Additions—Electric Fan Blowers Installed

**J. W. MATHER**  
CONCERT ORGANIST  
Lewis and Clark, High School, Spokane, Wash.

**Franz A. Moench**  
Expert Pipe Organ Service  
Electric Blowers  
1215 37th Street  
MILWAUKEE, WIS.

**LEWIS & HITCHCOCK, Inc.**  
Factory and Offices  
228-30-32 K Street, S. W.,  
WASHINGTON, D. C.  
  
ORGAN ARCHITECTS  
AND BUILDERS  
Churches -- Auditoriums

**Philadelphia Organ  
Lofts Show Various  
Changes This Fall**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Oct. 18.—Numerous changes in the organ galleries are in evidence this fall. In Calvary M. E. Church Catherine O'Boyle, a pupil of Charles Dryfuse, takes charge of the organ, with Clyde Dengler as choir director. At St. Elizabeth's Episcopal Church Franke C. Morley directs the choir, with Clara Kinney at the organ. Mr. Morley also is organist and choir-master, pro tem, at St. Martin's, Chestnut Hill, where A. Gordon Mitchell, deceased, held forth for many years. Frederick Ashbridge has taken charge of the Welte organ in St. Paul's Presbyterian, and William Nagle, a pupil of Dr. Henry S. Fry, takes the post at the Church of the Atonement, West Philadelphia. Mr. Nagle is a capable composer and the Musical Art Society will sing some of his works this Christmas under the direction of Dr. Fry. William Timmings is to play the evening services at Trinity Reformed Church. Frederick Dorricott has taken the organ and choir at St. George's Church, West Philadelphia.

The Estey organ studio at 1706 Rittenhouse Square held a reception and demonstration of the "Minuette" on Monday and Tuesday, Oct. 6 and 7, for the Philadelphia fraternity and their friends.

The new Möller organ in St. Dominick's Catholic Church was formally opened Sept. 28 with a recital by Dr. Edgar N. Fought.

The new chorus choir of the First Presbyterian Church, Germantown, under the direction of N. Lindsay Norden, has begun a series of thirty-five musical programs to be given Sunday evenings throughout the season. Visiting singers and instrumentalists from the Philadelphia Orchestra will appear at these services.

The Bach Choir of Bethlehem, Pa., with Dr. J. Fred Wolle directing, will sing with the Philadelphia Orchestra at the Academy of Music Nov. 20.

The choir of the Frankford Avenue M. E. Church gave a musicale Oct. 5 under the direction of A. J. Mathias.

Miss Mary Vogt, for many years organist at the Wanamaker store in Philadelphia, is a surgical patient in the Jefferson College hospital.



are included in the Merriam Webster, such as aerograph, broadtail, credit union, Bahaism, patrogenesis, etc. New names and places are listed such as Catber, Sandburg, Stalin, Latvia, etc.

Constantly improved and kept up to date.

**WEBSTER'S NEW  
INTERNATIONAL  
DICTIONARY**

Get The Best

**The "Supreme Authority"**

in courts, colleges, schools, and among Government officials both Federal and State.

452,000 entries including 408,000 vocabulary terms, 32,000 geographical subjects, 12,000 biographical entries. Over 6,000 illustrations, and 100 valuable tables.

Send for Free, new, richly illustrated pamphlet containing sample pages of the New International

G. & C. Merriam Company  
Springfield, Mass.

**ORGAN KEYS**

**REPAIRED**

IVORY — IVORINE  
RECOVERED—BUSHED  
FRONTS — SHARPS

24-48 Hour Service

Sample on Request

—Established 1918—

E. A. BOUSLOG, Inc.

2106 Boulevard Place  
INDIANAPOLIS - INDIANA

**LATHAM TRUE**

Faculty of Music  
Castilleja School  
Palo Alto, California

**JOHN T. ERICKSON**

Mus. Doc. A. A. G. O.

**Organist and Choirmaster**

Gustavus Adolphus Church  
151-153 E. 22nd St., New York, N.Y.

**The Zephyr Electric  
Organ Blower**

Is Used in Every State in the Union

Also

Many Foreign Countries

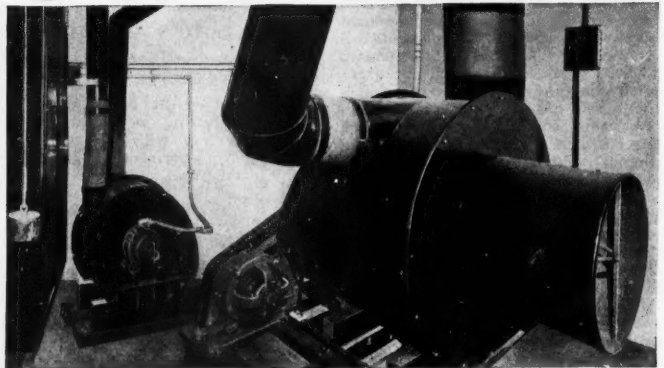
It Is the Quietest Running and Most  
Economical to Operate

It Is the Ideal Blower for Hard Service

Discount to the Trade Cheerfully Fur-  
nished Upon Application

The Zephyr Electric Organ Blower Co.  
ORRVILLE, OHIO

**ORGOBLO**



The electric organ blower—enriches the organ performance—costs little to install—operates efficiently. Sizes for the home or the largest church or theatre organs.

Let us send you the catalog.

**THE SPENCER TURBINE CO.**

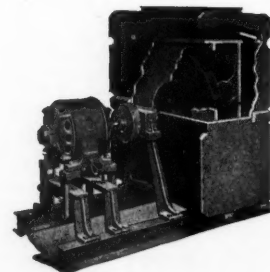
HARTFORD,  
CONNECTICUT

ORGAN  
POWER  
DEPT.

53 W. JACKSON BLVD.  
CHICAGO

Ⓜ 4458

**KINETIC  
BLOWERS**



The Famous Hope-Jones Organ in the Auditorium  
at Ocean Grove, N. J., is being equipped with

**KINETICS**

A 25 H.P. for pressures up to 25 inches and a 15  
H.P. to use separately on pressures up to 50 inches.

**Kinetic Engineering Company**

Union and Stewart Avenues  
LANSDOWNE, PA.

New York Office: 41 Park Row

## THE Direct Electric Action

IT IS QUITE TRUE that almost all organ actions in use today are electric, but none *except* the Wicks is Direct Electric. In other words, the Wicks Pipe Organ Company alone has an organ action that does not require intermediate valves, pneumatics and other parts to open the pipe valve. There is a direct connection from key to pipe.

By abandoning the use of pneumatic actions of all types we have restored to THE FINGER OF THE ORGANIST the function of actually opening the valve controlling the supply of wind to the pipe, *just* at the instant the player wishes the tone, and releasing this valve so that the tone may cease the instant the player is through with it. This is accomplished with the same absolute reliability as in the old tracker system, but with all the advantages of the lightness of touch and ease of manipulation so characteristic of pneumatic and electro-pneumatic actions.

We do not claim that our action will repeat any given number of times per second, as we have never had occasion to find out how often it will repeat, but we can truthfully say that *no* organist, no matter *how* expert, has ever been able to play ahead of it—IT HAS THE SPEED OF LIGHTNING.

WICKS PIPE ORGAN COMPANY  
HIGHLAND, ILL.

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

## DENNISON ORGAN PIPE COMPANY

Reading, Mass.

Established - 1847

Incorporated - 1897

Reliable — Dependable

Eighty-three years'  
continuous service.

Tone quality is produced by experienced voicers, who have met the demands of the most rigid and exacting.

## ROCHESTER QUALITY



ROCHESTER ORGAN COMPANY, Inc.

Designers and Builders

of

Organs for Churches, Auditoriums and Residences

P. O. Box 98

ROCHESTER, N. Y.

## Playing Safe

In the industrial world every competent business man eliminates uncertainties wherever possible. He insures his factory against fire—his employees against injury—his automobile against collision and his own life against death.

If he could buy a specific insurance policy guaranteeing a favorable reputation for his products, he would undoubtedly do so. He can maintain this reputation, however, only by keeping his product perfect.

Many Organ Builders have eliminated the uncertainties of the success of their organs tonally by using "NATIONAL PIPES" exclusively. By so doing, these Builders have the same as insurance on the reputation of their organs.

You, too, can build your reputation more solidly by using "NATIONAL PIPES" exclusively. A trial order will convince you.

National Organ Supply Company

CASCADE AT SEVENTEENTH STREET

ERIE, PENNA., U. S. A.

USE NATIONAL PIPES AND YOU USE THE BEST



# ODELL ORGANS

Traditionally of quality, the Odell Organ still maintains its ability to add to its long list of satisfied patrons as attested by many recent testimonials.

An Odell patron is permanently satisfied.

**J. H. & C. S. Odell & Co.**

894-898 SOUTH COLUMBUS AVENUE  
MOUNT VERNON, NEW YORK  
(Adjacent to New York City Line)  
New York City Telephone, Fairbanks 4949  
Established 1859



# WANGERIN ORGANS STAND THE TEST

*OPINIONS THAT PROVE IT:*

"The voicing is lovely and the action perfect."

MARCEL DUPRE.

"Up to the highest standard both mechanically and artistically."

PIETRO YON.

"An inspiration to play."

EDOUARD NIES-BERGER

"A work of art in every way."

WILHELM MIDDELSCHULTE.

A CLASSIC ENSEMBLE IS THE  
GREATEST GLORY OF THE ORGAN

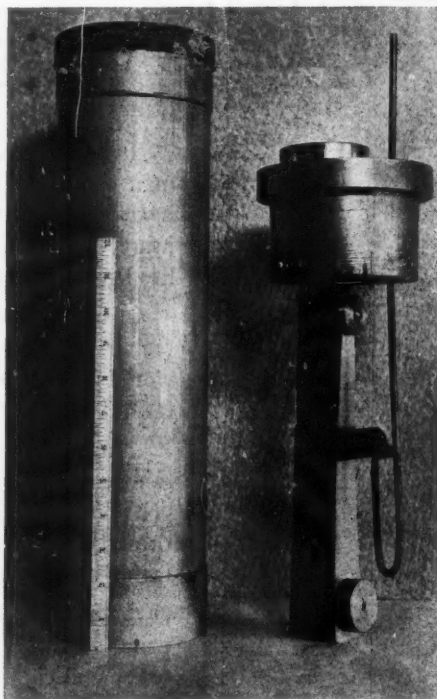
GENUINE DEAGAN PERCUSSIONS USED



**WANGERIN ORGAN COMPANY**

110-124 BURRELL STREET  
MILWAUKEE, WISCONSIN, U.S.A.

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.

## HOOK & HASTINGS COMPANY

Main Office and Works

Kendal Green, Mass.

Branches: New York — Philadelphia — Chicago — Asheville