

# THE DIAPASON

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## BUILT 1,695 ORGANS IN AMERICA IN 1929

THEIR TOTAL VALUE \$11,213,460

Census Figures Show Output of Sixty-one Factories—Decrease of 27.4 Per Cent Compared with Banner Year of 1927.

Census figures of the government reveal that in 1929 a total of 1,695 pipe organs were built in the United States. This compares with 2,471 built in 1927, the year of the preceding biennial census of manufactures. The enlightening report of the Bureau of the Census of the Department of Commerce has just been sent out from Washington, released for publication Nov. 28.

In a summary for the organ industry the value of the output of sixty-one establishments devoted to the construction of organs is given as \$11,213,460 for 1929, compared with \$15,438,623 in 1927, a decrease of 27.4 per cent. Other work of the organ factories, such as repair work, etc., is represented by an item of \$854,903. Another set of figures shows a total of \$826,888 in organ materials made, compared with \$1,091,239 in 1927, a drop of 24.2 per cent.

In this connection it is interesting to note that the decrease shown in the piano business compared with 1927 is 45.7 per cent.

The Bureau of the Census announces that, according to data collected in the census of manufactures taken in 1930, the total shipments or deliveries of musical instruments by manufacturers in 1929 were valued at \$60,901,137, at f. o. b. factory prices, a decrease of 38.9 per cent compared with \$99,689,293, reported for 1927. In addition, perforated music rolls and musical instrument parts and materials for sale as such, valued at \$14,825,423, were reported. The total for 1929 for complete musical instruments is made up as follows: Pianos, \$38,079,827; organs, \$11,289,533; wind instruments, \$5,527,180; stringed instruments, \$3,019,504; percussion instruments, \$2,234,832; other instruments, \$750,261. The organ item includes \$375,284 for 2,703 reed organs—evidence that the reed organ industry is by no means dead. The difference between these figures and those given above is due to the fact, the bureau sets forth, that the latter total represents the entire output of organs, while that above is for the sixty-one organ factories.

The following table contains the census figures for the organ industry for 1929, compared with 1927:

	1929.	1927.	Pct. of decrease.
Number of establishments.....	61	63	5.0
Wage earners (average for the year).....	2,355	2,770	15.0
Wages.....	\$3,562,845	\$4,363,731	18.4
Cost of materials, fuel, and purchased electric current.....	\$3,101,014	\$4,491,449	31.0
Products, total value.....	\$11,213,460	\$15,438,623	27.4
Organs.....	\$10,358,557	\$14,262,688	27.4
Other products, value, and receipts for custom work and repairing.....	\$854,903	\$1,175,935	27.3
Value added by manufacture.....	\$8,112,446	\$10,944,174	25.9

It is pointed out that the number of wage earners given does not include salaried employes. It is also pointed out that manufacturers' profits cannot be calculated from the census figures because no data are collected for certain expense items, such as interest on investment, rent, depreciation, taxes, insurance and advertising. The item of "value added by manufacture" represents value of products less cost of materials, fuel and purchased electric current.

A study of the report reveals facts giving encouragement to the organ industry, despite the drop in production which it reveals, when the depression of 1929 is taken into consideration and when it is realized that the record of 1927 showed a gain of 25.7 per cent over 1925. In that year the number of organs manufactured was 1,955 and their total value was placed at \$12,808,220. The census for 1923, as announced in The Diapason at the time it was made public in 1924, recorded the construction of 1,712 organs, whose aggregate value was \$9,653,690.



## DEDICATION AT THE CAPITAL SALVATION ARMY OPENING

Four-Manual Skinner in Disciples' Shrine Played by Goldthwaite.

In a week of dedicatory services incident to the opening of the beautiful new shrine of the Disciples Church in America, the National City Christian Church of Washington set Saturday, Oct. 18, at 5 o'clock, as the hour for the dedication of the new Skinner organ. This formal opening of the church being timed so as to be simultaneous with the international

Large Estey Four-Manual in New York Played by Henry F. Seibert.

The large four-manual organ built by the Estey Organ Company for Centennial Memorial Temple, Salvation Army headquarters in New York City, was opened auspiciously on the evening of Nov. 12 with a recital by Henry F. Seibert, organist of the Town Hall and of Holy Trinity Lutheran Church in New York. Mr. Seibert's performance was announced as the first monthly recital on the new instrument under the auspices of the Salvation Army. The next one is to be given Dec. 10.

Mr. Seibert's program was made up as follows: "Christus Resurrexit," Ravello; "Ave Maria," Schubert; "Will-o'-the-Wisp," Nevin; Concert Scherzo in F, Mansfield; "Gesu Bambino," Yon; Sonata 1, Mendelssohn; "Onward, Christian Soldiers," Whitney-Sullivan; "O Sacred Head," Bach; Caprice, Sturges; Minuet, Boccherini; "To the Evening Star" ("Tannhäuser"), Wagner; "I Bring Thee All" and "Oh, Save Me, Dear Lord," Evangeline Booth; First Pedal Study, Yon.

A good crowd was present in the subdued, restful atmosphere of the temple lighting to hear Lieutenant-Colonel Samson Hodges make his introductory remarks. Mr. Seibert was heartily received and proceeded to demonstrate his brilliance and artistry in a most varied and enjoyable program.

During the intermission words of appreciation were expressed by Brigadier W. Alexander Ebbs, divisional commander of the metropolitan division, and Envoy F. Fowler sang a bass solo, "On the Sea of Galilee," with Lieutenant-Colonel Hodges at the organ.

Officers of the Salvation Army hailed the dedication of the organ and Mr. Seibert's recital as marking a new epoch in the music of the army. The stop specification of the organ was published in The Diapason Feb. 1, 1930.

## LYNNWOOD FARNAM IS TAKEN BY DEATH

PASSING OF NOTED ORGANIST

End Comes Nov. 23 Following Operation Performed in October—Known Throughout the World as Performer and Teacher.

Lynnwood Farnam, recognized throughout the world as one of the most famous organists of the present day, died on the evening of Nov. 23 at St. Luke's Hospital in New York. Death followed an operation for gallstones performed Oct. 17. Funeral services were being held at the Church of the Holy Communion, of which Mr. Farnam had been organist and choir-master for just ten years, on the afternoon of Tuesday, Nov. 25, as this issue of The Diapason was going to press, and will be recorded in the next issue.

Mr. Farnam had been taken ill soon after his return late in September from Europe, where he spent the summer. He continued his work, however, until he was compelled to go to the hospital.

Lynnwood Farnam would have been 45 years old next January. He was a native of Canada, having been born Jan. 13, 1885, at Sutton, Quebec. He received piano lessons early in life from his mother and from Miss M. L. Jackson and G. W. Cornish. From 1900 to 1904 he held the Strathcona scholarship of the Royal College of Music in London. His teachers there were Taylor and Sharpe in piano and Higgs, Sewell and Hoyte in organ. In 1903 he won the degree of associate of the Royal College of Organists and the same year returned to Montreal, where his fame as an organist was first established. He was at St. James' Methodist Church in 1904 and 1905 and then went to the Church of St. James the Apostle for three years. From 1908 to 1913 he was at Christ Church Cathedral.

In 1913 Mr. Farnam came to the United States and his activities had been largely in America since that time. He was organist of Emmanuel Church in Boston from 1913 to 1918, playing the large and famous Casavant organ in that church, which was designed by him. After a year in the Canadian army he was appointed organist and choir director of the Fifth Avenue Presbyterian Church in New York City, where he remained in 1919 and 1920. In the fall of 1920 he went to the Church of the Holy Communion. Here there was established a musical atmosphere which drew those attracted by the best in organ music from all parts of the country. Mr. Farnam's annual recital series at this church made musical history and virtually stood in a class by themselves.

Mr. Farnam had been heard in recitals in all parts of the country and in Canada, as well as abroad. His performances in Paris last summer made a deep impression on the leading organists of France. For this season he not only had planned a series at the Church of the Holy Communion, to include all the works of Johann Sebastian Bach, but had been engaged to give the same series in Philadelphia. He was able to play only the first three of the scheduled recitals before his fatal illness seized him, and the uncompleted task was taken up by one of his most talented pupils, Carl Weinrich.

In addition to his recital work Mr. Farnam was sought by pupils from all parts of America as a teacher and his classes were always filled. He was also on the faculty of the Curtis Institute of Music in Philadelphia. A number of the ablest organists of today were disciples and pupils of Farnam and his most devoted admirers.

The degree of doctor of music was conferred on Mr. Farnam June 20 by the College of Music of Cincinnati, of which Sidney C. Durst is director.

Mr. Farnam is survived by his parents, whose home is in Los Angeles, and who were at his bedside at the end.

Stacks

**THREE RECITALS OPEN ORGAN AT UNIVERSITY**

**FOUR-MANUAL REUTER WORK**

Edward Eigenschenk Plays Before Large Audiences on Concert Instrument at University of North Carolina.

The dedication of the large new Reuter four-manual concert organ at the University of North Carolina at Chapel Hill, on which the attention of the entire South has been focused, was an occasion of unusual pleasure and success. It was found necessary to hold three concerts to accommodate the demand. The one Nov. 14 was repeated on the night of the 15th, while another program was given on Sunday afternoon, Nov. 16.

Edward Eigenschenk of Chicago was the recitalist. In his three programs he proved his sterling qualities as a master of technique and color. His difficult program, which covered the field of organ literature from Bach, through the French school to modern novelties, was presented with an ease and grace which was astonishing. Repeated encores were demanded and given with a graciousness which won for Mr. Eigenschenk many friends.

The dedicatory program was as follows: "Grand Choeur Dialogue," Gigout; Scherzo and Finale, Fourth Symphony, Widor; Fantasic and Fugue in G minor, Bach; "Canyon Walls," Clokey; Sketch in D flat, Schumann; "Seraphic Chant," Moline; "Divertissement," Vierne; Reverie, Dickinson; Toccata, Widor; "In Thee Is Gladness," Bach; "Song of the Basket Weaver," Russell; Scherzo, Second Symphony, Vierne; "Clouds," Ceiga; "Etude Symphonique," Bossi.

On Sunday afternoon another capacity audience greeted Mr. Eigenschenk, who opened the program with the Guilmant Sonata in D minor. Then the following program was given: Prelude in B minor, Bach; "Divertissement," Vierne; "Legend of the Mountain," Karg-Elert; Scherzo from Fourth Symphony, Widor; "Canyon Walls," Clokey; Sketch in D flat, Schumann; Reverie, Dickinson; "Etude Symphonique," Bossi.

The new Reuter four-manual organ displays a variety of color and character which identifies it as one of the best concert instruments in the country. Organists from eight of the states of the Southern seaboard were in attendance at the dedication. In the absence of Dr. Frank Porter Graham, president of the university, Professor Robert House, executive secretary, formally accepted the organ and the auditorium in the name of the university. Professor Harold Sheldon Dyer led the ceremony of dedication in which the audience participated on both opening nights. Professor Dyer read greetings and congratulations from over fifty universities, colleges and schools of music throughout the country. By special resolution, the governing board of universities which was in convention at Chapel Hill, voiced their congratulations on this occasion. The delegation were the guests of the department of music on the opening night.

Two series of organ recitals have been announced for the new organ. Professor Nelson O. Kennedy, the university organist, plays a vesper series, on alternate Sundays, which opens on Dec. 7. Organists from various institutions in North Carolina will appear throughout the year in a guest series.

The specification of the University of North Carolina organ was published in The Diapason in January.

When the state legislature voted \$44,000 for the reconstruction of the former Carnegie library building for the purposes of the department of music three years ago, one of the university's prominent alumni announced his desire to enlarge the physical plant by a private gift. The plan of this philanthropist included an auditorium, properly constructed to become the home of a four-manual concert organ, also his gift. When the doors of the completed building swung open on the night of Nov. 14, there was ushered in a new era for North Carolina University. Registration in the music department has increased more than 100 per

F. H. Ernest Willoughby



AT BRYN MAWR COLLEGE a musical service is presented once a month under the direction of F. H. Ernest Willoughby, who has presided for the last three years over the organ installed in Goodhart Hall. The first of the series for this school year was presented Oct. 19 and the program included as a cappella numbers "Adoramus Te" by Palestrina and "Jesus, the Very Thought of Thee," by Vittoria, Bach's "God Is Our Hope and Strength," with organ obbligato, and "My Heart Ever Faithful," all by the choir, and Boellmann's "Suite Gothique," a Psalm Prelude by Howells and Bach's Prelude and Fugue in C minor on the organ.

The choir of nearly sixty voices was under the direction of Mr. Willoughby, who is associate in music of the department of music at the college and gives the courses in harmony and counterpoint and also assists in the courses of history and appreciation of music. In addition to this he is director of the college choir and of the glee club of eighty voices, and is the college organist.

Mr. Willoughby is an associate of the Royal College of Music (London) and also holds the position of organist and choirmaster at the Church of the Good Shepherd, Rosemont, Pa., where he has a choir of forty men and boys and a separate girls' choir of twenty-four members.

Mr. Willoughby is a product of England and came to the United States in 1923. A year before he left his native country he won the associate degree of the Royal College of Music. He was organist and choirmaster of the Ross Parish Church from 1913 to 1915 and then was sub-organist of the Hereford Cathedral and music master of the Hereford Cathedral School, besides holding other important positions.

cent since the announcement of the degree in music. Enlarged quarters have made possible a constantly expanding curriculum, until, in September, 1931, professional training of the highest order will be available in addition to courses intended to train for the teaching of music. Harold S. Dyer, B. A., Mus. M., is director of the department; Professor T. Smith McCorkle, Mus. B., is teacher of strings and director of the university symphony orchestra and band; Professor Nelson O. Kennedy, Mus. B., is teacher of piano and organ, and Mrs. Grace Penn Woodman is in charge of public school music. Additions to the faculty are contemplated.

**Marr & Colton Organ Opened.**

A Marr & Colton organ recently purchased by the First Baptist Church of Port Allegany, Pa., has been installed and was used for the first time in special services Sept. 7. The organist for the dedicatory services and for the month of September was R. Wilson Ross, instructor in organ at Mansfield State Teachers' College.

**MÖLLER FOUR-MANUAL OPENED IN LANCASTER**

**PLAYED BY HARRY A. SYKES**

New Instrument in First Methodist Church Largest in the Pennsylvania City—Arouses Wide-spread Interest.

The second Möller organ to be installed this year in Lancaster, Pa., was dedicated on Oct. 20 at the First M. E. Church, with a recital by Dr. Harry A. Sykes, who also acted in an advisory capacity to the church committee. This is the largest organ in Lancaster and its installation attracted considerable interest among organists in Pennsylvania.

The First M. E. Church is comparatively speaking an old church and there were intricate problems of acoustics to solve. Those present pronounced the instrument an outstanding success.

Following is the stop specification:

- GREAT ORGAN.**  
Diapason, 16 ft., 61 pipes.  
Major Diapason, 8 ft., 61 pipes.  
Minor Diapason, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Vaid Flöte, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Tromba, 8 ft., 61 pipes.  
Chimes, 25 notes.  
Harp Celesta, 4 ft., 61 notes.  
Harp, 8 ft., 49 notes.  
Tremulant.

- SWELL ORGAN.**  
Lieblich Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salletonal, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 73 pipes.  
Principal, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 73 pipes.  
Mixture, 3 ranks, 183 pipes.  
Bassoon, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tremulant.

- CHOIR ORGAN.**  
Contra Viole, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Viole, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp Celesta, 4 ft., 61 bars.  
Harp, 8 ft., 61 notes.  
Chimes, 25 notes.  
Tremulant.

- CHOIR-ECHO.**  
Flute, 8 ft., 73 notes.  
Flute, 4 ft., 73 notes.  
Viole, 8 ft., 73 notes.  
Viole Celeste, 8 ft., 73 notes.  
Vox Humana, 8 ft., 73 notes.  
Chimes, 25 notes.  
Tremulant.

- SOLO ORGAN.**  
Flauto Mirabilis, 8 ft., 61 pipes.  
Tuba Mirabilis, 8 ft., 61 pipes.  
Gross Gamba, 8 ft., 61 pipes.  
French Horn, 8 ft., 61 pipes.  
Chimes, 25 notes.  
Tremulant.

- SOLO-ECHO.**  
Flute, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Viole, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 25 bells.  
Tremulant.

- PEDAL ORGAN.**  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 51 pipes.  
Viole, 16 ft., 32 notes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Quint, 10 1/2 ft., 32 notes.  
Octave Quint, 5 1/2 ft., 32 notes.  
Viole, 8 ft., 32 notes.  
Dulciana, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Trombone, 16 ft., 56 pipes.  
Bassoon, 16 ft., 32 notes.  
Trombone, 8 ft., 32 notes.  
Tromba, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.  
Chimes, 25 notes.

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

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**FIRST RECITALS HEARD  
IN RIVERSIDE CHURCH**

**FINE IMPRESSION IS MADE**

**Harold V. Milligan Gives Initial Program and Large Hook & Hastings Organ Arouses Enthusiasm Under His Hands.**

The opening recital of the series to be held in the new Riverside Church, New York City, was played by Harold Vincent Milligan, F. A. G. O., organist and choir director of that church and president of the National Association of Organists, on Friday afternoon, Nov. 14, at 4:30 o'clock. While a part of the magnificent Hook & Hastings instrument had been in use at the services of the church, this was the first recital upon the completed organ.

Mr. Milligan's program was well selected and his rendition of it was highly satisfying. The offerings of the afternoon consisted of these compositions: Largo, Tartini (1692-1770); Chorale, "Lass mich sein und bleiben," Strungk (1601-1664); Gavotte from the Opera Ballet "Le Temple de la Gloire," Rameau (1683-1764); Rigaudon (from "Idomenee"), Campra (1660-1744); Aria and Finale from Concerto in D minor, Handel; Siciliano from Sonata for Flute and Clavier, Bach; Toccata and Fugue in D minor, Bach; Chorale in A minor, Cesar Franck; "Echo," de la Tombelle; Rondino on a Theme by Beethoven, Kreisler; "Bohemesque," Wolstenholme.

The well-nigh perfect acoustics of the church contributed mightily to the enjoyment of the music. There is no lack of resonance to rob the tone of its vitality, nor yet an annoying echo to disturb its clarity. Only a part of the credit is due the building, however, for Mr. Milligan's use of the organ was skillful and discerning. His registration was decidedly effective and he achieved a good balance between chancel and antiphonal organs. The organ is a great success in itself and the church appeals to all as a perfect place in which to hear an organ recital.

The nave was well filled with people. One section was reserved for members of the National Association of Organists, who received cards of announcement of the series.

On Nov. 21 Firmin Swinnen, private organist for Pierre S. du Pont on his estate near Wilmington, Del., was the recitalist in the Riverside series and his performance and that of Palmer Christian, who played Nov. 28, will be reviewed in the next issue of The Diapason. Mr. Swinnen's program was as follows: Sonata in D minor, Mendelssohn; Love Song, from Second Indian Suite, MacDowell; Minuet in D, Mozart; Fifth Symphony (Allegro Vivace), Widor; "May Night," Palmgren; "Piece Heroique," Franck; Largo and Finale from "New World" Symphony, Dvorak. Mr. Christian played: Chorale Prelude, "Es ist das Heil uns kommen her," Bach; Sonata from the Cantata "Gottes zeit ist allerbesten zeit," Bach; Fugue in E flat, Bach; Prelude on a Traditional Melody, Milligan; "Twilight at Fiesole" ("Harmonies of Florence"), Bingham; Passacaglia (MS), Sowerby; Prelude in E, Saint-Saens; Scherzino, Ferrata; "Ave Maria," Reger; Finale (Symphony I), Maquaire.

The remaining three recital dates and performers, scheduled for December, are as follows:

Dec. 5—Rollo Maitland, Church of the New Jerusalem, Philadelphia.

Dec. 12—Clarence Dickinson, Brick Presbyterian Church, New York City.

Dec. 19—T. Tertius Noble, St. Thomas' Church, New York City.

The stop specifications of the Riverside Church organ were published in The Diapason in April, 1927. Since the contract was let, however, the design has been revised as to several details and the scheme as the organ now stands is as follows:

**GREAT ORGAN.**

1. Grand Diapason, 16 ft., 61 pipes.
2. Open Diapason (forte), 8 ft., 61 pipes.
3. Open Diapason (mezzo), 8 ft., 61 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Claribel Flöte, 8 ft., 73 pipes.
6. Viole d'Amour, 8 ft., 73 pipes.
7. Gamba, 8 ft., 73 pipes.
8. Octave, 4 ft., 61 pipes.

*Milligan at New Riverside Church Organ, New York*



9. Flute Harmonique, 4 ft., 73 pipes.
  10. Octave Quinte, 2 1/2 ft., 61 pipes.
  11. Super Octave, 2 ft., 61 pipes.
  12. Mixture, 5 rks., 305 pipes.
  13. Trumpet, 16 ft., 85 pipes.
  14. Trumpet, 8 ft., 73 notes.
  15. Clarion, 4 ft., 61 notes.
- Stops 3 to 15 enclosed in separate expression box.

**SWELL ORGAN.**

16. Lieblich Bourdon, 16 ft., 73 pipes.
17. Open Diapason, 8 ft., 73 pipes.
18. Geigen Principal, 8 ft., 73 pipes.
19. Spitz Flöte, 8 ft., 73 pipes.
20. Spitz Flöte Celeste, 8 ft., 61 pipes.
21. Gross Flöte, 8 ft., 73 pipes.
22. Gedeckt, 8 ft., 73 pipes.
23. Salicional, 8 ft., 73 pipes.
24. Salicional Celeste, 8 ft., 61 pipes.
25. Viole d'Orchestre, 8 ft., 73 pipes.
26. Viole d'Orchestre Celeste, 8 ft., 61 pipes.
27. Muted Viole, 8 ft., 73 pipes.
28. Muted Viole Celeste, 8 ft., 61 pipes.
29. Orchestral Flute, 4 ft., 73 pipes.
30. Octave, 4 ft., 73 pipes.
31. Violina, 4 ft., 73 pipes.
32. Flageolet, 2 ft., 73 pipes.
33. Solo Dolce Cornet, 5 rks., 305 pipes.
34. Posaune, 16 ft., 73 pipes.
35. Cornopean, 8 ft., 73 pipes.
36. Orchestral Oboe, 8 ft., 73 pipes.
37. Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

38. Contra Viole, 16 ft., 73 pipes.
39. English Open Diapason, 8 ft., 73 pipes.
40. Violin Diapason, 8 ft., 73 pipes.
41. Viola da Gamba, 8 ft., 73 pipes.
42. Gamba Celeste, 8 ft., 61 pipes.
43. Concert Flute, 8 ft., 73 pipes.
44. Zauber Flöte (Chimney), 8 ft., 73 pipes.
45. Dolce, 8 ft., 73 pipes.
46. Dolce Celeste, 8 ft., 61 pipes.
47. Quintadena, 8 ft., 73 pipes.
48. Gambetta, 4 ft., 73 pipes.
49. Suabe Flute, 4 ft., 73 pipes.
50. Nazard, 2 1/2 ft., 61 pipes.
51. Lieblich Piccolo, 2 ft., 61 pipes.
52. Tierce, 1 3/5 ft., 61 pipes.
53. Septieme, 1 1/7 ft., 61 pipes.
54. Clarinet, 8 ft., 73 pipes.
55. English Horn, 8 ft., 73 pipes.
56. Vox Humana (from Swell), 8 ft., 61 notes.

**SOLO ORGAN.**

- (Playable from any manual.)
57. Stentorphone, 8 ft., 73 pipes.
  58. Philomela, 8 ft., 73 pipes.
  59. Gross Gamba, 8 ft., 73 pipes.
  60. Gamba Celeste, 8 ft., 61 pipes.
  61. Hohlpfeife, 4 ft., 73 pipes.
  62. Octave Viole, 4 ft., 73 pipes.
  63. Concert Piccolo (Harmonic), 2 ft., 61 pipes.
  64. French Horn, 8 ft., 73 pipes.
  65. Contra Tuba, 16 ft., 85 pipes.
  66. Tuba Mirabilis, 8 ft., 73 notes.
  67. Corno di Bassetto, 8 ft., 73 pipes.
  68. Tuba Clarion, 4 ft., 61 notes.

**ECHO ORGAN.**

- (Playable from any manual.)
69. Cor de Nuit, 8 ft., 73 pipes.
  70. Orchestral Flute, 8 ft., 73 pipes.
  71. Viole Aetheria, 8 ft., 73 pipes.

72. Vox Angelica, 8 ft., 61 pipes.
73. Lieblich Flute, 4 ft., 73 pipes.
74. Dulcet, 2 ft., 61 pipes.
75. Harmonic Aetheria, 4 rks., 244 pipes.
76. Vox Humana, 8 ft., 61 pipes.
77. Oboe d'Amore, 8 ft., 73 pipes.

**PERCUSSION ORGAN.**

78. Chimes (Deagan Class A), 25 notes (F, MF, P, PP).
  79. Harp, 61 bars (MF, F).
  80. Harp Celesta, 49 notes.
- These percussion stops playable at will from any of the manuals. Chimes from pedal also.

**PEDAL ORGAN.**

81. Open Diapason, 32 ft., 44 pipes.
82. Bourdon, 32 ft., 32 pipes.
83. First Open Diapason, 16 ft., 32 notes.
84. Second Open Diapason, 16 ft., 32 notes.
85. Violone, 16 ft., 44 pipes.
86. Bourdon, 16 ft., 44 pipes.
87. Lieblich Gedeckt, 16 ft., 32 notes.
88. Quintflöte, 10 1/2 ft., 35 pipes.
89. Gross Flöte, 8 ft., 32 notes.
90. Flauto Dolce, 8 ft., 32 notes.
91. Violoncello, 8 ft., 32 notes.
92. Bombarde, 16 ft., 32 pipes.
93. Contra Tuba, 16 ft., 32 notes.
94. Posaune, 16 ft., 32 notes.
95. Tuba Mirabilis, 8 ft., 32 notes.
96. Tuba Clarion, 4 ft., 32 notes.

Following is the specification of the auxiliary or antiphonal organ:

**GREAT.**

97. Open Diapason, 16 ft., 61 pipes.
98. Open Diapason, 8 ft., 61 pipes.
99. Viola da Gamba, 8 ft., 73 pipes.
100. Gamba Celeste, 8 ft., 61 pipes.
101. Clarabella, 8 ft., 73 pipes.
102. Dolce, 8 ft., 73 pipes.
103. Rohr Flöte, 4 ft., 73 pipes.

104. Piccolo Harmonique, 2 ft., 61 pipes.
  105. Mixture, 3 rks., 183 pipes.
  106. Trumpet (Harmonic), 8 ft., 61 pipes.
- Stops 99 to 106 in separate expression box.

**SWELL.**

107. Lieblich Bourdon, 16 ft., 73 pipes.
108. Open Diapason, 8 ft., 73 pipes.
109. Salicional, 8 ft., 73 pipes.
110. Salicional Celeste, 8 ft., 61 pipes.
111. Aeoline, 8 ft., 73 pipes.
112. Dolce Celeste, 8 ft., 61 pipes.
113. Gedeckt, 8 ft., 73 pipes.
114. Flauto Traverso, 4 ft., 73 pipes.
115. Violina, 4 ft., 73 pipes.
116. Flautino, 2 ft., 61 pipes.
117. Solo Dolce Cornet, 3 rks., 183 pipes.
118. Contra Fagotto, 16 ft., 73 pipes.
119. Cornopean, 8 ft., 73 pipes.
120. Orchestral Oboe, 8 ft., 73 pipes.

**PEDAL.**

121. Open Diapason, 16 ft., 44 pipes.
122. Bourdon, 16 ft., 44 pipes.
123. Lieblich Bourdon, 16 ft., 32 notes.
124. Gross Flöte, 8 ft., 32 notes.
125. Flauto Dolce, 8 ft., 32 notes.
126. Contra Fagotto, 16 ft., 32 notes.

The chapel organ has a total of thirty-seven speaking stops and the resources are as follows:

**GREAT ORGAN (Eight stops, 402 pipes.)**

1. Open Diapason, 8 ft., 61 pipes.
2. Viola da Gamba, 8 ft., 73 pipes.
3. Doppel Flöte, 8 ft., 73 pipes.
4. Viole d'Amour (from Choir), 8 ft., 73 notes.
5. Octave, 4 ft., 61 pipes.
6. Flute Harmonique, 4 ft., 61 pipes.
7. Trumpet, 8 ft., 73 pipes.
8. Clarion (extension of No. 7), 4 ft., 61 notes.

**SWELL ORGAN (Twelve stops, 950 pipes).**

9. Lieblich Bourdon, 16 ft., 73 pipes.
10. Open Diapason, 8 ft., 73 pipes.
11. Salicional, 8 ft., 73 pipes.
12. Muted Viole, 8 ft., 73 pipes.
13. Muted Viole Celeste, 8 ft., 61 pipes.
14. Gedeckt, 8 ft., 73 pipes.
15. Flauto Traverso, 4 ft., 73 pipes.
16. Flautino, 2 ft., 61 pipes.
17. Solo Dolce Cornet, 3 rks., 183 pipes.
18. Cornopean, 8 ft., 73 pipes.
19. Orchestral Oboe, 8 ft., 73 pipes.
20. Vox Humana (with separate tremolo), 8 ft., 61 pipes.

**CHOIR ORGAN (Nine stops, 572 pipes.)**

21. Violin Diapason, 8 ft., 73 pipes.
22. Zauberflöte, 8 ft., 73 pipes.
23. Flute Celeste, 8 ft., 61 pipes.
24. Viole d'Amour, 8 ft., 73 pipes.
25. Quintadena, 8 ft., 73 pipes.
26. Rohr Flöte, 4 ft., 73 pipes.
27. Clarinet, 8 ft., 73 pipes.
28. French Horn, 8 ft., 73 pipes.
29. Vox Humana (from Swell), 8 ft., 61 notes.

**PEDAL ORGAN (Five stops, 108 pipes.)**

30. Open Diapason, 16 ft., 44 pipes.
31. Bourdon, 16 ft., 32 pipes.
32. Lieblich Bourdon, 16 ft., 32 notes.
33. Gross Flöte, 8 ft., 32 notes.
34. Violoncello, 8 ft., 32 pipes.

**PERCUSSION ORGAN.**

35. Chimes (Deagan Class A), 25 notes (F, MF, P, PP).
36. Harp, 61 bars (MF, P).
37. Harp Celesta, 49 notes.

Under the direction of Charles Allen Rebstock, organist and choirmaster, Parker's "Hora Novissima" was sung by the choir at the vesper service in the Church of the Covenant at Cleveland Nov. 2.

**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.

**CATHARINE MORGAN, F. A. G. O.**

*Organist and Director of Music*

Haws Avenue Methodist Episcopal Church,  
Norristown, Pa.

Outstanding recitals by Miss Morgan in the past season have included the following:

Nov. 19, 1929—Dedicatory recital—Four-manual Möller, at Haws Avenue M. E. Church, Norristown, Pa.

Feb. 23, 1930—Recital on Cyrus H. K. Curtis Organ at University of Pennsylvania (formerly the Sesqui organ).

March 19—Joint Concert with Philadelphia Trio.

April 24—Joint Concert with Matinee Musical Club String Ensemble of Philadelphia, Ben. Stad Conductor.

May 6—Recital at Williamsport, Pa., state convention of N. A. O.

June 24, 1930—Recital at Philadelphia national convention of A. G. O.

# ANOTHER BULLSEYE BY

Five great Universities,—five organs out of the ordinary in size,—five consecutive outstanding artistic and mechanical triumphs,—all in the last two years! What a demonstration of prestige, stability and competence!

By sheer mass of progressively excelling work the Skinner Organization has again given overwhelming proof of leadership.

During August we completed the fifth of the series of extraordinary organs (all built by the Skinner Organization) for five great Universities,—Princeton, Michigan, Chicago, Yale and California. Competent critics believe these five instruments, already famous, have established a new era and a new high water mark in organ building.

The unvarying excellence of Skinner installations, large and small, justifies the confidence of any buyer who does not want to gamble in selecting an instrument which, for half a century, must stand—a monument to his wisdom or a constant reminder of faulty judgment.

The specifications were prepared by Mr. Donald Harrison of the Skinner Company and Mr. Harold Gleason of the Eastman School of Music with suggestions by Mr. Ernest M. Skinner and Mr. Lynnwood Farnam.

Here is a letter which Mr. Gleason has written us about the organ:

HAROLD GLEASON  
EASTMAN SCHOOL OF MUSIC  
ROCHESTER, N. Y.

November 12, 1930

The Skinner Organ Company  
677 Fifth Avenue  
New York, N. Y.

Dear Sirs:

The new organ at the University of California at Los Angeles is one of the masterpieces in the long list of magnificent organs built by the Skinner Organ Company.

You have produced an instrument of amazing perfection, both in ensemble and in the voicing of individual tone colors. A complete mechanical equipment of unflinching reliability enables the player to make full use of the resources of this truly great instrument.

Sincerely yours,

/s/ HAROLD GLEASON.



## SKINNER ORGAN COMPANY

*Organ Architects and Builders*

CHURCH : RESIDENCE : AUDITORIUM : UNIVERSITY

STUDIO  
677 Fifth Avenue, New York, N. Y.

FACTORY  
Boston, Massachusetts



# THE SKINNER ORGANIZATION



*Josiah Royce Hall      University of California      Los Angeles*

Here is what the Director of the University of California has to say about the Skinner Organization and its work:

## UNIVERSITY OF CALIFORNIA

Robert O. Sproul,  
President of the University

Office of the Director  
LOS ANGELES, CALIFORNIA

Ernest C. Moore,  
Vice-President & Director

The Skinner Organ Company,  
Boston, Mass.

October 6, 1930.

Dear Sirs:

Such outstandingly satisfactory work as the Skinner Organ Company has just done in building and installing a great new organ at the University of California at Los Angeles should not go unacknowledged.

Mr. Alexander Schreiner, the organist of the Tabernacle at Salt Lake City, has played the organ twice a week for the students since the beginning of the College year. As many as a thousand gathered to listen to him. The more we hear the organ the more we are convinced that it is a perfect instrument. You will recall Mr. Gleason's statement that he liked its ensemble better than that of any other instrument in the United States. Mr. Arthur W. Poister, whom M. Dupre trained, told me a few days ago that "It is the most magnificent instrument I have ever sat down to, and I have been privileged to play some of the great organs of England and of the continent." I think these are not overstatements but literal accounts of the quality of the instrument which you have made for us. Our gratitude to you is unbounded.

It has been a pleasure to work with your company at every stage of the undertaking. Every member of the company with whom we have dealt has been as helpful as he could be. You have not only carried out the contract which we made with you to the letter, but you have indeed been more generous than that contract called for.

Sincerely yours,

(s) ERNEST C. MOORE,  
Vice-President and Director.

**WELTE TO MODERNIZE  
FINE NEW YORK ORGAN**

**TO PRESERVE WORK OF 1892**

**New Solo Division, Four-Manual Console and Electrification for Roosevelt Instrument in All Saints' Catholic Church.**

An important task of reconstruction has been entrusted to the Welte-Tripp forces by Father Joseph B. Cherry of All Saints' Catholic Church in New York City. The Roosevelt organ built in 1892 is to be completely modernized and enlarged, but the excellent old pipework and the superb tonal ensemble which have won fame for the old instrument are to be carefully preserved. This organ, the builders discovered, was one in which everything except the mechanical part was well wrought. But time has wrought havoc with the action and the chancel organ has not been played for fifteen years. The renovation will include complete electrification of the instrument. A new four-manual drawknob console will replace the clumsy keyboard now in use. The chorus reeds are to be voiced on higher pressure—eight inches in the swell, while the great tromba goes on ten inches. A new clarion will be added to the swell along with two strings that are much needed. A spitz flöte now in the swell will be substituted for the quintadena in the choir and used as a celeste rank against the dulciana. The pedal trombone is to be put on 15-inch wind and extended both ways—as a 32-ft. trombone and up to an 8-ft. tromba and 4-ft. clarion. This unit, along with the contra basso, will all be put under expression with the solo division.

The specifications were settled in conference between Jules Swalier, organist and choirmaster of All Saints; Charles Courboin and Arthur Thompson, who handled the negotiations for the Welte Company. Mr. Swalier is assistant choirmaster at St. Patrick's Cathedral.

The stop scheme is as follows:  
**GREAT.**  
Double Open Diapason, 16 ft., 61 pipes.  
First Open Diapason, 8 ft., 61 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Principal Flute, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Gamba, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Hohl Flöte, 4 ft., 61 pipes.  
Twelfth, 2 1/2 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 4 rks., 244 pipes.  
Scharf, 3 rks., 185 pipes.  
Tromba, 8 ft., 61 pipes.

**SWELL.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viole d'Orchestre (new), 8 ft., 73 pipes.  
Viole Celeste (new), 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Quintadena, 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Cornet, 4 rks., 276 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Clarion (new), 4 ft., 73 pipes.  
Tremolo.

**CHOIR-CHANCEL.**  
Contra Gamba, 16 ft., 73 pipes.  
Geigen Principal, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maria (from Swell), 8 ft., 73 notes.  
Fugara, 4 ft., 73 pipes.  
Rohr Flöte, 4 ft., 73 pipes.  
Harmonic Piccolo, 2 ft., 61 pipes.  
Clarinete, 8 ft., 73 pipes.  
Tremolo.

**CHANCEL.**  
Open Diapason, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Salicional, 8 ft., 61 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonique, 4 ft., 61 pipes.  
Trompette, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 61 pipes.

**SOLO.**  
(New chests and pipes.)  
Stentorphone, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Cor Anglais, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.

**PEDAL.**  
Open Diapason, 16 ft., 32 pipes.

*Edward Benedict and Son Broadcasting Duets*



**ORGAN AND PIANO DUETS** are mentioned often in the columns of The Diapason in its reports of concerts, which is taken as evidence of the merits of this rather new musical combination. The Edgewater Beach Hotel, Chicago, has chosen this set-up for one of its national broadcasts, which is presented Wednesday to Saturday inclusive from 5:45 to 6 p. m. over a far western hook-up of stations. Edward

Benedict and his son Gardner alternate at the keyboards and both have become skillful in improvising the necessary piano embellishments. Both classical and popular numbers are listed and the fan comment has been very enthusiastic. Manager Dewey of the hotel is a firm believer in music as an attraction and was one of the first to feature the organ as a solo instrument as well as to augment the orchestras.

- Contra Basso, 16 ft., 32 pipes.
- Violone, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Gamba (from Choir), 16 ft., 32 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Quint, 16 1/2 ft., 32 pipes.
- Geigen Principal (new), 8 ft., 12 pipes.
- Flute (new), 8 ft., 32 pipes.
- Violoncello, 8 ft., 32 pipes.
- Double Trumpet (from Swell), 16 ft., 32 notes.
- Contra Trombone, 32 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Tromba (new), 8 ft., 12 pipes.
- Tromba Clarion (new), 4 ft., 12 pipes.
- Chancel Bourdon, 16 ft., 32 pipes.

**Dedication at Hazleton, Pa.**

The three-manual and echo organ built by the Hall Organ Company of West Haven, Conn., for the new edifice of Christ Evangelical Lutheran Church, Hazleton, Pa., was dedicated Nov. 6 with a recital by Harold R. Yarrall of New York. Mrs. Olga S. Yarrall, soprano, assisted. The stop scheme of this instrument appeared in The Diapason Sept. 1, 1929. Miss Chlora Fey is organist of the church. The organ is divided on each side of the chancel with tone openings both into the chancel and auditorium covered by three groups of display pipes. Chimes and harp are included, and the chimes in the tower are controlled from the console. The chimes in each case are by Deagan.

**St. Louis Choir Raising Organ Fund.**

The vested choir of Centenary Methodist Church at St. Louis and its director, Edgar L. McFadden, were pictured in the Sunday magazine section of the St. Louis Globe-Democrat Nov. 2. The article which accompanies the pictures points out that the choir has been in existence for five years and that not ten of the members had vocal training previous to their being enlisted for the service of their church, but that they have sung at all the services and in addition have presented forty-six outside concerts. Mr. McFadden is quoted as saying: "During the five years we have been in existence the choir has accumulated a fund of approximately \$1,400, every cent of it raised by its own efforts. In addition it has purchased its own music and has purchased the vestments for additional members beyond the original thirty-five. The money has been invested in bonds, and when the fund is large enough we hope to purchase a new organ."

**Laura Grant Short Dead**

**Noted Organist and Member of Rockford College Faculty.**

Mrs. Laura Grant Short, professor of piano and organ and director of music at Rockford College, died in Rockford Oct. 20. Her passing removes one of the ablest teachers and organists of the Middle West and one who for many years had been a powerful influence on behalf of the best organ music in America.

Mrs. Short was born at Rossville, Ill., Oct. 10, 1863. She had studied organ under the best teachers in this country and with Joseph Bonnet in Paris.

Mrs. Short had been professor of organ at Rockford College since 1909 and director of the music department since 1919. Her instructors included George Schneider of Cincinnati, William Sherwood and H. A. Kelso, Jr., of Chicago; J. H. Kellerman of the Royal Conservatory, Munich, and Wager Swayne of Paris, in piano; and Clarence Eddy, Josef Rheinberger, Alexandre Guilmant and Joseph Bonnet in organ. Her studies with Bonnet had been continued every summer for a number of years. During her residence in Rockford Mrs. Short had served as organist at Emmanuel Episcopal and at Trinity Lutheran Church, was an active member of the Mendelssohn Club, and annually conducted parties of tourists to Europe.

**REVIVES HANDEL'S "JOSHUA."**

**Dr. William C. Carl Gives Oratorio at First Presbyterian, New York.**

Handel's oratorio "Joshua" was to be revived and given in the First Presbyterian Church, New York, Nov. 30, under the direction of Dr. William C. Carl. According to musical records, this is its first performance in New York City. The Handel and Haydn Society, Boston, and the Worcester Musical Festival each produced "Joshua" in 1876. For over a half century the work has been dormant, although it is frequently heard in Canada. In this oratorio Handel incorporated several beautiful solos, including "O Had I Jubal's Lyre," and gorgeous massive choral effects, especially in "Glory to God" and "Hail, Mighty Joshua." Handel wrote "See the Conquering Hero" for "Joshua," but later placed it in the score of "Judas Macabaeus." It still remains in "Joshua" and was sung on this occasion.

**CHURCH IN LARCHMONT  
OPENS AEOLIAN ORGAN**

**NEW EDIFICE IS BEAUTIFUL**

**Large Three-Manual Instrument the Finishing Touch—Dedicated Recital by Church's Organist, Robert N. Platt.**

A large three-manual built by the Aeolian Company was inaugurated Nov. 3 in the Larchmont Avenue Church at Larchmont, N. Y., with a recital by the organist of the church, Robert N. Platt. This church, though its affiliation is Presbyterian, is in reality a community church. The new edifice is one of outstanding beauty in architecture and equipment and the Aeolian organ gives the entire plant its finishing touch. John Russell Pope was the designer of the building.

The stop scheme of the new instrument is as follows:

**GREAT ORGAN.**  
(Entirely enclosed in its own swell-box).  
Diapason, 16 ft., 97 pipes.  
Principal Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 notes.  
Gemshorn, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Octave, 4 ft., 73 notes.  
Harmonic Flute, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 5 ranks, 305 pipes.  
Tromba (high pressure), 8 ft., 73 pipes.  
French Horn (high pressure), 8 ft., 73 pipes.  
Harp and Celesta, 61 tones.  
Chimes, 20 tones.  
Tremolo.

**SWELL ORGAN.**  
Bourdon, 16 ft., 101 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Chimney Flute, 8 ft., 73 pipes.  
Gedeckt (from Bourdon), 8 ft., 73 notes.  
Flute d'Amour, 4 ft., 73 notes.  
Nazard, 2 1/2 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Tierce, 1 3/5 ft., 61 notes.  
Dolce Mixture, 3 ranks, 61 notes.  
Posaune, 16 ft., 97 pipes.  
Oboe, 8 ft., 73 pipes.  
Cornopean (from Posaune), 8 ft., 73 notes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion (from Posaune), 4 ft., 73 notes.  
Harp and Celesta, 61 notes.  
Chimes, 20 notes.  
Tremolo.

**CHOIR ORGAN.**  
Contra Gamba, 16 ft., 85 pipes.  
English Diapason, 8 ft., 73 pipes.  
Cello (from Contra Gamba), 8 ft., 73 notes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maria, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Traverse Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinete, 8 ft., 73 pipes.  
French Horn (from Great), 8 ft., 73 notes.  
Harp and Celesta, 61 notes.  
Chimes, 20 notes.  
Tremolo.

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
First Diapason, 16 ft., 32 pipes.  
Second Diapason (from Great), 16 ft., 32 notes.  
Contra Gamba (from Choir), 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Cello (from Choir), 8 ft., 32 notes.  
Gedeckt (from Swell), 8 ft., 32 notes.  
Trombone (from Great), 16 ft., 12 pipes.  
Posaune (from Swell), 16 ft., 32 notes.  
Chimes (from Great), 8 ft., 20 notes.

Mr. Platt's program was as follows: Prelude and Allemande from Suite in F, Corelli; "Ave Maria," Arkadelt; Prelude, Clerambault; Arioso, "My Heart Is Fixed," Bach; Minuet, Rousseau; Toccata and Fugue in D minor, Bach; "Piece Heroique," Franck; "Distant Chimes," Snow; "Dripping Spring" and "Twilight Moth," Clokey; Berceuse, Dickinson; Finale, First Symphony, Viene.

**W. ANDREW McNEILIS**

*Organist and Director*

First Baptist Church

Columbus, Ohio

Recitals Accompanist  
Address, Carlisle Place, Chillicothe, Ohio



# A U S T I N



Austin Organ Company,  
Hartford, Conn.

Hartford, Conn.  
Oct. 26th, 1930.

My Dear Mr. Austin:

I have had the occasion to play and enjoy the beautiful organ of the Bushnell Memorial Hall in Hartford.

It is a magnificent and powerful instrument; filled with innumerable resources from which a clever performer can bring out infinite and most varied effects.

I congratulate the Austin Organ Company on this new work of theirs. With most cordial wishes for your continued success, kindly believe me

Sincerely yours,

(Signed) FERNANDO GERMANI  
of the  
Royal Conservatory of Santa Cecilia  
Organist of the "Augusteo" in Rome.

AUSTIN ORGAN COMPANY  
Hartford, Conn.

**HINNERS FOUR-MANUAL  
FOR BEAVER FALLS, PA.**

**FIRST PRESBYTERIAN ORDER**

Three-Manual Organ for Blessed Sacrament Church, Springfield, Ill.—  
Other Contracts to Pekin,  
Ill., Factory.

The Hinners Organ Company, of Pekin, Ill., has under construction a four-manual organ for the First Presbyterian Church of Beaver Falls, Pa., and a three-manual for the Blessed Sacrament Church of Springfield, Ill., and has closed contracts for organs for St. Benedict's Church at St. Benedict, Iowa; the First M. E. Church of River Falls, Wis.; Corpus Christi Church, New Orleans; Grace Evangelical Church, Geneseo, Ill.; the First Presbyterian Church, Trafford, Pa.; St. Patrick's Church, Janesville, Wis.; Epiphany Evangelical Church, Chicago; St. Roch's Church, Indianapolis; St. Matthew's Church, Green Bay, Wis.; St. Joseph's Church, New Kensington, Pa.; St. John's Church, Sterling, Neb.; the First Reformed Church, Wichert, Ill.; Christ Lutheran Church, Milton, Pa.; the University Presbyterian Church, Champaign, Ill.; the Methodist Episcopal Church, Smith Center, Kan., and St. Vincent de Paul Church, Bayonne, N. J.

The specifications of the Beaver Falls organ are as follows:

**GREAT ORGAN.**

Open Diapason (tenor C), 16 ft., 61 pipes.

Open Diapason, 8 ft., 73 pipes.

Philomela, 8 ft., 73 pipes.

Gemshorn (tenor C), 16 ft., 73 pipes.

Gemshorn, 8 ft., 61 notes.

Gemshorn, 4 ft., 61 notes.

Flute Harmonic, 4 ft., 73 pipes.

Octave, 4 ft., 73 pipes.

Tuba, 8 ft., 73 pipes.

Cathedral Chimes (Echo), 20 tubes.

Harp Celesta, 49 bars.

Vibra Harp, 49 notes.

Tremolo.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.

Open Diapason, 8 ft., 73 pipes.

Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 97 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Violin, 4 ft., 73 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Solo Mixture, 3 rks., 61 notes.  
Tremolo.

**CHOIR ORGAN.**

Violin Diapason, 8 ft., 72 pipes.  
Gemshorn (tenor C), 16 ft., 73 notes.  
Gemshorn, 8 ft., 61 notes.  
Gemshorn, 4 ft., 61 notes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet (Free Reed), 8 ft., 73 pipes.  
Harp Celesta (Echo), 49 notes.  
Tremolo.

**ECHO ORGAN.**

Fern Flöte, 8 ft., 73 pipes.  
Muted Viol, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Cathedral Chimes (Deagan Grade A), 20 tubes.

Harp Celesta, 49 bars.  
Vibra Harp (from Harp), 49 notes.  
Tremolo.

**PEDAL ORGAN.**

Diapason (12 lower resultant), 32 ft., 32 notes.

Diapason, 16 ft., 44 pipes.

Bourdon, 16 ft., 44 pipes.

Liebllich Gedeckt, 16 ft., 32 notes.

Gedeckt, 8 ft., 32 notes.

Flute, 8 ft., 32 notes.

Octave, 8 ft., 32 notes.

Tuba, 8 ft., 32 notes.

Tuba Extension, 16 ft., 12 pipes.

**Seibert Opens Skinner Organ.**

Henry F. Seibert, organist of Town Hall, New York, gave the opening recital on the four-manual Skinner organ in Emmanuel Church, Hanover, Pa., Nov. 18. Mr. Seibert began his Town Hall recitals Nov. 21 in conjunction with a lecture by Ambassador Houghton.

A large and handsome picture of Firmin Swinnen seated at the console of the organ at the conservatories of Pierre S. du Pont appeared in the rotogravure section of the Wilmington, Del., Star, Sept. 14. Mr. Swinnen is the man in charge of the large new Aeolian concert instrument.

**FRAZEE ORGANS**



Scholarly Specifications

Unexcelled Voicing

Supreme Action

Superior Craftsmanship

Send for our Catalogue

**Frazees Organ Company**

Everett (Boston) Mass.

**Hillgreen-Lane Organs**

**S**ELDOM 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.

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Small wonder then, that the Welte Organ was chosen to grace the gallery, for in the "Welte" all those "Intangibles that count" are to be found—Tonal Beauty, Colorfulness, Ensemble, Durability—"Qualities" achieved by intelligently utilizing engineering experience with good taste and artistic perception.

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**GRAND RAPIDS CHURCH  
OBSERVES DUAL EVENT**

**NEW ORGAN IS DEDICATED**

**Twenty-fifth Anniversary of Verne R. Stilwell as Organist Celebrated  
—Palmer Christian Plays  
New Kimball Work.**

Grace Episcopal Church at Grand Rapids, Mich., had a double celebration late in October when it dedicated the Emily J. Clark memorial organ and at the same time took cognizance enthusiastically of the twenty-fifth anniversary of Verne R. Stilwell as organist and choir-master of the church. The new organ, a large three-manual, was built by the W. W. Kimball Company and is a fitting monument to the devotion of its donor to her church and to Grand Rapids. The specification of the instrument was published in The Diapason March 1. Mr. Stilwell presided at the console for the dedication Oct. 26 and Palmer Christian of the University of Michigan gave a recital on the evening of Oct. 31.

More than 200 people attended a dinner in honor of Mr. Stilwell on Oct. 29 and manifested their affection and regard for the organist of Grace Church. In addition to many felicitations Mr. Stilwell was showered with substantial gifts, including a Governor Winthrop mahogany writing desk, with chair, a desk lamp, a complete set of silver for the dinner table, etc. The dinner was served by St. Agnes' Guild, under the leadership of its president, Mrs. Frank Kress.

At the dedication service Mr. Stilwell played these organ selections: Chorale Prelude, "We Thank Thee, O God," Bach; "Clair de Lune," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; "Piece Heroique," Franck; Toccata and Fugue in D minor, Bach.

Palmer Christian's recital on the new organ Oct. 31 was an event of unusual interest musically to all of Grand Rapids and long before Mr. Christian seated himself at the console the edifice was filled to the last pew. After a gracious welcoming word from the rector, Mr. Christian delighted his large audience, which included organists of Grand Rapids and a number of nearby cities, with this varied and well-arranged program: Concert Overture in C major, Hollins; Prelude to "The Blessed Damozel," Debussy-Christian; Scherzino, Ferrata; "Caprice Heroique," Bonnet; Prelude, Corelli; Minuet, Rameau; Fugue in E flat ("St. Ann's"), Bach; "Twilight at Fiesole" ("Harmonies of Florence"), Bingham; Mood Fantasy (Heroic Suite), Rowley; "Up the Saguenay," Russell; "The Swan," Saint-Saens; Finale (Symphony No. 1), Vierne.

A feature of the program was the contrast between numbers which Mr. Christian managed to present and the appeal to every taste and representation for every school. The Bach playing was as impeccable as might be expected from a man of Mr. Christian's standing and the dainty colorfulness of Seth Bingham's "Twilight at Fiesole" was a delightful. Saint-Saens' "The Swan" showed how beautifully-voiced solo stops can sing a melody on the organ for those to whom melodies do not yet present a challenging red color. The organ won admiration for its powerful ensemble and fine individual voices.

After the recital Mr. and Mrs. Christian were greeted in the parish-house by a large company, refreshments were served, Mr. and Mrs. Stilwell were congratulated on their long and effective service to Grace Church and the events of the week came to a close most happily.

During his long tenure at Grace Church Mr. Stilwell has built up a fine organization. There are two distinct choirs, one composed of men, women and boys and the other the church school choir, made up of boys and girls.

Born in the Wolverine state, Mr. Stilwell has resided in Grand Rapids the greater part of his life. As his father was a well-known tenor and choir director, his early home training made it easy to develop his natural aptitude for music. He studied organ

and piano under C. N. Colwell, and at the American Conservatory of Music, Chicago. In 1913 he studied theory and composition with Daniel Protheroe of Chicago. In 1915 he took a course in hymnology under Dean Peter Christian Lutkin of Northwestern University. In 1928 Mr. Stilwell studied all summer with Willard I. Nevins of the Guilman Organ School while in charge of the music at the Cathedral of the Incarnation at Garden City, Long Island, during the vacation of the cathedral organist. Since 1929 he has been studying under Palmer Christian, head of the organ department of the University of Michigan.

In 1908 Mr. Stilwell married Dorothy M. Stone of Grand Rapids and she is a strong inspiration to him in his work.

In a tribute to Mr. Stilwell the rector of Grace Church, the Rev. Lewis B. Whittemore, wrote: "Twenty-five years in one place is a long time. It means more when those years have been filled with good and sincere work. Mr. Stilwell has given a good part of his life to Grace Church and its music. He has built up a fine musical organization with traditions of faithfulness and loyalty and worship. It is a reverent choir in the chancel of the church for which we cannot be too devoutly thankful. Mr. Stilwell's influence over young and old has been good and wholesome."

Verne R. Stilwell



and piano under C. N. Colwell, and at the American Conservatory of Music, Chicago. In 1913 he studied theory and composition with Daniel Protheroe of Chicago. In 1915 he took a course in hymnology under Dean Peter Christian Lutkin of Northwestern University. In 1928 Mr. Stilwell studied all summer with Willard I. Nevins of the Guilman Organ School while in charge of the music at the Cathedral of the Incarnation at Garden City, Long Island, during the vacation of the cathedral organist. Since 1929 he has been studying under Palmer Christian, head of the organ department of the University of Michigan.

**Service Presented by H. S. Schweitzer.**

H. S. Schweitzer, F. A. G. O., organist and director of St. Thomas' Reformed Church, Reading, Pa., gave a special service Nov. 2 with his choir, consisting of a solo quartet and chorus, presenting the following program: Organ, "Legend" and Symphonic Finale, Guilman; anthem, "Great Is Jehovah," Schubert; male choir, "Ye Watchers and Ye Holy Ones," Seventeenth Century Melody; offertory trio, "The King of Love," Mendelssohn; anthem, Seraphic Song, Rubinstein. The accompaniment consisted of organ, piano and violin.

**Bach Recitals for Cincinnati.**

A series of recitals of works of Bach has been arranged for the first three Thursdays in December by Parvin Titus, organist and choir-master of Christ Church, Cincinnati. While these programs contain examples of a num-

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These expressions are from some of the most brilliant organists and ablest critics in America. If we say that Allen, Barnes, Christian, Courboin, Farnam, McAmis, Richards, Sabin and Thompson are among them we shall leave no doubt of their competence.

The Kimball action is superlatively good, but not unnecessarily good. It is scientifically designed, carefully built, and of precisely the right materials for each separate function. Nothing is slighted—nothing is wasted or overlooked.

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The subject overflows any page. Coded, machine spun cables; perfected, counter-bored windchests; sensitive, triple-valved reservoirs; so many factors enter that we can only suggest that you let us have your name and address for a complimentary copy of the Technical Book and read up on the Kimball Organ as it is built today. It will repay the half hour it takes.

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**THREE-MANUAL WITH ECHO**

**Console in Zion Lutheran Church Will Be Placed on a Movable Platform—Stop Specification of Instrument.**

Zion Evangelical Lutheran Church, Johnstown, Pa., has placed with George Kilgen & Son, Inc., of St. Louis its order for a three-manual and echo organ. Negotiations were conducted by Alfred G. Kilgen of the organ firm and a committee of the church of which the Rev. Theodore Buch is pastor. The scheme calls for a divided organ in the chancel with the echo and pedal in the west gallery. The console is to be placed on a movable platform and wind is to be provided by an Orgoblo placed in a spacious air-tight motor room beneath the vestry floor. The organist is J. Griffith.

Following is the stop list:

- GREAT ORGAN.**  
 Double Diapason, 16 ft., 73 pipes.  
 First Diapason, 8 ft., 73 pipes.  
 Second Diapason, 8 ft., 73 pipes.  
 Hohl Flöte, 8 ft., 73 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Erzähler, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Wald Flöte, 4 ft., 73 pipes.  
 Ripieno Minore, 4 ranks, 122 pipes, 244 notes.  
 Ripieno Maggiore, 6 ranks, 183 pipes, 366 notes.  
 Ripieno Fondamente, 8 ranks, 488 notes.  
 Tromba, 8 ft., 73 pipes.  
 Chimes, 25 notes.

- SWELL ORGAN.**  
 Lieblich Gedeckt, 16 ft., 73 pipes.  
 English Diapason, 8 ft., 73 pipes.  
 Rohr Flöte, 8 ft., 73 pipes.  
 Sallcional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 61 pipes.  
 Aeoline, 8 ft., 73 pipes.  
 Flute Harmonic, 4 ft., 73 pipes.  
 Dolce Nazard, 2 3/4 ft., 61 pipes.  
 Flageolet, 2 ft., 61 pipes.  
 Tierce, 1 3/5 ft., 61 pipes.  
 Dolce Cornet, 183 notes.  
 Wald Horn, 16 ft., 73 pipes.

- Cornopean, 8 ft., 73 pipes.  
 Oboe d'Amour, 8 ft., 73 pipes.  
 Tremolo.

- CHOIR ORGAN.**  
 Violin Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 61 pipes.  
 Flute d'Amour, 4 ft., 73 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Corno di Bassetto, 8 ft., 73 pipes.  
 Harp, 8 ft., 49 bars.  
 Celesta, 4 ft., 49 notes.  
 Tremolo.

- ECHO ANTIPHONAL ORGAN.**  
 Horn Diapason, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 pipes.  
 Vox Angelica, 8 ft., 73 pipes.  
 Fern Flöte, 4 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.  
 Chimes, 25 tubes.  
 Tremolo.

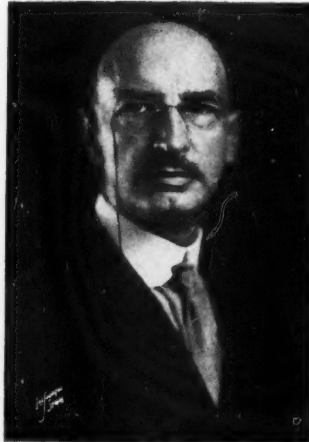
- ECHO PEDAL ORGAN.**  
 Echo Bourdon, 16 ft., 12 pipes, 32 notes.  
 Gedeckt, 8 ft., 32 notes.

- PEDAL ORGAN.**  
 Grand Diapason, 32 ft., 32 notes.  
 First Diapason, 16 ft., 32 pipes.  
 Second Diapason, 16 ft., 32 notes.  
 Bourdon, 16 ft., 32 pipes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Octave, 8 ft., 12 pipes, 32 notes.  
 Bass Flute, 8 ft., 12 pipes, 32 notes.  
 Cello, 8 ft., 32 notes.  
 Gedeckt, 8 ft., 32 notes.  
 Wald Horn, 16 ft., 32 notes.

**Death Takes Ernest C. S. Graham.**

Ernest C. S. Graham of New York died very suddenly, following an operation for gallstones Nov. 11. The funeral was held in the Church of St. John the Evangelist Nov. 13. Mr. Graham began his career as a choir boy in St. Anne's Church, Brooklyn, twenty-nine years ago, under William A. Goldsworthy, with whom he studied organ and theory for several years. He was for some years organist of the Church of the Nativity, Brooklyn, and except for a short time during the war had been at the Church of St. John the Evangelist for the last eighteen years. In addition to his duties as organist and choirmaster, Mr. Graham had charge of the parish's extensive real estate management, a large number of residence and business buildings being owned by the church.

*Dr. Caspar P. Koch*



THE ANNUAL REPORT on Dr. Caspar P. Koch's recitals at North Side Carnegie Music Hall, Pittsburgh, covering the 1929-1930 season, has just been received by The Diapason and this paperbound volume contains not only interesting data on these famous

recitals, but the annotated programs as played by Dr. Koch.

The season was the forty-first in the history of free organ recitals under the auspices of the city. Thirty-eight recitals were given from Oct. 6, 1929, to June 29, 1930, embracing numbers 1651 to 1688 of the entire series.

A total of 455 compositions by 231 composers was performed. Of these 241 compositions were played on the organ, of which 110 were original organ works and 131 were transcriptions. There were no repetitions. The other compositions, 214 in number, were contributed by guest performers. There were thirty-five soloists and nine musical organizations, such as choruses, quartets, trios, etc., both vocal and instrumental.

On the occasion of the convention in Pittsburgh of the Society of St. Gregory of America Dr. Koch was invited to give the delegates and other visitors an opportunity to hear the organ. He responded by playing, on May 14, a historical recital covering five centuries of organ music.

**W. LAWRENCE COOK**

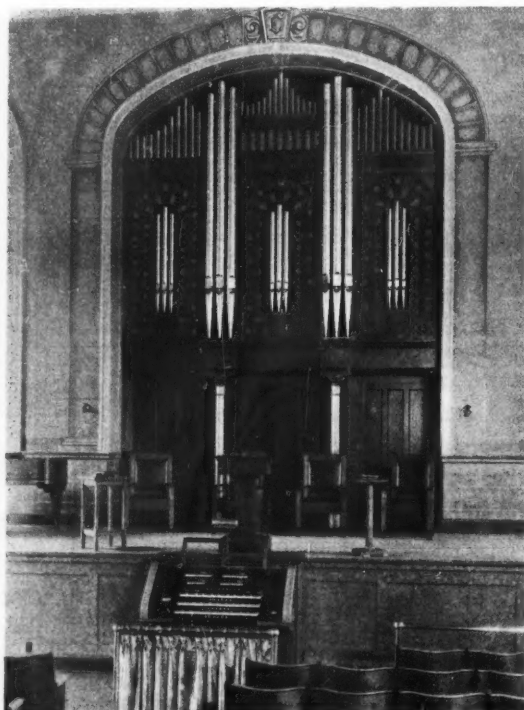
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 Memorial by WM. B. EERDMANS

**CALVIN COLLEGE**  
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October 13, 1930.

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Wangerin Organ Co.,  
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The dedication of our new chapel organ by Mr. Bergmann has left no doubt in our minds about the superb quality of the instrument. Our organ committee selected the Wangerin not for any external reasons, but believing that your organ was the best in tonal value, workmanship, and voicing. The students, the faculty, and the general public were all enthusiastic about the fine recital of Mr. Bergmann, and fully convinced that our school has received an instrument which ranks among the best in our city and in our state. For ourselves we could not have wished for anything better. The organ is sweet, but also sonorous; it has charm, but also volume. It is an excellent instrument to give the performer an opportunity to work with a brilliant array of solo stops, and at the same time it has power enough to carry the singing of the mighty Dutch psalms by an audience that knows them by heart. We congratulate your firm on the installation of this beautiful instrument, and we firmly hope that many a church will want a duplicate of this organ.

Sincerely yours,

*Henry J. van Andel*  
 Sec. of Organ Committee

*R. B. Kuiper*  
 Pres. of Calvin College

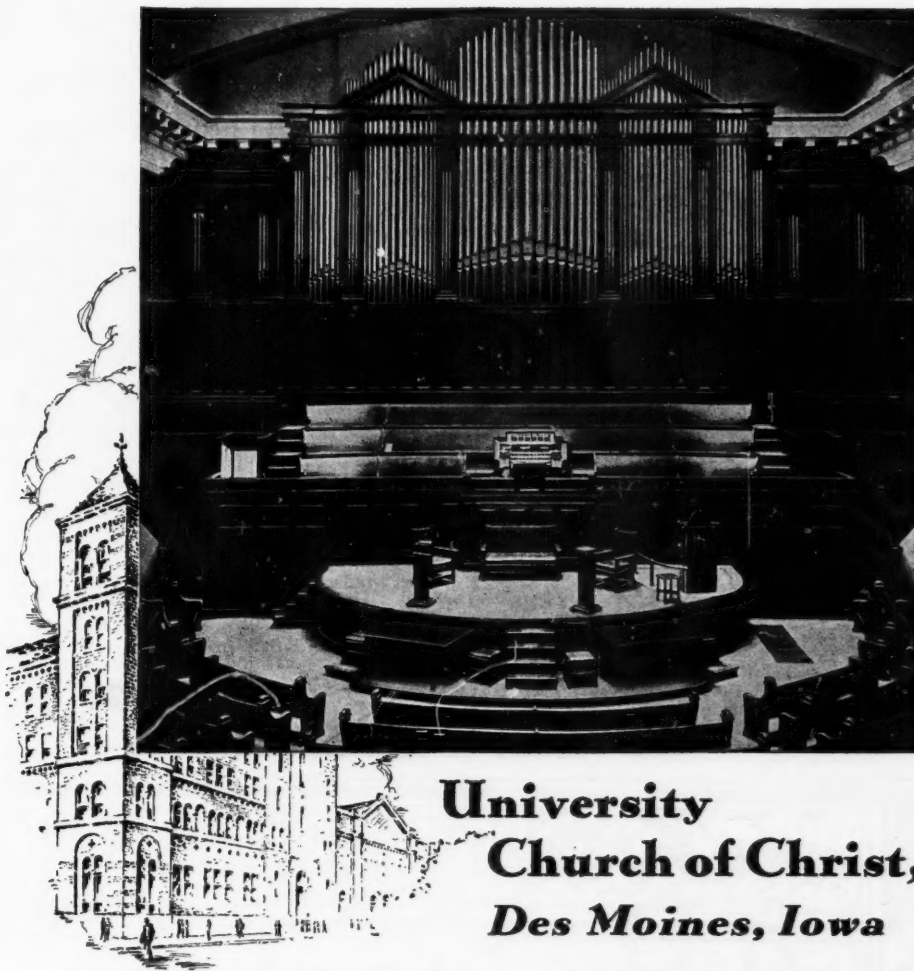
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**PIPE ORGAN BUILDERS FOR ALMOST THREE CENTURIES**

**YON SAYS U. S. LEADS  
IN CATHOLIC MUSIC  
MONEY LACKING IN EUROPE**

**Organist of St. Patrick's, New York,  
Wonders if Organists of United  
States Appreciate How  
Favored They Are.**

The musical service of the Catholic churches of the United States is superior in detail and musicianship to that of the churches of Catholic Europe, and because church musicians here are paid on a professional scale American churches are developing a high standard of liturgical service, according to an interview Pietro Yon, organist of St. Patrick's Cathedral, New York, gave the New York Herald-Tribune. Mr. Yon has returned from a summer in Europe, where he studied the music of Europe's great cathedrals.

Everywhere in Europe choirs are deficient not only in personnel, but in quality, Mr. Yon said, and they lack leadership and training. The processions, which, Mr. Yon said, are capable of being the most impressive part of the mass, have none of the "rhythmic discipline of our processions," the choristers are badly dressed and the fabric of the whole organization "seemed weak and loose."

"The handicap in Europe is chiefly an economic one," Mr. Yon said. "The churches lack strong musical leadership because the money to pay for that type of service is not available. Whereas it is common for an organist or choir director here to receive an income of several thousand dollars a year, happy is the foreign musician engaged by a church if he can get \$8 or \$10 a month.

"I wonder if American organists appreciate how blessed they are in worldly goods. One of Italy's illustrious cathedralists pays its musical director the magnificent sum of \$25 a month. In my native village in Italy the church musician is paid \$2 a month. In many smaller villages you will find organists

servicing their churches without pay. The same applies to the singers.

"In America we lack the priceless treasures of decorative value, but we swell our bank balances so that the congregations in our churches may find aesthetic satisfaction in the rich and beautiful liturgical and musical services provided. The music is often comparable to the best which the symphonic and concert world has to offer.

"If, with this vitalizing and financial encouragement, we do not produce a new tradition in preserving and developing the art of the mass, we are much more to be censured than the poor little church in Europe that pays its choirmaster little more than \$1 a week and its choirs nothing."

One of the largest and finest ensembles of male and boy voices is to be developed this winter at St. Patrick's, Mr. Yon announced. Sixty of the best boy voices from the cathedral parish school will be chosen to augment the already large choir. Another choir of 100 voices is being recruited from St. Patrick's old parish in Mulberry street. Both bodies will be trained by the Rev. Joseph H. Rostagno, choirmaster. The choir will then contain more than 200 voices and will be available for special occasions, such as the pontifical high mass on Easter and Christmas. Several of Mr. Yon's compositions will be given premier performances at the cathedral this season.

**Russian Service in Denver.**

Karl O. Staps, organist and choir-master of St. John's Cathedral, Denver, Colo., gave a special service of Russian music with his choir of more than eighty voices on Sunday afternoon, Nov. 9. The choir sang among other compositions Lyoff's "God the All-Terrible," Gretchaninoff's "O Glad-some Light" and selections by Kopyloff, Bortniansky and Rachmaninoff. Mr. Staps played these organ numbers: Prelude in C sharp minor, Rachmaninoff; Melody in A flat, Stojowsky; Andante Cantabile from String Quartet and "Chant sans Paroles," Tchaikowsky, and a Postlude in G minor by Rachmaninoff.

*Hailed Genius at 16* By Wilhelm Middelschulte

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**Winner of Nat'l Federation Biennial Contest, 1929**

"Virgil Fox made the very best impression on me—he is a real genius."  
—Wilhelm Middelschulte.

From "Music News", Chicago, After Appearance at Rockefeller Chapel, U. of C.

Though only eighteen years of age Mr. Fox is advanced far beyond the average mature organist. Has poise, dignity, and the finest sense of interpretation, plus first-class musicianship, confirming to the fullest degree the most flattering reports which had preceded him.

The entire performance was full of esthetic enjoyment and intense interest. He controls the finest technical equipment and uses it to excellent advantage in projecting a flawless interpretation of the work at hand, seeming to be truly inspired and fully

cognizant of the wishes of the master-composer. Mr. Fox gave a particularly masterful rendition of the Bach numbers and an unusually brilliant and appealing reading of the Karg-Elert.

From "Evening News", Battle Creek, Mich.

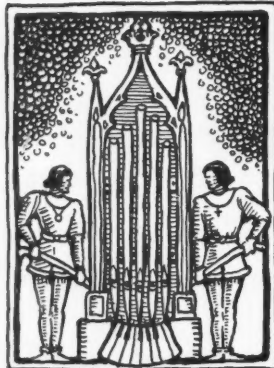
"This youth did some of the best effective organ handling we have been privileged to hear in Battle Creek. . . . mention should be made of the remarkable pedal work. . . . Breathless attention given by large audience to each number. . . . A technique which seemed to make light of ordinary difficulties."

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- |                                      |                                     |
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| Rockefeller Chapel . . . . . Chicago | St. Mark's Church . . . . . Chicago |
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| Knox Presbyterian Church "           | Etc.                                |

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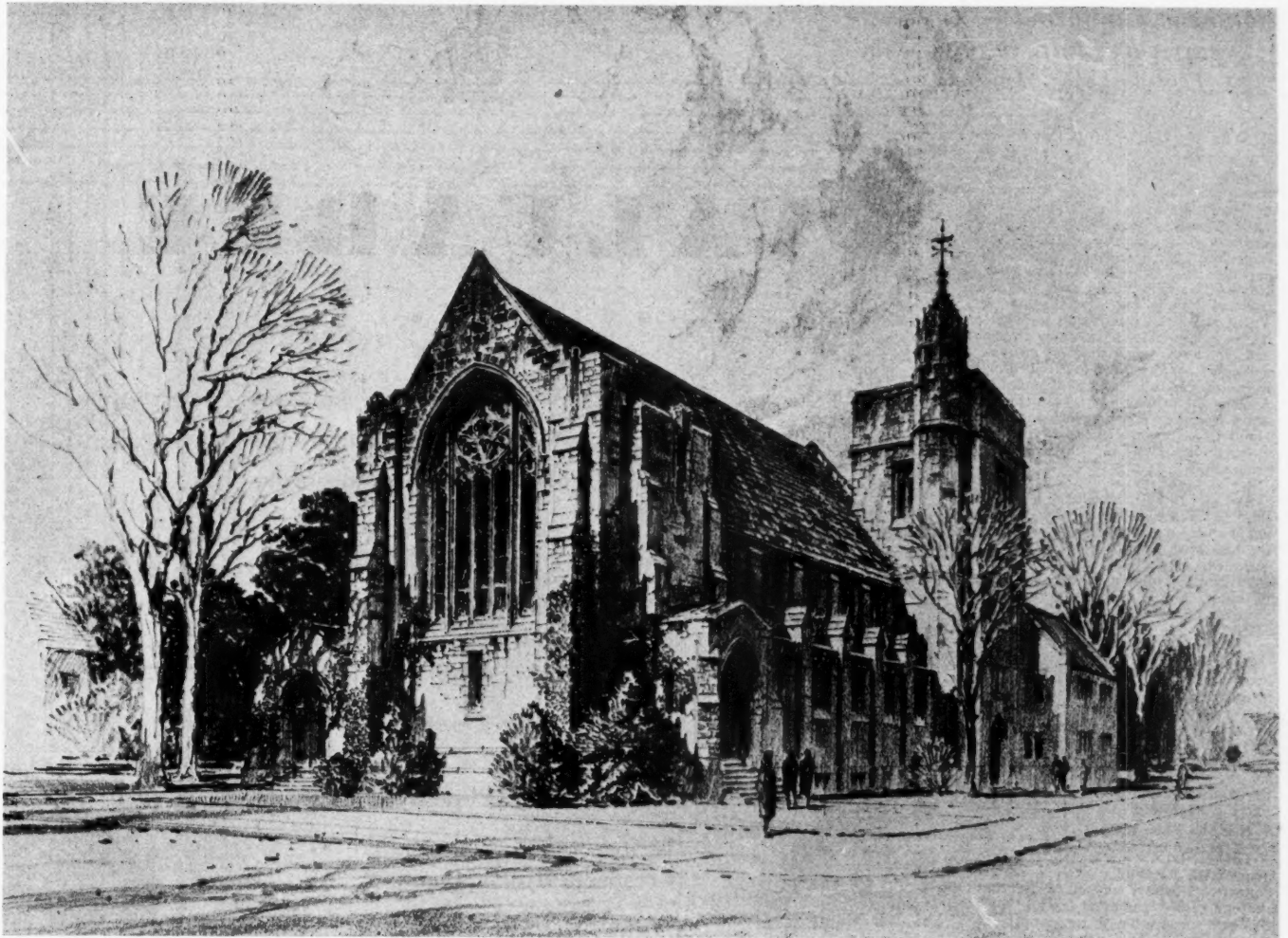


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**Southern California  
News; Recitals in  
Los Angeles Many**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Nov. 12.—An enjoyable recital under the auspices of the Guild was given at the University of Redlands Oct. 20. The recitalists were Otto T. Hirschler and C. Albert Tufts and the organ is a first-rate Casavant. Mr. Hirschler gave a fine performance of the Tschairowsky-Nevin "Marche Slav" and the Yon Concert Study for Pedals and Mr. Tufts played an interesting number of his own, Fantasia in A minor (ancient and modern tonality), and gave a splendid performance of the Finale from the Yon "Sonata Romantica." Among the other numbers on the program was the First Organ Concerto of Handel, each performer playing two movements. It was an interesting experiment.

At St. Luke's Church, Monrovia, Paul G. Hanft is doing some interesting things. On recent programs I found the following sonatas played as service preludes: Merkel in G minor, Mendelssohn No. 6, Guilman No. 5, Rogers in E minor, Maily in D minor and the Wolstenholme "In the Style of Handel."

The November Guild meeting was held in the Estey studio, where there is a fine three-manual instrument. It was an impromptu recital for members only and about ten organists played. The studio is downtown and the street cars gave the players a run for their money—in fact, the cars had the best of it and I folded up my tent like the Arab and made a sneak before it was half over.

The recitals at U. C. L. A. go on apace with Alexander Schreiner at the console. I believe he will preside until the end of November at least. One of the best programs of the month was that on Oct. 24, at which Mr. Schreiner gave a fine performance of the first Guilman Sonata and the Prelude and Fugue in A minor of Bach. What a fine sonata this is both from the player's and listener's end! I have a vivid memory of Bonnet's playing it on his second tour some years ago, when he used his own cadenza in the first movement. It is too fine a work to be sidetracked and I was glad to see it on Mr. Schreiner's program.

A word also about the Immanuel series—on Oct. 29 Miss Edith Boken-Krager, head of the organ department at the California Christian College, was guest organist and gave an interesting program. Among the best things on the program were the Maitland Overture in A, the Franck Pastorale in E and the Bach Toccata and Fugue in D minor. Each of these numbers received the closest attention of the audience and showed the recitalist had individuality which she was not afraid to use. Other numbers were the charming "Dripping Spring" of Clokey, the Bonset Fantasia and the Russell "Bells of St. Anne de Beaupre," which seems to be the battle cry of our local organists.

On Nov. 5 Clarence Mader was at the console and among other things played part 3 of Austin's "Pilgrim's Progress." This work seems to be making an impression. Taken in small doses, such as Mr. Mader is giving us, I find it interesting and attractive music, certainly well worth doing from a musical standpoint.

On Nov. 12 Dudley Warner Fitch was guest recitalist and played numbers by Handel, Bach, Spera, etc.

Germani is to give a recital on the Skinner organ at U. C. L. A. on the evening of Dec. 1. This recital is under the auspices of the Southern California chapter of the American Guild of Organists. The recital will be free to the public, the expenses being defrayed by the Guild members and friends.

At the University of Redlands Ar-



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thur Poister is again giving his Sunday afternoon recitals. On a recent Sunday when he repeated the Bach program which he played for the N. A. O. convention there were 500 present—this in a city of some 15,000 souls speaks well for Mr. Poister.

**Programs of School of the Air.**

A schedule of broadcasts which form part of the American School of the Air series are being presented over the radio to more than 20,000 schools throughout the country commencing Oct. 20. The Tuesday and Thursday programs of this series will be devoted to a half-hour of music appreciation, and will be presented at 2:30 Eastern standard time and carried over a network of forty stations of the Columbia broadcasting system. The Tuesday program will be story telling and music for the first, second and third grades, alternating with story telling and music for the fourth and fifth grades. Thursday the program will be music appreciation for the upper grades, junior and senior high school and adults.

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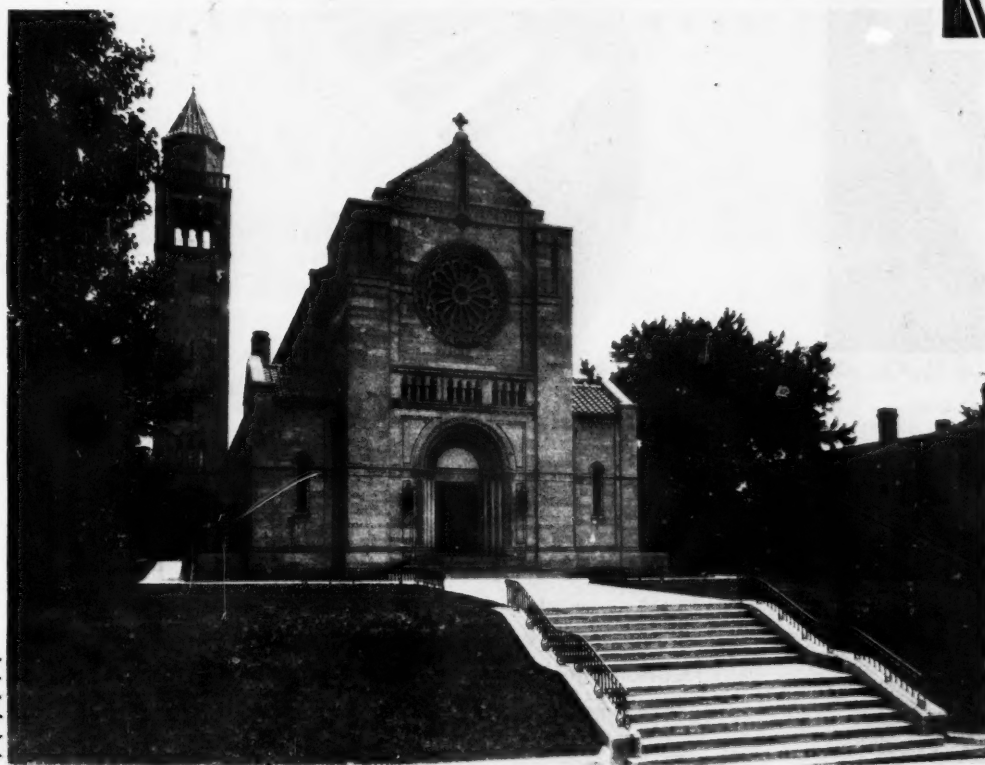
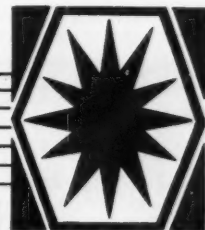
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G. Criss Simpson



Photograph by Moore, Lawrence, Kan.

G. CRISS SIMPSON of the University of Kansas organ faculty played an unusual program Nov. 2 at Trinity Lutheran Church in Lawrence, in commemoration of Reformation Sunday, observed by churches of the Lutheran faith everywhere. The program was described as "an evening with Lutheran composers" and is an excellent example of what Kansas audiences appreciate and of the high calibre of the work done by a volunteer choir in the sunflower state. Mr. Simpson, organist and director of the choir of the church, played as a prelude Bach's Prelude in E flat and the other organ numbers were the variations from Mendelssohn's Sixth Sonata, Karg-Elert's chorale prelude on "Lord, All My Heart Is Fixed on Thee" and the chorale prelude on "In Thee Is Gladness" by Bach. Four vocal soloists and a violinist assisted the choir in a program containing such numbers as "Judge Me, O God," Mendelssohn; "O Saviour Sweet," Bach; "I Waited for the Lord," Mendelssohn, and "How Lovely Is Thy Dwelling-Place," Brahms.

G. Criss Simpson was born at Auburn, Neb., May 23, 1902. His mother was a music teacher and a graduate of the University of Kansas. Mr. Simpson was a real musical prodigy, for when he was 3½ years old he was able to recognize any one of 100 tunes when played by his mother. At 6 he began the study of the violin, at 7 he started piano study and at 11 began organ work. His first position was at St. Paul's Lutheran Church, Auburn, Neb. Later the family moved to Atchison, Kan., and the youth played the organ at St. Mark's Lutheran Church. After finishing high school he entered the University of Kansas and here he studied organ under Professor Charles S. Skilton and piano with Carl A. Preyer. He also took one year under Powell Weaver at Kansas City. Meanwhile he held organ positions in Lawrence. In 1924 he was graduated in the organ department and went to Joplin, Mo., where he played at the Electric Theater for five years, and taught organ. He also spent two summers studying under Marcel Dupre in Paris and Albert Riemenschneider in Cleveland. In 1924 he won the A. A. G. O. degree.

This fall Mr. Simpson was appointed teacher of organ and piano in the Kansas University School of Fine Arts and organist and choirmaster of Trinity Lutheran Church. He has been heard in recitals in various cities of the West and Southwest.

**Ralston to Washington, Pa., Church.**

Howard L. Ralston has been appointed organist of the Second Presbyterian Church of Washington, Pa. This church has one of the oldest buildings and organs in the city, but the congregation expects to move about Dec. 1 into its new Gothic edifice which is one of the most beautiful in the state. A three-manual Skinner organ is being installed, the specifications for which appeared in The Diapason for August.



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**KANSAS VESPER PROGRAMS**

**State University Issues Booklet of Offerings Since 1923.**

The University of Kansas has issued an informative booklet containing the programs of the musical vespers at the university from 1923 to 1930. Copies no doubt may be obtained from D. M. Swarthout, dean of the school of fine arts of the university, at Lawrence, under whose auspices the vesper programs are given. In introducing the volume Dean Swarthout says:

"This booklet contains programs of the all-musical vespers given by the school of fine arts of the University of Kansas during the years 1923 to 1930 inclusive. They constitute, in a sense, an experiment in program building, looking toward a type of high-grade

program that, while chosen from the best in musical literature, shall yet be of a character and of such interest and variety that it will appeal to the general student body of a large state university more than the customary recital or concert program seems to do. In this appeal the all-musical vespers have been unusually successful in attracting large audiences and making for themselves a unique place in a crowded university schedule.

"Four vespers are given each year during the months of November, December, February and March. At the December vesper the painting and design departments of the fine arts school participate with a series of Christmas tableaux which, with the choral and instrumental music in keeping with the Christmas spirit, make a service of great beauty."

**Recitals by Eigenschenk.**

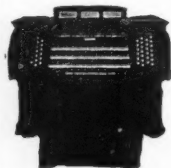
Among Edward Eigenschenk's recital engagements late in the fall were one on Nov. 9 at the White Plains, N. Y., Community Center and another Nov. 17 at Meredith College, Raleigh, N. C.

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Mus. B., A. M.  
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A CHARTER OF HONOR AND INTEGRITY*



November 27th, 1930



# 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.

As the year 1930 draws to a close one may look with pleasure upon the achievements of the N. A. O. during that period. Much has been accomplished and no doubt some things have been left undone. You, who have read The Diapason pages, stand in a fair position to judge of our attainments and shortcomings. While the history of these doings is interesting material to dwell upon, it is not so much the past as the future which should claim our attention. We have indicated by our action in taking the annual convention to the Pacific coast that we are an organization of national scope. And with that thought foremost in our minds that we are going to do in the next twelve months to justify our designation as the National Association of Organists? Our success has been so marked in many states that we have no right to believe that it can be less in others. Such success makes it more pertinent that we be up and about the business of making the N. A. O. national in every sense of the word. What is good for one state, certainly, within reason, is good for another.

We are too passive. We say within ourselves that there must be some unusually favorable circumstances where there are many local chapters and a strong state organization. But we know that success is not the result of genius alone but of much hard work. We as members of the association must remember that we are not in the association solely for the purpose of what we can get out of it, but for the purpose of doing something for those who are not in it. Along with this personal service we need individuals who can give the time and energy necessary for leadership. We have the personalities for such work if we can arouse them and fill them with enthusiasm. How many states not now represented in our N. A. O. pages will be seen there during the coming year? The answer lies with us. If each one will do his or her part we will soon see the complete justification of our distinguished title.

## Executive Committee.

The executive committee met at headquarters Nov. 10 for its regular monthly session. Dr. J. Christopher Marks, who represented the committee at the Pennsylvania council's tenth anniversary celebration, gave a report of this interesting occasion. The committee sent its congratulations to the council upon the success of the anniversary observance. Mrs. Bruce S. Keator of the executive committee was also in Harrisburg for the occasion, but was unable to attend the executive committee meeting to tell of her impressions.

The president was authorized to appoint a convention committee to consider the time and place for the 1931 convention. Palmer Christian, newly-elected committee member, sent his felicitations by letter to the chairman. Good wishes of the committee were sent to Dr. Lynnwood Farnam, whose illness is depriving the musical world of a great deal of pleasure in his matchless playing for the present.

## Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held at Hanna's tearoom in Wilmington Nov. 18 with sixteen present. A nominating committee composed of Firmin Swinnen, Viola Moffitt and Elizabeth Connell was appointed to nominate officers for next year. A very interesting address on the Catacombs of Rome was given

by the Rev. A. H. Kleffman, pastor of the West Presbyterian Church, who toured Europe and Palestine recently. T. Leslie Carpenter presided.

## Worcester, Mass., Chapter.

That Nov. 13 was a fortunate day all members of Worcester chapter will admit heartily, for it was their privilege to receive a visit from Alfred Brinkler of Portland, Maine, president of the Maine council of the N. A. O., and to be guests at luncheon of Sydney Webber, organist and choirmaster of All Saints' Episcopal Church.

Each year it has been Mr. Webber's custom to entertain Worcester chapter members at luncheon and all who have shared his hospitality accept his invitations with alacrity. Masses of yellow chrysanthemums brightened the parlor, where the feast was served. The saying of grace fell appropriately to Alfred H. Booth, dean of Worcester organists. At the close of the luncheon Mr. Webber introduced the guest of honor, Mr. Brinkler, who spoke informally. Our new president, Mrs. Franklin J. Crosson, was heard in friendly greetings for the first time in public since her election.

At 8 o'clock in the evening Mr. Brinkler played a recital on the Skinner organ in the church. The following was his program: Concert Overture, Hollins; "Angelus," Karg-Elert; "The Nightingale and the Rose," Saint-Saens; Evening Song, Baintow; Adagio from the Sonata in C minor, Baldwin; "Menuet a l'Antico," Seeboeck (arranged by Mr. Brinkler); "Pastel," Walter Edward Howe; Festival Toccata, Fletcher. This program was planned in a manner to hold the interest throughout and each number was played by Mr. Brinkler with a keen sympathy for the composer's intent. Added to this was flawless technique and an unusual smoothness of registration, making a complete performance which will always be remembered. Malcolm C. Midgeley, tenor, assisted.

ETHEL S. PHELPS, Secretary.

## Miami, Fla., Chapter.

A joint recital was given at the First Presbyterian Church Oct. 27 under the auspices of the N. A. O. by Miss Ethel Cool, organist of the church and recently appointed supervisor of music of the Miami Beach Elementary School, and Miss Martha Swain, both of whom are well known as young Miami organists, assisted by Mrs. John R. Livingston, contralto, choir director of this church. The program was as follows: "Au Convent," Borodin; Reverie, Dickinson, and Sonata in C minor, Eugene Thayer (Miss Cool); "O, Thou Most Compassionate," Nicode (Mrs. Livingston); "In Summer," Stebbins; Slumber Song, Horatio W. Parker, and Concert Overture, James H. Rogers (Miss Swain). Miss Cool plays smoothly and expressively, her last number displaying technical proficiency after two quiet selections introducing chimes with good effect. Mrs. Livingston's solo abounded in dramatic expression. Miss Swain's three interesting numbers showed good command of the instrument.

A supper party was given Nov. 10 at the home of Miss Frances Tarbox for the purpose of adding to the treasury, our first year's surplus having been wiped out in the closing of the Bank of Bay Biscayne in June. Several of the most prominent members demonstrated ability as waiters, etc., and the vice-president took a leading part in the games that followed, most of those present contributing forfeits imposed for failure to think quickly enough alphabetically and geographically at once, or to keep a straight face under provocation of absurd or embarrassing questions. The dean of the music department of the University of Miami had made candy to sell, and the evening proved enjoyable as usual, in addition to some profit.

ALICE V. WILLIAMS.

## PENNSYLVANIA N. A. O. HAS TENTH BIRTHDAY

### FESTIVAL SERVICE IS HELD

Anniversary of Council Is Celebrated at Harrisburg and Dr. William A. Wolf, Its Founder, Receives Tribute.

#### BY CLARENCE E. HECKLER.

Secretary of Harrisburg Chapter.

The tenth anniversary of the founding of the Pennsylvania council of the National Association of Organists was celebrated Nov. 3 with a festival service in St. Stephen's Episcopal Church and a testimonial dinner to its founder, under the auspices of the Harrisburg chapter. The Harrisburg Solo Choir, composed of seventy soloists from the churches of Harrisburg, gave an excellent account of itself under the able direction of Alfred C. Kuschwa, organist and choirmaster of St. Stephen's Church and president of the Harrisburg chapter. The singing of the choir thrilled and impressed by its nobility, beauty and dignity, a congregation that literally crowded the church to the doors.

The order of service was as follows: Organ prelude, Prelude and Fugue in F minor, Bach, and Chorale, "Our Saviour Has Come," Bach (James Emory Scheirer, organist and choirmaster, Salem Reformed Church, Harrisburg); processional, "Light of Light," Le Jeune; creed and prayers; Three Chorales ("Begin the Day with God," "All Praise to Him" and "Glory Be to God the Father"), W. A. Wolf; address, "The Interpretative Value of Music," the Rev. Oscar F. R. Treder, D. D.; a capella choruses, "Bow Down Thine Ear, O Lord," Dickinson (John W. Wilson, baritone soloist); "Beautiful Saviour," Christiansen (Mrs. Raymond Hartman, contralto soloist), and "Praise the Lord, O My Soul," Gretchaninoff; offertory, "Meditation-Elegie," Borowski (Frank A. McCarrell, organist and choirmaster, Pine Street Presbyterian Church, Harrisburg); anthem, "I Saw the Lord," Harris (Mrs. E. J. Decevee, soprano soloist); recessional, "Hark! the Sound of Holy Voices," W. A. Wolf; postlude, Triumphant Chorus in A major, Guilman (Arnold S. Bowman, organist and choirmaster, Salem Lutheran Church, Oberlin, Pa.).

The address, by the Rev. Oscar F. R. Treder, D. D., rector of St. Stephen's, on "The Interpretative Value of Music," dealt with the history of musical development. Dr. Treder described music as a universal medium of communication, saying that it gives expression to the human soul. He emphasized that Christianity was born to the strains of celestial music. Music is "motion spiritualized." A feature of the service was the rendition of three chorales and a recessional hymn from the pen of Dr. William A. Wolf, president of the Pennsylvania council. They are well written, showing musical dignity and originality.

Following the service Dr. Wolf, founder and president of the state council, was guest of honor at a testimonial dinner given by 150 organists and others from Pennsylvania and New York in appreciative recognition of his services to the state council of the National Association of Organists and as a tribute to his worth as a musician and composer of sacred music.

Dr. Treder was toastmaster at the dinner and called on the following who responded with short talks: Mrs. Harriet S. Keator and Dr. J. Christopher Marks of New York City; Mark L. Davis, Easton; Charles W. Davis, Allentown; I. W. Rothenberg, Susquehanna University; Charles E. Wisner, Lancaster; Frank A. McCarrell, Alfred C. Kuschwa, Mrs. Edwin Decevee and James Emory Scheirer, Harrisburg. The speakers voiced their appreciation of what the state council has done during the last ten years and warmly ap-

plauded the Harrisburg Solo Choir for making this anniversary a memorable event in organ history.

## Easton, Pa., Chapter.

The first members' recital of the season was given Sunday afternoon, Oct. 19, in the Second Methodist Episcopal Church of Easton. Miss Merle Litsinger, soprano, assisted. The program was as follows: Toccata and Fugue in D minor, Bach (Mark L. Davis, organist-choirmaster, Trinity Episcopal Church); "Isthar" (tone poem), Stoughton (Randolph Hackman, First Moravian Church); "Pilgrim's Song of Hope," Batiste (Hazel Moser, First Presbyterian Church, Phillipsburg); "O Lord, Correct Me" (Merle Litsinger, accompanied by Helen Hartzell, organist College Hill Presbyterian Church); Fantasia in D minor, Merkel (Mrs. J. J. Groner, St. Luke's Lutheran Church); offertory, "Song of the Basket-Weaver," Russell (Andrew Burwell, Second M. E. Church); Fugue in G minor, Bach (Henry F. Eichlin, St. John's Lutheran Church); "My Redeemer and My Lord," Buck (Merle Litsinger); "Harmonies du Soir," Karg-Elert (Jack Van Vorst, Brainard Presbyterian Church); Passacaglia, from the Third Sonata, Rogers (Ralph Dorshimer, Christ Lutheran Church).

After the recital there was a short business meeting. President Mark L. Davis announced a class in harmony and improvisation to be conducted by Rollo Maitland. Seven chapter members have joined the class.

MAE LITSINGER, Secretary.

## Pottsville, Pa., Chapter.

Mauder's "Song of Thanksgiving" was rendered in the Second Presbyterian Church Nov. 2 under the direction of Mrs. Beulah Strauch, F. A. G. O., organist and director. Pottsville chapter presented Miss Alice Krebs in a travel talk Nov. 10 in the Methodist Church. It was a delightful affair in which the speaker talked on various cities and countries she had visited in her tour of Europe last summer. When Miss Krebs touched on Venice she presented her sister, Miss Helen Krebs, who sang "Santa Lucia" in Italian as she had sung it with a gondolier in a Venetian gondola last summer. As an addition to this program an instrumental trio, composed of Orrie Kaiser, pianist; Arthur Acker, violinist, and Leo Minniebach, cellist, played a group of Italian folk songs.

ORRIE KAISER, Secretary.

## Reading Chapter.

The monthly recital of the Reading chapter was held Sunday evening, Nov. 2, at 9 o'clock in the First Presbyterian Church, with John A. Nichols in charge of the program. The program was opened with the singing of a hymn by the quartet and congregation, after which Myron Moyer, organist of the First Reformed Church, played the Rhapsody based on a Breton folksong by Saint-Saens. This was followed by an anthem, "Seek Him That Maketh the Seven Stars and Orion," Rogers, sung by the quartet. Andante con moto (Fifth Symphony), Beethoven, was played by Charles E. Hoffmaster, organist of St. James' Lutheran Church. A short address of welcome and a few words in regard to music and its place in the worship of the church were given by the Rev. L. A. Loetscher, assistant pastor of the church. The next number was played by Miss Grace Roland, organist of Park Evangelical Church—"At Even," Suddall—followed by another anthem, "Our Master Hath a Garden," Crimp, by the quartet. The final number, Concert Scherzo, Mansfield, was played by Bernard E. Leightheiser, organist of St. James' Reformed Church, West Reading, Pa. There were about 250 in attendance.

A special feature for the season of 1930-31 of the Reading chapter was a lecture-recital by Jacques Jolas of the



Juilliard Foundation, New York, Oct. 21, in Hagen's music-house. The subject of the lecture was "The Mental Attitude of the Recitalist." In his talk he said: "We should be more tolerant as musicians and toward musicians, to encourage the efforts and enthusiasm of those who are in earnest about their work, even though it is not up to standard," further saying that no one, not even the best musicians, always performed perfectly. He said: "We must overcome the fear complex when performing, the reason for this fear being that we lay bare the innermost resources of the heart." Mr. Jolas opened his program with the Prelude and Fugue in A minor of Bach, followed by the "Waldstein Sonata" of Beethoven. There was a brief intermission in which Theodore Leinbach of the Reading Musical Foundation spoke of the work to be done in behalf of the public schools of Reading by Mr. Jolas. The program was continued with a few request numbers—"Submerged Cathedral," by Debussy; Chorale ("In Thee Is Joy"), Bach; Pastorale and Capriccioso by Scarlatti. Mr. Jolas finished his program with "Fairy Tale," by Medtner, and "Forest Murmurs," by Liszt. In response to encores he played the "Italian Concerto" (first movement), by Bach, and three numbers by Brahms—Intermezzo in E flat. Intermezzo in A flat and Rhapsody in E flat.

MARGUERITE A. SCHEFFLE,  
Recording Secretary

#### Williamsport, Pa., Chapter.

The first meeting of the Williamsport chapter was held in the Evangelical Church, of which Olaf Seybert is organist, Oct. 20. The president, Leroy Lyman, called the meeting to order, after which the minutes of the last spring meeting were read and this was followed by routine business.

We started the fall at the beginning of the active year, instead of January as had been the custom. The newly elected officers are: President, Leroy Lyman; vice-president, Lester Birchard; secretary, Roth Koser; financial secretary, John Dougherty, and treasurer, Marian Affhauser.

A general discussion on hymn playing took place and proved both interesting and beneficial. The president gave a report on the state anniversary meeting that was held in Harrisburg recently. Olaf Seybert played several selections for us and allowed an inspection of the organ.

After adjournment of the regular meeting refreshments were served and a social hour was spent.

Mrs. Mackey is in charge of the November meeting.

RUTH KOSER, Secretary.

#### Lancaster Chapter.

Lancaster chapter held its monthly public service at the Otterbein United Brethren Church, Sunday afternoon, Nov. 9, on which occasion the following program was presented: Organ, "Grand Choeur," Guilman (Carolyn Diller); women's chorus, "I Waited for the Lord," Mendelssohn; violin solo, Largo, Handel (Edna M. Bair); soprano and alto duet, "O Divine Redeemer," Gounod (Mrs. Julia Daum and Dorothea W. Charles); organ, "Song without Words," Sykes (Carolyn Diller); violin solo, "Kol Nidrei," Bruch (Edna M. Bair); duet, "How Beautiful upon the Mountains," Harker (Mrs. Julia Daum and Dorothea W. Charles); soprano solo, "Save Me, O God," Randegger (Mrs. Daum); choir, "Praise the Lord, O Jerusalem," Maunder; organ, "Hosannah," Dubois (Mildred Huss).

#### Union-Essex, N. J., Chapter.

The opening meeting of the chapter was held at the Aeolian factory, Garwood, N. J., where we were the guests of our president, Leslie N. Leet, works manager of the factory. The meeting was called to order by the president. Miss Donahue was made secretary pro tem in the absence of the secretary. Mr. Leet reminded us of the post cards which were to be returned to the chapter giving information regarding members' musical activities. Miss Jane Whittemore gave a very interesting address on her experiences at the Los Angeles convention. Committees for the year were named, with the following chairmen: Membership, Harry Martin; program, Miss Smith; public-

### Dr. William A. Wolf, Honored by Pennsylvania N. A. O.



ity, J. Thurston Noe. Henry Hall Duncklee, state N. A. O. president and a member of the chapter, made a short talk. After the adjournment of the business session the members were taken on a tour through several departments of the factory, among them the tonal research laboratory. Several members had the opportunity to play the organ which was ready for immediate shipment to the Barbizon Plaza Hotel in New York. Refreshments were served by Mr. and Mrs. Leet. Fernando Germani gave a recital under the honorary auspices of the chapter at the Clinton Avenue Baptist Church, Newark, where J. Thurston Noe is organist and director. A big delegation of organists from the chapter was among the large audience which enjoyed his playing and marveled at his technique, especially on the pedal keyboard.

FREDERICK P. SLOAT, Secretary.

#### Central New Jersey Chapter.

A get-together meeting of the Central New Jersey chapter was held Monday evening, Oct. 20, at the State Street M. E. Church, Trenton. Two new members were received. Reports were received and committees named. A large part of the meeting was devoted to the discussion of plans for the year's activities.

NITA B. SEXTON, Secretary.

#### Monmouth, N. J., Chapter.

Mrs. Bruce S. Keator, retiring chapter president, was hostess at a dinner in honor of J. Stanley Farrar, the new president, at the Monterey Grill. Mr. Farrar, who was chapter delegate to the Los Angeles convention, made an interesting report and Mrs. Keator gave an inspiring account of her visit to the Passion Play at Oberammergau.

The November meeting was held at Miss Agnes Dillon's studio in Belmar on the evening of Nov. 25. G. F. Döhning talked on the mechanisms of

the organ which are confusing to the average organist and later in the evening gave a practical demonstration on the new organ in St. Rose's Church.

HELEN E. ANTONIDES, Secretary.

#### Camden, N. J., Chapter.

In place of the usual monthly meeting the Camden chapter gave a members' recital at the Haddonfield Methodist Episcopal Church on Monday evening, Nov. 17. This is the first one of a series of member recitals to be given the present season. This type of recital had fallen somewhat into disuse. It is hoped that with the present revival it will experience its former popularity. Members taking part in the recital were Walter G. Flexon, Charles F. Wright and the writer of this report. The assisting artist was Daniel Mathews, baritone.

The program was opened by your correspondent with a group of four numbers—the first movement from the Sonata in E minor, Rogers; "Softening Shadows," Stoughton; Oriental Sketch, Foote; "Marche Russe," Schminke. Following the last number of this group Mr. Mathews sang "Supplication," Beethoven-Logan. Later in the program his splendid resonant voice was again heard, this time in the dramatic "Vision Fugitive" from "Herodiade" by Massenet, which he sang in exceedingly fine style. The next group of organ numbers was played by Walter G. Flexon, organist of the church at which the recital was given. He contributed three numbers to the program: "Hymn of Glory," Yon; "Dreams," Stoughton, and "A Southern Fantasy," Hawke. Mr. Flexon took full advantage of the opportunities his numbers afforded for displaying the many lovely and variegated tonal colorings possessed by the new Bartholomay organ in this church.

Charles F. Wright brought the program to a brilliant close with a group of four numbers—first movement from

Sonata No. 1 in A minor, Borowski; "Songs My Mother Taught Me," Dvorak; Scherzo from Sonata in E minor, Rogers, and "Finlandia," Sibelius. Mr. Wright's ample technique gave him the opportunity to do some very fine organ playing.

HARRY R. BAGGE.

#### Kentucky Chapter.

The Kentucky chapter presented Fernando Germani in a recital at the Louisville Memorial Auditorium Nov. 6. The Herald-Post said of this recital that never before had a similar event given so keen a pleasure, so intimate a satisfaction. "Germani, like that other Roman, came, saw and conquered." From outside, to share in the luncheon of welcome and musical desert, were noted Sidney C. Durst of the Cincinnati College of Music, Cheston L. Heath, organist of Christ Church, Indianapolis, and Harry E. von Tobel, organist of the First Presbyterian Church, Henderson, Ky. The great Pilcher organ of the Memorial Auditorium made an excellent impression.

The chapter held its regular meeting Nov. 3. The attendance was good. W. Lawrence Cook, organist and choir director of Calvary Episcopal Church, will be in charge of the December meeting and talk on his travels in Europe.

Mrs. G. A. Vonderhaar, organist and choir director of St. Mary Magdalen Church, Louisville, assisted by the choir, presented Gounod's "Messe Solenne" at the morning service of Nov. 16.

Farris A. Wilson, organist and choir-master of the Fourth Avenue Methodist Church, is giving an organ recital every Sunday night, and the choir is singing special music.

The choir of St. Andrew's Episcopal Church is presenting a monthly musical service the first Sunday evening of each month. Mrs. Albion S. Cornwall is organist and choir director.

The second of the monthly musical services was rendered by the choir of the Fourth Avenue Presbyterian Church Sunday evening, Nov. 2. W. E. Conen is organist and choir director.

#### SEASON IN HARRIMAN HOME

##### Andrew Baird Plays 228 Compositions in Nineteen Recitals.

Andrew Baird, A. A. G. O., closed his seventh season of recitals at the home of Mrs. Edward H. Harriman, Arden House, with a recital Nov. 3, which was the nineteenth of the season. During the season, Mr. Baird played 228 compositions, including six complete sonatas, eight suites and ten major works of Johann Sebastian Bach. These recitals for Mrs. Harriman and her friends by the Poughkeepsie, N. Y., organist have become a valuable musical feature in New York State.

In his final program of the season Mr. Baird played as follows: "Suite Gothique," Boellmann; "Cantilena Nuptiale," Dubois; "March of the Magi Kings," Dubois; Allegretto, Guilman; "Marche Pontificale," Gounod; Cantabile, Widor; "Angelus," Massenet; Intermezzo, Callaerts; "My Heart at Thy Sweet Voice" ("Samson and Delilah"), Saint-Saens; "Voix Celeste," Batiste; "Passepied," Delibes; "Auld Lang Syne" Variations, Eugene Thayer.

On Oct. 27 the program was as follows: "Grand Choeur," Cuthbert Harris; "Benediction Nuptiale," Saint-Saens; Chorale, Nicode; Reverie, Nicode; Passacaglia in C minor, Bach; Prayer and Cradle Song, Guilman; Toccata, d'Evry; "Isthar" (Tone Poem), Stoughton; "Marche Russe," Schminke; "The Music Box," Lidoff; "Song of India," Rimsky-Korsakoff; Overture to "Stradella," Flotow.

#### Chicago Club of Women Organists.

The Chicago Club of Women Organists will hold an interesting meeting on the evening of Dec. 1 at the organ salon in the Kimball building. A Christmas program will be the feature of the evening. Miss Fannie Mapes, assistant organist of St. Luke's Church, Evanston, will play a group of organ selections and the junior choir of St. Luke's, directed by Miss Mapes, will sing carols. Another group of organ selections will be played by Mrs. Gertrude Bailly.



## Chorus and Quartet; Late Suggestions of Christmas Music

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

The publishers saved some of their best new Christmas numbers for publication in November—a proceeding which is unfair to everyone, and especially to the reviewer who tries to keep his readers in touch with the newest compositions. I am going to describe the best of these late issues for the people who haven't quite completed their programs. And some readers clip this column and preserve it for at least a year.

The Dickinson series of Sacred Choruses is always interesting and useful, and when we heard that the two Doctors Dickinson were in Europe this summer we expected some more carols. Perhaps the one which will be most popular is a Corsican folk-tune fitted out as a carol-anthem with excellent text by Mrs. Dickinson. It is entitled "In a Stable Mean and Lowly"; it has solos for bass (or alto) and soprano, and you can obtain additional instrumental parts for violin, cello and harp (piano). This pretty number can be sung by any type of choir, including a mixed quartet.

There are two other carols in the Dickinson series of 1930. There is an old French Noel, already well known, "Bring a Torch, Jeanette, Isabella," arranged simply and well in four parts, to be sung unaccompanied; this is one of the loliest of French carols. I note with great pleasure that there is a footnote stating the source—a practice which I have urged upon editors perhaps to the annoyance of readers of this column. Then there is a Russian carol-anthem, by an unknown composer, called "Holy Angels Singing." This is in four parts unaccompanied with an optional use of the octave bass. The central stanza of the anthem, in D minor, reminds one a little of the Lvoff communion anthem; it is very beautiful. I think that you would need a small chorus for this number, but it is not difficult.

Last year Dr. Alfred E. Whitehead of Montreal had two fine arrangements of old carols. This year he publishes with Gray three more:

"Whom of Old the Shepherd's Praised." German carol of the fourteenth century. There is a stanza, for TBB and one for SSA, and the carol is intended for unaccompanied singing. It is so lovely and pure a melody that I suggest that a quartet could use it by singing the carol accompanied and using the two stanzas as accompanied solos for tenor and soprano.

"Unto Us a Boy Is Born." Fifteenth century carol. For unaccompanied choir, the last stanza being for double chorus. Otherwise not difficult.

"Now Sing We." Text of sixteenth century, music by Dr. Whitehead. Four parts, unaccompanied; I think that a chorus will be needed, however. A fine atmospheric carol with suggestions of ancient tonality, especially in cadences.

There are two other fine carol-anthems. One is by W. S. Nagle, entitled "King of Kings" (Ditson), with a stunning text by the old Scottish poet Dunbar, who used Latin refrains with great effect. The really noble poem is well set with a manly tune for unaccompanied chorus in four parts; the part-writing resembles that of Dr. H. A. Matthews. I don't know anything about Mr. Nagle, but I like this carol-anthem a good deal. In two or three places it is imperfect, but it has power.

The other unaccompanied number to which I referred is Miss McCollin's "The Holy Birth" (Ditson), for eight-part mixed chorus unaccompanied, dedicated to Dr. David McK. Williams of St. Bartholomew's, New York, who has one of the choirs capable of singing this beautiful and somewhat difficult anthem.

An easy accompanied carol-anthem is Dr. Day's "A Great and Mighty Wonder" (White-Smith); with solos for STB, a pretty accompaniment, and a pure, attractive melody. This is the first time that I can recall when Dr.

Day has attempted an imitation of a folk-melody, and he has been successful.

A very pretty carol—one of the best of the season—is Carlo Rossini's "Emmanuel" (J. Fischer), which skillfully uses parts of a traditional carol with modern replies in the same pastoral style. The melody is as restful and sweet as Yon's "Gesu Bambino" (Fischer), which has been so popular. You can get this easy and charming number for SATB, for TTBB, for SA or TB, for unison chorus, for solo in two keys. Evidently the publishers expect it to be very popular, and I think that their expectation is well founded.

I think that I have now listed all the new numbers of merit for mixed voices except an easy little anthem by one Harry P. Hopkins called "Christmas Anthem," opus 155, published by the Lyric Publishing Company of Baltimore; it has a soprano solo.

Perhaps you could use at Christmas, but even better at Advent, a new edition of Bach's arrangement of "Sleepers, Wake!" from Cantata No. 140 (G. Schirmer). This is, of course, one of the grandest hymns ever sung; the present arrangement is very simple and has a massive accompaniment. It is published also for SSA.

There are some other good things for women's and men's voices, including the following:

Lester—"Christmas Lullaby," for SSA, accompanied (White-Smith). Also issued as a solo in two keys. Quiet and pretty.

Nevin-Old French Melody—"Angels Singing o'er the Plains," for TTBB accompanied (Ditson). Finely sonorous Glorias.

Rean—"Sleep, Holy Babe," for SSA (White-Smith). Three stanzas, all alike; may be accompanied by violins only without organ.

Speaking of anthems for women's voices, I did not receive upon its publication last year the "Seminary Choir Book" edited by Lucy Clark Street (Gray), which contains eighteen excellent anthems and carols, including three of Dickinson's for Christmas. In fact, nearly all these numbers are from the Dickinson series, and they are none the worse for that. This is the first really excellent book of anthems for women's voices. As music goes now, the price of \$1 is reasonable. I think that every mixed chorus should use its women's voices alone at times; and this is just the collection to own for such use.

You may remember that I reviewed very enthusiastically last year an easy cantata by Timmings entitled "The King Shall Come" (Summy), with an excellent tenor solo for Advent, "Behold the Days Come," which alone is worth the 60 cents. Well, the same composer has a similar work this year called "The Lord's Anointed" (Summy), with solos for SATB, running in all to about twenty-five minutes. Curiously enough, the one section which I do not like is a tenor solo; the other five sections are all tuneful and effective, with clear melodies that can be enjoyed the first time that they are sung. There are bits for women's voices and for men's; so a chorus is indicated, though I believe that a quartet could do the work very well, giving the parts for women to your SA for a duet, accompanied, and the part for men to the TB, accompanied. I am sorry to note that this cantata is not nearly so handsomely engraved as the other; it deserves the best format.

There is another cantata of great importance to the choirs which can perform more difficult music. That is Philip James' "Stabat Mater Speciosa" (Gray), for chorus with solos for SB, orchestral parts available and desirable. The text is a fine one by Jacobus de Benedictus, translated by Dr. Neale. The time of performance, without pauses, is alleged to be twenty-two minutes, but I feel sure that the time of actual performance will exceed that figure by ten minutes. The music is not so difficult as most of the recent things by its composer, but it is highly original and beautiful. I shall be very much interested to hear from those who perform the work. It should have been published and advertised much

earlier, for it is nothing to be put on with three rehearsals.

The Ditson Company has two useful new solos. The better of the pair is Miss McCollin's "Sleep, Holy Babe," for medium high voice; this is the first solo by the composer which I have seen, and I like it. I am sorry that the poem—beautifully set by Candlyn previously for mixed voices and for women (Gray)—has a sad verse, which I find out of place at Christmas. The other solo is Dr. Coerne's "Rhyme for Christmastime," for medium voice, preferably a woman's voice. The text retells a quaint myth.

### Reviews.

There are a number of interesting anthems for various occasions:

Banks, H. C., Jr.—"The Lord Is in His Holy Temple." A fine unaccompanied introtit of five pages; needs a chorus. One of the best anthems of the year. (Gray.) Festival introtit, specially suited to church anniversaries, etc.

Barnes—"A Thanksgiving Song." Soprano solo. Ends with the fine chorale "Allein Gott in der Höh sei Ehr." (Ditson.) Saints, harvest.

Dickinson-Apletschieff—"The Lord's Prayer." Unaccompanied chorus with alto solo. Impressive in effect, but not characteristically Russian. (Gray.) Prayer.

Dickinson-Liszt—"Jesus, Loving Saviour." Accompanied, may be sung by quartet. Simple, quiet tune. (Gray.) Companionship and love of Christ.

Dickinson—Parts for brass, trumpets and trombones for anthem, "Great and Glorious Is the Name." (Gray.) For an anthem published some time ago; church festival.

Lester—"Bread of the World." Alto or baritone solo. Best for mixed voices, preferably a quartet. (Gray.) Communion.

Maitland—"The Sins of the World." Unaccompanied chorus, some division of parts. (Presser). For services dedicated to universal peace and brotherhood. References to the inquisition, plagues and wars of the past. An earnest and somewhat unpoetic text, set with much variety and interest.

Nevin, George B.—"The Master's Garden." For mixed voices, four parts, accompanied; available for quartet. Also obtainable in an edition for SSA. Charming poem simply and melodiously set. In one place you may use the harp solo. (Ditson.) Nature, personal righteousness.

Rowley—"Be Strong." Resonant anthem in march form for voices in unison, preferably men's. (Novello.) Strength, love for God and man.

Rowley—"Here at Thine Altar, Lord." Preferably for unaccompanied chorus, but may be sung by accompanied quartet. (Novello.) Four pages. Weddings, the home. There are few anthems for these topics; this composition will be very useful.

Elgar—"Jesu, Word of God Incarnate." Arranged for SSA from the very popular early work for mixed voices. Two pretty little sections may be sung as medium solos. (Novello.) Communion.

Thiman—"King of Glory, King of Peace." A choir hymn on the chorale "Gott des Himmels und der Erden." Fine text by George Herbert. (Novello.) Can be sung by any choir, easy and fine anthem of praise, also expressing love for God.

Thiman—"Lo, Round the Throne a Glorious Band." An easy strophic choir hymn; sonorous, easy and useful for any type of choir. (Novello.) Saints. Style of J. E. West.

Wadely—"Care for Thy Soul." The best anthem by this composer which I have seen. Fine Elizabethan text. (Novello.) Personal righteousness.

I should add to this list of useful anthems a setting of the "Benedictus es, Domine" by N. Lindsay Norden (Gray) in E minor. It could be sung by a quartet, so far as the notes are concerned, but for proper effects should have a chorus. It is one of the best things the composer has done; he brings into play his wide experience as one of our best directors, getting splendid effects of sonority with simple means.

There are two quiet solos, both published by Gray, that deserve mention.

Norden's "Christ and the Children," for high voice, is pretty and Mendelssohnian—not nearly as original as the canticle just mentioned. Edwin Wareham's "Heavenly Spirit," for medium or low voice, might be a solo out of a Barnby anthem; it will do for all occasions when the Third Person of the Trinity is celebrated.

For the soloist in Catholic churches there is a volume of "Church Solos with Latin Text" (Ditson), twelve numbers, all pretty well known, including Franck's "Panis Angelicus." Some of the songs have English texts. The book comes in two editions, for high and for low voice.

The chief event for organists just now is the publication of Philip James' First Organ Sonata (Gray), dedicated to Palmer Christian in well-merited compliment to one of the finest living players. There are three movements, all beautiful and original; the third, a toccata on an old German hymn-tune, probably will be played most, partly because it is easiest to comprehend and enjoy at first hearing. There are no willful and excessive difficulties; indeed, there are fewer difficulties of any sort than some of the recent compositions of James have led us to expect. If I am not mistaken, the composer's intimate acquaintance with the symphony orchestra—you probably hear him weekly over WOR—has contributed a good deal to this sonata. Before hearing it played I feel inclined to rank this among our finest organ works in the larger forms. The style is deep, original and possessed of noble power.

Mr. James has also given us recently a transcription for organ of "Siegfried's Rhine Journey" (Gray), most of which, while retaining the splendor of Wagner's harmonies, is easy to play. And Walter P. Stanley has an excellent transcription of the first movement of the "New World" Symphony of Dvorak (Gray); so you have a companion-piece for the beloved large movement. I like another recent transcription, and this an easy one—Cuthbert Harris' edition of Bach's Bourree in G (Presser), a dainty, charming trifle.

Howard R. Thatcher has published with the Kranz Music Company of Baltimore a volume entitled "Seventeen Slow Movements from the Piano-forte Sonatas of Beethoven, transcribed for the Organ." Mr. Thatcher is a member of the faculty of the famous Peabody Conservatory of Music, and, as might be expected, he has done very well in his pious labors. Personally I do not care much for the Beethoven sonatas; in fact, I may as well admit that one of my lacks is appreciation for Beethoven—except the string quartets (after the first set) which, I suppose, everyone admires.

Messrs. Gehrken, Morrison and Williams of Oberlin have produced a volume called "The String Choir" (Gray), containing sixteen pieces for "multiple string quartet," for use in church or schools. This is just the thing for those numerous Sunday-schools which have organized string orchestras. Half of the numbers are Bach chorales, four are selected from Mr. Dett's arrangements of negro spirituals. There is not a cheap or dull composition in the set. In four numbers solo parts may be taken by a singer; in one there is an optional duet for soprano and tenor. Here is a novelty which is really valuable. I must add for the wary that all the string parts may be played in the first position.

### Post for Franklyn W. MacAfee.

Franklyn W. MacAfee has been engaged as organist of Trinity Lutheran Church, New Rochelle, N. Y., and Mrs. Luther Wohlson as choir director. Mrs. Wohlson, a resident of New Rochelle for the past year, was formerly director of a choir at Columbia, Pa. Mr. MacAfee, formerly a resident of Detroit, Mich., has been in New York City for some time as an instructor in the New York School of Music and Arts. He has had considerable experience in concert work and has recently taken up church music. During the summer months Miss Lorena Dodson, violinist, has frequently played during the offertory, accompanied by Mr. MacAfee.

## Who's Who Among the Organists of America

### George O. Lillich.

The excellent record as an organist and teacher made by George O. Lillich, A. A. G. O., in the West and the Central West establishes him as one of the ablest in the army of organists just blossoming into their prime in America. After a period of study in Germany Mr. Lillich returned this fall to his work on the faculty of the Oberlin Conservatory of Music.

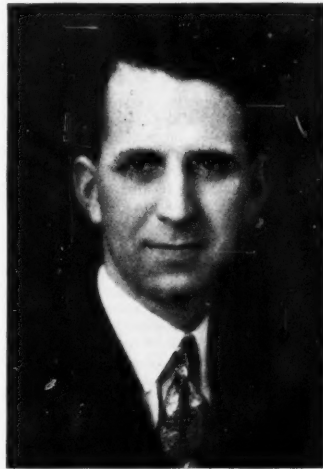
George O. Lillich was born Jan. 25, 1894, at Latham, Ill. He began the study of music at the age of 9, and was inspired by a mother who, though inherently musical, had not had the advantages of extensive training. At the age of 13 he entered Milliken Conservatory of Music and studied piano with Thompson Stone, Charles N. Lanphere and Miner Walden Gallup, and organ with Donald M. Swarthout. When only 16 he became an instructor in piano and theory at Milliken and continued in that capacity for five years. In this way it was possible to finance a college course which led to the degree of B. S. in music from James Milliken University in 1915.

Mr. Lillich studied at the Institute of Musical Art in New York City from 1915 to 1918, taking organ under Gaston Dethier, piano under James Friskin and theory with Percy Goetschius. In 1921 and 1923 he studied with Edwin S. Seder and in 1924 with Palmer Christian, and has coached at various times with Dr. George W. Andrews. Mr. Lillich served as organist at the Methodist Church at Astoria, L. I., for two years. This was interrupted by war service from 1917 to 1919. After returning from the war he was appointed organist and choirmaster at the First Congregational Church, Eau Claire, Wis., where a three-manual thirty-six-stop Skinner organ had just been installed. Here he gave monthly organ and choral recitals and inspired interest in the work over a period of a year when the church was without a regular pastor. While in Eau Claire he was active in civic and musical affairs. In 1924 Mr. Lillich married Miss Antoinette Bonnot of Eau Claire.

Mr. Lillich was appointed instructor in organ and theory at the State College of Washington, Pullman, Wash., in 1923. He popularized the work in the theory department, especially the appreciation of music course, which was elected by many men from the engineering and agricultural schools, and was active in the work of the Washington State Music Teachers' Association, both in committee work and on convention programs. He had charge of the college vesper programs given monthly. During the period of two years at Pullman he served as organist and choirmaster of the Methodist Episcopal Church. In 1923 he presented a course of eighteen lectures on musical appreciation before the public school teachers of Spokane, Wash.

In 1925 Mr. Lillich was appointed assistant professor of organ at Oberlin Conservatory of Music. Here he is associated with Dr. George W. Andrews, Laurel E. Yeamans, Bruce H. Davis and Leo C. Holden. The number of organ students at Oberlin ranges from about 125 to 150. He spent last year in Europe in travel and study, studying organ with Dr. Karl Straube of the famous Thomaskirche and professor of organ at the Leipzig Conservatory, and theory with Dr. Sigfrid Karg-Elert, head of the theory depart-

George O. Lillich



ment of the Leipzig Conservatory. He was organist and choirmaster at St. Andrew's Church, Elyria, Ohio, from 1927 to 1930.

### John H. Duddy, Jr.

John H. Duddy, Jr., Mus. B., who as organist, teacher, organizer and all-around musician has made a splendid record in Pennsylvania, is at present at the Memorial Church of the Holy Cross at Reading and is director of choral clubs which are doing noteworthy work at Norristown, Pa.

Mr. Duddy was born Dec. 19, 1904, at Norristown. His musical education has been thorough and extensive. He took piano, organ and theory and laid the foundation for his career under Dr. Harry A. Sykes of Lancaster. In addition to this he specialized in piano for five years with Leeison, studied theory for three years under Harry Alexander Matthews, took organ with Ralph Kinder for four years and for two and a half years studied voice with Henry Hotz. His degree was received from the University of Chicago. At the age of 19 years he passed the associateship examination of the American Guild of Organists and at 17 he passed the test for admission to the American Organ Players' Club of Philadelphia.

Mr. Duddy has been an active church organist since the age of 12 years, when he was appointed to the bench at the Presbyterian Church of Conshohocken, Pa. Next he was at Christ Reformed Church and then at the First Presbyterian Church of Reading. In addition to his work at the Memorial Church of the Holy Cross in Reading he organized and directs the Motet Choir of forty mixed voices at Norristown. This organization sings the works of Bach and other masters. He is director also of the Apollo Glee Club and the Orpheus Club of Norristown and of the Woman's Club Chorus of Reading, and serves as accompanist for the Norristown Choral Society and the Lions, the Kiwanis Club and the Rotary Club. Besides this he finds time to compose and is represented in the catalogues of G. Schirmer and

### Theodore Presser.

As a director of the Reading Music Teachers' Association Mr. Duddy is planning big events. He also broadcasts once a month from station WRAW of Reading.

April 20, 1926, Mr. Duddy married Miss Manola Clemmer and they have a son nearly 2 years old.

John H. Duddy, Jr., Mus. B.



Photograph by Bachrach

### Channing Lefebvre as Conductor.

Channing Lefebvre of New York, organist and choirmaster of Old Trinity Church, has been elected conductor of the Orange, N. J., Musical Art Society, to succeed Dr. Arthur D. Woodruff, who has resigned on account of ill health. Dr. Woodruff had been leader of the chorus, one of the best women's choirs in the East, since its organization thirty-four years ago. Mr. Lefebvre is conductor of the University Glee Club and Downtown Club of New York, as well as other musical groups. He conducted the closing concert of the Musical Art Society last spring, as well as the large concert in New York, given by all the clubs of which Dr. Woodruff was leader, to mark his fiftieth anniversary.

### Dedication at Monticello, Iowa.

The new Möller organ in the First Presbyterian Church of Monticello, Iowa, was dedicated on the evening of Nov. 12. S. E. Gruenstein, organist and director at the First Presbyterian Church of Lake Forest, Ill., played the recital and the Rev. John W. Innes, D.D., of Milwaukee, a former pastor of the church, delivered the address. The Rev. Leonard Duckett, pastor of the church, presided at the service of dedication. The prayer of dedication was offered by the Rev. R. V. Porter, pastor of the Methodist Church. An audience which filled every seat in the auditorium heard the new organ, a two-manual of effective voicing and adequate ensemble.

### New Contracts for Pilcher.

Recent contracts awarded to Henry Pilcher's Sons, Inc., of Louisville, are as follows:

Buechel, Ky., Presbyterian Church, 2 manuals.

Louisville, Ky., St. Paul's Methodist Church, 3 manuals.

Racine, Wis., Grange Avenue M. E. Church, 2 manuals.

Rebuilding of Metropolitan Theater organ, Atlanta, Ga., for Glenn Memorial Chapel, Emory University, Atlanta, Ga., 3 manuals.

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| Christmas Fantasy in March Form . . . . .          | Roland Diggle    |
| Chimes of St. Mark's . . . . .                     | A. Russolo       |
| Offertory for Christmas Season . . . . .           | R. Barrett       |
| The Shepherds' Carol . . . . .                     | F. Chubb         |
| "Christmas" . . . . .                              | G. M. Dethier    |
| Variations on an Ancient Christmas Carol . . . . . | G. M. Dethier    |
| Christmas Pastoral. "Herald Angels" . . . . .      | G. Dinelli       |
| Christmas Pipes of County Clare . . . . .          | H. B. Gaul       |
| Noel; Chant du Roi Rene (Postlude) . . . . .       | A. Guilmant      |
| Noel; Languedogien (Communion) . . . . .           | Wm. Lester       |
| Rhapsody on Old Carol Melodies . . . . .           | C. Saint-Saens   |
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| Gesu Bambino . . . . .                             | P. A. Yon        |
| Christmas in Settimo Vittone . . . . .             | P. A. Yon        |

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## In Nation's Capital; Potter Heads Organ Work in New School

By MABEL R. FROST

Washington, D. C., Nov. 19—Louis A. Potter, F. A. G. O., formerly dean of the District of Columbia chapter, A. G. O., heads the organ department of the newly-established Washington Musical Institute. Mr. Potter is directing and instructing a special course for students preparing for Guild degrees, as he is well qualified to do, having prepared a number of successful candidates in recent years.

Two authorities in organ and church music, Lewis Corning Atwater, a former dean of the District of Columbia chapter, A. G. O., and Conrad Bernier, formerly of Paris, will have entire charge of the newly-evolved course in church music which is being offered this season by the Washington College of Music. It will be a two-year course and will include hymnology, choir conducting, plain chant and history of sacred music.

Mr. Atwater, organist and director at All Souls' Unitarian Church and at the Eighth Street Temple, has given recitals on many famous organs, both in America and abroad. He has been associated with the local college for a number of years as a member of its faculty. Conrad Bernier, laureate and gold medalist of the Quebec Academy of Music in 1919, was awarded a three-year scholarship by the Canadian government. In Paris from 1923 to 1927 he studied organ with Joseph Bonnet, and substituted for him at the Church of St. Eustache. He has been heard in numerous recitals abroad and in this country. Two years ago he was called to this city to become organist and professor of music at the Catholic University of America, which post he now holds.

Mrs. Cornelia Long Kinsella has been appointed organist at the Petworth Baptist Church. Mrs. Kinsella has been singularly successful as an organist and director and bears an enviable record as such, having served in that capacity for nine years at Douglas Memorial Methodist Church, resigning this post when appointed to a similar one at the First Presbyterian Church, where she remained five years. Following the recent merging of this congregation with the Church of the Covenant, Mrs. Kinsella was selected for the Petworth Baptist place. Her organ studies have been with Mrs. Frank Akers Frost, now organist and director at the Georgetown Presbyterian Church.

Lyman McCrary has been appointed organist at Emmanuel Episcopal Church in Braddock, Alexandria, Va. Mr. McCrary returned lately to this vicinity following an absence of two years. During his former residence here he was organist at St. Agnes' Episcopal Church. He is a pupil of Harry B. Jepson of Yale.

Fulton B. Karr, long known as an able organist, was presented by the music group of the League of American Pen Women in a recital of his own piano compositions Nov. 12. Music critics were enthusiastic in their praise of both program and rendition.

Georgetown Presbyterian Church has announced its forthcoming 150th anni-

versary celebration. The oldest Presbyterian church in the city and one of the oldest three of any denomination in the city, Georgetown Church has a distinguished history, having been attended regularly by such celebrities as Andrew Jackson and Thomas Jefferson. At least two deans of the District of Columbia chapter, A. G. O., have served as organist and director there—Dr. William Stansfield, now of Atlantic City, and John B. Wilson, A. G. O. The present organist and director, Mrs. Frank Akers Frost, has arranged an attractive program of music including assisting vocalists, a violinist and a harpist for anniversary week beginning Nov. 30.

Sherman Bruce Fowler, organist and choirmaster at St. Paul's Episcopal Church, Alexandria, Va., celebrated forty consecutive years in that capacity on Sunday, Oct. 26, with a gala program. The church literally turned the day over to him and he and his large mixed choir presented a feast of melody in honor of a record so enviably fine.

Announcements are out of the resumption of the quiet hour music season at All Souls' Unitarian Church, Lewis Corning Atwater, organist. These programs will continue throughout the winter every Sunday evening at 5 o'clock.

On Nov. 4 Adolph C. Torovsky, A. G. O., organist and choirmaster at Epiphany Episcopal Church, played a recital at the Sixth Presbyterian Church, Paul Gottwals, tenor, assisting. Mrs. Muriel E. Day is organist and director of music at the church.

A feature of Washington musical life is the monthly organ recital at St. John's Episcopal Church, Lafayette Square, by T. Guy Lucas, organist and choirmaster. These recitals occur on the fourth Monday evening of each month.

The death of Mrs. Elizabeth Callow is a distinct loss to Washington musical life. A soprano and accompanist of marked ability and personal charm, Mrs. Callow was for six years home pianist to Theodore Roosevelt. She was the wife of the well-known entertainer and bass soloist, Edwin C. Callow.

The committee on church music of the United Lutheran Church in America and the Lutheran Ministers' Association of Washington held a convocation on liturgical music at Keller Memorial Lutheran Church Oct. 24, assisted by the combined choirs of Washington churches, John R. Monroe, conducting, and Tilgman A. Lambert, organist. A most interesting and instructive program of addresses, discussions, chants, chorales, hymn-tunes and organ solos was crowded into three sessions.

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SEND FOR CATALOGUE

# The Contemporary American Organ

By WILLIAM H. BARNES

#### Opinions of some of the organists:

"The book is amazingly comprehensive; it is most timely, now that the organ is coming into its own in the public consciousness. The splendid text is tellingly put together, and that, plus the frequent illustrations, result in a book that any one who calls himself an organist should be ashamed not to possess. . . I'll recommend it without reservation to organists, students of music in any branch, and the general public—who know all too little about this greatest of all instruments."—Palmer Christian, Organist of the University of Michigan.

"Your book is a delight. It is hard to stop reading it—interesting, instructive, well-arranged, good type—and as for content, it is just what I have wanted for a long time. It is a distinct contribution to the literature available on the subject. I am confident it will fill a long-felt need particularly with those organists whose interest does not stop at the console. My congratulations."—Herbert E. Hyde, Organist and Choirmaster, St. Luke's Church, Evanston, Ill.

"Even a brief inspection is enough to show that you have done a thorough and workmanlike job and I can plainly see that you are to be congratulated on having done a fine piece of work."—Harold Vincent Milligan, Organist and Choir Director, The Riverside Church, New York City.

"Thanks so much for the magnificent and so interesting book received this morning. I think it is by far the most comprehensive one ever written."—Charles M. Courboin, Concert Organist.

"I know you have done a good job with it and I hope it will be read and digested by the people who need it, and God knows their name is legion."—Roland Diggie, Organist and Choirmaster, St. John's Church, Los Angeles, Cal.

#### What some of the builders say:

"I congratulate you on the dignified and handsome book."—C. Seibert Losh, President Midmer-Losh, Inc.

"I wish to congratulate you most sincerely on the work which is, without doubt, the most up-to-date book on modern organ building."—B. G. Austin, vice-president Austin Organ Co.

"I must compliment you on the comprehensive way in which you have gone about this work."—Eugene R. Kilgen, George Kilgen & Son.

"I have found it most interesting and comprehensive, embracing as it does the actual opinions and prac-

tices of so many authorities."—Henry V. Willis.

"It is the busy man, the man of many interests, who has the energy and will spend the time and money to carry through such an enterprise. Only an unbiased, unattached organist-architect could get from the builders some of the material you used, and that is perhaps the strongest endorsement of the book that could be given."—R. P. Elliot, W. W. Kimball Co.

"It would seem to me that this work might well be called 'A Travelogue Through Organ Land,' since, with the profuse illustrations it so clearly represents the present state of the organ, in a manner in which those unfamiliar with the technique of organ building can clearly understand. At the same time, there is much of interest to the initiated."—Senator Emerson L. Richards.

"I am sure a thorough reading of your book will not change my original opinion when you showed me the galley proofs, namely that you are with this publication doing the organ public of our country a real and great service."—William E. Zeuch, vice-president Skinner Organ Co.

Albert Cotsworth, in *Music News*, in a lengthy review, says in part:

"Already the experienced have set seal of approval. The popular tribute will follow quickly. For here is a work that is needed. It has gleaned from everywhere, put the observation down in compact, understandable and strangely musical phrases, used direct words of carrying power that take the unacquainted into confidence and yet lucidly assure technicians that their language is at tongue or finger's end. It is at once a reference book for the inexperienced and a summary for the efficient."

Howard D. McKinney, in *The Diapason*, says in the course of an article on German Organs:

"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. This work contains a wealth of valuable information for both players and builders."

#### What the practical organ man says:

"I wish to congratulate you on your painstaking work, and the impartiality you have shown in regard to the various builders and their work. I look upon it as by far the best reference work on organ building put on the market thus far. It should certainly be in the hands of every organ mechanic. Organists, also, can learn much that would be both interesting and helpful."—Joseph J. Carruthers.

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.

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

## REBUILDING PIPE ORGANS

*The Estey Company Has Unusual Facilities for Giving Entirely New  
Life to Old Instruments*



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**T**HE art of rebuilding a pipe organ is scarcely second to the art of building new. While it is a phase of the organ industry which all of the organ companies are called upon to perform, and some so-called specialists undertake exclusively, there are few builders in the same position as the Estey company to carry out such work successfully.

Usually it is sentiment alone that dictates the decision to rebuild a very old organ, for in most instances the cost is equal or almost equal to a new organ. But notwithstanding, there are often good reasons for preserving the old structure, particularly if it was originally an organ of outstanding physical or tonal beauty.

The finer the organ was in the first place the more necessary it becomes, in

considering rebuilding, to be sure that the work of the master-builders is matched in quality by all the new parts.

This means that the rebuilders should be familiar with the work of the old builders, and that their plant should be in a position to back up with their own guarantee all new parts supplied.

The Estey Company meets the first of these requirements, with regard to personnel, for many of its men in the field as well as those in the factory are men formerly employed by the older companies and are familiar with many types of organs. It has been a policy of this company to pick from all sources the most expert of employees and it is doubtful if there is, in any field staff or factory force, a group of men of more varied experience than these.

## The Estey Organ

The Estey Company meets the second of the requirements with special confidence, for the Estey factory is the plant complete. It is a slogan of Estey organ builders that "every part is Estey made," and this means that parts are never bought of any other manufacturer whose responsibility must be assumed by proxy. Every-

in southern Vermont in surroundings ideal for fine craftsmanship, in a region where living expenses are notably lower than in industrial suburbs of the large cities, and where workmen are content to live with wages on a country scale, for the sake of the wholesome country environment.



*Photo by Hayes Bigelow.*

THE ESTEY PLANT AT BRATTLEBORO, VERMONT, IS IN AN IDEAL ENVIRONMENT FOR FINE CRAFTSMANSHIP

part-Estey-made means that the materials and craftsmanship are personally known, which focuses the responsibility and permits us to build or rebuild with the "permanent guarantee" which is part of every Estey contract.

With the improvements in the mechanical, pneumatic or electric action of pipe organs in the past twenty-five years, the Estey Company has more than "kept pace"—it has led in this progress and originated or possessed itself of more of the outstanding patents than any other one company.

In regard to expense of rebuilding, the Estey Company invites comparisons in an item-by-item manner. Our confidence that the Estey bid will be the low bid is based not on any saving in quality, but in overhead. The Estey factory is located

The fact that the Estey Company has a reed organ department which has made more than half a million of these smaller instruments for shipment to all parts of the world, is another matter which makes for reduction of overhead in the factory, and contributes in some degree to the lowering of costs in the pipe organ department.

In experience to deal with your rebuilding problem, in the completeness of the Estey plant to furnish every part from its own manufactory, and in conditions which permit us to quote the lowest price commensurate with high quality—in all these particulars the Estey Company is in a position to undertake rebuilding contracts with the same assurance of satisfaction that we guarantee in a new organ.

If sentiment prompts the preservation of an old organ, and if the times demand it be modernized, the Estey Company cordially invites consideration by the committee. If we enter upon the contract it will be with the same pride that we put into a new instrument, and the result will provoke, we are sure, the same testimonial to satisfaction that we have had in several cases of rebuilding old organs.

To proceed with such a proposition, address our field men or our New York office and let our technicians submit specific proposals.

It is usually advisable to send to our factory all pipes that are to be retained in the rebuilding of

the organ, so that they may be overhauled, rebuilt if necessary, and in all cases revoiced by our own experts in accordance with tonal standards of the modern organ.

The field organization of the Estey Company includes men who have received thorough training not only from the practical side of organ building but from the standpoint of the musician as well. Each of these men has a complete set of model specifications which have been very recently drawn up in the technical de-

partment of the Estey Company in consultation with five of the leading organists in America. These specifications greatly simplify the matter of deciding what is (on good authority) the most approved list of stops in the rebuilding of any organ.

Our men in the field are available for your call to consider the initial problems of rebuilding.

They can intelligently advise you, and report to the technical staff in our New York office. The recommendations of both the field and office staff are finally referred to the designing engineers at the factory, so that before any one move is made you have the combined recommendations of three parties—field men, technical staff, and the builders.

There are many churches which have organs designed by some of the old master-builders but whose instruments are altogether out of step with mechanical and tonal developments of the past 25 years. Why hesitate to keep pace with the times when the Estey experts can readily solve these problems for you. It costs nothing to make inquiries, and we cordially invite correspondence.

### A STUDY OF THE LENGTH OF SERVICE OF THE ESTEY SALES STAFF

	ESTEY	OTHER EXPERIENCE	TOTAL
H. H. Allen, Richmond	19 Yrs.	—	19 Yrs.
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A. J. Bowers, Philadelphia	28 Yrs.	5 Yrs.	33 Yrs.
C. E. Briggs, Boston	12 Yrs.	—	12 Yrs.
G. N. Bucklin, Maine	33 Yrs.	—	33 Yrs.
E. F. Cahill, Omaha	1 Yr. 6 Mos.	5 Yrs.	6 Yrs. 6 Mos.
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F. N. Hale, New York	15 Yrs.	15 Yrs.	30 Yrs.
P. V. Hogan, New York	23 Yrs.	2 Yrs.	25 Yrs.
R. E. Letcher, Pittsburgh	4 Yrs.	—	4 Yrs.
C. W. McQuigg, Los Angeles	20 Yrs.	10 Yrs.	30 Yrs.
E. L. Mehaffey, New York	18 Yrs.	—	18 Yrs.
J. W. Morrison, Springfield	10 Yrs.	15 Yrs.	25 Yrs.
B. T. Pettit, Dallas	24 Yrs.	9 Yrs.	33 Yrs.
Harry Reed, Seattle	1 Yr. 9 Mos.	6 Yrs.	7 Yrs. 9 Mos.
W. A. Vossler, New York	5 Yrs.	6 Yrs.	11 Yrs.
H. F. Waters, New York	2 Yrs.	5 Yrs.	7 Yrs.
A. H. Watson, Washington, D. C.	2 Yrs.	5 Yrs.	7 Yrs.
S. S. Webster, Cleveland	1 Yr. 6 Mos.	5 Yrs. 9 Mos.	7 Yrs. 3 Mos.
Average for each man—Estey service .....			11 Yrs.
Average for each man—Entire service .....			16 Yrs.
Total Estey Service .....			241 Yrs.
Total Entire Service .....			357 Yrs.



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Gentlemen:

I am proud to be the owner of an "Estey Cottage Organ and Melodeon" (#26995) which my grandfather purchased some sixty years ago. It is still in most excellent condition, and is in fact at present serving in our University Student Chapel (Bishop Williams Memorial) for Episcopalian students in Harris Hall, our Church house.

This fine old instrument has had rather an interesting history, to me at least. My grandfather, one of the pioneer settlers in this community, purchased it some sixty years ago. After it had been the means of initiating the musical education of several of his children it came into my mother's possession. I began my study of music upon it; as soon as possible I took up the study of pipe organ; but I have always felt a particular affection for this remarkable little harmonium.

In 1913 it went back to New England with me, and stood beside my grand piano in the music room of my parsonage in Framingham, Massachusetts. In 1919 it returned to Michigan with me, and for nearly six years was used to lead the musical service in Christ Church, Dearborn, the parish in which Mr. Henry Ford was reared and of which he is still a member. After a pipe organ was installed in the church the little organ went back to the rectory, and upon my removal to Ann Arbor, came with me. For all its journeyings, it is still in excellent shape, and when it is played evokes from music lovers expressions of admiration and amazement that so small an instrument should be capable of such expressive range in beautiful tone-color and power.

All who hear it there are amazed by the richness and volume of its tone, and what is more, by the extraordinary beauty and variety of its voicing. "How amazingly like a pipe organ," is the usual comment.

Very sincerely yours,

(Signed) Rev. Philip L. Schenk.

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**New Book on Organ  
by William H. Barnes  
Informative Volume**

When the wise Solomon made his famous remark to the effect that of the making of many books there is no end he did not have modern organ construction in mind, for the literature in this field is very limited. And in view of the great and rapid changes in organ building most of this literature no longer is up to date. Hardly a week passes in which some reader of *The Diapason* does not ask for books which do not exist, especially as to construction of pipes, actions and electric systems. George Ashdown Audsley during his long life did what individual organ builders, though better informed, could not well do because of the unfortunate fact that what they write is not considered impartial. But Audsley devoted his pen to treatment of questions of tone. William Harrison Barnes, another layman, who no doubt feels that the mantle of Audsley has fallen upon him, has now supplied the deficiency, and he has made a good job of it in a decidedly practical and informative volume which came from the presses in November and bears the imprint of J. Fischer & Bro., a house whose service to organists is one that is outstanding in the history of American music publishing.

A quick reading of Mr. Barnes' book, "The Contemporary American Organ," convinces one that here are nearly 400 pages into which is crowded a vast amount of useful information, principally for the organist, and in no small measure for the professional builder of organs. For instance, he has brought together for the first time within our knowledge scale drawings of the various actions as built in America today. These are authentic, having been provided by the builders. This alone is worth the price of the book. Other chapters of equal interest relate to construction of pipes of every kind, pipe scales, etc. There are chapters on the tremolo, on unification, on tuning and voicing, on harmonic corroborating stops, location and space requirements of an organ, the various types of wind-chests, etc., etc. All this is sandwiched between a history of the organ, which opens the volume, and a chapter at the close which contains suggestions to prospective purchasers. Percussion tone, means of obtaining expression, and historical articles on consoles and actions are a few other important items. This recital of the contents alone is enough to induce the organ fan and the student who is eager for accurate information as to the inner workings of the instrument to send for a copy without delay.

Mr. Barnes acknowledges the cooperation he received from the organ builders and he has handled the material he garnered with apparent impartiality and a desire to impart information rather than with any urge to give voice to his own opinions, thus differing in policy from Dr. Audsley and making his book that much more valuable.

One chapter deals with tonal design. This is the danger point when the subject of organ construction is taken up, and Mr. Barnes makes it plain that he realized this. He is to be congratulated on having dealt with this part of his book judiciously. He has not ignored wrong tendencies, but he has avoided any arbitrary attitude.

Mr. Barnes' attitude toward the American organ builder is summarized in the last paragraph of his book, in which he writes: "Finally, it is a pleasure to record, after long experience with the organ builders, that honest and conscientious builders are in the large majority, and that they strive to do the right thing, and frequently do more than merely fulfill their agreements."

As for illustrations, there are 114 of them, of great variety, including plates of some of the most beautiful organ cases in the world, of various modern consoles (nearly all of which have appeared from time to time in *The Diapason*), pictures of various pipes, electric blowers, etc.

The spirit of the entire volume is one inspired, evidently, by a desire to

William H. Barnes, Author of Book on Organ



render a service to the organ world, and this Mr. Barnes has done, making it a pleasure to recommend the fruit of his excursion into the realms of authorship. The printing and appearance of the book are above criticism.

**AUSTIN TO LONG ISLAND CITY  
Three-Manual Ordered by Church of the Most Precious Blood.**

One of the contracts won by the Austin Organ Company in November is for a three-manual for the Catholic Church of the Most Precious Blood at Long Island City, N. Y. The stop specification prepared for this organ is as follows:

- GREAT ORGAN.**  
Tibia Clausa (extended), 16 ft., 29 pipes, 44 notes.  
\*First Open Diapason, 8 ft., 73 pipes.  
\*Second Open Diapason, 8 ft., 73 pipes.  
\*Melodia, 8 ft., 73 pipes.  
\*Gemshorn, 8 ft., 73 pipes.  
\*Dulciana, 8 ft., 73 pipes.  
\*Octave, 4 ft., 73 pipes.  
\*Harmonic Flute, 4 ft., 73 pipes.  
\*Tuba Harmonic, 8 ft., 73 pipes.  
\*Chimes, 25 tubular bells.

- \*Enclosed in Choir expression box.  
**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Viola d'Orchestre, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Cornet, 3 ranks, 183 pipes.  
Cornopean (large scale), 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.  
Tremolo.

- CHOIR ORGAN.**  
†Diapason, 8 ft., 73 notes.  
†Melodia, 8 ft., 73 notes.  
Flute Celeste, 8 ft., 61 pipes.  
Viola, 8 ft., 73 pipes.  
†Gemshorn, 8 ft., 73 notes.  
†Dulciana, 8 ft., 73 notes.  
†Harmonic Flute, 4 ft., 73 notes.  
Clarinet, 8 ft., 73 pipes.  
Corno d'Amore, 8 ft., 73 pipes.  
Chimes (from Great), 25 notes.  
Tremolo.

- †Interchangeable with Great organ.  
**PEDAL ORGAN.**  
Resultant Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.

- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.  
Octave (extended Open), 8 ft., 12 pipes, 20 notes.  
Flute (extended Bourdon), 8 ft., 12 pipes, 20 notes.  
Tuba Profunda (extended Tuba), 16 ft., 12 pipes, 20 notes.  
Chimes (from Great), 25 notes.

**Milwaukee Notes;  
Rechlin in Recital;  
Bergmann Program**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Nov. 18.—Edward Rechlin, famous New York organist and Bach interpreter and well-known to Milwaukee organists, gave a recital Nov. 2 in St. Peter's Lutheran Church. His numbers were as follows: "Come, Holy Ghost, God and Lord," Zachau; "Whatever God Ordains Is Good," Walther; "From Heaven Above," Pachelbel; "Wake, Awake, for Night Is Flying," Krebs; an improvisation; the Bach preludes, "If Thou but Suffer God to Guide Thee," "Deck Thyself, My Soul, with Gladness" and Bach's Dorian Toccata. Mr. Rechlin has heard this summer in Augsburg, Germany, the occasion having been the opening of the international celebration of the 400th anniversary of the diet of Augsburg.

Nov. 2 was also the date set for a vesper musical at the Sherman Park Lutheran Church. Arthur Bergmann is organist at this church and his organ numbers on this occasion were: Impromptu, Coleridge-Taylor; Canzona, d'Evry; Prelude and Fugue in C minor, Bach; "Song of the Basket Weaver," Russell; "Legend," MacDowell; Even-song, Johnston; an improvisation and "Pax Dei," Coombs.

Erving Mantey gave an afternoon concert at the First Unitarian Church Nov. 9 and was assisted by Mrs. P. H. Gillan, contralto. Mr. Mantey played: Sonata in B flat minor, Rheinberger; Stoughton's Persian Suite; "L'Organo Primitivo," You; "A Cloister Scene," Mason, and "Fanfare d'Orgue," Shelley.

The evening of Nov. 9 was marked by a Grieg program at Bethel Evangelical Church. Fred G. Smith is organist at this church. He chose as his organ selections: "Morning Mood" and "Death of Ase," from "Peer Gynt" Suite; Cradle Song; Sarabande and Air in G minor from the "Holberg" Suite; "The Watchman's Song"; Norwegian Folk Dance and March from "Sigurd Jorsalfar."



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## The Diapason

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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, DECEMBER 1, 1930.

### CHRISTMAS

It will still be several weeks before Christmas when this issue of The Diapason reaches its readers—except those across the seas—but it will be near enough to find the majority of our constituents deeply engrossed in their preparations for the annual festival of Christendom. Until after the Christmas services are over it is hardly apropos to wish any organist a merry Christmas, for he has not the time nor is he in the mood to listen to it.

The angels who sang their song over the plains of Bethlehem looked down on a world troubled very much as it is today. Everything then seemed to be discouraging, just as it is now to some nations and individuals. And for that reason alone Christmas should be most welcome to all of us. Nothing yet has been found to take the place of the promise of peace on earth and good will to men in encouraging those who need encouragement. That the professions which this paper represents are the literal successors of the angels who proclaimed the birth of Christ, and are entrusted with the task of carrying their song down the ages, should be enough to make any man concerned with the music of the church and the making of the organs which provide that music feel a deep satisfaction. Whatever depressions of an economic nature may come, or how great may be the prosperity of the future, our labor in preparing the songs of Christmas cannot be anything but a real satisfaction to those who undertake the task with sincerity of spirit. That thought will remove the drudgery from the many details involved, which are so important, yet so often not realized or appreciated. As long as there is Christmas music this will be a good world in which to live for those who make it and those who listen to it.

So we wish all of our readers a very happy Christmas season. And may all your music go smoothly.

### A RADIO LESSON

There is a powerful eloquence in the results of the broadcasting of organ programs by one American performer in the summer recently brought to a close and his experiences deserve to be passed on. Carl K. McKinley, a member of the faculty of the New England Conservatory of Music and known to most of us through his compositions, gave a series of recitals transmitted by station WTIC from the Austin studios at Hartford for the Travelers Insurance Company. The series originally was planned to conclude at the end of August, but the recitals aroused so much interest that they were continued to the end of September.

"Keeping in mind the radio audience, which must not be bored," writes Mr. McKinley, "I still tried to include at least one high-class organ number in each program, and you will find all of the important organ composers from Bach to Karg-Elert represented by at least one characteristic number. It is

interesting to note that of letters received more commented on the excellent reception of the Bach Toccata and Fugue and the Widor Toccata than on any other numbers. I feel sure that numbers of this type on the air form a refreshing contrast to the flood of sob songs with which many organ broadcasters regale their invisible audience."

It is just one more evidence of the fact that if you vary your programs—if you include a little dessert with the roast beef and potatoes—you will make a more palatable meal. Would Mr. McKinley have won praise for his playing of Bach and Widor if he had included little that is easier to digest? We think not. After one or two hearings the majority would not have placed themselves in a position to know what he was playing. It is the old story. Years ago the idealistic editor who made his paper purely educational and uplifting was frequently quoted along the same line as one who failed in his purpose, for he soon had no circulation worth mentioning, and while no doubt he strove valiantly to make the world better, his efforts were vain, for the competitor who included short stories and "funny" sections had all the readers. Diversification in preparing an organ recital program is almost as essential to success as it is in farming these days.

### THE SCHOOL FIELD

In line with the advocacy by The Diapason of active interest by organists and organ builders in the fertile field open to them in the public schools the work being done by other musical interests is apropos.

According to an announcement under date of Nov. 5 by the National Association of Music Merchants, of which Otto B. Heaton is president, special attention is being given by the executive office to working out plans to present in several states bills similar to one which will be introduced at the next session of the Ohio legislature, making it possible for boards of education to teach instrumental as well as vocal music in public schools. This proposed law, if adopted, will pave the way for other states to enact similar legislation. All leading eventually, it is hoped, to the creation at Washington of a music and arts portfolio in the President's cabinet. President Heaton has taken a keen interest in this subject since his election last June. For the second time within two weeks President Heaton recently was on the air in New York, arrangements having been made by the executive office with station WGBS for him to broadcast a talk on "The Advantages of Musical Training." This was similar in many respects to an address he delivered previously from station WJZ in New York and was also similar to his addresses on the air from Cincinnati, Buffalo, Detroit and Chicago recently. There have been so many requests for copies of this talk from members of the radio audience that Mr. Heaton has had 5,000 copies printed.

By virtue of hard work it was proved some years ago to school authorities that music is an integral part of an education for a child, and not a mere fad. That the musically ignorant are only partly educated is being recognized more and more. If Charles A. Dana lived today he would probably add to his simple requirements for a reporter's equipment, which consisted of a knowledge of the Bible and Shakespeare, a familiarity with the best musical literature, so that he would know a Brahms symphony from a Strauss waltz, and could distinguish between Palestrina and Shelley. Certainly when stenography, dress-making and cooking are a part of the high school curriculum it should seem ridiculous to grant diplomas to youths who have not at least been taught some musical history or appreciation, even if they cannot play any instrument with special skill.

It is interesting to note that an organ has just been installed in the Ohio Home for Epileptics at Gallipolis. It was built by Hillgreen, Lane & Co. of Alliance. The organ was acquired with a fund the nucleus of which was a gift of \$1,000 by a Cleveland woman out of gratitude for the treatment received by her brother at the institution. Funds raised through the sale

of articles made by patients and contributions from friends constituted the remainder of the fund. The authorities of the hospital declare that the instrument will give pleasure and comfort to a greater number of patients than anything else of which they could think.

### THAT SICKENING GLISSANDO

Cambridge, Mass., Nov. 11, 1930.—Editor of The Diapason: I would like to thank Mr. Lemare for his article in the November issue on "The Use and Abuse of the Tremolo," and especially what he says about "those awful moaning glissandi in between the notes of the melody." Whenever I strike that kind of music over the radio I immediately turn off the station, as I can't stand that sickening kind of playing. It is a mystery to me that reputable organists all over the country don't rise up and protest, not only against the degrading of organ playing, but of music itself.

Years ago, while attending a concert by the Boston Symphony Orchestra with Sidney Homer, I spoke of how disagreeable the sentimental glissando of the cello players was to me. He said: "Yes, it is enough to make a horse sick." On the organ it is simply an imitation of the most crude and uncultured way of singing. Whenever I have found my choir singers sliding from note to note I have put an end to it in short order. It has not taken much trouble to make it sound ridiculous to intelligent boys when shown up in the proper manner.

At a meeting of the Guild in the Michigan Theater during the convention in Detroit the organist explained in answer to inquiries as to why the tremolo was used continually that as soon as he turned it off someone would complain that he was playing like a church organist. As far as I can see, playing for the "movies" has degenerated. Instead of skill in registration being necessary, about all the organist has to do is to turn on the tremolo with the full organ and not trouble himself about careful registration.

CHARLES C. CHASE.

### Tremolo Spoils a Vacation.

Editor of The Diapason: Circumstances interfered with the general custom of "ganging far frae hame" last summer, and opportunity was thus afforded to visit several local churches and listen to the offerings of organist confreres. One outstanding revelation resulted and remains. At one of the first churches visited—a large and fashionable city church—one of the numbers played by the organist was Handel's Largo in G. Picture the astonishment when this was heard rendered with a vibrato which outvied any defect in technique or inaccuracy of tempo, but which evidently was calculated to produce a lot of feeling and THE CONGREGATION APPARENTLY ENJOYED IT. The "Cornelius March" with the same wobbling vibrato for a postlude certainly expedited the exit from the sacred precincts.

A visit to another church brought forth that splendid Guilman number, Chorus in March Form, with that everlasting tremolo, and again the people seemed to like it. Much more of the same ad nauseam curtailed other visits, but, willy nilly, the fact remains that a large number of our church organists, in these prohibition days, are imbibing freely of the vibrato and giving it to the public in allopathic doses, free and large, both in solo and ensemble work.

Post-mortem: Cui culpa? Is the organist at fault, or is he merely catering to a public demand? Is the organist forsaking or neglecting all care for technique, tone, rhythm and grandeur of musical thought and expression in his own preparation, and carelessly falling into cheap and maudlin caricature, or is he striving to please an audience suffering from mental aberration? Is there today a standard of organ playing, and if so, what is it and by whom is it determined?

The two churches visited are known as "big churches," paying their pastors large salaries—and their congregations apparently approve this style of playing. Has the wit and humor of the modern pulpit put to flight the serious artistry of the organist? Has the modern "high wind pressure" advocated by our organ builders been at-

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

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

A series of thirty-five recitals in the principal churches of New York City and vicinity was arranged by the American Guild of Organists, to begin Nov. 21 and end May 25. The initial recital was played by Dr. William C. Carl at the First Presbyterian Church.

Robert Hope-Jones delivered an address before the Ontario chapter, A. G. O., at Toronto, Oct. 24.

Clarence Eddy gave the opening recital on the large Steere organ in Trinity Methodist Church at Springfield, Mass.

Services at the Lafayette Avenue Presbyterian Church in Brooklyn Nov. 13 marked the dedication of the large Austin organ. Dr. John Hyatt Brewer was at the console and Dr. Cleland Boyd McAfee preached the sermon.

Edward Kreiser played the opening recital on the large new Austin four-manual in the Independence Boulevard Christian Church at Kansas City, Mo., Nov. 25. The instrument was the gift of R. A. Long.

William Smedley died Oct. 13 at Nottingham, England, his native city. He had come to America in 1865 and was in the choir of Trinity Church, New York, for seventeen years. He became choirmaster of St. James' Episcopal Church, Chicago, in 1885, a position he held with distinction for seventeen years, after which he was retired and became choirmaster emeritus.

A four-manual Austin organ in St. Luke's Episcopal Church, New York City, over which C. Whitney Coombs presided, was dedicated Nov. 13.

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

Clarence Eddy played the opening recital on the four-manual organ built by the Austin Company for St. James' Episcopal Church, Chicago, on the evening of Nov. 22. The edifice was filled and members of the Illinois chapter, A. G. O., were guests of honor and attended a reception for Mr. Eddy after the recital, at the invitation of John W. Norton, organist of St. James'. The occasion recalled the dedication of the old organ in St. James' in 1872, when Mr. Eddy likewise was the recitalist, having been selected for this honor by Dudley Buck, then organist and choirmaster of this historic church. The organ of 1872 was built by Johnson & Son for the church building which replaced the one destroyed in the great fire of 1871.

The W. W. Kimball Company received an order for a three-manual and echo organ for the famous Empire Theater in Leicester Square, London.

Charles Heinrich's recital at Carnegie Music Hall, Pittsburgh, Nov. 6 marked the twenty-fifth anniversary of the opening of the famous hall, with its organ, the gift of Andrew Carnegie to the city. Frederic Archer played the first recital in Carnegie Hall Nov. 6, 1895.

tained at the expense of "steady wind pressure"? Has the modern "movie" house invaded the portals of the church to dominate and govern alike in pulpit, choir and pew?

Can the organist in a modern church no longer be true to art for art's sake, but must he take a wandering, wobbly, wailing vibrato to express his own insecurity and unsteadfastness of purpose because the congregation thinks it "pretty"? Is the organist of the future to be an inspired apostle of art or the subservient slave of sentimentalism? A READER.

### "Canned" Organ Music.

[From Musical Forecast, Pittsburgh.]  
Now comes the rumor that the so-called "canned" music used in film theaters will be instituted in churches, to replace the choirs, organs and even to deliver the sermon. One value it might have, as we see it, is that if one oversleeps and misses the music and sermon on a Sunday, he can hear them again two months later at the neighborhood church.



**The Free Lance**

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

Moog of Smith College gave me the other day an account of Horatio Parker's composition class. Each one in the class had the same assignment (say twenty-four measures of a first movement in C minor, three-four time) and the best of these was picked by Parker, put on the board, and copied by the rest of the class; it was then taken as the beginning of the movement. To this everyone added a required number of measures, the best of these being selected, put on the board and added by everyone to the first installment; and so on until the patchwork quilt was done. Rather an ingenious way of teaching! I wonder whether it was original with Parker.

Why not have a Lowell Mason centenary? His "Hamburg," an almost universally accepted tune, was made in 1825, and "Olmütz" in 1830.

And that leads me to ask: Did you know that Lowell Mason "arranged" his own "Missionary Hymn"? Somewhere about the 1850's he changed two or three of the harmonies. For example, the sixth chord in our hymn-books is tonic, but Mason changed it to dominant; he did not alter the melody. It strikes me that I have seen his "arranged" version in one of the English hymnals and mentally have accused the editor of improving what is almost a classic. No doubt the editor was simply following Mason. It goes to show that one can be too sure!

Have you ever looked over the old singing-school books that you found in the shed over the kitchen in the farmer's house? You will find quiet amusement if you read the rudiments of music that are invariably prefixed to the collections. You will be surprised to find that up to nearly the middle of the nineteenth century the seventh of the scale, mi, was the important note and not the tonic. Why? Because, "having found mi the order of the scale ascending is fa, sol, la, fa, sol, la, mi, so that whether you go up or down from mi you come to fa, sol, la, or la sol, fa twice. Since this satisfied your forefathers let it satisfy you!

Here are observations that I find in nearly all the collections, about 1790-1800, evidently copied from some English collection—perhaps A. Williams: "The tone of the bass should be full and majestic; of the tenor bold and manly; of the counter soft yet firm; of the treble smooth and delicate. High notes in every part should, in general, be sung softer than the low." [But can you prevent the roaring of the basses in "The Messiah" or "Elijah" as they sing around D? I'd like to see you try to hush them!]

The epidemic of ending popular tunes on mi, do (with a long mi) seems to be lessening. It's about time. Probably 99 per cent of all the ordinary picture music theme song stuff has used the cadence. Mi do after the thousand and eleventh time gets on one's nerves.

Are we overdoing the Bach cult?

Why do you not write a book on "Service Details for the Organist"? You will grant that as medical schools never give their young doctors any instruction on "the bedside manner," nor architects train their apprentices as to the strategy involved in managing a committee, so when you took your lessons you were painstakingly inducted into the mysteries of, attack and release, into the traditions of the real Bach style, but were never told how to play over a hymn-tune, or accompany one, or how to extemporize little modulations or interludes, or how to go from one service mood to another, or how to distinguish between church organ style and concert organ style—in short, how to connect music and silence without breaks. And to your mortification you found that a neighbor of yours who could just about play Mendelssohn's second organ sonata

could play the service smoothly, while you were like a fish out of water, jumping from one thing to another as if things were isolated fragments instead of related to a whole. You are now a "smooth" player and a man of much experience: I believe you would write a useful book if you would forget temporarily the Widor symphonies and the Toccata and Fugue in D minor. At any rate I present you with the idea. God bless you!

There are signs that the organ is gaining in popular respect; of course, often as I have championed the theater players and great as is the indebtedness of the church organist (who is too often a mere droner) to them, I think we must admit that on the whole the theater player has debased the instrument.

But when you think of the playing that Farnam is doing, of the tours of Clarence Eddy, Guilman, Bonnet and Dupre on which our best American recitalists rest for foundation, I think you and we all may congratulate ourselves on the improved status of the instrument. When I mentioned Farnam just now I used him as a type of our best American players, several of whom I've written about in the pages of The Diapason. What we need now to consider very seriously is whether the day for free organ recitals is not past. If I were active in the profession and just beginning my career, I would by all means give a series of recitals (free) annually in my church; well-played recitals whether free or paid for are excellent advertisements. In Providence in the 80's and 90's I had an annual series of carefully prepared free recitals that had an immediate effect on my business as a music teacher. It is true (is it not?) that free recitals attended by a handful only of people are wasted time, unless for the reaction they may have on the player himself. If the good organists could only get on the symphony orchestra's programs, popular esteem for the player would correspondingly increase. Hindemith has written a concerto for organ and orchestra; I wonder what orchestral conductor will endorse the organ by inviting Mr. \_\_\_\_\_, or Mr. \_\_\_\_\_, or Mr. \_\_\_\_\_ to play it.

**Praises Organist at Church Jubilee.**

St. Mark's Evangelical Lutheran Church in Philadelphia celebrated its eightieth anniversary from Oct. 26 to Nov. 2 with a series of services. One of them, a musical service under the direction of the organist and choirmaster, Dr. John McE. Ward, was held on the evening of Nov. 2 and among other items on the program was the cantata "God, Thou Art Great," by Spohr. In referring to the music the anniversary program, a beautiful brochure of forty pages, speaks of the service of Dr. Ward during the last forty-three years in these words: "In January, 1888, Dr. John McE. Ward entered upon his duties as organist and choirmaster of St. Mark's and he has been serving most efficiently in that capacity ever since, and we hope will continue to do so for many years to come. Under Dr. Ward's direction, covering a period of more than half of our history, the music of St. Mark's has been of an exceptionally high standard. His predecessor, Henry Knauff, had served as organist for thirty-six years. Thus in her eighty years of history St. Mark's has had only two organists, a record we feel sure has seldom been surpassed."

**Hall Organ as Christmas Gift.**

Christmas will bring Miss Chlora Fey of Hazleton, Pa., "just what she wanted," a Hall organ. Miss Fey is organist of Christ Lutheran Church in Hazleton. In November, with the completion of the impressive new church, a three-manual Hall organ was dedicated during a week of inspiring services and exercises. Harold R. Yarroll of New York was guest recitalist, with Olga S. Yarroll as assisting soloist. So impressed was Miss Fey with the performance of the Hall that when the desire for a practical Christmas gift came to her mind she decided that she wanted an organ. Her father, who was in attendance, was easily won over and so a Hall organ of three manuals will be installed for her home enjoyment.

**ST. IGNATIUS', Cleveland, installed a Seven-Octave, Two-Manual Midmer-Losh in their basement Church three years ago.**

Since then the main Church was completed at a cost of approximately \$1,000,000.00, and the newly appointed and very musical Pastor after careful comparison arranged with us for a Seven-Octave, Four-Manual with Double-languids, Dulciana Chorus, Schulze Diapasons, Melody Couplers and brilliant Reeds, which was opened by Germani on November 8th.

This experience in the most conservative of religious denominations indicates the appreciation of the modern Organ of extended tonal and mechanical register.

Let us meet the on-coming flood of electric music with the truly modern and electrically developed Organ.

**MIDMER-LOSH, Inc.**  
**MERRICK, L. I.**  
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- Ludwig van BEETHOVEN .. *The Heavens Are Declaring* .. (Arr. by R. E. Austin.) Beethoven's loved chorus made available for women's voices. Octavo No. 14,394 (S. S. A.) \$0.08
- Giovanni PERTI .. *Adoramus Te* .. (Arr. by Louis Victor Saar.) Octavo No. 14,397 (S. S. A.) .10  
Suitable for college or other choirs. May be sung a cappella. A fine study in shading.
- Jean Baptiste FAURE .. *Palm Branches* .. (Arr. by Chas. Fonteyn Manney.) Octavo No. 14,383 (S. A.) .08  
Unison or two-part. Four pages. Easy range. Concert; Radio; Choir and School. Soprano not above F.
- Michael IPPOLITOFF-IVANOFF .. *Bless the Lord* .. (Arr. by H. Clough-Leigher.) Octavo No. 14,372 (S. A.) .08  
Simply and effectively arranged. Soprano not above F. Suitable for grammar schools and children's choirs.
- Francis W. SNOW .. *Blessed is the Man That Feareth the Lord* .. Octavo No. 14,422 (Mixed Voices.) .50  
A fine anthem of dignity and well-balanced variety.

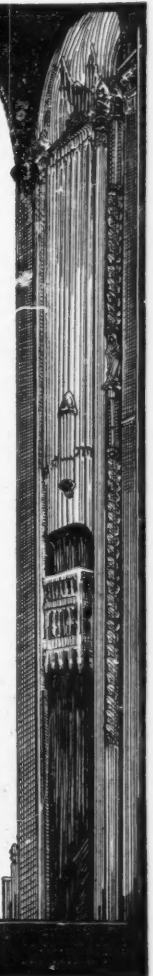
**Organ**

- Alfred T. MASON .. *Ode to the Mountains* .50  
A simple, melodic composition which closes with a slow, majestic movement in chords.
- Ferdinand DUNKLEY .. *Bayou Song* .50  
An appealing melody that "plays itself."

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## With the Traveler in Germany; Hearing Praetorius Organ

By HOWARD D. MCKINNEY

Director of Music of Rutgers University.

### II.

The most interesting historical connection of the Jakobi organ is its relation with the career of Johann Sebastian Bach. After its rebuild at the hands of Schnitger, this instrument became famed throughout Germany for its splendid tone and its complete resources—sixty stops, four manuals and a fine pedal department which included a 32-ft. reed. In 1726 Frese, the Jakobi organist, died after a long and faithful career, and the church authorities began to look about for a man worthy of this important post. Bach was at this time the director of chamber music at the little court of Prince Leopold in Cöthen; for various reasons he was seeking another job, and Hamburg, with its fine organ and its musical associations, appealed to him. So he made the trip to the Hansa city and played there before Reinken, the brilliant old veteran of the north German organ school, and the music committee of the church. The "probe" took place in the Katharinen Kirche, where Reinken was organist, and for two hours the vaults of the church resounded with the strains of Bach's playing. Using the chorale "By the Waters of Babylon" as a theme for improvising, he so impressed the old Reinken as to call forth the famous remark: "I had thought that this art was dead, but I see it lives on in you."

But, as you probably remember, Bach did not win the position. He was passed over in favor of one Johann Joachim Heitmann. "The financial accounts of St. Jacob's Church reveal the strange coincidence that Herr Heitmann, shortly after his election, paid into the church treasury the sum of 4,000 marks; which fact has led historians to conclude that the perquisites attached to the position of church organist in Hamburg two centuries ago must have been almost political in their attractiveness."

Some of the reconstruction work on the Jakobi organ is finished, and it was played for the first time late in August of this year, after a summer given over to the workmen of the organ firm of I. Kempfer & Son of Lübeck, who have the contract for the rebuilding. The great 32-ft., 16-ft. and 8-ft. principal, which Schnitger placed in the case, is unfortunately gone—sacrificed to the gods of war during the recent world conflict. The organ in the Katharinen Kirche is also a fine example of a pre-Bach instrument, for most of the present-day work in that four-manual organ dates from either the original instrument of 1543 (built by Hans Stellwagen) or the 1636 addition of Fritsch. In 1720, just before Bach came to play it, a group of extra pedal stops was added, giving the virtuoso a pedal department of seventeen stops to use in his playing. This group included such registers as a 32-ft. and a 16-ft. principal, a 32-ft. gross posauze, a 4-ft. octave, a 4-ft. nacsthorn, two mixtures (a five and a three-rank) and a 2-ft. cornet bass. No wonder Bach was able to make his pedal so telling!

Listening to a recital of old music on one of these instruments is a thrilling, and a very informing, experience. Because of the good acoustics of the church, the light wind pressures used and their generous scaling, the pipes seem to speak more clearly and articulately than in our modern instruments. The presence of plenty of good, bright mixtures gives a lightness and clarity to the polyphony that would prove a revelation to many of us accustomed to taking our Bach in a tremendous swirl of confused tone—"rumblings in the pit of our stomachs," as one non-organ-loving critic rather forcefully if inelegantly puts it. The fullness and richness of the bass of these light-winded stops is another feature which makes for clear polyphonic lines in a part of the register where we are accustomed to having our left hand part disappear completely beneath the mass of heavy pedal and brilliant upper

### Interior of Katharinen Kirche, Hamburg



THE INTERIOR of St. Catherine's Church, Hamburg, much as Bach saw it at the time he played before Reinken and the assembled music committee of

St. Jacob's, is here pictured. The historians have decided that it was upon this organ that he first played his G minor Fantasie and Fugue.

parts. The old reeds are naturally rather rough and rattly to ears accustomed to the smooth voicing of the high-pressure Willis type, but they, too, belong in the picture. In listening to Herr Böhrner, the present organist at St. Catherine's, one gets much more than the thrill of a musical pilgrim listening to Bach's music in the same church and upon the same organ once visited by the master. There is much the same difference as is heard between polyphonic music when played upon a harpsichord and as played on a modern Steinway; and the results are not always in the favor of the modern, more powerful instrument!

An important development in modern German organ building is the influence of the conservatives, who have revolted against the romanticism of the late nineteenth and early twentieth century organs and have returned to the ideals of an earlier time. This "orgel reform" has been largely instigated by the provocative writings of Albert Schweitzer, who directed the thoughts of the musicologists (an important and influential branch of the music profession in Germany) toward the style of organ and of playing best suited to the interpretation of the music of such classic writers as Praetorius, Buxtehude, Pachelbel, Böhm and the various Bachs. More recently Dr. Willibald Gurlitt, director of the Music Institute at Freiburg-im-Breisgau, has given new life to the movement for the restoring of former tonal ideals. To his research work and his practical experiments goes the credit for a historical reconstruction of great importance, the building of a so-called Praetorius organ as representative of the Baroque period in artistic development.

Three centuries ago Michael Praetorius in his "Organographia," the second volume of his great work "Synagoga Musicum," published in 1618, left us very definite descriptions of

musical instruments of the period, describing their form, compass, tone quality and style of playing. The organ was specially favored in this description and we have exact details as to the scales and other important particulars of the stops known in his day. Professor Gurlitt conceived the idea of reconstructing an organ according to the Praetorius ideals, an organ which would be not only a medium for the proper interpretation of the music of the old German composers, but, what was more important still, an organ which would show the ideas of the time as regards the place of the instrument and its music in the service of the church. So with the help of Dr. Oscar Walcker, head of the famous Ludwigsburg firm of organ builders,\* an organ was built to the following specification:

#### OBERWERK.

Prinzipal, 8 ft.  
Octava, 4 ft.  
Mixture, 4 ranks.  
Grossgedeckt, 8 ft.  
Nachthorn, 4 ft.  
Schwiegeleiff, 1 ft.  
Ranckett, 16 ft.

#### RUCKPOSITIF.

Quintadena, 8 ft.  
Blockflöte, 4 ft.  
Gemshörnlein, 2 ft.  
Zimbel, 4 ft.  
Spitzflöte, 4 ft.  
Krummhorn, 8 ft.

#### PEDAL.

Untersatz (stark), 16 ft.  
Posaunenbass, 16 ft.  
Cornet, 2 ranks.  
Dolcianbass, 8 ft.

#### IN DIE BRUST (Played from the Oberwerk Manual).

Klein Lieblich Gedeckflöte, 2 ft.  
Baerpfeife, 8 ft.  
Geigen Regal, 4 ft.  
Tremulant (on the whole organ).  
Coupler to both keyboards.  
Pedal coupler to the Rückpositif.  
Star with cymbal and bells.

This two-manual instrument is placed in the hall of the music institute of the

university, a room suitable for all the activities of the music department and capable of seating about 150 people. It has a modern pneumatic action and adequate system of push-button controls; as played for me by a university music student under Dr. Gurlitt's direction, it seemed ideal for its purpose. For such stops as the krummhorn, ranckett and blockflöte, orchestral instruments of the period were borrowed from museums and the tone quality was copied. As might be expected from the ideals of the Praetorius period, the chief feature of the organ lies in the individuality, sharp contrasts and independent character of each stop, quite in contrast to the modern practice of ensemble "build-up." The accentuation of the individuality of any particular group of registers, such as the principal and other 8-ft. stops, is carefully avoided. On the other hand, stops of various quality and pitch from the 1-ft. schwiegeleiff to the 16-ft. ranckett are distributed indiscriminately throughout the manuals. The fundamental difference of the registers and their complete contrast one with another makes possible a clarity and evenness of contrapuntal texture, especially in the middle voices, that has often been completely lost in the modern organ. The reed stops have a free, natural, buzzing quality, in sharp contrast to the sustained tone of the labial registers. "The heavy basses to which we are accustomed in our modern organs do not here obscure the clearly defined tone of the manual basses and the pedals are designed to render the melody in either soprano, alto or tenor." This organ is inflexible in our tonal sense, for there is no swell or other means of making a crescendo; the soft sighings as well as the obstreperous roarings of the modern organ are alike foreign to it.

The whole specification of this instrument is, of course, designed for the place it occupied as a means for rendering church music based upon the chorale, rather than for concert music based on the fugue. In order to value such a specification properly, we must realize the objectives of the organ composers of the day. Praetorius himself included. Their practice was to "set" cantus firmi based on chorale melodies in order that they might "stimulate the devotions of their hearers and that they might bring God into the hearts and minds of the congregation." Praetorius' organ music is a good example of this. It consists of three types of compositions—chorale variations on Latin hymns, chorale fantasias on German Psalms and organ "symphonies" based on the model of Gabrieli and suitable for preludes and ritualistic interludes. In the light of these considerations, the Freiburg organ becomes comprehensible and has proved itself invaluable as a means for understanding the proper interpretation of music of the Baroque period, including much of Bach.

That these ideals are by no means merely theoretical is proved by the fact that a number of these organs have been built in Germany. The Sauer firm has placed a fine one of thirty-two stops in the aula of the University of Halle. I recently heard one in the Sauer works intended for a music school at Frankfurt-on-the-Oder. This little instrument had fourteen manual and seven pedal stops, electric action with movable console and all modern helps for registration. A glance at the specification of the new organ in the Great Hall of the Leipzig Conservatory, an instrument just rebuilt by Sauer under the direction of Dr. Karl Straube, cantor of St. Thomas' Church and professor of organ at the conservatory, will show that these seven-

\*It is not often that the organ building industry in a country is largely concentrated in the activities of one firm. Aside from the smaller concerns such as Stelmayer of Bavaria and Kempfer of Lübeck, the two principal organ builders in Germany are E. F. Walcker & Co. of Ludwigsburg, in Württemberg, and W. Sauer of Frankfurt-on-the-Oder, not far from Berlin. The present owner of both these firms is Dr. Oscar Walcker, great grandson of the founder of the Ludwigsburg house. Many noted instruments have come from these firms, including the old Boston Music Hall organ and the present St. Michael's organ in Hamburg (Walcker) and the organ in the Dom and the Kaiser Wilhelm Gedächtniskirche in Berlin (Sauer).



teenth century ideals are being incorporated in the largest, most modern organs. Dr. Straube, who is the leading figure in organ and church music in Germany, both by virtue of the post he holds and because of his unique knowledge and wide experience, must have been impressed with the Freiburg organ when he played the opening recital on it several years ago, for we find on his new Leipzig organ many of the stops of the Baroque epoch, thus making possible an adequate and proper interpretation of every style of organ music from Praetorius to Reger. Here is a magnificent instrument, even if it does represent a compromise of styles, one worthy of the best traditions of the great musical center in which it is located:

## MANUAL I.

Prinzipal, 16 ft.  
Prinzipal, 8 ft.  
Flute Harmonic, 8 ft.  
Bordun, 8 ft.  
Gamba, 8 ft.  
Gemshorn, 8 ft.  
Dolce, 8 ft.  
Oktava, 4 ft.  
Rohrflöte, 4 ft.  
Dolcett, 4 ft.  
Quinte, 2½ ft.  
Oktava, 2 ft.  
Flachflöte, 2 ft.  
Cornett, 3 and 4 ranks.  
Cymbel, 3 ranks.  
Mixtur, 5 ranks.  
Trompete, 8 ft.

## MANUAL II.

Nachthorn, 16 ft.  
Prinzipal, 8 ft.  
Gedeckt, 8 ft.  
Konzertflöte, 8 ft.  
Salicional, 8 ft.  
Quintatön, 8 ft.  
Prestant, 4 ft.  
Nachthorn, 4 ft.  
Piccolo, 2 ft.  
Sesquialtera, 2½ ft. and 1 3/5 ft.  
Cymbel, 3 ranks.  
Scharff, 3-5 ranks.  
Krummhorn, 8 ft.

## MANUAL III (in Swell-box).

Lieblich Gedeckt, 16 ft.  
Nachthorn (open), 8 ft.  
Gelgenprinzipal, 8 ft.  
Soloflöte, 8 ft.  
Lieblich Gedeckt, 8 ft.  
Gemshorn, 8 ft.  
Quintatön, 8 ft.  
Viola, 8 ft.  
Aeoline, 8 ft.  
Vox Coelestis, 8 ft.  
Prinzipal, 4 ft.  
Blockflöte, 4 ft.  
Fornflöte, 4 ft.  
Violine, 4 ft.  
Zartquinte, 2½ ft.  
Flautino, 2 ft.  
Terz, 1 3/5 ft.  
Septieme, 1 1/7 ft.  
Sifflöte, 1 ft.  
Cornett, 2-4 ranks.  
Mixtur, 6-7 ranks.  
Singend Regal, 8 ft.  
Oboe, 8 ft.  
Trompete Harmonic, 8 ft.  
Clarion, 4 ft.  
Rankett, 16 ft.

## PEDAL.

Untersatz, 32 ft.  
Prinzipal, 16 ft.  
Subbass, 16 ft.  
Lieblich Gedeckt, 16 ft.  
Oktavbass, 8 ft.  
Violoncello, 8 ft.  
Lieblich Gedeckt, 8 ft.  
Choralbass, 4 ft.  
Nachthorn, 4 ft.  
Quinte, 10½ ft.  
Nachthorn, 2 ft.  
Rauschpfeife, 3 ranks.  
Mixture, 6 ranks.  
Posaune, 16 ft.  
Rankett, 16 ft.  
Trompete, 8 ft.  
Clarine, 4 ft.  
Singend Cornett, 2 ft.

How long will it be before one of our fine interpreters of old organ music has such an instrument at his disposal?

## To Teach Music in Sunday-School.

Taking a forward step in the advancement of church music, the Sunday-school of the First Presbyterian Church of Johnstown, Pa., has adopted a plan proposed by Edward A. Fuhrmann, musical director of the church, for music training in the Sunday-school. The new feature will be inaugurated at the beginning of the Sunday-school year next April. According to the plan the course will begin with the primary department and continue throughout the more advanced groups. One Sunday of every month will be designated as "music training Sunday," the course to include, in addition to lessons on the hymns and hymn writers found in the Presbyterian hymnals, the hymnody of all Christian denominations, the history of church music in

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general, the liturgies and musical traditions of various denominations and a study of the different forms of sacred music and their composers.

## CONFERENCE AT WINNIPEG

Fifth Annual Church Music Meeting  
Covers Two Days.

The Winnipeg center of the Canadian College of Organists held its fifth annual church music conference on Monday and Tuesday, Nov. 3 and 4. The conference opened on Monday evening with choral evensong in All Saints' Church. The service was sung by the choir of the church, directed by Fred M. Gee, choirmaster and organist, the officiating clergy being the Rev. H. Richard Ragg, the Rev. T. R. Lancaster, the Rev. G. W. Findlay and the Rev. H. D. Martin. The music of the service was as follows: Prelude, *Andante Cantabile* (Fifth Symphony), Widor; processional hymn, "For All the Saints," Vaughan Williams; Psalms 46 (from Luther), 57 (Wesley) and 150 (Stanford); Magnificat and Nunc Dimittis, Stanford in A; anthem, "Glorious in Heaven," Vitoria; hymn, "The King of Love My Shepherd Is" (descant by Alan Gray); vesper, "O Light of Life," Bach; recessional hymn, "Glory to Thee, My God, this Night," Tallis; postlude, *Toccata and Fugue in D minor*, Bach.

On Tuesday noon the conference luncheon took place in the private dining-room of the Hudson's Bay Company. About forty organists, choir-

masters and clergy sat down at the tables. The speaker was the Rev. H. M. Pearson, who chose as his subject "Thoughts after Worship—Jottings from a Minister's Notebook."

Tuesday evening worship took place in Knox Church. The music was sung by the choir of the church directed by Davidson Thomson, the ministers officiating being the Rev. F. W. Kerr and the Rev. Clarke Lawson. The order of service was as follows: Organ prelude, *Sinfonia* from "Like as the Rain and Snow Fall from Heaven," Bach; choral response, "The Hour Cometh," Merbecke-Davies; hymn, "I to the Hills Will Lift Mine Eyes," arranged by T. Ravenscroft; anthem, *Sanctus* from "Missa Regina Coeli," Palestrina; hymn, "Now Israel May Say, and that Truly"; offertory on a theme by Tallis, Harold Darke; address, "Music in Worship"; anthem, "And I Saw another Angel," Stanford; hymn, "The Day Thou Gavest Lord, Is Ended"; vesper, "Lighten Our Darkness," Joseph Booth.

The service was followed by a demonstration of hymn singing directed by Mr. Thomson, with Gilmer E. Hubble at the organ. The choir of the church was assisted by 150 voices from other city choirs. The hymns used at this demonstration were as follows: "O Come, O Come, Emmanuel," "Veni Emmanuel"; "Lord, Thy Word Abideth," "Ravenshaw"; "How Shall I Sing that Majesty," "Kingsfold"; "He Who Would Valiant Be," "Monks Gate"; "Round Me Falls the Night."

## "Seelenbräutigam."

With this session a very successful conference was brought to a close.

## NEWS-NOTES FROM DETROIT

By GUY C. FILKINS.

Detroit, Mich., Nov. 24.—The combined choirs of the Birkett Memorial Baptist Church gave their monthly musical program, assisted by Irvin Meyer, violinist, under the direction of Lloyd Holtz, Sunday evening, Oct. 26.

Edward Rechlin, noted American organist, played a program at the Messiah Lutheran Church Sunday evening, Oct. 26.

The choir of sixty-five voices of the New Hope Baptist Church presented its tenth musical program of the year on Sunday afternoon, Oct. 26. It was supported by the church orchestra.

St. Paul's Choristers, under the direction of F. A. Mackay, gave Haydn's "Creation" Sunday evening, Nov. 16.

J. L. Edwards, organist and director of St. John's Episcopal Choristers, gave the cantata "Ruth," by Gaul, Sunday afternoon, Nov. 23, at the choral vesper of the church.

William Hall Miner, organist and bellmaster at Christ Church, Cranbrook, Bloomfield Hills, is giving a series of interesting carillon recitals Sunday afternoons at 3:45.



**Church in Seattle  
Has Wangerin Organ;  
Opened by R. K. Biggs**

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

Seattle, Wash., Nov. 18.—The leading event of the month was the dedicatory recital on the three-manual Wangerin organ recently installed in the massive new edifice of St. Joseph's, Richard Keys Biggs of Hollywood, Cal., who drew up the specification, played the recital on Tuesday evening, Oct. 28. In Mr. Biggs' playing he revealed himself again as an artist of the first rank. A varied program displayed the beautiful qualities of tone which this organ possesses. This is the first Wangerin organ in Seattle and it is a decidedly worthy addition. The following program was played: March in B flat, Liszt; Andante, Borowski; Scherzo, Rogers; "Ave Maria," Arkadelt; Chorale Preludes, Bach; "Piece Heroique," Franck; "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.

On Nov. 2 Frederick C. Feringer, organist of the First Presbyterian Church, gave the third of the series of historical recitals in his church. The following program was played on the four-manual Austin: Sonata in A major, Mendelssohn; Fugue on B-A-C-H, Schumann; "Miserere" and "Ave Verum," Liszt; Cantabile in B major, Franck; Finale from Sonata, Lemmens; Rhapsody on Breton Airs, Saint-Saens; Funeral March and Seraphic Chant, Guilman; Scherzo, Gigout.

The following program has been prepared for the fourth of the series, which is scheduled to take place Nov. 23 at the church: Adagio and Finale from Second Symphony, Widor; "Noel," Bossi; Andante from D minor Sonata, West; Cantabile, Jongen; "The Brook," Dethier; Pastorale-Chorale, Karg-Elert; Idylle, Quef; "Romance sans Paroles," Bonnet; "Thou Art the Rock," Mulet. The concluding recital of the series is scheduled for Dec. 7.

John McDonald Lyon, organist of St. Clement's Episcopal, played the dedicatory recital on the two-manual Robert Morton organ of St. Luke's, Renton, Sunday, Nov. 9. The following program was played: "Grand Choeur" in C major, Guilman; "Agnus Dei," Bizet; Fugue in G, Bach; "Pregiera," Ravanello; "Sortie," Guilman; "Noel," Mulet; "Little Bells of Our Lady of Lourdes," Gaul; Finale (Second Sonatina), Rogers.

Nov. 12 Mr. Lyon played another of his series of autumn recitals at St. Clement's. Selecting his entire program from the works of Guilman, he played: Preludio (from Third Sonata), "Absolution," Chorale, "Sortie," Adagio (from Third Sonata), "O Salutaris Hostia," Fourth Sonata (complete). The church possesses a two-manual Reuter.

Ramblings of your correspondent brought to light the following twilight recital programs played by various organists: On Oct. 26 Walter G. Reynolds, of the First Methodist, played for his numbers: "Nautilus," MacDowell; "Marche Pittoresque," Kroeger; "Romance," Parker. Nov. 2 Frederick C. Feringer of the First Presbyterian played: "Noel," Bossi; Andante, West. Nov. 2 Miss Katherine Robinson of the University Christian Church played: "In a Norwegian Village," Clokey; "By Moonlight," Kinder; "Hymn of Triumph," Harris. Nov. 9 Miss Amy Frederickson of the Swedish Tabernacle played: Second Suite, Rogers.

On Nov. 6 the Western Washington chapter of the American Guild of Organists had its regular luncheon meeting at the Pine Tree lunch-room. Dean James Lewis presided over the meeting and Graham Morgan gave an informal talk on his recent visit to England.

The local chapter of the Guild will have its first recital tonight at the University Temple and will be assisted by

*Frederic T. Egener, Canadian Organist*



FREDERIC TRISTRAM EGNER, Mus. D., of St. Catharines, Ont., has returned to Canada after spending four months in England, France, Belgium, Germany, Switzerland and Austria. He had some interesting experiences and also had the pleasure of playing and hearing many famous organs. Mr. Egener spent a pleasant time with F. Breitenbach, organist of the cathedral at Lucerne. Visits to Schubert's birthplace at Vienna and Mozart's birthplace at Salzburg were some of the high lights of the trip. He played several times on the rebuilt Willis organ at Alexandra Palace. Of this he writes: "This is considered to be the finest concert organ in England at the present time. One marvels at the great diapason tone and the brilliance of the

magnificently voiced reeds. It proved one of the thrills of the entire trip, as did the Willis in the Liverpool Cathedral."

Dr. Egener is a product of Canada, having been born at Hamilton, Ont., in 1886. He studied music under T. J. Palmer, H. A. Wheelton and others in his native country and under Reginald Goss Custard in England. At the University of Toronto he won the senior honor diploma in 1906. Since 1923 he has been organist of the Wel-land Avenue United Church in St. Catharines. He has done a great deal of recital work and is also a talented baritone. In 1908 Mr. Egener married Miss Christyne MacEwen and they have two sons. Mr. Egener is a member of the N. A. G.

the University Temple choir under the direction of Harold Heeremans. The following program is scheduled: "Elegiac Poem," Karg-Elert; "Priere," Franck; Scherzo, Gigout, played by Gordon Dixon, A. A. G. O. The University Temple choir will sing: "Father, Once More within Thy Holy Place," Matthews; "Forever Worthy Is the Lamb," Tschaiikowsky; "Souls of the Righteous," Noble. The Prelude and Fugue in F minor, Bach; Minuetto and Trio (Symphony in G minor), Bennett; "Ronde Francaise," Boellmann; "The Reed-Grown Waters," Karg-Elert; "Sportive Fauns," d'Antalfy, will be played by Harold Heeremans. The temple has a four-manual Kimball.

An event awaited with keen interest is the appearance of Pietro Yon in recital on the four-manual Kimball of the University Temple Dec. 2 under the auspices of the University Temple choir.

John McDonald Lyon and Joseph

H. Greener will appear in a joint recital at St. Clement's Episcopal Church Nov. 26 under the auspices of the Young People's Society of the Church. The following program has been arranged: Allegro, Intermezzo, Finale (Third Sonata), Borowski; "The Reed-Grown Waters," Karg-Elert; Cantilena, Greener; Chorale in A minor (complete), Franck (played by John McD. Lyon); Toccata, Ward; Canon in B minor, Schumann; "Minuetto Antico e Musetta," Yon; Sarabande (Sixth Violoncello Suite), Bach; Prelude and Fugue in G minor, Bach (played by Joseph H. Greener).

**Middelschulte at University.**

Dr. Wilhelm Middelschulte gives a recital on the afternoon of Nov. 30 at 4:30 in Rockefeller Chapel at the University of Chicago by invitation of Mack Evans, organist of the university. Dr. Middelschulte is also to give a recital in Detroit in the near future on the large organ at the Art Museum. On Jan. 18 he is engaged for a recital at the Forest Park Lutheran Church.

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### San Francisco Guild Recital Series Is Opened by Waldrop

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

San Francisco, Cal., Nov. 19.—The opening recital of the Guild series for 1930-1931 was given by Uda Waldrop, municipal organist of San Francisco, official organist of the Palace of the Legion of Honor and organist of the First Unitarian Church of San Francisco, on the new four-manual Aeolian organ in Calvary Presbyterian Church, Nov. 17. Mr. Waldrop was ably assisted by his wife, Marguerite Raas Waldrop, soprano. The organ program follows: Toccata and Fugue in D minor, Bach; Air, Bach; Pastorale from Second Symphony, Widor; "Tollite Hostias," Saint-Saens; "L'Organo Primitivo" and "Rimembranza," Yon; "Caprice Viennois," Kreisler; Irish Tune from County Derry; Fugue from "Sonata Pontificale," Lemmens; Siciliano from Second Sonata for Flute and Clavier, Bach, and "Grand Choeur Dialogue," Gigout. After the recital the Guild members were guests of the Aeolian Company for supper at the Mark Hopkins Hotel. Mr. Schiller, representative of the Aeolian Company, was host at this delightful affair.

Sunday afternoon, Oct. 19, the Guild met at Trinity Methodist Church, Berkeley, where an informal program was presented by Mrs. Baldwin Woods, organist of the church, and Edgar M. Thorpe. After the program members and their friends adjourned to the charming home of Estelle Drummond Swift, where tea was served and where everybody had an opportunity to become acquainted. Our able and capable dean, Mabel Hill Redfield, deserves the appreciation and thanks of the chapter for the manner in which she conducted the affairs of the Guild during the year—a year marked by a substantial growth in membership and renewed interest in all the activities.

Estelle Drummond Swift, F. A. G. O., continues to give her interesting series of half-hour recitals at the First Unitarian Church of Berkeley on Fridays at 5:15. Nov. 7 she played: "Carillon," Sowerby; "Lament," Dupre; "Alla Marcia," Bossi; Lento from Seventh Symphony, Widor, and "Phantoms," Vierne. Nov. 14 Richard Irvin Purvis, the talented young organist of the First Baptist Church of Oakland, played the following program: Concert Overture, Rogers; Vivace from Second Sonata, Bach; "Now Thank We All Our God," Karg-Elert; Pastorale, Hillemacher, and "Marche Pittoresque," Kroeger.

Sunday, Nov. 16, Richard Keys Biggs, the well-known concert organist, opened the new Wangerin organ in St. Brigid's Catholic Church, San Francisco.

Tuesday evening, Nov. 11, Warren D. Allen, organist of Stanford University, directed an elaborate performance of Brahms' "Requiem." In addition to the regular university choir, the Morris Club and other Palo Alto choirs assisted, making a chorus of 140 voices. The instrumental accompaniment was by an orchestra of forty-five, including thirty members of the San Francisco Symphony Orchestra. Violet Cowger, soprano, and Frederic Bittke, baritone, were the soloists. Preceding the performance of the "Requiem" Benjamin S. Moore, organist of Trinity Episcopal Church, San Francisco, played several organ compositions, including Cesar Franck's "Piece Heroique" and Schubert's "Ave Maria."

The 1930-1931 series of recitals at the Chapel of the Chimes was opened by William W. Carruth, organist at Mills College, Nov. 6. These recitals are given under the sponsorship of Howard E. Couper, musical director of the Chapel of the Chimes, and are broadcast over stations KTAB and KRE. Mr. Carruth played Corelli's Suite in F, arranged for organ by T. Tertius Noble; Pastorale, de la Tombelle, and Evening Song, Bairstow. Nov. 13 Harold Mueller, organist of St. Luke's Episcopal Church, San Francisco, was

heard in a brilliant program including compositions of Wesley, d'Aquin, Saint-Saens and Schubert. The Little G Minor Fugue of Bach was the opening number of a program played by Miss Virginia de Fremery, organist of the First Unitarian Church of Oakland, Nov. 20. Other numbers were the Fantasia in E flat by Saint-Saens and compositions of Bossi, Dupre and Widor. Raymond White's regular Sunday evening series of "Intimate Visits with Lovers of Organ Music" included an evening devoted to American composers for the organ Nov. 9 and contemporaries of Bach Nov. 16. This series by Mr. White is very interesting and well worth while and is a pleasant relief from the vapid offerings which so often come over the air. Ethel Whytal Miller, staff organist of the Chapel of the Chimes, is heard in daily well-prepared and interesting programs.

During the next few weeks wonderful things are in store for bay region organists. On Thanksgiving evening Germani is to play on the new four-manual Skinner at the Temple Methodist Church. Saturday night, Dec. 6, Pietro Yon is to give a recital at Calvary Presbyterian Church, San Francisco. Mr. Yon will also be heard at the Civic Auditorium Monday evening, Dec. 8.

### New Third Baptist Edifice at St. Louis Excels One Burned

By DR. PERCY B. EVERS DEN

St. Louis, Mo., Nov. 17.—The Third Baptist Church of St. Louis, destroyed by fire two years ago, dedicated its new building erected on the same site—Grand and Washington avenues—Sunday, Nov. 9. Located geographically in the center of the city, this church for years has been an important factor in various movements for educational progress. With an auditorium seating over 2,000, acoustically perfect, and equipped with one of the outstanding organs of the city, the church authorities have been generous in granting the use of the building and it has been there that the local chapter of the N. A. O. has given the public the opportunity of hearing such artists as Pietro A. Yon, Henry S. Fry, Alfred Hollins, Rollo Maitland, Lilian Carpenter and others. In the construction and appointments of the new Third Baptist Church the architect has "told a more marvelous tale"; from the new Kilgen organ and the choir under the capable direction of Miss Katherine Carmichael we may expect a "more

beautiful song."

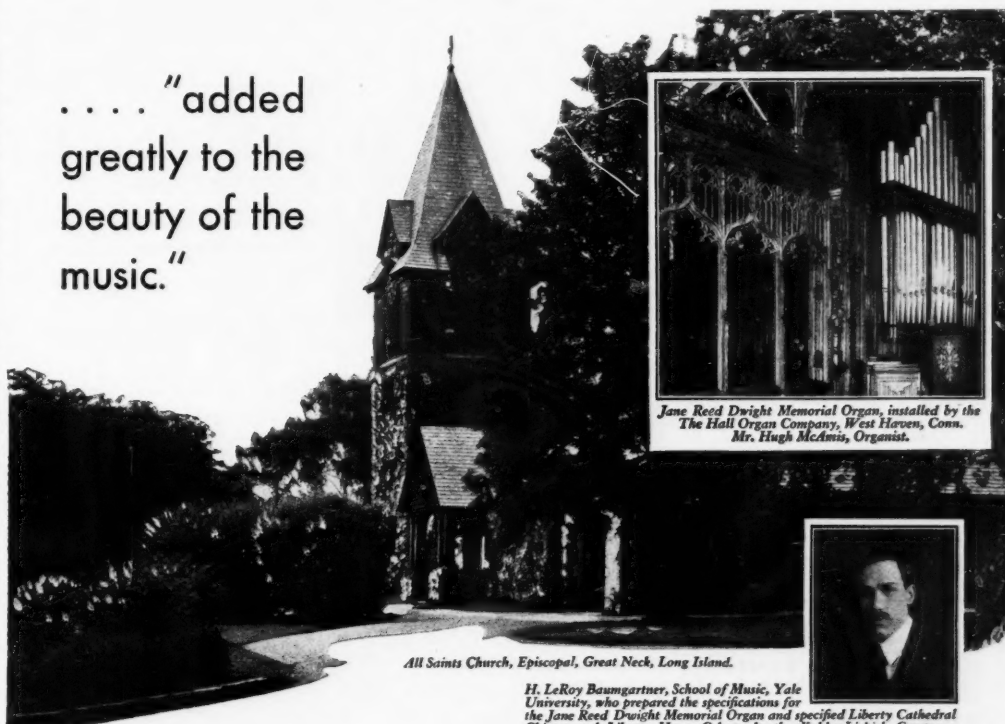
Paul Friess of SS. Michael and George gave a recital at the First Presbyterian Church, Belleville, Sept. 28, playing the following: "Suite Gothique," Boellmann; "Legende," Cadman; Intermezzo, Rogers; "Clair de Lune," Karg-Elert; Fanfare, Lemmens; "Night," Jenkins; "Echo Bells," Brewer; Festival Toccata, Fletcher.

On the evening of Sunday, Nov. 2, Mrs. Kriegshaber at the piano and Paul Friess at the organ gave a program at the Kingshighway Presbyterian Church, featuring four movements of the Clokey Suite: "Dialogue," "Romance," Intermezzo and Fugue.

Gaul's "Holy City" was given at St. John's Methodist Church on the evening of Nov. 2 by the quartet and chorus of the church under the direction of Professor O. Wade Fallert.

Walter A. Eichinger, organist of the First Presbyterian Church, Belleville, Ill., on Sunday evening, Nov. 9, gave the first of a series of recitals, playing the following program: Concert Overture, Rogers; Prelude and Fugue in A minor, Bach; Aria in D, Bach; Fantasie, Saint-Saens; "Will-o'-the-Wisp," Nevin; "Eventide," Frysinger; "Variations de Concert," Bonnet.

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NOTES FROM PHILADELPHIA

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Nov. 20.—Bert P. Ulmer on Nov. 2 celebrated his twelfth anniversary as organist of Tabernacle Lutheran Church with a specially arranged recital.

One of the proudest organists coming down the pike is Rollo F. Maitland, who has been honored by his congregation at the Church of the New Jerusalem with the gift of a handsome music portfolio, suitably inscribed, as a token of gratitude for ten years of service.

Bach's Christmas Oratorio will be sung twice during December—one performance by the Brahms Chorus under N. Lindsay Norden and the other by the Choral Art Society with Harry A. Matthews conducting.

The Bach series which was to be played in St. James' Church has been postponed on account of the serious illness of Lynnwood Farnam.

The free series of chamber concerts by pupils of the Curtis Institute have been resumed at the Pennsylvania Museum of Art on the Sunday evenings during November and December.

Dr. William A. Wolf, state president of the N. A. O., was a visitor to Philadelphia Nov. 11, where he conferred with the Philadelphia group regarding future work of the organization.

The piano is now borrowing some ideas from the organ. The Bechstein-Moor double keyboard piano is on exhibition at Wanamaker's. The lower manual is a normal piano keyboard, while the upper one is an octave higher. With the operation of a third pedal the two manuals can be coupled, thus producing the effect of a 4-ft. coupler. One realizes the technical potentialities which this arrangement offers—the feasibility of playing chords with one hand which covers a range of two octaves; simplification of passages which are difficult to execute on a regular piano, and unlimited possibilities in creating new chord combinations. It requires a new technique, and without doubt has a future.

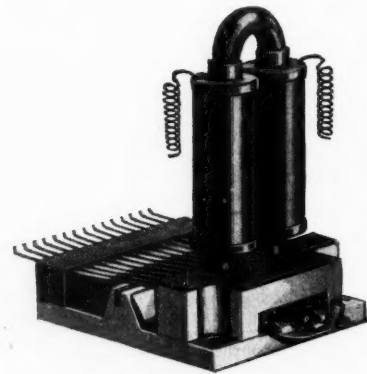
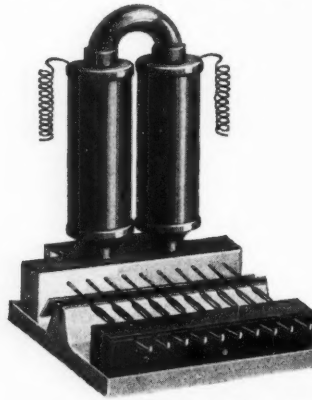
Isaac Battin, one of the members of the A. O. P. C. and now dean of music in Meredith College, Raleigh, N. C., is scheduled as one of the recitalists for the guest series to be played on the

Reuter organ in the music hall of the University of North Carolina during the week of May 3.

Lester R. Paton, formerly soloist at St. James' Episcopal Church, has accepted the post as organist and director at St. Mary's Church, Wayne.

The Choral Society of Philadelphia has announced these works for its November concert: Gounod's "Day of Penitence" and "St. Cecilia Mass." Henry Gordon Thunder continues as conductor.

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By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Nov. 21.—The Western Pennsylvania chapter of the Guild met at the Bellefield Presbyterian Church Nov. 3 for a dinner and meeting, followed by an organ recital and service. Earl B. Collins, dean of the chapter and organist of the Bellefield Church, played a fine program in a finished manner, his offerings being: "Piece Heroique," Franck; "Socur Monique," Couperin; Pastorale, Recitative and Chorale (Op. 92), Karg-Elert; "Ariel," Bonnet; Chorale in A minor, Franck; "Carillon-Sortie," Mulet. The church quartet and the Bellefield Chorus sang three anthems: "O Praise God in His Holiness," Whitfeld; "Domine Jesu" (Requiem), Verdi, and "Thou Knowest, Lord," by Beach. Viola Byrgerson, contralto, sang a solo, "Christ Went up into the Hills," by Hageman. The Rev. Robert MacGowan, D. D., pastor, spoke on "Aids to Worship." The entire service was so beautifully done that one could not escape the atmosphere of worship. The organ playing and singing was of the highest type, but that which put the finishing touch to the evening was the reverent and unobtrusive manner of the singers and their organist-director. This was really a service, not merely a "show."

The Pittsburgh Lutheran Choir, 150 voices, which under the direction of Homer Ochsenhirt has been gaining momentum for the last year or two, sang three anthems at a service held in Syria Mosque Sunday evening, Nov. 2. The numbers used were: "Glory to God in the Highest," Pergolesi; "Prayer," Kountz, and "Beautiful Saviour," Christiansen. The octet from the First Lutheran Church assisted and the performance was very satisfying. Another service was held the same evening at Carnegie Hall, at which Miss Hazel Drake played the organ and several choirs from Missouri Synod Lutheran churches combined for the singing.

Alfred Hamer of Trinity Cathedral played the opening recital on a three-manual Estey organ in the Emsworth United Presbyterian Church Oct. 27. Notwithstanding a downpour of rain the church was filled. Mr. Hamer played Widor's Second Symphony complete, "Sailing over Jordan," Seth Bingham; Largo, Handel; "Angelus du Soir" and "Elves," Bonnet; Nocturne in D flat, Bairstow, and "Nun Danket Alle Gott," Karg-Elert.

St. Paul's Episcopal Church, Mount Lebanon, was dedicated Nov. 9 and the new Moorhouse, Bowman & Brandt organ was used for the first time. Harry Austin, who some years ago was organist at Trinity Church (now Trinity Cathedral), Pittsburgh, played the services, in the absence of the regular organist of the church, Mrs. Harry G. Austin, who was ill.

The Discussion Club met at the Church of the Ascension Monday evening, Nov. 17, the topic being "Hymns and Tunes: Their Moods and Reasons." This proved a fertile topic for discussion and the subject was by no means exhausted. The topic selected for the next meeting, to be held Monday evening, Dec. 15, is "Service Comprehension." It is planned to have a clergyman, an organist and a vestryman state their views, and it is expected that the sparks will fly. All organists

and choirmasters are welcome to attend these meetings.

Arthur Jennings of the Sixth United Presbyterian Church is now blessed with two organs under one roof. Monday evening, Nov. 17, he played the inaugural recital on the new three-manual Austin in the chapel. Guild members were invited to attend, and their meeting and a dinner were enjoyed in the dining-room, preceding the recital. The new organ consists of eight straight ranks of seventy-three pipes each, three straight ranks of sixty-one pipes, two units of ninety-seven pipes, two units of eighty-five pipes and one pedal of forty-four pipes, a total of 1,175 pipes. Mr. Jennings' program, played in his characteristic manner, from memory, was thoroughly enjoyed by all, and while it seems like a long program in print, there was no dull moment in it. The program follows: Overture to the Occasional Oratorio, Handel; "Christmas in Sicily," Yon; Minuet in A, Boccherini; Andante Cantabile, from First Symphony, Beethoven; Gigue in A major, Chorale Prelude, "In dulci jubilo," and Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; "Ronde Francaise," Boellmann; Toccata, Dupre; Overture to "Tannhauser," Wagner.

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## Cleveland Hears Germani at Console of Enlarged Organ

By CARLETON H. BULLIS

Cleveland, Ohio, Nov. 20.—Fernando Germani, Italian organ virtuoso now touring this country, played the dedicatory recital on the recently enlarged organ at St. Ignatius' Catholic Church Sunday evening, Nov. 9. The first part of the program featured music of the early classical type, such as a Handel concerto, a suite by Corelli and a Vivaldi concerto, the latter two being transcriptions of music of that period. The Corelli numbers were particularly effective. Considered collectively, this initial part of the musical menu was more than sufficient for one style of music. The Bonnet "Variations de Concert" provided a welcome change. This piece was played with brilliance and dexterity. The pedal cadenza was quite a feat, executed with fluency. A Berceuse by Reger, the piquant Scherzo from Vienne's Second Symphony and the Franck Finale completed the program as printed. After a speech by the pastor, Mr. Germani added as an encore the Vienne Finale from the First Symphony.

St. Ignatius' Church, on Lorain avenue at West boulevard, is one of the most beautiful of recently built edifices in Cleveland. The exceptionally fine architectural scheme is in the early Italian basilica style, with a tall, slender campanile of attractive design. There is just enough modern adaptation in the scheme to make it unique, both in the exterior and in the interior. The lighting scheme is particularly modern. Part of the aesthetic enjoyment at the Germani recital was due to the play of colored lighting effects on the altar, and the dimming of the lantern lights in the nave. The organ, originally a three-manual built by Schantz, has within the last month been enlarged by Midmer-Losh with the addition of five ranks, including a Schulte diapason and a brilliant chorus reed. There is a new four-manual console, the lowest manual being of seven octaves. Provision is made for later addition of a chancel division, to be placed back of the altar. The chapel in the basement has had a two-manual Midmer-Losh instrument for some time.

The pastor of St. Ignatius' is the Rev. Dr. Anthony B. Stuber, formerly of St. Peter's, Canton, Ohio. Father Stuber's pastorate is a guaranty that there will be much musical development at St. Ignatius', for he has always been a promoter of music in his church. His short address at the conclusion of the recital indicated his plans along this line. Announcement was made of a second recital, scheduled for Nov. 23, for which Edwin Arthur Kraft has been engaged.

The newly-appointed organist at St. Ignatius' is Frank Parisi, a talented pupil of Albert Riemenschneider and a graduate of last year's senior class at Baldwin-Wallace College Conservatory.

Another new organ in town is the one built by Gottfried for the West Side Evangelical Church, Bridge avenue and West Thirty-eighth street. It is a three-manual with a gallery section. At the time it was purchased, extensive changes were made in the church interior, including a new chancel with choir stalls, an ornate organ screen, an attractive floor and redecorating in general. About \$38,000 was spent on the new equipment. John A. Talcott, Mus. D., who recently was appointed organist and choir director, began his duties early in November. He has a mixed choir of about thirty voices. At a union service of Evangelical congregations on the evening of Nov. 9 the choir of this church combined with that of Trinity Evangelical, the service being held at the West Side edifice. Alexander Howells of Trinity Church conducted and Dr. Talcott played the organ.

Ray Husselman has moved to Youngstown, Ohio. His successor at Windermere Presbyterian is Miss Margaret Rhodamel.

The choir at Epworth-Euclid M. E.

## John T. Erickson, Who Plays at Church Jubilee



JOHN T. ERICKSON, Mus. D., A. A. G. O., for the last nineteen years organist and choirmaster of Gustavus Adolphus Lutheran Church, New York City, presided at the organ for the sixty-fifth anniversary of that church last month and for the fortieth anniversary of the pastorate of Dr. Mauritz Stolpe, which was celebrated at the same time. On Nov. 6 a festival to mark the double event was held and an anthem by Dr. Erickson, "The Earth Is the Lord's," was sung by the choir and soloists, with organ and band accompaniment.

Dr. Erickson studied at the National Conservatory of Music with John White and Antonin Dvorak and at the Guilman Organ School with Dr. William C. Carl and Clement R. Gale. He received the associate degree of the American Guild of Organists in 1904, and was made a doctor of music by Potomac University in 1919, his graduation thesis being "Church Music in Sweden" from the beginning to the present time. He is a member of the National Association of Organists, has made several concert tours, chiefly in the New England states, and his talents have been in demand at the

Church gave Handel's "Judas Macabaeus" Sunday evening, Nov. 16, C. D. Dawe conducting. Roy Crocker, formerly of the First Baptist Church, is now playing at Epworth-Euclid, succeeding Carleton Bullis. Mr. Crocker gives prelude programs of three or four numbers at both morning and evening services every Sunday.

The First Baptist choir, under C. B. Ellinwood, sang Hadley's "The New Earth" at the vesper hour Nov. 16. George Kemper Oden is the new organist, succeeding Roy Crocker, who had served this congregation many years.

Mrs. J. Powell Jones is now organist at the Euclid Avenue Baptist Temple, where she is playing a four-manual Möller instrument. George Kruger has taken charge of the choral activities at this popular downtown institution, and is organizing an adult choir, a choral union and several choirs of

dedication of organs, with numerous appearances as solo organist and accompanist at Swedish concerts in Carnegie Hall and elsewhere in New York. Mr. Erickson played before the Swedish crown prince and princess on the occasion of their American tour; also for the Swedish ministers to this country, the Swedish general consul, Archbishop Söderblom, Bishop Dannell and other notables. He gives organ recitals at his church once a month.

John T. Erickson was born in Gefle, Sweden, Sept. 10, 1875. He came to the United States with his parents when he was 6 years old and has lived in New York ever since that time. Mr. Erickson married Miss Hilda Gustafson in 1925. Their home is in Jackson Heights, L. I., where Mr. Erickson has his music studio, teaching piano, vocal and composition. At the age of 16 Mr. Erickson became a church organist and has served the following churches in New York: Rose Hill M. E., Chapel of the Incarnation, Washington Heights Baptist (ten years), West End Presbyterian, Pilgrim Congregational and Gustavus Adolphus Lutheran. He is also organist of the Twenty-third street branch of the Y. M. C. A.

young people. An extensive musical program is being planned.

The local chapter of the Guild seems to have started the season with great enterprise under the new dean, E. A. Kraft. After a membership drive which started in the summer months, a host of new names has been added to the membership roster and the new people have flocked in a highly gratifying way to the three meetings that have been held to date. There is promise of a very active season, judging from the series of events already scheduled. A variety of affairs, one or two each month, ends with a picnic in June—something to be attractive to all tastes!

A twilight recital was given at Hope Lutheran Church in Milwaukee Oct. 26 by the pastor, the Rev. Phillip Lange, Mrs. Lange, Miss Ruth Reuter and Miss Margaret Reuter, and represented the various seasons of the church year.

## Kraft at Buffalo to Open New Kilgen; Germani in Recital

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

Buffalo, N. Y., Nov. 20.—A recital by Edwin Arthur Kraft is always an event, but when it is coupled to an opening, and he is assisted by seven choruses, it becomes a "super event." Such was the case Sunday evening, Nov. 2, when Mr. Kraft, organist and choirmaster of Trinity Cathedral, Cleveland, opened the Kilgen organ in the Queen of Peace Church on Genesee street. The choruses which assisted Mr. Kraft were the Queen of Peace Church choir, the Orpheus Choir, the Maennerchor Bavaria, the Polish Singing Society, the Moniusko Singing Society, the Chopin Singing Society and the Lirnik Singing Society. The recital was broadcast over station WBEN. We were able to hear but the last number that was broadcast, because we had to "work," and judging from the great volume of applause which greeted the number which we heard it was evident that Kraft was "making good," as usual.

Brilliant concert numbers, such as the Overture to "Tannhäuser," the "Ride of the Valkyries," the Fantasia and Fugue in G minor and the Introduction and Allegro from Guilman's First Sonata made up the program.

Another outstanding recital of the month was that by Fernando Germani Nov. 10 at the Church of the Atonement, on the Kilgen organ. This was Germani's second Buffalo appearance, and he repeated his triumph of the last recital. The church was packed and everyone was astonished at the virtuosity displayed by this young Italian. The program was as follows: Allegro from Concerto in G minor, Handel; Sarabande, Gigue and "Badinerie," Corelli (MSS); Toccata, Adagio and Fugue in C major, Bach; Fantasia in C major, Franck; Canon in B minor, Schumann; Canzona (from Partita in E major), Karg-Elert; Concert Variations, Bonnet.

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The Austin Organ Company is building a three-manual for the First Methodist Church of Monessen, Pa., the scheme for which is as follows:

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Open Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Chimes (prepared for in console).

#### SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes, 61 notes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flute d'Amour (extension Stopped Flute), 4 ft., 12 pipes, 61 notes.  
Piccolo, 2 ft., 61 notes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

\*Clarabella, 8 ft., 73 notes.  
\*Dulciana, 8 ft., 73 notes.  
\*Harmonic Flute, 4 ft., 73 notes.  
Unda Maris, 8 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.

\*Interchangeable with Great organ.

#### PEDAL ORGAN.

Open Diapason (extension Great Open), 16 ft., 12 pipes, 20 notes.  
Bourdon, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 32 notes.  
Flute (extension Pedal Bourdon), 8 ft., 12 pipes, 20 notes.

## Federlein to Play New Work.

Gottfried H. Federlein, organist of Temple Emanu-El, New York, will appear as soloist with the League of Composers at the Town Hall Dec. 10. Among the works of modern composers listed on the program will be a first presentation of Heinrich Kaminsky's Prelude and Fugue for organ and violin, Mr. Federlein having the cooperation of Paul Stassevitch.



**NEWS-NOTES FROM OBERLIN**

BY GEORGE O. LILLICH.

Oberlin, Ohio, Nov. 11, 1930.—At a special audition in Finney Chapel Sunday afternoon, Oct. 26, Bruce H. Davis played Dr. George W. Andrews' new Sonata in B flat for an invited group of faculty and students. This work is considered by the composer and those who have heard it to be one of his finest compositions. Mr. Davis played without notes and in a masterly fashion. He is again at the Fairmount Presbyterian Church, Cleveland, this year.

Laurel E. Yeamans is beginning his third year of service at the Euclid Avenue Christian Church in Cleveland.

John Earl McCormick, '25, formerly of the theory department of Whitman College, Walla Walla, Wash., is in Oberlin this year doing work toward his master's degree.

Walter Blodgett, formerly of the University of Chicago and the First Unitarian Church, Chicago, is enrolled as a senior in Oberlin College this year. He is the organist and choirmaster at St. Andrew's Episcopal Church, Elyria, Ohio.

Leo Holden of the teaching staff at Oberlin gave a fine recital on the new three-manual forty-five-stop Skinner in Warner Hall on Thursday evening, Nov. 6. His program included the Jepson "Pastel," Andante and Allegro non troppo from Franck's "Grande Piece Symphonique," the Bach Fantasia and Fugue in G minor and smaller compositions by Vierne, Dethier, Reger and Andrews.

Kenneth Holt gave his senior organ recital in Finney Chapel Nov. 10. He played the Franck "Priere," Prelude and "Liebestod" from Wagner's "Tristan and Isolde," two Bach chorale preludes, "Impromptu," by Vierne, and Fantasia, Canzone and Passacaglia by Karg-Elert.

A hymn festival for the choirs of the Episcopal churches in the Sandusky region was held at St. Paul's Church, Norwalk, Sunday evening, Nov. 2. The service was played by Matthew Sloan, organist at St. Paul's, and Walter Blodgett, of St. Andrew's Church, Elyria, played the Bach chorale prelude "Sleepers Awake" as an offertory. This service was planned and prepared by the Rev. Louis E. Daniels of Christ Church, Oberlin. Mr. Daniels is an authority on the music of the Episcopal Church. He has enjoyed the privilege of study with Canon Winfred Douglas in Gregorian chant, and with Sidney Nicholson, former choirmaster of Westminster Abbey and now director of the St. Nicholas College of Church Music at Chislehurst, Kent, England.

**Kilgen Opened at Newport, Ky.**

Alfred Schehl, A. A. G. O., played a dedication recital on the Kilgen organ in the First Baptist Church, Newport, Ky., on the afternoon of Oct. 19. His numbers were: "Overture Triumphant," Ferrata; Prelude in G minor, Bach; Minuet in D, Handel; "Evening Bells and Cradle Song," Macfarlane; "Idylle," Salome; American Rhapsody, Yon; Meditation, Valdes; "Song of Hope," Meale; "May Night," Palmgren; "The Nightingale and the Rose," Saint-Saens; Humoreske ("The Primitive Organ"), Yon; "Thanksgiving," Turner.

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—The Daily Republicah,  
Oct. 18, 1930,  
Monongahela, Pa.

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BEST, W. T. Bach Pastoral Symphony	1.25	Fantasia on Old English Carols (378 O.C.)	1.00
Book V Best Collection. Six pieces for Christmas	2.25	G. FERRARI. Walloon Christmas Rhapsody (St. Cec. 486)	.75
A. BOYSE. Transcription 45. Nazareth (Gounod)	1.00	GEO. GARRETT. Postlude ("Christmas") (3 O.C.)	1.00
Transcription 32. Noel (Adams)	.75	S. KARG-ELERT. Choral Improvisation on "In dulci jubilo" (436 O.C.)	1.00
D. BUXTEHUDE. Two Choral Preludes: (326 O.C.)	.75	J. LEMMENS. Christmas Offertorium	1.25
G. COOPER. Arrangement 33. O Thou That Tellest. (Messiah) (Handel)	1.25	P. C. LUTKIN. Transcription. "Hark, the herald angels sing" (436 O.C.)	.75
C. W. DIEKMANN. Christmas Eve. (St. Cec. 296)	.75	Christmas Mendelssohn (Arr.)	.50
OTTO DIENEL. Christmas Sonata (175 O.C.)	2.25	J. H. MAUNDER. The Caravan of the Magi (442 O.C.)	1.00
J. M. DUNSTAN. Arrangement. And the Glory of the Lord. (Messiah) (Handel)	.75	M. MAURO-COTTONE. Christmas Evening. (St. Cec. 266)	.75

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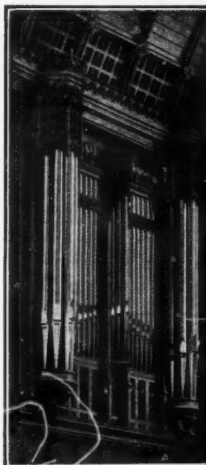
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**St. Louis Man to Install Three-Manual in Basement—Special Features.**

Dr. P. B. Eversden of St. Louis, who is known to most of the readers of The Diapason, has authorized the firm of George Kilgen & Son of St. Louis to build him a three-manual organ for his home, where he expects to do most of his teaching. The specification calls for an instrument of forty stops, which are derived from twenty-two sets of pipes. The organ itself will be installed in specially built chambers in the basement of the home, with a tone horn opening into the music-room on the ground floor. The scheme has a full complement of couplers and combination pistons and is well equipped with pedal movements. The French oboe is an imported Cavaille-Coll and the clarinet was formerly in the old Roosevelt organ in Christ Church Cathedral. The organ will be voiced on low wind pressure, everything but the reeds being on four-inch wind. The console will be what is known as wing type, having stop tablets with manual couplers placed in the proper relation to the manuals affected. The specification follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 61 pipes.
- Tibia Minore (Swell).
- Claribel, 61 pipes.
- Viol d'Gamba, 61 pipes.
- Dulciana, 61 pipes.
- Octave, 4 ft. (Choir).
- Flute (Swell).
- Tuba, 8 ft., 73 pipes.
- Chimes, 25 tubes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute (from Bourdon).
- Viol d'Orchestre, 73 pipes.
- Salicional, 61 pipes.
- Violina, 4 ft. (from Salicional).
- Flute d'Amour, 61 pipes.
- Doublette, 2 ft. (from Salicional).
- Ripieno, 3 ranks.
- Trompette Harmonique, 8 ft., 73 pipes.
- French Oboe, 61 pipes.
- Vox Humana with vibrato, 73 pipes.

**CHOIR ORGAN.**

- Viola Diapason, 8 ft., 85 pipes.
- Concert Flute, 85 pipes.
- Quintadena (synthetic).
- Cor de Nuit, 73 pipes.
- Unda Maris, 61 pipes.
- Flauto Traverso, 4 ft. (C).
- Nazard, 2 1/2 ft. (C).
- Flautino, 2 ft. (C).
- Tierce, 1 3/5 ft. (C).
- Clarinet, 8 ft., 73 pipes.
- Harp, 49 bars.

**PEDAL ORGAN.**

- Sub Bass, 16 ft. (Swell).
- Bourdon, 32 pipes.
- Flute Octave, 8 ft. (Swell).
- Cello (Great).
- Bourdon, 12 pipes (Pedal).
- Bassoon, 16 ft., 12 pipes (Swell).
- Tuba, 8 ft. (Great).

**Offers \$1,000 Composition Prize.**

Glenn M. Tindall, business manager of the Hollywood Bowl Association, has announced plans for the third annual international prize composition contest offering \$1,000 to the winning composition. The prize is given annually by Katherine Yarnell, a Los Angeles philanthropist. Composers may submit any type of symphonic composition, regardless of form or performance. The winning composition will be played as a featured number during the concert season of "Symphonies under the Stars," which are given in the Hollywood Bowl in July and August. The contest is open to any composer in the world, regardless of nationality. Gertrude Ross, chairman of the prize composition contest, has announced that three famous orchestral conductors will adjudge the winner after the close of the contest Feb. 1, 1931. All compositions should be sent to the Hollywood Bowl Association, 7046 Hollywood boulevard, Hollywood, Cal.

**Opens Möller in Los Angeles.**

An interesting recital was given by Alexander Schreiner Nov. 5 at the Florence Avenue Methodist Church in Los Angeles, where a new Möller organ has been installed. Mr. Schreiner is organist at the First Methodist Church and at the University of California, Los Angeles. The program of the recital included the Toccata and Fugue in D minor by Bach, a Sonata of Mendelssohn, and selections by Wagner, Rubinstein, Schumann, Handel, Knapp and Widor.

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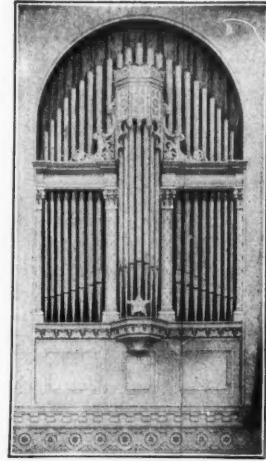
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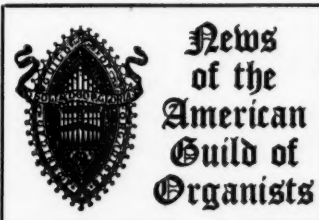
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**News of the American Guild of Organists**

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

**District of Columbia Chapter.**

The season 1930-1931 in this chapter gives promise of being unusually active. At the first meeting, held Oct. 6, the new dean, Miss Charlotte Klein, F. A. G. O., presented plans and suggestions which rapidly gained momentum, setting in motion the machinery for the operation of several classes in harmony, improvisation and strict counterpoint, and for the presentation of a series of Guild services and recitals at various churches throughout the winter and spring. The classes are now in full swing and doing definitely constructive work under the able instruction of Miss Katherine E. Lucke, F. A. G. O., of Peabody Conservatory, Baltimore. The first service was a choral evensong sung Nov. 12 at St. John's Episcopal Church, Lafayette Square, the Rev. Robert Johnston, D. D., rector, and T. Guy Lucas, M. A. (Cantab.), organist and choirmaster. Dr. Johnston delivered an excellent address. This was followed by a recital of organ and church music by Mr. Lucas and the male choir. The offertory anthem was the composition of our own Miss Maude Gilchrist Sewall, F. A. G. O., on the words "Jesus, the Very Thought of Thee," recently published by Gray. The opening sentence was set to music by Mr. Lucas.

A splendid and intensely interesting address by Mrs. James Shera Montgomery was the high light of the November meeting, held at Epiphany Episcopal Church. Among her varied interests Mrs. Montgomery is treasurer of the chapter and organist at Metropolitan Memorial Methodist Church. In language that painted a clear picture Mrs. Montgomery took her audience on that part of her European travels of last summer which included Bayreuth and Oberammergau. Mrs. Montgomery is one of four members of this chapter who toured Europe last summer.

The meeting followed a session of the executive committee. Two new subscribing members were elected. Announcement was made of the forthcoming membership drive, using the Northern Ohio chapter as a model. It was announced also that Conrad Bernier, organist and professor of music at the Catholic University, will address the December meeting. Lyman McCrary, one of our new members, will be heard in organ solos. A banquet celebrating the chapter's twentieth birthday will be held Dec. 15, and a carol service will be given in December also.

Following the business, organ solos were played by Tilghman A. Lambert, talented young organist of Keller Memorial Lutheran Church, who played: "Chromatische Fantasie," Thiele, and Bell Rondo, Morandi. Mrs. Gladys Manchester Walin, contralto, sang "How Beautiful upon the Mountains," by Harker, accompanied by Adolf C. Torovsky, A. A. G. O., organist of the church. A social hour with refreshments concluded the evening.

M. R. F., Secretary.

**Minnesota Chapter.**

There was a dinner meeting of the Minnesota chapter Oct. 28 at Lake of the Isles Church, Minneapolis. After the dinner there was a talk by Donald Ferguson on his impressions of musical life in Vienna. The program, given by Virginia Wetherbee Powell, A. A. G. O., and Marion Austin Dunn, A. A. G. O., assisted by the church quartet, included a Sonata in D flat minor for organ composed by Mrs. Ferguson.

**Western New York Chapter.**

DeWitt C. Garretson, organist of St. Paul's Cathedral, Buffalo, gave an in-

teresting and pleasing recital Oct. 28 in St. Thomas' Church, Rochester, on the new Yates memorial organ built by the Rochester Organ Company, before an appreciative audience. Mr. Garretson's playing of a rather classical program was authoritative and convincing. "Noel," by d'Aquin, played on the chimes alone, gave an impression of a cathedral carillon heard at a distance. In his other numbers Mr. Garretson always seemed to catch the spirit of the composer and the music was imbued with new life.

Edward Lloyd, Mr. Garretson's old tenor soloist from Grace Church, Utica, assisted with two splendid solos from Mendelssohn oratorios.

Previous to the recital the chapter gave Mr. Garretson a complimentary dinner in the parish-house hall.

The recital program included: Prelude and Fugue in C minor, Bach; Loure and Three Chorale Preludes, "Jesus, Joy of Man's Desiring," "All Men Must Die," and "In Thee Is Joy," Bach; "Dance of the Happy Spirits" ("Orpheus"), Gluck; Courante in the form of a Canon, Holloway; "Noel," d'Aquin; Chorale in A minor, Franck; Adagio from Sixth Symphony and Toccata from Fifth Symphony, Widor.

GEORGE HENRY DAY, Dean.

**Northern Ohio.**

Edwin Arthur Kraft, dean of the Northern Ohio chapter, opened the November meeting, which was held in the physics building, Case campus, Cleveland, with the announcement that the membership had been increased by twenty-five persons since the October meeting. One of the new applicants lives in Fargo, N. D. He then introduced the speaker of the evening, Dr. Dayton C. Miller, our honorary associate, who gave his lecture on "Photographing of Sound Waves." After a few preliminary remarks pertaining to science and its relation to music, Dr. Miller showed slides of the different processes and machines used in the study of sound. Dr. Miller talked into an apparatus and the sound waves from his voice were flashed on the wall. In the same way he showed the sound waves from the phonograph record of the Sextet from "Lucia." Then he showed the technical formulae for the varied curves which represent a certain tone. The size and tone of several organ pipes were contrasted.

Dr. Miller has taken the profile of a "movie" actress' face and computed the formula for the various curves, and then has used this formula to make up a musical chord having the corresponding waves. Many members of the audience were curious to know just how their profiles would sound when played on an organ.

MARGARET RHODEHAMEL.

**Fort Worth, Tex., Branch.**

The October meeting of the Fort Worth branch was held Monday night, Oct. 20, at the Central Methodist Church, with Miss Maybelle Boaz acting as hostess at the dinner. Mrs. H. O. Childress, chairman of the program committee, read the program for the coming year and announced the next meeting, which was to be held at the Polytechnic Methodist Church Nov. 24. The following program was given by members of the Guild: Allegro maestoso e con fuoco from Sonata in C minor, Guilman; "Scherzo Symphonique," Faulkes (Mary Richardson); Sonata No. 4, Mendelssohn; "Priere a Notre Dame," Boellmann (Nathalie Jessup); "Piece Heroique," Franck (William Barclay).

**Oklahoma Chapter.**

The Oklahoma chapter held its monthly dinner Oct. 7 at the Tulsa Athletic Club. Reed B. Jerome, formerly of Chicago, who recently moved to Tulsa to be organist at Central High School, was a guest.

The officers of the Oklahoma chapter for the year are: Mrs. Marie M. Hine, dean; Miss Martha Blunk, sub-dean; Mrs. Ira T. Parker, secretary and chairman of publicity committee; Mrs. Evelyn L. Short, registrar; Miss Esther Handley, treasurer; Mrs. L. R. Gilmore, librarian; John Knowles Weaver, chairman of program and executive committees.

MARGARET

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## Programs of Organ Recitals of the Month

**Charles E. Clemens, Mus. D., Cleveland, Ohio**—Dr. Clemens gave a recital on the new organ built by the Votter-Holtkamp-Sparling Company of Cleveland for the First Methodist Church of Norwalk, Ohio, on the evening of Nov. 8. His program included: Overture to the Occasional Oratorio, Handel; Morning Song, Bernard Johnson; Evensong, Easthope Martin; Sarabande, Rameau-Godowsky; "The Grove of Palms," Stoughton; "Dreams," Stoughton; Sketch in F minor, Schumann; Canon in B minor, Schumann; Londonderry Air, Traditional; "Hosanna!" Wachs.

In a recital at All Saints' Parish Church, Brixham, Devonshire, on the occasion of his recent visit to England, Dr. Clemens on Sept. 14 played this program: Overture in G, Maurice Greene; Chorale Prelude on "Rockingham," Parry; "Covenanters' March," Halling; "Deuxieme Suite" (two movements), Boellmann; Toccata in G, Dubois; "Dreams," Stoughton; Fugue in A minor, Bach; Sarabande, Rameau-Godowsky; Londonderry Air, Traditional; "Pilgrims' Chorus," Wagner.

**Wilhelm Middelschulte, LL. D., Chicago**—In a recital at the Sacred Heart Academy at Springfield, Ill., Nov. 14, Dr. Middelschulte played the following program: Chorale in A minor, Franck; Adagio, from Piano Concerto, Op. 73, Beethoven; "Chorus Mysticus," from "Faust," Schumann; Introduction and Finale from Concerto (with cadenza by W. Middelschulte), Gullmant; "In Paradisum," Dubois; Fantasia, Saint-Saens; "Perpetuum Mobile," Middelschulte; Impromptu, Widor; Adagio, "Ad nos," Liszt; Concerto, in A minor, Andante, from Fourth Sonata, and Toccata and Fugue in D minor, Bach.

**Miss Naomi Henkel, Detroit, Mich.**—Miss Henkel played this program in a recital at the Grand River Avenue Baptist Church Nov. 16: "Suite Gothique," Boellmann; "Where Dusk Gathereth," Stebbins; Minuet in G, Beethoven; "The Bells of St. Anne de Beaupre," Russell; Fountain Reverie, Fletcher; Festival Toccata, Fletcher.

**McConnell Erwin, Chattanooga, Tenn.**—Mr. Erwin, the municipal organist, presented the first recital of his second season at the Memorial Auditorium Sunday afternoon, Oct. 26, and played the following program: Grand March from "Tannhäuser," Wagner; Andante Cantabile from Fourth Symphony, Widor; Lullaby from "East Is West," Friml; "The Last Rose of Summer," from "Martha," Flotow; "Santa Lucia," Neapolitan Folk-song; "Vision," Rheinberger; Prelude and Fugue in G minor, Dupre; Hymn-Tune, "Now the Day is Over," Barnby; Finale, Franck.

**Albert Riemenschneider, Cleveland, Ohio**—In his recital opening the three-manual Austin organ in the new Gary Memorial Methodist Church at Wheaton, Ill., Oct. 15, as announced in advance in The Diapason Oct. 1, Mr. Riemenschneider played the following program, assisted by LeRoy Hamp, tenor and musical director of the church: Allegro from Fourth Symphony, Widor; Prelude, Clerambault; Chorale Prelude, "Hark, a Voice Saith All Are Mortal," Bach; "Evening Bells and Cradle Song," Macfarlane; "Marche Funebre et Chant Seraphique," Gullmant; Cradle Song, "Song to the Evening Star" and "Pilgrims' Chorus," Wagner; "The Bells of St. Anne de Beaupre," Russell; Canon in B minor, Schumann; Toccata from Fifth Symphony, Widor.

In a recital at Baldwin-Wallace College, Berea, Ohio, Sunday afternoon, Oct. 19, Mr. Riemenschneider played a program which included: First Sonata, Rogers; "Echo," Yon; Idyl, Carleton H. Bullis; Canon in B minor, Schumann; "Benedictus," Reger; Fugue in G minor, Bach; Sixth Symphony, Widor.

**Ernest Mitchell, New York City**—In his recital on the afternoon of Sunday, Nov. 9, at Grace Church Mr. Mitchell played: Eighth Symphony, Widor; "Liebestod," from "Tristan and Isolde," Wagner; Fugue in E flat ("St. Ann"), Bach; Nocturne, Dethier; "Paraphrase-Carillon" (On a Gregorian Melody), Tournemire.

These recitals are scheduled for the second Sunday of every month up to and including next May, at 4:30 p. m.

**Harold D. Smith, Ithaca, N. Y.**—In his recitals at Bailey Hall and Sage Chapel, Cornell University, Professor Smith recently played these programs:

Oct. 10—"Suite Gothique," Boellmann; "Benedictus," Reger; Canon in B minor, Schumann; "Chant du Soir," Bossi; Finale, from Symphony I, Vierne.

Oct. 17—Sonata in the Style of Handel, Wolstenholme; Prelude, Purcell; "Noel," d'Aquin; "Une vierge pucelle," le Begue; Chorale, "Wachet auf, ruft uns die Stimme" and Fantasy and Fugue, G minor, Bach.

Oct. 24—Festival Toccata, Fletcher; Nocturne, Foote; "Will-o'-the-Wisp,"

Nevin; "Drifting Clouds," d'Antalfy; Sonata No. 1, Gullmant.

Oct. 31—"Fiat Lux" and "In Paradisum," Dubois; "Les Heures Bourguignonnes," Jacob; Cantabile, Franck; Toccata, from Symphony 5, Widor.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—In his recital at Trinity Cathedral Nov. 3 Mr. Kraft played: Sonata in D minor, Gullmant; Fugue in G minor (lesser), Bach; Minuet, Widor; Reverie on the Hymn-tune "University," Harvey Grace; "Carillon de Westminster," Vierne; Adagio, Franck; Gavotte, Clewell; "Toccata di Concerto," Lemare.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Mr. Fairclough gives a recital every Friday from 4 to 5 p. m. in the auditorium of the music building of the University of Minnesota, which is broadcast from the university station, WLB, and also attended by students and others. Recent programs have been:

Nov. 7—Concert Overture in C minor, Hollins; "Evening Chimes," Wheelton; "The Swan," Saint-Saens; Prelude in C sharp minor, Rachmaninoff; "St. Ann's" Fugue, Bach; Chorale Prelude, "Come, Redeemer of the Heathen," Bach; Morris Dance, German; "A Cloister Scene," Mason; Evensong, Johnston; Fantasia on "Hail, Minnesota," Fairclough.

Nov. 14—Sonata in A minor (entire), Borowski; "In the Garden," Goodwin; Gavotta, Martini; Reverie, Dickinson; Chorale in A minor, Franck; Pastoral (Second Symphony), Widor; "Alpine Dance," Lemare; "Eventide," Fairclough; "Pilgrims' Chorus" ("Tannhäuser"), Wagner.

Nov. 21—Festival Prelude, "Ein Feste Burg," Faulkes; Londonderry Air, arranged by Lemare; Air in D, Bach; Fugue in G minor (the lesser), Bach; "Song of the Basket Weaver," Russell; Scherzo in E minor, Mendelssohn-Fairclough; "Liebestraum," Liszt; "Softening Shadows," Stoughton; "Notturmo" (String Quartet), Borodin; Evening Song, Bairstow; "Marche de Fete," Claussmann.

**Herbert Bruening, New York City**—Mr. Bruening was the organist for a great anniversary service of the Lutheran churches of New York and New Jersey in Mecca Auditorium the afternoon of Nov. 2, celebrating the 40th anniversary of the Augsburg Confession. A congregation of 5,000 people was present. Mr. Bruening played these selections on the four-manual Müller organ: Festival Fantasia, Tschirch; Chorale Prelude, "Ein Feste Burg," Hanff; Arioso, Bach; Toccata on "A Mighty Fortress," Middelschulte.

**Daniel R. Philippi, St. Louis, Mo.**—Mr. Philippi in his half-hour noon recitals on Friday at Christ Church Cathedral has presented these programs in November:

Nov. 7—Overture to the Occasional Oratorio, Handel; Londonderry Air, Irish Folk-song; "Caprice Viennois," Kreisler; "The Musical Snuff-Box," Liadoff; Toccata, Boellmann.

Nov. 14—Largo, Handel; "To the Evening Star," Wagner; Andante Cantabile, Tschalkowsky; Toccata (Symphony 5), Widor.

Nov. 21—Prelude to "The Deluge," Saint-Saens; "The Swan," Saint-Saens; "Music of the Happy Spirits," Gluck; "Ave Maria," Bach-Gounod; "Grand Choeur" in D major, Gullmant.

Nov. 28—Wagner program: Overture to "Tannhäuser"; "Dreams"; Prize Song, "Die Meistersinger"; "Ride of the Valkyries."

**Latham True, Palo Alto, Cal.**—In his recital at the Castilleja School chapel Nov. 9 Dr. True presented a program of symphonic slow movements. His selections consisted of the following: Fourth Symphony, Op. 32, Adagio molto espressivo ("Romance"), Vierne; Fourth Symphony, Op. 13, Andante Cantabile, Widor; Symphonic Suite: "Castilleja," Andante tranquillo (Litaney), Latham True; Second Symphony, Op. 37, Andante quasi Adagio (Rhapsodie), Edward Shippen Barnes; Fifth Sonata, Op. 80, Adagio con molt' espressione, Gullmant.

**Sterling Marshall, Houghton, Mich.**—In one of the recitals of his present series at Trinity Church on the evening of Nov. 5 Mr. Marshall played the following program: Chorale Prelude, Dubois; Military Polonaise, Chopin; "The Rosary," Nevin; "The Squirrel," Weaver; "Liebestraum," Liszt; "Le Carillon," Wolstenholme; "Comes Autumn Time," Sowerby; Overture to "William Tell," Rossini-Koch.

**Wilson T. Moog, Northampton, Mass.**—In a recital at John M. Greene Hall, Smith College, on the large four-manual Austin organ, Sunday evening, Oct. 26, Professor Moog played the following program: Prelude and Fugue in D major, Bach; Chorale Prelude, "Liebest Jesu, wir sind hier," Bach; "Noel," d'Aquin; Adagio from String Quartet (arranged for organ by Wilson T. Moog), Franck; Allegro from Sixth Symphony, Widor; Chorale from "Symphonie Romane," Widor; Chor-

ale, "Jesu, geh' voran," Karg-Elert; "In the Steppes of Central Asia," Borodin; "Musette Pastorale," Bossi; "Alleluia," Bossi.

**Allice Harrison, Eagle Rock, Cal.**—Miss Harrison played a program of American composers' works at the Congregational Church Sunday afternoon, Nov. 16. The list of offerings included: Autumn Sketch, Brewer; Scherzando, "Dragonflies," Gillette; "Caprice Poetique," Diggle; "A Song of Gratitude," Cole; "Dawn," Jenkins; "Autumn Night," Frysinger; Intermezzo, Spross; "Silver Clouds," Nevin; "Jubilate Amen," Kinder.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has played the following programs at the Church of the Pilgrims in short recitals before the evening service:

Nov. 2—Toccata in F major, Bach; Intermezzo, Bonnet; "Dithyramb," Basil Harwood.

Nov. 9—Finale from "Sonata di Camera," Bernard Johnson; Capriccio, from Third Sonata, J. H. Rogers; Pastoral from Suite, Op. 14, Paul de Maleingreau.

Nov. 16—Pastorale, Recitativo and Chorale from "Three Pastels," Op. 92, Karg-Elert; Intermezzo, Callaerts; "Angelus du Soir," Bossi.

Nov. 23—Fugue from Sonata, "The Ninety-fourth Psalm," Reubke; Berceuse ("Pieces en Style Libre"), Vierne; "Villanelle," Salome.

Nov. 30—First movement of Sonata in A minor, Mark Andrews; Scherzetto, Vierne; Melody, Francis Nielson.

**Franklin Glynn, Memphis, Tenn.**—Mr. Glynn, organist and choir-master of the Idlewild Presbyterian Church, played the opening recital on a Fischer two-manual organ in the Presbyterian Church of Port Gibson, Miss., Sept. 23. His program was as follows: Chorale Preludes, "Jesu, My Joy" and "Let All Together Praise Our God," Bach; Barcarolle, Wolstenholme; Minuet in G, Beethoven; "Grand Choeur," Reed; Serenade, Toselli; Scherzo (from Sonata No. 1), Rogers; Improvisation; "Träumerei," Schumann; Allegro Pomposo, Smart.

In a recital at the Idlewild Presbyterian Church Sunday afternoon, Nov. 2, Mr. Glynn played: Air with Variations and Finale Fugato, Smart; Gavotte in G and Chorale Prelude, "Deck Thyself, My Soul," Bach; Berceuse from "Jocelyn," Godard; Concert Toccata, Hollins; Largo ("New World" Symphony), Dvorak; Scherzo, Sonata No. 1, Rogers; Improvisation on the Irish Melody, "The Little Red Lark"; Installation March, Stanford.

In a recital which was included in the artist series at Asbury College, Wilmore, Ky., Nov. 11, Mr. Glynn had to repeat one number—the Scherzo from Rogers' First Sonata—three times because it pleased his audience so much. The entire list of offerings was as follows: Overture to the Occasional Oratorio, Handel; Andante from String Quartet, Debussy; Barcarolle, Wolstenholme; Air with Variations and Finale Fugato, Smart; Gavotte in G and Chorale Prelude, "Schmieche Dich," Bach; "Musique des Automates" (from "Coppelia" ballet), (organ adaptation by Franklin Glynn), Delibes; "Eastern Shepherd's Song," Glynn; "Festivity," Glynn; "Valse Bohemienne," Coleridge-Taylor; Scherzo from Sonata No. 1, Rogers; Improvisation on "My Old Kentucky Home"; Overture, "Euryanthe," Weber.

**Isaac Lucius Battin, Mus. B., F. A. G. O., Raleigh, N. C.**—In a faculty concert in the college auditorium at Meredith College Sunday afternoon, Nov. 2, Professor Battin played: "Grande Piece Symphonique," Franck; "Clair de Lune," Karg-Elert; Chorale, Jørgen; Largo from "Xerxes," Handel; Toccata from Fifth Symphony, Widor.

**Robert L. Schofield, Mus. D., Wheaton, Ill.**—In the Wheaton College organ concert on homecoming Sunday, Oct. 26, at 4 p. m., Dr. Schofield played a program of compositions by Theodore Dubois. His selections included: Prelude and Fugue in D; "Chant Pastorale"; "Cortege Funebre"; "In Paradisum"; "March of the Magi Kings"; "Messe de Mariage."

**Sibley G. Pease, Los Angeles, Cal.**—Mr. Pease has given several recitals recently aside from his regular duties. At the Vermont Avenue Presbyterian Church, on a new Robert Morton organ, he gave this dedicatory program: Toccata and Fugue in D minor, Bach; "Ave Maria," Schubert; "Pilgrims' Chorus," Wagner; "In Memoriam," Nevin; "Danny Boy," Irish Air; "The Lost Chord," Sullivan.

At St. Cross Episcopal Church, Hermosa Beach, Mr. Pease played two recitals, presenting: Toccata, Op. 71, No. 7, Foote; Air ("Water Music"), Handel; Andante, Sixth Symphony, Tschalkowsky; "Rockingham" Prelude, Noble; Arioso, "My Heart Is Fixed," Bach; "Night," Jenkins; Allegro, Tenth Concerto, Handel; Gavotte in F, Wesley; Serenade in G, Widor; "Romanza," Reiff;

Toccata in C, Letondal; Musette, Ravanello; "Evening Star," Wagner; Lullaby, Brahms; "Solace," Pease; "The Lost Chord," Sullivan.

At the First Baptist Church, Hermosa Beach, he played: Prelude and Fugue in C major, Bach; "Fregliera," Ravanello; "Songe d'Enfant," Bonnet; "Air a la Bourree," Handel; Gavotta, Martini; "Forgiveness," Hastings; Minuet in G, Beethoven; "The Squirrel," Weaver; Largo, Handel.

**Louis L. Balogh, Ph. D., Montreal, Que.**—Dr. Balogh, organist and choir-master of St. Patrick's Church, has played these programs in recitals in which he was assisted by the cathedral choristers and soloists:

Nov. 9—First Sonata, Mendelssohn; Chorale Prelude, "In dulci jubilo," Bach; Prelude and Fugue in E minor, Bach; Largo from "New World" Symphony, Dvorak; Toccata on "Fange Lingua," Bairstow; "Finlandia," Sibelius; Franck; Trumpet Tune and Air, Purcell; Air with Variations, Martini; Concerto in A minor, Bach; "In Paradisum," Dubois; Intermezzo, Bonnet; "Redemption," Bossi; "Carillon," Ungerer; "Fiat Lux" Dubois.

**La Vahn K. Maesch, A. A. G. O., Appleton, Wis.**—Mr. Maesch of the Lawrence College Conservatory of Music has begun a series of twilight recitals at the First Congregational Church of Appleton and the program for the entire series of ten has been published. These programs have been mailed to several thousand citizens and college students. The recitals all take place on Friday at 4:30 and last approximately forty-five minutes. It is Mr. Maesch's purpose to present programs of such appealing nature that the layman will be drawn to attend them, and yet to keep them on a high plane from a musical standpoint, so that they will be of interest and value to any musician, especially an organist.

The first two programs were as follows: Oct. 24—"Plece Heroique," Franck; Cantilene, McKinley; Prelude and Fugue in D major, Bach; Suite, "In Fairyland," Stoughton; Caprice, "The Brook," Dethier.

Nov. 7—Allegro, Sonata 3, Borowski; "The Swan," Saint-Saens; Prelude and Fugue in E minor, Bach; "Liebestraum," Liszt; "Moment Musical," Ward; "Phantom Waltz," Arensky; "The Cuckoo," Arensky; Toccata, Fifth Symphony, Widor.

**Carl McKinley, Boston, Mass.**—Mr. McKinley, who is acting organist and choir-master of the South Methodist Episcopal Church of South Manchester, Conn., in addition to his duties on the faculty of the New England Conservatory of Music, conducted a vesper service at that church Oct. 26, and gave the following organ recital: Sonata (from the cantata "God's Time Is Best"), Bach; Funeral March and Seraphic Song, Gullmant; Arabesque, McKinley; Finale, Lemmens.

**Charles Galloway, St. Louis, Mo.**—Mr. Galloway played the dedicatory recital on the Irene Bryan memorial organ, the gift of Mrs. Sherman D. Clegg to Blackburn College at Carlinville, Ill., Sunday afternoon, Oct. 26. The instrument was built by M. P. Müller. Mr. Galloway's program included: Toccata and Fugue in D minor, Bach; Andante Cantabile (from Fourth Symphony), Widor; Sonata in A minor, Borowski; "Christmas in Sicily," Yon; Variations on a Scotch Air, Buck; "In Springtime," Kinder; "Chant du Soir," Bossi; "Marche Caracteristique," Gullmant.

In his recital Nov. 16 at Washington University Mr. Galloway played: "Nun danket alle Gott" ("Marche Triomphale"), Karg-Elert; Passacaglia, Bach; "Ave Maria," Arkadelt-Liszt; "The Tumult in the Praetorium," de Maleingreau; "The Song of the Shepherd," "Gathering of the Grapes" and "The Return from the Vineyards," Georges Jacob.

**Gottfried H. Federlein, New York City**—Mr. Federlein, of Temple Emanu-El, played the recital at the Westchester County Center, White Plains, N. Y., Oct. 12. His program was as follows: Toccata and Fugue in D minor, Bach; "Night" and "Dawn," Jenkins; "Legend," Federlein; Prize Song and "Pilgrims' Chorus," Wagner; Gavotte, Martini; Largo, from "New World" Symphony, Dvorak; Londonderry Air, arranged by Federlein; "Marche Religieuse," Gullmant.

**Vernon C. Bennett, Omaha, Neb.**—In a recital at the auditorium of the State Teachers' College in Kearney, Neb., on the new Estey organ Sunday afternoon, Oct. 19, Mr. Bennett presented the following offerings: Concert Overture, Faulkes; "Dreams," Gullmant; "Benediction Nuptiale," Dubois; Chorale, "Wachet auf, ruft uns die Stimme," Bach; Fountain Reverie, Fletcher; Etude for the Pedals, de Bricqueville; Scherzino ("The Squirrel"), Weaver; "Memories," St. Clair; Harvest Thanksgiving March, Calkin.



## Programs of Organ Recitals of the Month

**Willard Irving Nevins, New York City**  
—A series of ten recitals on Sunday evenings at the West End Presbyterian Church was begun by Mr. Nevins Oct. 12 and will continue until Dec. 14. The programs played in November included these:

Nov. 9—Prelude and Fugue in B flat, Bach; "Lied des Chrysanthemens," Bonnet; Intermezzo, James H. Rogers; "A Stately Processional," DeLamarer; Rev. Strauss.

Nov. 16—Fourth Sonata, Mendelssohn; "Le Petit Berger," Debussy; Prelude in C sharp minor, Rachmaninoff; Ricercare, Palestrina.

Nov. 23—Theme and Variations, Bonnet; Berceuse, Dickinson; Allegretto from Sonata in E flat, Parker; "In Summer," Stebbins.

Nov. 30—Fantasia in G minor, Bach; Chorale, "Lobt Gott, ihr Christen," Buxtehude; Andantino, Franck; "Dreams," from Seventh Sonata, Guilman; "A Sea Song," MacDowell.

**W. Lawrence Curry, Philadelphia, Pa.**  
—Mr. Curry played a recital at Trinity Episcopal Church, Wilmington, Del., Nov. 19 at which he presented the following program: Fantasy on a Welsh Tune, Noble; Vivace (from Trio in F), Krebs; Sarabande, Handel; Chorale Prelude on "Agnus Dei," Bach; Chorale Prelude on "In dulci júbilo," Bach; Sketch in D flat, Schumann; "Song of the Basket Weaver," Russell; Finale (First Symphony), Vierné.

**Ernest Prang Stamm, St. Louis, Mo.**  
—In his autumn recital at B'Nai El Temple Sunday afternoon, Oct. 26, Mr. Stamm played this program: Toccata and Fugue in D minor, Bach; Third Sonata (Con moto maestoso and Andante tranquillo), Mendelssohn; "Fireside Fancies," Clokey; "Kol Nidre," Hebrew Melody; "Invocation," Mallory; Fantasia (pedals alone), Dunham; Serenade, Rachmaninoff; "Pomp and Circumstance," Elgar.

**Marshall Bidwell, Cedar Rapids, Iowa**  
—Mr. Bidwell has begun his series of twilight recitals on the large Skinner organ in the Memorial Coliseum. At the first recital, Nov. 18, there was an audience of 500 people. Mr. Bidwell will play every Tuesday evening. The initial program was as follows: Overture to "The Magic Flute," Mozart; "Moment Musical," Schubert; "Liebestraum," No. 3 in A flat, Liszt; Turkish March, Beethoven; Barcarolle from "Tales of Hoffman," Offenbach; "Finlandia," Sibelius.

On Oct. 27 Mr. Bidwell gave the following program at the home of Mrs. George Bruce Douglas, on the two-manual residence organ: Sonatina, "God's Time Is Best," Bach; Air with Variations (Symphony in D), Haydn; Berceuse and Finale, Stravinsky; "Fountain in the Moonlight," Fa z e e; "Le Coucou," d'Aquin; "Valse Triste," Sibelius; "To a Water Lily," MacDowell; "Dreams," Wagner.

**E. Arne Hovdesven, Mercersburg, Pa.**  
—Mr. Hovdesven played an Armistice Day program in his recital at Mercersburg Academy Nov. 9. His selections were these: "Thou Art the Rock," Mulet; "In Paradisum," Mulet; Praise to the Lord (Chorale Impromptu), Karg-Elert; "Crusaders' Hymn"; "Vision," Rheinberger; "Marche Heroique," Saint-Saens.

On Nov. 16 the following program was presented: Chorale Prelude, "Wir Christenleut," Bach; Serenade in B flat minor, Rachmaninoff; "From the Depths" ("Sea Pieces"), MacDowell; "Colloquy with the Swallows," Bossi; "The Swan," Saint-Saens; "Finlandia," Sibelius.

**Russell Gee, Painesville, Ohio**  
—Mr. Gee's program at Lake Erie College Sunday afternoon, Oct. 26, included these compositions: Sonata, Op. 80, Guilman; Humoresque, Tschaiakowsky; "The Old Castle," Moussorgski; Roulade, Bingham; Menuet, Cleweli; "At an Old Trysting Place" and "By Smoldering Embers," MacDowell; Toccata, Foote.

**Elmer A. Tidmarsh, Schenectady, N. Y.**  
—Mr. Tidmarsh, director of music at Union College, played Wagner programs in his recitals Nov. 2 and 9 at the college chapel. Nov. 16 he played as follows: Sonata in G minor, Piuatti; Elegiac Melody, Chorale, Nocturne and Norwegian Dance, Grieg; Serenade, Toselli; Minuet, Beethoven; Meditation from "Thais," Massenet; Sixth Symphony, Widor.

The program Nov. 30 was as follows: Seventh Symphony (Moderato, Allegro and Finale), Widor; "Harmonies du Soir," "Clair de Lune" and "La Nuit," Karg-Elert; "Liebesleid," Krelsler; Gavotte from "Mignon," Thomas; "Anvil Chorus" from "Il Trovatore," Verdi; Overture to "William Tell," Rossini.

**Samuel A. Baldwin, New York City**  
—Professor Baldwin's programs at the College of the City of New York Wednesday and Sunday afternoons have included the following among others in November: Nov. 2—Magnificat in D minor, Le-

maigre; "Praeludium," Voris; Toccata and Fugue in C major, Bach; "The Little Shepherd" and Menuet, Debussy; "Will-o'-the-Wisp," Nevins; "Marche Funebre et Chant Seraphique," Guilman; "By the Sea," Schubert; Fugue on Chorale from "The Prophet," Liszt.

Nov. 5—Sonata in F minor, Mendelssohn; Prelude to "La Demoiselle Elue," Debussy; Passacaglia in C minor, Bach; Aria in the Manner of Bach, Mauro; Cottone; Berceuse, Vierné; "Up the Saguenay," Russell; Gypsy Melody and Humoreske, Dvorak; "Finlandia," Sibelius.

**C. Harold Einecke, Grand Rapids, Mich.**  
—Mr. Einecke, organist and choir director of the Park Congregational Church of Grand Rapids, played the recital at the University of Illinois Oct. 26. His selections were as follows: "Overture Triomphale," Ferrata; "The Walk to Jerusalem," Bach-Griswold; Fugue on the Kyrie, Couperin; "Idylle," Baumgartner; "Marche Caractéristique," Berwald; "Dreams," McAmis; Scherzo, Rouseau; Chorale Prelude on "Aughton," J. Sebastian Matthews.

On Oct. 28 Mr. Einecke gave a recital at Salem Evangelical Church, Quincy, Ill. This is the church in which he played before going to Grand Rapids.

Mr. Einecke's successful series of Wednesday afternoon "hours of organ music" at the Park Church in Grand Rapids was resumed in October. On Oct. 22 his program was as follows: Persian Suite, Stoughton; "Song of Autumn," Swinnen; Chorale Prelude, "In Dir ist Freude," Bach; Idyll, Baumgartner; Scherzo, Rouseau; Revery on a Hymn-Tune, Einecke; "Marche Caractéristique," Berwald; "Variations de Concert," Bonnet.

**Joseph C. Beebe, New Britain, Conn.**  
—In his recital on the evening of Nov. 19 at the South Congregational Church Mr. Beebe played: Prelude and Fugue (C minor), Mendelssohn; Three Chorale Preludes, Pachelbel; Psalm Prelude, No. 3, Howells; Prelude 22 ("Well-tempered Clavichord"), Gavotte, Sarabande, Bourree (Cello Suite), Siciliano (Flute Sonata) and Toccata and Fugue in D minor, Bach.

**Reginald H. Crowley, East Weymouth, Mass.**  
—Mr. Crowley, organist and choir-master of the Universalist Church of Cambridge, Mass., and in the evening of the Methodist Church of East Weymouth, gives a recital at the latter church once a month. Nov. 2 he played the following program: Andante from Sonata 1, Rheinberger; "Ancient Phoenician Procession," Stoughton; "Garden of Iram" (from "Persian Suite"), Stoughton; "Peaceful Days," Dunn; "America Triumphant" (from "Pilgrim Suite"), Dunn; "Estrellita," Ponca; Triumphant March, Bock.

**Margaret Whitney Dow, Tallahassee, Fla.**  
—In her vesper recital at the Florida State College for Women Nov. 2 Miss Dow played: Prelude and Fugue in G minor, Bach; "Shepherd's Pipes," Harriss; Autumn Sketch, Brewer; "A Song of Thanksgiving," Bailey.

**Henry F. Seibert, New York City**  
—Mr. Seibert played the following program at his first organ recital of the season at Town Hall, Friday evening, Nov. 21, at 7:50: Sonata 1, Mendelssohn; Chorale Prelude, "Blessed Jesu, at Thy Word," Bach; "Will-o'-the-Wisp," G. B. Nevins; "Evening Star," Wagner; First Pedal Study, Yon.

**H. Hugh Bancroft, F. R. C. O., Winnipeg, Man.**  
—In a recital under the auspices of the Winnipeg center of the Canadian College of Organists at Westminster Church Sunday afternoon, Nov. 16, Mr. Bancroft played the following program: Agitato and Cantilene (Sonata in D minor), Rheinberger; Toccata, Yon; Prelude and Fugue in B minor, Bach; Prelude on an Old Irish Church Melody, Stanford; "On Sunset Point," H. H. Bancroft; Finale (Second Symphony), Widor.

**Alice Hokanson, Duluth, Minn.**  
—In a recital at the First Unitarian Church Oct. 22 Mrs. Hokanson presented the following program: Final Movement of F major Sonata, Handel; Pastoral, Bach; Allegro Giocoso, Handel; "Dream," Gilles Farnaby; Song without Words, Bonnet; Londonderry Air and Shepherd's Hey (arranged by Alice Hokanson).

**Cozia Hynson Case, Texarkana, Tex.**  
—In a recital for the Northeast Texas Federation of Music Clubs in the First Congregational Church Oct. 31 Mrs. Case played the following program: Sonata in A minor (first movement), Borowski; "Marche Slav," Tschaiakowsky; "To a Wild Rose," MacDowell; Scherzo, Hofmann; "Canzone della Serra," d'Evry; "Romanza," Harriss; "Caprice-Melodia," Baldwin.

**C. H. Trevor, London, England**  
—Mr. Trevor gave a recital at St. Peter's Church, Eaton Square, Oct. 11 for the London Society of Organists. His list of offerings included: Alla Breve in D, Bach; Trio in F sharp minor and "Mono-

logue" in A minor, Rheinberger; "Clair de Lune" and Impromptu, Vierné; Two Movements from Symphony in E minor, Vierné; Folk Tune, Percy Whitlock; Suite (Toccata, Minuet, March), Purcell; Voluntary, Weelkes; Bourree, John Stanley; Serenade, Grasse; "Hyperbole" and "Last Journey," Karg-Elert; "Marche Triomphale," Karg-Elert.

In a recital at St. Lawrence Jewry Oct. 14 Mr. Trevor played a program of compositions by Karg-Elert.

**Fred Faassen, Zion, Ill.**  
—Among Mr. Faassen's programs at Shiloh Tabernacle, broadcast by station WCB, have been the following in November:

Tuesday noon, Nov. 4—Prelude, Dubois; "Meditation a Sainte Clotilde," James; Minuetto from Symphony No. 1 in E flat, Haydn; "Moment Musical," Gordon Balch Nevins; "A Swan," Grieg; Impromptu No. 1, Coleridge-Taylor; Nocturne in A flat, Faulkes.

Sunday morning, Nov. 9—Morning Song, Kramer; Allegretto Grazioso, Tours; "Introspection," Smith; "Romanesca," Leoncavallo; Prelude in D, Rogers; Chorale Prelude on the tune "Rockingham," Noble.

Sunday afternoon, Nov. 9—Arioso in the Ancient Style, Rogers; "Pilgrims' Chorus" from "Tannhäuser," Wagner; "Chanson," Friml; "The Bells of St. Anne de Besuppe," Russell; Concert Prelude in D minor, Kramer; "Plainte," Tellier; "Invocation," Capocci.

**Herbert Sanders, Mus. D., F. R. C. O., Montreal, Que.**  
—Dr. Sanders played the following request programs in Tudor Hall at James F. Oglvie's store Oct. 1: Overture to "Poet and Peasant," Suppe; "Will-o'-the-Wisp," Nevins; "The Rosary," Nevins; "Jerusalem, the Golden," with variations, Spark; "The Squirrel," Weaver; Meditation and Toccata, d'Evry; "In a Monastery Garden," Ketelbey; "Ave Maria," Schubert; Festival March, Waring; Concert Overture in E flat, Faulkes; Cantilene in A flat, Wheelton; "The Swan," Saint-Saens; "Evening Chimes," Wheelton; "Soeur Monique," Couperin-Farnam; Allegretto in E flat, Wolsteinholme; Concert Fantasia on Scottish Airs, Mansfield; March from "Tannhäuser," Wagner.

Oct. 8 he played: "Finlandia," Sibelius; Nocturne in G minor, Chopin; "Still as

the Night," Bohm; Concert Fantasia on Scotch Melodies, Peace; "Last Sleep of the Virgin," Massenet; "Sunset and Evening Bells," Federlein; "The Flight of the Bumblebee," Rimsky-Korsakoff; Bell Rondo, Morandi; Offertoire in D minor, Batiste; Nell Gwyn Dances, German; "The Last Hope," Gottschalk; Serenata, Moszkowski; "The Storm," Lemmens; Minuet in G, Paderewski; "To a Wild Rose," MacDowell; "Eventide," Fry-singer; Grand Chorus in D, Guilman.

At St. Andrew's United Church, Westmount, Oct. 20, Mr. Sanders played: Trumpet Tune, Purcell; Fantasia and Fugue in G minor, Bach; Toccata on "The God of Abraham Fraise," Faulkes; Overture to "A Midsummer Night's Dream," Mendelssohn; Allegretto Grazioso, Hollins; "To a Wild Rose," MacDowell; "Along the Way," Sanders; "Toccata di Concerto," Lemare.

**Walter Flandorf, Chicago**  
—In a recital at the Steuben Club Sunday afternoon, Oct. 26, Mr. Flandorf played this program: Overture, "Fingal's Cave," Mendelssohn; Air from Suite in D, Bach; Andante from Fifth Symphony, Beethoven; Turkish March, Beethoven; "Tannhäuser" March, "Walther's Pre-luded" and "Wotan's Farewell," Wagner; "Der Lindenbaum," Schubert; "Abend-lied," Schumann; "Ständchen," Strauss; "Wiegenlied," Brahms.

In a recital at the Church of Peace on Reformation Sunday evening, Nov. 2, Mr. Flandorf presented this program: Fantasy on "On freude verzeibet," Hofhaymer (1449-1537); Prelude, Clerambault; Ricercare, Palestrina; Hymns of Martin Luther's Time: "Nun freut euch lieben Christen, g'mein" (Wittenberg, 1524), "Aus tiefer Not" (Wittenberg, 1524) and "Komm Gott Schöpfer, Heiliger Geist" (ascribed to Charlemaigne, 800); "Es ist ein Ros' entsprungen," Praetorius; "Vom Himmel hoch," Pachelbel; Selections from "Die Meistersinger," Wagner.

**Francis E. Aulbach, Chicago**  
—In his twenty-ninth organ recital at the Church of the Epiphany, played Sunday evening, Nov. 9, Mr. Aulbach presented these offerings: Overture to "The Magic Flute," Mozart; Gavotte in F major, Beethoven; An Autumn Sketch, Brewer; "Adoration," Borowski; "Egyptian March," Peelle; Toccata in E minor, de la Tombelle.

## CHRISTMAS ORGAN MUSIC

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**Programs of Organ Recitals of the Month**

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Auditorium included: Prize Song from "The Mastersingers," Wagner; Communion, E major, Saint-Saens; Grand Fantasia on Themes from "Carmen," Bizet; Andantino, G minor, Franck; Concert Piece, Conde; "Forgiveness," Hastings; Grand Offertory, "The Choir Celestial," Doud.

Dr. Hastings has again been appointed official organist of the Philharmonic Orchestra under Dr. Arthur Rodzinski and played the Bach Passacaglia (arranged for organ and orchestra) to open the first symphony pair of the season.

**Rupert Sircom, Minneapolis, Minn.**—In an "hour of music" at the Westminster Presbyterian Church Dec. 2 Mr. Sircom played: Toccata and Fugue in D minor, Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; "Noel sur les Flutes," d'Aquin; "Le Moissonneur" ("The Harvester"), Casadesus; Overture to "Thesusus," Handel; Chorale in A minor, Franck; Allegro Vivace (First Symphony), Vierne; Psalm-Prelude, "Yea Though I Walk," Herbert Howells; "A Wedding Piece," Ernest Farrar; Toccata, "Thou Art the Rock," Maut.

**Richard Irven Purvis, Oakland, Cal.**—Mr. Purvis, a young organist of marked talent, only 17 years old, and a pupil of Wallace Sabin, was guest organist at the First Unitarian Church of Berkeley, Cal., Nov. 14 and played this program from memory: Concert Overture, Rogers; Vivace (Sonata 2), Bach; "Now Thank We All Our God," Karg-Elert; Pastorale, Hillemacher; "Marche Pittoresque," Kroeger.

At the First Baptist Church of Oakland Nov. 16 he played: Concert Overture, Rogers; Pastorale (new), Purvis; "The Cuckoo," d'Aquin; "A Dream Mood," Nevin; "Marche Pittoresque," Kroeger.

**Helen Tolles Pelton, Middletown, Conn.**—Mrs. Pelton, assisted by the Cecilia Quartet, gave a recital Nov. 13 at the Webb Horton Memorial Presbyterian Church. The organ selections were these: Three movements from Second Symphony, Widor; "Peer Gynt" Suite, Grieg; "Meditation a Sainte Clotilde," James; Midsummer Caprice, Johnstun; "Pomp and Circumstance," Elgar.

**Mrs. John R. Henry, Harrisburg, Pa.**—Mrs. Henry, organist of the Fifth Street M. E. Church, played the following recital Nov. 17 in the Fourth Reformed Church, Harrisburg: Sketch in F minor, Schumann; Chorale Improvisations, "How Lovely Shines the Morning Star" and "Praise to the Lord," Karg-Elert; Aria-Allegro, Handel; "Midnight" and "To the Rising Sun," Torjussen; Rhapsody, Saint-Saens; "Clair de Lune," Debussy; "Water Sprites," Nash; "Etude de Concert," Bonnet.

**Walter Buszin, Mankato, Minn.**—Professor Buszin of Bethany College played a recital at the college Sunday afternoon, Nov. 9, using these compositions: Prelude and Fugue in A minor, Bach; Allegro moderato from First Trio-Sonata, Bach; Sixth Organ Concerto, Handel; Chorale Preludes: "Wake, Awake, for Night is Flying," Bach; "Whatever God Ordains Is Good," Gullmant, and "A Mighty Fortress Is Our God," Faulkes; "Contrasts," J. Lewis Browne; Piano-Organ Duet: Rhapsody, Demarest (Mrs. Alvin J. Natvig at the piano).

In a recital at Friedens Lutheran Church, Hutchinson, Minn., Nov. 2 Professor Buszin played: Toccata and Fugue in D minor, Bach; Prelude, Corelli; Chorale Preludes: "Wachet auf, ruft uns die Stimme," Bach; "Aus Tiefer Not," Karg-Elert, and "Komm, Gott, Schöpfer, Heil'ger Geist," Bach; Reformation Fantasy, "A Mighty Fortress," Rudnick; "Contrasts," Browne; Cantilene Pastorale, Gullmant; Toccata (from "Suite Gothique"), Boellmann.

**Miss Mabel Zehner, Ashland, Ohio.**—In a recital on the new Schantz organ in Trinity Lutheran Church Oct. 2 Miss Zehner played the following program: "A Song of Gratitude," Cole; Chorale Prelude, "Hark! a Voice Saith, All Are Mortal," Bach; Menuett, G. F. E. Bach; Caprice, Gullmant; "Les Preludes," Liszt; Evening Song, Schumann; Scherzo, Gligout; "Evening Bells and Cradle Song," Macfarlane; "The Rippling Brook," Gillette.

**Claude L. Murphree, Gainesville, Fla.**—Mr. Murphree played this program at his recital at the University of Florida Oct. 12: Persian Suite, Stoughton; Pastorale in A major (composed at sea on the Leviathan, Sept. 2, 1930), Claude Murphree; Chorale in B minor, Cesar Franck; "Cortege et Litanie," Dupre; "Pavane pour une Enfante Defunte," Ravel; Passacaglia and Fugue in C minor, Bach.

**Adolph Steuterman, F. A. G. O., Memphis, Tenn.**—In his recital at Calvary Episcopal Church Sunday afternoon, Oct. 26, Mr. Steuterman played: Chorale, Op. 66, No. 18, Grieg; "The Squirrel,"

Weaver; "Liebestraum," Liszt; Toccata and Fugue in D minor, Bach; Menuet, Boccherini; "Song of the Basket Weaver," Russell; "Piece Heroique," Franck; "Evening Song," Bairstow; "Marche Religieuse," Gullmant.

**Raymond C. Robinson, Boston, Mass.**—In his Monday noon recitals at King's Chapel Mr. Robinson has played:

Nov. 3—Fantasia and Fugue in G minor, Bach; Adagio in B. Schumann; "Divertissement," Vierne; "Night," Karg-Elert; "Jagged Peaks in the Starlight," Clokey; "Laus Deo," Widor.

Nov. 10—Fantaisie (Sonata in D flat), Rheinberger; "Song of the Chrysanthemum," Bonnet; Chorale Preludes, "O Come, Redeemer of the World" and "To Jordan Came Our Lord, the Christ," Bach; Toccata in F, Bach; Cantabile (Symphony 2), Vierne; Londonderry Air; "Piece Heroique," Franck.

Nov. 17—Chorale in B minor, Franck; Scherzetto, Vierne; "Lamentation," Gullmant; Sonatina, Bach; "Sinfonia," Bach; "Vesperale," Cyril Scott; "Marche Pontificale," Widor.

**Edmund Sereno Ender, Baltimore, Md.**—Mr. Ender of St. Paul's Church, Baltimore, gave the opening recital on the new Möller organ in Calvary Church, Frederick, Md., Sept. 18 and he also gave the inaugural recital on the Skinner organ in the Second Presbyterian Church, Baltimore, Oct. 28, playing the following program: Concert Overture in A, Maitland; "The Bells of St. Anne de Beaupre," Russell; Prelude and Fugue in A minor,

Bach; Andante (from Fourth Symphony), Widor; "Will-o'-the-Wisp," Nevin; "In Springtime," Kinder; "Marche Slav," Tschalkowsky; "Love Death" (from "Tristan"), Wagner; March and Chorus (from "Tannhäuser"), Wagner.

**John H. Duddy, Jr., Reading, Pa.**—In a program Sunday afternoon, Oct. 26, at Albright College, Mr. Duddy played these organ numbers: "Grand Choeur," Maitland; "Indian Lament," Dvorak-Kreisler; "Souvenir," Dreda; Andante (from First Symphony), Beethoven; "Cloister Scene," Mason; Adagio (from Sixth Symphony), Widor; Gavotte, Gorsie; Meditation, Massenet; "Pilgrims' Chorus," Wagner.

**Harold Raymond Thompson, Portsmouth, Ohio.**—Bigelow Methodist Church presented Mr. Thompson, its organist, in the third series of twilight recitals in October and the attendance at the three performances was larger than last year. The three programs were as follows:

Oct. 12—Sonata No. 3, in D minor, Borowski; "The Old Refrain," Kreisler; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Cuckoo," Lemaire; "Within a Chinese Garden," Stoughton; Minuetto, Gullmant.

Oct. 19—Charles Le Vere Breden, violinist, assisting; "Just a Song at Twilight," Molloy-Thompson; Suite, Clewell; violin, Hungarian Dance, Haesle; "Liebesfeld," Kreisler; and "Legende," Wienawski; "The Chimes of St. Mark's," Russolo; Humoresque, "L'Organo Primitivo," Yon; "Piece Heroique," Franck.

Oct. 26—Sonata in A minor, Borowski; "From Chapel Walls," Hoeck; Prelude in C sharp minor, Vodorinski; "The French Clock," Bornschein; "Au Couvent," Nocturne and Revery, Borodin; "Caliban," Stewart; "The Shipwreck," Stewart.

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Kimball Eastern Office Moves.

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Nevins Plays at White Plains.

Willard Irving Nevins was the guest recitalist for the Westchester County Recreation Commission at White Plains, N. Y., on Sunday afternoon, Nov. 16. His program was made of works by Bach, Lemare, Wesley, Guilman, Rogers, Bonnet, Becker, Sullivan and Mendelssohn. The program was received with so much enthusiasm that an encore was added at the close.

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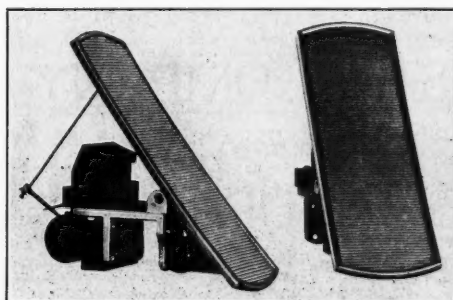
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Melodia, 8 ft., 61 notes.  
Dulciana, 8 ft., 61 notes.  
Octave, 4 ft., 61 pipes.  
Flute, 4 ft., 61 notes.  
Ripieno Minore, 5 ranks, 183 pipes, 305 notes.  
Ripieno Maggiore, 7 ranks, 427 notes.  
Chimes, 20 tubes.

**SWELL ORGAN.**

Bourdon, 16 ft., 73 pipes.  
English Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 12 pipes, 73 notes.

Salficional, 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.  
Plautino, 2 ft., 61 notes.  
Wald Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

Dulciana (tenor C), 16 ft., 61 pipes.  
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., 73 notes.  
Orchestral Oboe (synthetic), 8 ft., 73 notes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 37 bars.

**PEDAL ORGAN.**

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

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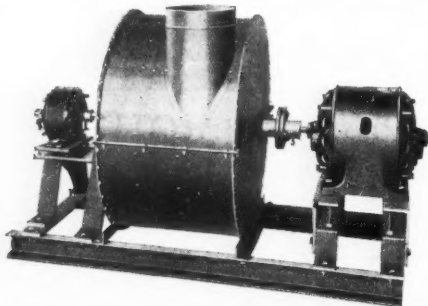
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**GREAT ORGAN.**

- Double Open Diapason, 16 ft., 85 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Flute Harmonic, 4 ft., 73 notes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 25 bells.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Gedeckt, 8 ft., 73 notes.
- Orchestral Flute, 4 ft., 73 notes.
- Flute Twelfth, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Salleet, 4 ft., 61 notes.
- French Horn, 8 ft., 73 pipes.

- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- English Open Diapason, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 notes.
- Gemshorn, 8 ft., 73 notes.
- Viola da Gamba, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Dulcet, 4 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 4 ft., 61 bars.
- Harp, 8 ft., 61 notes.

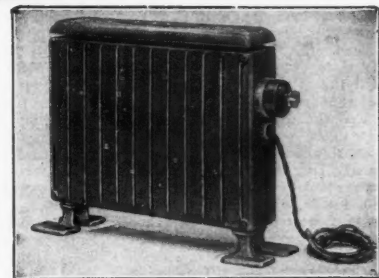
**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Violoncello, 8 ft., 32 notes.
- Tuba, 8 ft., 32 notes.

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This guide contains only the names of individuals and firms associated directly in the pipe organ world. No advertisements will be accepted and we only list the name and address of the individual or company in alphabetical order and under the different headings of our listings.

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## Organs and Organists in the Universities

### XIV. Smith College

By HAMILTON C. MACDOUGALL

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

If you ever drove up the Connecticut River valley from New Haven to Greenfield, thence over the Mohawk Trail to North Adams, Williamstown and the Hudson River, you wisely arranged for frequent stopovers. You noted the gigantic tobacco barns with ventilated sides, the fields of tobacco almost ready for harvesting, the fine farms hugging the Connecticut, the fertile intervals, the manufactories in the towns, the evidences of prosperity and happy lives everywhere. You would be struck by the many schools and colleges peppered and salted along the valley. The list is a long one. Educationally the Connecticut River valley is of national importance.

The city of Northampton, a bustling municipality of 25,000 people, is about halfway between Boston and New York on the direct rail or automobile route to the Green Mountain and White Mountain resorts; it is an ancient city as such things go with us, having been settled in 1654. As I wandered about its streets on a pleasant day in November I noted a tablet on one of the churches reading "Jonathan Edwards preached in the First Church of Christ (founded 1661) from 1727 to 1750."

Smith College has its home in this historic town. Although not as near to nature's heart as Dartmouth or Williams or that charmingly situated small college, Middlebury, the outdoor person will find plenty to do both in the college itself, with its twenty organized sports, and the Mount Tom and Holyoke ranges near. Smith was opened in 1875 by its founder, Sophia Smith of Hatfield, Mass. In September, 1875, it had fourteen students, now increased to over 2,000. Then it had a tidy sum with which to begin housekeeping of nearly half a million dollars; now the treasurer's report of June, 1929, gives its total investments as \$4,362,416.80, and the total of funds, liabilities, deferred and unexpended income as \$12,445,749.48. The college has over a hundred buildings on its campus and is the largest college in the United States, or possibly anywhere, open to women only. It is this college with which Wilson Townsend Moog has been associated since 1908 as college organist and teacher.

Two of the largest buildings of the college equipment play an important part in the work of Professor Moog. His theory classes and his administrative work in connection with the college concerts and the summer school of music find quarters in Sage Hall; his organ recitals and teaching are carried on in John M. Greene Hall, named in memory of the Rev. John M. Greene, Sophia Smith's pastor and adviser. Sage Hall, the music building (concert hall seating 800, lecture-room seating 200, thirty-eight practice-rooms, ten studios, library of 1,500 volumes employing a full-time librarian, complete collection of vocal and instrumental scores, standard reproducing instruments), is one of the most completely equipped buildings devoted exclusively to music in any American college.

John M. Greene Hall is used for daily chapel, the occasional Sunday afternoon vespers, the symphony orchestra concerts, and for functions involving the attendance of large audiences like commencement. The hall seats 2,200 and has a large Austin four-manual concert organ built in 1900, two antiphonal organs being added in 1915. The organ has ninety-five stops; an interesting feature of the arrangement of the three organs is that, while they may all be played from the four-manual console, each of the antiphonal organs has its own console and may be used independently of the others. Organ students use the three organs as practice instruments. Prospective organ students must pass

the entrance piano examination, as beginners are not received.

The great organ in John M. Greene Hall is a magnificent instrument, powerful, varied in tone quality, reliable in action. I had an hour and a half at the instrument and enjoyed it very much. Among the things that particularly pleased me were the 16, 8 and 4-ft. swell reeds, full but not brassy, the gorgeous full swell, the keen string celestes, the quiet but no less effective salicet, the flute celeste on the choir, together with the other soft stops delightfully voiced on that manual. The unclosed great foundation tone holds the powerful solo tubas and great trumpet within bounds and gives substance to the full organ. From this instrument it is easy to get all the effects that endear an organ to the every-day music-lover—majestic sonority, delicious contrasts in tone quality, and the mysterious, distant effect well described in the words of the poet, "it hath a dying fall."

Professor Moog gives a series of three formal recitals every year on the Austin organ; there are also eight recitals given during the examination period, with classical programs, and four more at other times, making fifteen in all. He is not interested in touring, neither does he take regular Sunday work. From 1910 to 1920 he played at the Edwards Church, Northampton (paid quartet), and in Springfield, 1923 to 1926, he was at the South Congregational Church. But as time goes on college work becomes more and more nerve exhausting and money cannot be drawn from the bank of health every hour in every day of the week. Professor Moog has a course in advanced harmony, two hours a week, and a course in counterpoint and elementary composition, three hours a week. He is the manager of the college artist concert series and directs the college summer school of music, of which he was the proponent. Recitals, management of a large concert course involving an expenditure of many thousand dollars a year, director of a five-weeks' summer school, teacher of organ and theory classes, college organist—these are Moog's activities. Enough for two men!

Wilson T. Moog was born in Baltimore and was a choir boy in St. Luke's Episcopal Church under an excellent English choirmaster. From him he picked up a little knowledge of the organ and at 14 was organist of Holy Trinity, Baltimore. He was about 16 when he left Holy Trinity to go to St. Lawrence University at Canton, N. Y., a town of 5,000 people. He did all sorts of musical jobs to pay his way, but did not graduate, feeling too strongly the lure of music and the necessity of getting authoritative musical instruction. So in 1905 he had completed a course at the New England Conservatory, Boston, and a post-graduate course in 1907. His teachers were G. W. Chadwick, Henry M. Dunham and Carl Baermann. During this time he had three years at the South Universalist Church on Columbus avenue, Boston. Here was a good three-manual organ and an excellent quartet. In 1908 he had a position in Smith College and he has held it to the present day.

In 1916 two very important events in his life are to be recorded: one, major, his marriage in March, and the other, minor, his matriculation at Yale in the school of music, then under the direction of Horatio Parker. For his degree of bachelor of music Moog wrote an overture for full concert orchestra, performed at commencement by the New Haven Symphony Orchestra. In his class were Bruce Simonds, Roger Sessions and Hope Leroy Baumgartner, now of the school of music, Yale. In 1922 a sabbatical year gave a further opportunity for study. Louis Vierne was his choice of masters and the year was spent in

Paris. This was after the war, conditions were very unsettled, Vierne had no studio organ and lessons were given in Georges Jacob's studio or at other places offered by friends. Moog specialized in Bach and Cesar Franck; Vierne was a pupil of Franck and this was an opportunity for absorbing some of the Franck traditions. Vierne was very strict in the Bach, allowing little registration and insisting on the utmost precision. Metronomic exactness was the rule. Professor Moog tells me the French consider themselves to be better Bach scholars than the Germans. Vierne was a charming man and it was a great satisfaction to Moog that he raised \$300 toward Vierne's new organ through an organ recital by Dupre in John M. Greene Hall.

At Smith the various choral bodies, that is, the four class choirs and the glee club, are under the general direction of Ivan T. Gorokhoff, assistant professor of choral music. The class choirs number 110 each; they have an hour rehearsal once a week and take morning chapel and vespers week by week in rotation; they are organized with the usual officers and there is, therefore—as there ought to be—a certain amount of student control. Three cuts a semester are allowed; a member may cut morning chapel provided she sends a substitute who is having the choral training. Tryouts for membership are held in September. The senior choir is disbanded after the spring vacation, since preparation for the festivities of commencement demands a large proportion of their time. Their duties are taken over by the junior choir. The glee club is made up of people who have had at least one year in one of the class choirs. Since the glee club gives an annual formal concert with the Harvard Glee Club (followed by a dance) membership in it is considered desirable.

Chapel seems to be no more popular at Smith than elsewhere, although the students with commendable loyalty are pledged to four attendances a week. Even so John M. Greene Hall (I wonder how students abbreviate the long name) was a rather dreary waste the morning I went; there were perhaps 500 students there. There is a large platform corresponding to a chancel, seating ninety-eight choir members, with perhaps thirty seats for faculty. The organ console is placed just behind the speaker's desk, the organist facing the choir. At 8:25 two stately freshmen (black gowns with a white facing down the front on each side) appeared to post the hymn and chants. At 8:30 Professor Moog began to play and very soon the choir filed in from doors at the left and right, filling the front seats first. They made an extremely good appearance as they came in gowned and even better as they left at the conclusion of chapel in perfect order. The order of service includes organ prelude, chant, Scripture reading, hymn, prayer, followed by the special union congregational setting of the Lord's Prayer used at Smith from time immemorial, and a very effective setting it is; particularly on a first hearing is the rise in pitch of the melody on the words "forever and ever, Amen," almost startlingly beautiful. This music is a part of the special Smith College supplement of chants bound up with "The American Hymnal" for chapel service, published by the Century Company. Professor Moog was interested in the compilation of this hymnal and put a great deal of work into it. A selection of 600 hymns was cut down to 200 and then 200 were added, the additions being expressive of the modern human aspirations, the sense of social responsibility and the need of a higher standard of poetic beauty in hymns used by educated people.

Professor Moog has another sabbatical year in 1931-1932. He hopes to spend it abroad, although his plans are not matured. All who know him as an unassuming but keen, efficient musician, fine organist and inspiring teacher will wish him every good fortune.

Open Wicks Organ at Hamilton, Ohio.

With impressive services the new organ in Bethel Church, Hamilton, Ohio, was dedicated Sunday, Nov. 9. The organ is a two-manual of twenty-

Professor Wilson T. Moog



eight stops, built by the Wicks Pipe Organ Company of Highland, Ill. The specifications were prepared by A. R. Payne of the Wicks Company and the church consistory, assisted by Miss Eva Sipp, the organist, and Herman Wiesmann, an organist member of the church. The organ is in a specially built chamber, while the detached console is placed in the choir loft. Miss Sipp and Mr. Wiesmann presided at the console, each playing fitting numbers, and special numbers by the choir and the orchestra were given to a large audience at both the morning and evening services.

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

By **ARTHUR C. BECKER**

The Christmas season is with us again and organists and choirmasters are busily engaged in preparing their choirs for this great feast. Much attention is paid to the choral work for Christmas morning, but there is also good opportunity on this day to use a great deal of organ music.

The prelude should be of a Christmas nature, and during the communion there is excellent opportunity to use the organ. Also, on Christmas morning there are low masses at which the organist is often called upon to play, and during these a select number of solos can be used.

The following is a short list of numbers which the writer has used at his church and has found very satisfactory:

For a prelude in a large form and making use of the resources of the modern organ, "Variations on an Ancient Christmas Carol" by Gaston Dethier is stunning. It needs a proficient executant and a good organ for proper rendition, but, given these two things, it is one of the best Christmas organ numbers written. "Sit Laus Plena, Sit Sonora," by William T. Best, is another number which can be used for either prelude or postlude with effect.

Of shorter numbers, the following should meet with the approval of the organist:

- "Christmas Night," Vincent Goller.
- Christmas Pastorale, Samuel de Lange.
- Offertory on "Adeste Fideles," Clement Loret.
- "Christmas in Sicily," Pietro Yon.
- "Bethlehem," Otto Malling.
- "Christmas Eve," Otto Malling.
- Christmas Fantasie, Rebling.
- "Noel," Claude d'Aquin.
- Chorale, "A Rose Bursts Forth," Karl Geigenesch.
- "The Shepherds," Theodore Salome.
- "Noel," Dubois.

This department will be glad to make note of Christmas programs if sent to The Diapason before Jan. 10.

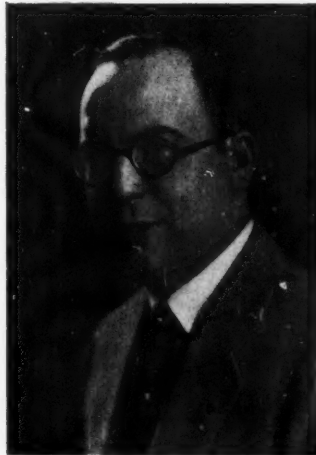
Wishing you all a merry Christmas!

**DUNHAM AT ROCKFORD, ILL.**

Opens Kimball Three-Manual Organ in Court Street M. E. Church.

A recital by Arthur Dunham of Chicago on the new three-manual organ at the Court Street Methodist Episcopal Church, Rockford, Ill., Nov. 20, was the fourth Kimball organ dedication in three weeks. Oct. 31 Palmer Christian dedicated the new Grace Church organ at Grand Rapids. Nov. 7 Harry G. Carlson opened the three-manual in the Mission Covenant Church, Chicago. Nov. 13 Allen W. Bogen played the dedication recital on Our Saviour Lutheran organ, Chicago. Mr. Dunham's recital was magnificently played on an effective organ, with 1,200 people in the audience. His program was: Toccata in D minor, Doric, Bach; Adagio e dolce (from Third Trio-Sonata), Bach; Toccata and Fugue in D minor, Bach; "Florentine Chimes," Bingham; "Twilight at Fiesole," Bingham; Scherzo, "Fauns at Play," d'Antalfy; "A Song in the Night," Peele; Scherzando in C minor, Piene; "Scene Religieuse," Massenet; Scotch Fantasy, Macfarlane; Toccata in F minor (from Fifth Symphony), Widor.

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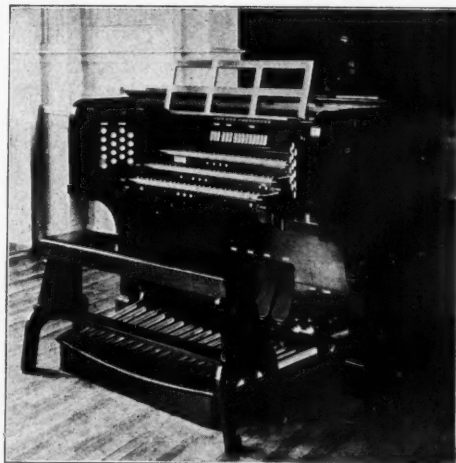
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**STATEMENT OF THE DIAPASON.**

Statement of the ownership, management, circulation, etc., required by the Act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1930.

State of Illinois, County of Cook—ss.

Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher—S. E. Gruenstein, 306 South Wabash avenue.

Editor—Same.

Managing Editor—None.

Business Managers—None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)  
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S. E. GRUENSTEIN.

Sworn to and subscribed before me this 2d day of October, 1930.

ANTON O. LANDES.

(My commission expires April 25, 1934.)



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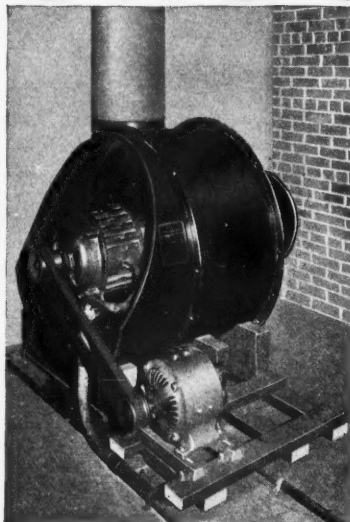
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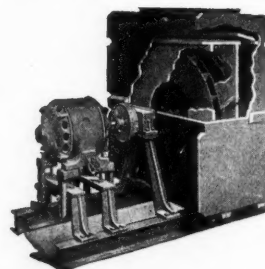
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**THEODORE STRONG** has been featuring organ and piano duets ever since 1925 in his broadcasting on the Pacific coast and since last February his programs, given jointly with Miss Eleanor Barnard, a capable pianist who has made several concert tours, have attracted unusual attention on the Shell "Happytime" programs. Mr. Strong recently returned from a recital tour to Los Angeles and Salt Lake City and will make other tours this winter to the South and to Vancouver, B. C. Here are only a few of the organ and piano duets arranged and played by Mr. Strong and Miss Barnard and broadcast over the Pacific coast network of the N. B. C. from the KPO studios in San Francisco: "The Swan," Saint-Saens; "Valse Parisienne," Lee S. Roberts; "Carissima," Penn; "Air de Ballet," Victor Herbert; Selections from "Sometime," Friml; Intermezzo, Friml; "Narcissus," Nevin; Cradle Song, 1915, Kreisler; "Valse Bluette," Drdla; "Faust" Waltz Fantasia, Gounod-Saint-Saens; Evensong, Martin; Serenata, Moszkowski; "Wedding of the Winds," Hall; "Waltz of the Flowers," from "Nutcracker" Ballet, Tchaikowsky; "Kammenoi Ostrow," Rubinstein; "Echoes of Spring," Friml; Meditation from "Thais," Massenet; "Ave Maria," Schubert; "Souverain," Drdla; Prelude in G minor, Rachmaninoff.

**INSTALLATION FOR ORGANIST**

**First Service of Its Kind Is Held at Christ Church, New York.**

Miss Lucy Clarke Street was installed as organist at Christ Church (Presbyterian), 336 West Thirty-sixth street, New York, Sunday evening, Nov. 9, succeeding James W. Bleecker in that position. After a short service of worship a special service of installation took place, following the pattern of the service used in installing a new minister. The pastor, the Rev. Cameron P. Hall, asked the questions and offered the prayer of installation, after which Dr. Clarence Dickinson gave the charge to the organist. The pastor then gave the charge to the people, which concluded the actual service of installation. For the offertory the choir sang the spiritual "Steal away to Jesus," and Miss Street showed her ability as an organist in a short recital, playing the following numbers with taste and feeling: Chorale Improvisation, "Nun Danket Alle Gott," Karg-Elert; Air from Suite in D, Bach; "To the Rising Sun," Torjussen; Gavotte, Martini; Berceuse, Dickinson; Prelude to Act 3, "Lohengrin," Wagner.

This service, certainly the first of its kind in New York, if not anywhere, was deeply impressive.

Miss Street is a graduate of Mount Holyoke and is finishing her studies in the School of Sacred Music at Union Seminary, of which Dr. Dickinson is director.

**Pupils of Demorest in Recital.**

Helen Morton, Joseph Finch and Ernest Melbye, pupils of Charles H. Demorest, gave an organ recital Nov. 3 at the Chicago Musical College. Miss Morton played Wolstenholme's Sonata in the Style of Handel, Mr. Finch played a modern group and Bach's Toccata and Fugue in D minor and Miss Morton played works of Widor and Dubois. A piano and organ duet, "The Village Fair," by Max Kramm, was played by Miss Morton and Mr. Finch.

**Tellers-Kent for Bayonne Church.**

Replacing the old organ which has served well for nearly half a century, a new and modern instrument will be heard early in the coming year at the Fifth Street Reformed Church, Bayonne, N. J. The contract has been awarded to the Tellers-Kent Organ Company. The church requested J. W. Douglas, the reputation of whose choir of forty voices is excellent, to make a selection of the builder. The contract was made through the New Jersey representative, Mark B. Petersen.

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## THE Direct Electric Action

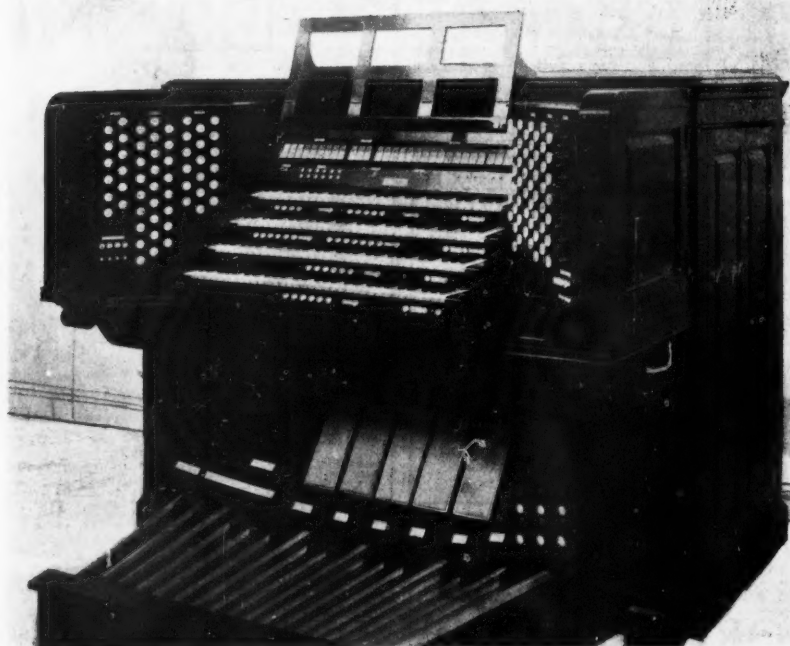
WICKS builds fine small organs and for *such* instruments the Direct Electric Action is ideal and very practical, but it cannot be used successfully in large three- and four-manual organs because of the great amount of current consumed due to the fact that a magnet is used for each pipe." How often do we hear this remark, or something similar! This same argument is invariably presented whenever a three- or four-manual Wicks specification is submitted.

The question as to what might constitute a large organ is debatable, but we feel rather safe in assuming that an instrument of twenty-five or thirty actual sets of pipes would not be considered a small three-manual. An investigation will reveal that there are a surprising number of Wicks Organs of from two to three thousand pipes in use, and *furthermore* that *each* and *every one* is giving *perfect* satisfaction, that ciphers are almost unheard of and that the action in general comes closer to being one hundred per cent perfect than any system which has ever been used.

A grave error is frequently made in confusing amperage with voltage, in fact prospective buyers and others who are interested in modern organs, are often led to believe that the power required to operate a large Wicks Organ is so great that there is danger of the contacts, or even the organ itself, burning because of the tremendous power required to open and close the valves. This subject will be thoroughly covered in subsequent issues.

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



*Console of organ soon to be installed in First Church of Christ, Scientist, Cleveland, Ohio*

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