

# THE DIAPASON

STACKS



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## ORGAN OPENED IN DOME OF ST. BARTHOLOMEW'S

### GREAT EFFECT IS OBTAINED

Celestial Division Added to Equipment of Two Instruments in Famous New York Church Dedicated Dec. 9—Built by Skinner.

A "service of thanksgiving and dedication for the fulfillment of St. Bartholomew's Church" in New York was marked by the opening Dec. 9 of the new dome organ, built by the Skinner Company, the latest addition to the musical equipment of the famous edifice over whose music Dr. David McK. Williams presides. At the same time the dome itself, the sanctuary, the narthex, the chapel doors and other memorials were dedicated by Bishop William T. Manning.

Dr. Williams, with his full choir of fifty voices, participated in the service of dedication, the choral numbers including the Stanford Te Deum, a "Benedictus Dominus" by Mrs. H. H. A. Beach and the Mozart "When Thou Comest."

The five-manual console now controls the chancel organ (three-manual and pedal), the gallery organ (four-manual and pedal) and the celestial organ in the dome.

The results, which are unique in many ways, fully justify this addition, and the effects obtained are reported to have gone far beyond the expectations of all concerned.

This new department consists of a diapason and reed chorus, with an echo section and an independent pedal organ, voiced on pressures varying from 6 to 25 inches. The chest and pipes are situated in the top of the dome above the ornamental screen, sixty-six feet above the level of the church floor, and occupy one half of the space available. The other half is covered with hard plaster and forms an enormous resonance chamber. This resonance chamber has greatly improved the general acoustics of the church, which were inclined to be dead, and at the same time gives life and vigor to the powerful stops of the new section and a delightful mystery to the softer voices.

The full power of the celestial organ is just sufficient to form a fitting climax to the chancel and west end organs and, being situated about midway between the two, binds them together. The wonderful acoustics of the dome enable the sound waves from the celestial organ to flood the church so that it is difficult for the listener to locate the position of this section, with the result that it is possible to play a solo on one of the stops of the celestial organ and accompany it on the chancel organ, or vice versa, without the listener being conscious of the fact that the two sections are widely separated.

In addition to the celestial organ, certain improvements have been carried out in the chancel organ, which include the addition of a 32-ft. fagotto on the pedal, a new 16-ft. double trumpet and an 8-ft. diapason for the swell.

The stop resources of the dome organ are as follows:

#### MANUAL (Enclosed).

Corno di Bassetto, 16 ft., 73 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Flute Harmonic (large scale), 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Grand Fourniture, 7 rks., 427 pipes.  
Bombarde, 16 ft., 73 pipes.  
Trompette Harmonique, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Echo Dulcet, 2 rks., 8 ft., 146 pipes.  
Erzhähler, 8 ft., 73 pipes.  
Flute d'Amour, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN (Enclosed).

Diapason, 16 ft., 32 pipes.  
Dulciana, 16 ft., 32 pipes.  
Octave, 8 ft., 12 pipes.  
Ophicleide, 16 ft., 32 pipes.

View in Freiberg Cathedral Showing Organ



## MANY AT FARNAM'S FUNERAL

### Throng of Organists Pays Tribute at Service in New York.

There has probably never been an occasion in which more of the musical fraternity assembled to do honor to one of its brethren than that on the afternoon of Nov. 25, when the Church of the Holy Communion, New York, was crowded with those who would pay tribute to the memory of Dr. Lynnwood Farnam, who died on Nov. 23. The chancel was banked with flowers and a large wreath hid the organ bench from view. A group of Dr. Farnam's pupils acted as ushers. They were Harold Gleason of Rochester, N. Y.; Robert Cato, Alexander McCurdy and Ernest White of Philadelphia; Alfred M. Greenfield, Hugh Porter and Carl Weinrich of New York.

The service was according to the ritual of the Episcopal Church, but out of respect for him whose artistry had drawn great crowds to this church as to a shrine, there was no music. The full choir, vested, marched in silence behind the crucifer, who headed the funeral procession. The clergymen who participated in the service were the Rev. Worcester Perkins, rector of the church; the Rev. J. O. Ferris and the Rev. Fred J. G. Kepler.

The body was cremated and the ashes taken to California by Mr. Farnam's parents.

Mr. Farnam's will, filed for probate Dec. 5, bequeathed \$5,500 to various churches and his musical library to the Curtis Institute of Music in Philadel-

phia. Bequests of \$2,000 each are made to Christ Church Cathedral, Montreal, of which Mr. Farnam had been choirmaster and organist, and to the Episcopal Church of the Holy Communion in New York. Both legacies are to be used for the churches' choirs. The Third Avenue United Church of Saskatoon, Sask., is to receive \$1,000 and the United Church in Dunham, Canada, \$500.

To his sister, Mrs. Alice A. Hall of Los Angeles, Mr. Farnam bequeathed his personal and household effects, a life estate in one-third of the residue and the principal of the other two-thirds upon the death of his parents, Mr. and Mrs. Arlington I. Farnam of Saskatoon, who receive life estates in the residuary estate.

[On pages 20 and 21 of this issue will be found a series of tributes to the life and achievements of Lynnwood Farnam by his associates and leaders in the world of music.]

## GERMANI IN CHICAGO JAN. 6

### Noted Italian Will Play Under A. G. O. Auspices at Kimball Hall.

Fernando Germani, the young Italian virtuoso organist who is on his second tour of America, has been engaged to give a Chicago recital Tuesday evening, Jan. 6, in Kimball Hall. He will play under the auspices of the Illinois chapter of the American Guild of Organists. The recital will be complimentary to the organists of Chicago and vicinity, the Guild chapter meeting the entire expense.

## ALLENTOWN OPENING MARKED BY BIG EVENTS

### FIRST RECITAL BY MAITLAND

Large Möller Four-Manual in St. Paul's Lutheran — Builder Makes Address—Honors for Warren F. Acker, the Organist.

St. Paul's Lutheran Church at Allentown, Pa., opened its large four-manual Möller organ, one of the outstanding instruments in Pennsylvania, with a week of services befitting the completion of this large work. More than 1,000 people were present Nov. 30 at the formal dedicatory service. The exercises were conducted by the pastor, the Rev. George A. Greiss, D. D., and Dr. F. H. Knubel of New York, president of the United Lutheran Church in America, preached the dedicatory sermon on the text "O Lord, Open Thou My Lips, and My Mouth Shall Show Forth Thy Praise."

M. P. Möller, Sr., founder of the organ company which built the instrument, addressed the congregation and described the construction of the organ in terms intelligible to the lay mind.

An inspiring musical service was presented by Dr. Warren F. Acker, organist of St. Paul's, and his choir of fifty-five voices. At the morning service the singers offered the "Hallelujah Chorus" from Handel's "Messiah" and the "Prayer of Thanksgiving," arranged by Kremser for choral use from Sir Edward Elgar's "Pomp and Circumstance."

The Rev. Clarence G. Leatherman, president of the East Pennsylvania Synod of the United Lutheran Church in America, preached the evening sermon. The church was filled to capacity. Dr. Leatherman preached on "The Value of Vision."

Monday evening, Dec. 1, Dr. Rollo Maitland of Philadelphia gave a brilliant recital. He played: Allegro from Sixth Symphony, Widor; Adagio in A minor, Bach; Chorale Prelude, Bach; Symphonic Fantasia, Liszt; "Sunrise in Emmaus," Maitland; "Water-Sprites," Nash; Evensong, Martin; Improvisation on Familiar Hymns; "Marche Slav," Tschäikowsky.

Tuesday evening Henry Weidner, organist of St. Paul's Lutheran, Cata-sauqua, Pa., gave a recital assisted by Harry A. Fritch, baritone soloist of the home church.

On Dec. 4 the Lehigh Valley chapter of the A. G. O. were the guests of the dean, Dr. Warren F. Acker, at a public service in St. Paul's Church. Three guest organists—all members of the Guild—took part in the service. The prelude was the majestic chorale prelude on "Drumclog" by Dr. T. Tertius Noble and was played by David G. Samuels, organist of Christ Reformed Church, Bethlehem. Richard Hageman's dramatic number "Christ Went up into the Hills" was ably sung by Miss Louise Lerch, Metropolitan Opera soprano, who was the guest soloist of the evening. The combined choirs of Christ Reformed Church, Bethlehem, and St. Paul's Lutheran Church sang two numbers, "The Rapturous Morn Hath Passed Away," by Woodman, and "What Went Ye Out for to See?" by Neidlinger. "And Though a Cloud O'erspread Yon Heaven" from Weber's "Der Freischütz" was sung by Miss Lerch, after which Dr. Lee M. Erdman, a former classmate of the dean, spoke on "The Ministry of Music." After this splendid discourse T. Edgar Shields, A. A. G. O., of the Church of the Nativity, Bethlehem, played as an offertory the Pastorale from the Second Symphony by Widor. The postlude, "Piece Heroique," by Cesar Franck, was presented by Homer Nearing, F. A. G. O., organist of St. Stephen's Lutheran Church, Allentown.

The service marked the completion of nearly twenty-seven years of service by Dr. Acker as organist of the church, and he was presented with two beautiful baskets of flowers by Dr. Greiss,

the pastor, in behalf of the church council and the choir which Dr. Acker directs. After the service the two choirs and the members of the local chapter proceeded to the Elks' Club, where a delightful luncheon awaited them.

The stop specification of St. Paul's organ is as follows:

**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.  
Flute Harmonic, 4 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Tromba, 8 ft., 61 pipes.  
Chimes, 25 notes.  
Harp, 4 ft., 61 notes.  
Harp Celesta, 8 ft., 49 notes.  
Tremulant.

**SWELL ORGAN.**  
Lieblich Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Sallicional, 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.  
Double Trumpet, 16 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Oboe, 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.  
Viole Celeste, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp, 4 ft., 61 bars.  
Harp Celesta, 8 ft., 61 notes.

**CHOIR-ECHO ORGAN.**  
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.  
Nacht Horn, 8 ft., 73 notes.  
Vox Angelica, 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.  
Gamba Celeste, 8 ft., 61 pipes.  
French Horn, 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Chimes, 25 notes.  
Tremolo.

**SOLO-ECHO ORGAN.**  
Nacht Horn, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 73 pipes.  
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 notes.  
Tremulant.

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

**Biggs Family Grows Bigger.**

A card from Hollywood conveys the information that Georges, Jeanne, Ann Marie, Suzanne, Marguerite and Geraldine Biggs have the pleasure of announcing the arrival on Nov. 30 of Richard Keys Biggs, Jr., at the family home in Hollywood, Cal. Young Mr. Biggs enters this world with the responsibility of carrying down to posterity the name of one of America's most prominent and capable organists.

The choir of Westminster Presbyterian Church, Dayton, Ohio, James Philip Johnston, F. A. G. O., organist and choirmaster, presented the major portion of Handel's "Messiah," using the solos and eleven choruses, in two performances on the evenings of Dec. 21 and 28.

**HAVERFORD, PA., CHURCH ORDERS AUSTIN ORGAN**

**CONSOLE WITH DRAWSTOPS**

Entire Great Will Be Enclosed in the Choir Swell-Box in Instrument for Nevil Memorial Church of St. George.

A three-manual with a console of the drawstop type is being built by the Austin Organ Company for the Nevil Memorial Church of St. George at Haverford, Pa. The entire great division will be enclosed in the choir swell-box. The contract was won by the New York office, of which Herbert Brown is in charge. Following is the stop layout for this instrument:

**GREAT ORGAN.**  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Grossflöte, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tuba, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Mixture, 3 ranks, 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Violin Diapason, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**  
Resultant Bass, 32 ft., 32 notes.  
Open Diapason, 16 ft., 32 pipes.  
Violone, 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.  
Cello (extended Violone), 8 ft., 12 pipes, 20 notes.  
Tuba Profunda (extended Tuba), 16 ft., 12 pipes, 20 notes.  
Tuba (from Great), 8 ft., 32 notes.

**WEINRICH IN FARNAM POST**

**Appointed Organist of Church of the Holy Communion, New York.**

Carl Weinrich has been appointed organist and choirmaster of the Church of the Holy Communion, New York, to succeed the late Lynnwood Farnam, according to an announcement of the vestry and the Rev. Worcester Perkins, rector of the church.

Mr. Weinrich, who was one of Dr. Farnam's most brilliant pupils, has distinguished himself in many ways in the organ world. Recently when Dr. Farnam was taken to the hospital, Mr. Weinrich substituted for him at the Monday evening recital on less than a day's notice by playing an all-Bach program in a brilliant fashion. He has played recitals before the New Jersey chapter of the National Association of Organists and the national convention of the American Guild of Organists. He has also appeared as soloist with the Bach Cantata Club of New York at Trinity Episcopal Church.

It is Mr. Weinrich's plan to continue the recitals at Holy Communion throughout the season, playing the programs announced by Mr. Farnam.

Mr. Weinrich is a scholarship student at the Curtis Institute of Music in Philadelphia and a former pupil of Mark Andrews and Marcel Dupre. He has held positions at the Churches of the Divine Redeemer in Paterson and Morristown, N. J., and at St. Paul's Presbyterian Church, Philadelphia. Mr. Weinrich received his bachelor of arts degree from New York University. At the age of only 18 years he passed the A. G. O. fellowship examination. He is a native of Paterson, N. J.

Bertram P. Ulmer



BERTRAM P. ULMER, organist and director of music of the Tabernacle Lutheran Church, Fifty-ninth and Spruce streets, Philadelphia, has been for just twelve years in charge of the music and has had the good fortune to retain the same chorus and quartet of twenty-five voices, with few exceptions, which he had when he organized the choir. The new church was built in 1927, costing \$256,000, with a large three-manual Austin organ. In a recital program preceding the anniversary service Sunday evening, Nov. 2, he played: "Grand Choer" in B flat, Dubois; "Will-o'-the-Wisp," Nevin; Festival Prelude on "Ein Feste Burg," Faulkes; "In Moonlight," Kinder, and Postlude in B flat, Mason.

Mr. Ulmer assumed his first church position at the Episcopal Church of the Evangelists, now the Graphic Arts Club, when 14 years old, succeeding Edgar C. Thompson of England. Then he played at St. Elizabeth's, Christ Church, Media, and St. Martin's, Oak Lane. He has also done considerable recital work. He studied piano with Walter Dietrich, Rollo Maitland and Mrs. M. B. Moulton of the Sternberg School of Music; conducting with H. Alexander Matthews; organ with C. Edgar Thompson and Henry S. Fry, and theory and composition with S. Wesley Sears. Since 1913 Mr. Ulmer has been secretary of the American Organ Players' Club and he is a member of the National Association of Organists. In 1929 Mr. Ulmer's daughter, Edith, 17 years old, won the piano contest at the State Federation of Music Clubs meeting at Warren, Pa.

**French Program for Chicago Women.**

The Chicago Club of Women Organists announces that on Jan. 5 the program, sponsored by Ramona C. Beard, will transport the audience to the "Organ Lofts of Paris." The book of that name by Frederic B. Stiven will be reviewed and the following program presented: Allegro Maestoso from Symphony 6, Widor (Lily Wadhams Moline Hallam); Caprice and "Romance," Bonnet (Fannie Mapes); Cantabile from Seventh Sonata and Finale from First Sonata, Guilmant (Mary Ruth Craven); "Le Mariage des Roses," Franck (Parker Smith Beard, baritone); Andante Cantabile, Franck (Edith P. Heller); Scherzo from First Symphony and "Carillon de Westminster," Vierne (Gertrude Baily). The meeting-place is the Kimball Hall salon and the club will welcome anyone interested in this program.

**Four-Manual for Sheffield City Hall.**

The Sheffield, England, city council has instructed Henry Willis & Sons, Ltd., to build a new four-manual organ for the new city hall to be opened in 1932. The instrument will be electric throughout. Both a pedal 32-ft. reed and also a 32-ft. double open bass will be included.

A candle-light carol service was sung in the Union Theological Seminary chapel in New York under the direction of Clarence Dickinson the afternoon of Dec. 18, by the seminary choirs and the children's choir.

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A fairly easy, but extremely colorful number in minuet style.

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**BAUMGARTNER WORK  
PLAYED BY ORCHESTRA**

**BOZYAN IS AT THE ORGAN**

First Performance at Yale University of Concert Piece for Organ and Orchestra Shows Fine Qualities of New Composition.

BY ALFRED V. FRANKENSTEIN.

The concert of the New Haven Symphony orchestra at Woolsey Hall, Yale University Dec. 5 was an event of interest to organists, for the program was marked by the first performance of a Concert Piece for Organ and Orchestra; by H. Leroy Baumgartner of the Yale music faculty. H. Frank Bozyan was the organist and David Stanley Smith conducted.

Woolsey Hall rejoices in the possession of its fine Skinner organ and Mr. Baumgartner kept the possibilities of this instrument in mind when he composed the Concert Piece last year. He also seems to have kept in mind the possibilities of the other factor in his combination, for this is distinctly a concert piece for organ and orchestra, not for organ versus orchestra, as is too often the case. Consequently the work is symmetrical in all its aspects—power and balance of tone qualities included. It is a scholarly composition, but not one in which musical life is sacrificed to elaboration. Mr. Baumgartner is distinctly not the sort of professional composer who knows all possible ways of expressing musical ideas and has no musical ideas to express. His work is cast in a large and intricate formal pattern, related to the sonata form, yet differing from it in that the various sections of the composition present the contrast and balance of fast and slow movements usually associated with the full-length symphony or concerto.

His first theme, an allegro of a somewhat Brahmsian firmness, is contrasted with a plainsong melody which serves as second theme. Each of these is given a variety of expositions. In the development one or the other of these themes is treated as a scherzo, as a slow movement, as a fugal cadenza for the organ, and in the coda the first theme is treated as a ground bass. The entire effect is one of a solidity which does not exclude force and expressiveness, and of a complete appreciation of the capacities of the complicated medium employed.

That Mr. Bozyan's playing was brilliantly effective need scarcely be added, for Mr. Bozyan's playing is never anything else.

**RIVERSIDE SERIES FINISHED**

**Excellent Programs on Large Hook & Hastings Organ in New York.**

Dec. 19 saw the completion of the series of six Friday afternoon recitals at the new Riverside Church, New York City, commemorating the opening of the large Hook & Hastings organ recently installed. Harold V. Milligan, who gave the opening recital Nov. 14, as recorded in The Diapason last month, showed the almost unlimited tonal possibilities of the instrument. The audience at this and subsequent recitals was appreciably large, although far from filling the immense nave of the church, and included in the main professional and student musicians.

Firmin Swinnen, formerly of the Antwerp Cathedral, then well known in the theater profession in New York and now of Wilmington, Del., where he is private organist to Pierre S. du Pont, gave an interesting recital Nov. 21 of modern and romantic works, illustrating the use of such an organ from a rather different angle from the church standpoint. His treatment of the Franck and Dvorak works was very dramatic.

Palmer Christian appeared in a splendid recital Nov. 28. His program included both classic and modern numbers, played in a magnificently perfect style. Mr. Christian's ability as a superb technician is well known.

Rollie Maitland of Philadelphia played a program of works from Bach, Widor, Mendelssohn and Liszt Dec. 5. He included also a tone picture composition of his daughter, Miss Marguerite Maitland, "Sunrise in Em-

*Hope Leroy Baumgartner*



maus," an impression of an Easter sunrise service among the Moravians in the Pennsylvania mountains. As a concluding number Dr. Maitland improvised an overture on themes submitted by Mr. Milligan. This was in a free style and exhibited a marvelous mental control of creative ideas in the handling of musical themes.

Dr. Clarence Dickinson of Union Theological Seminary played a recital of classic and modern works Dec. 12, including an excellent rendition of the Liszt "Ad Nos."

Dr. Tertius Noble was scheduled to play the final recital Dec. 19, including Bach, Reubke, Guilman and some works by present-day composers—Yon and Noble.

**AUSTIN TO ALBANY CHURCH**

**Three-Manual Organ Ordered by St. Andrew's Episcopal.**

St. Andrew's Episcopal Church at Albany, N. Y., has placed an order for a three-manual organ with the Austin Organ Company. All of the great except the open diapason will be enclosed. The stop layout will be as follows:

- GREAT ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
\*Violoncello, 8 ft., 73 pipes.  
\*Gross Flöte, 8 ft., 73 pipes.  
\*Harmonic Flute, 4 ft., 73 pipes.  
\*Octave, 4 ft., 73 pipes.
- SWELL ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremulant.
- CHOIR ORGAN.**  
Geigen Principal, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.
- PEDAL ORGAN.**  
Open Diapason, 16 ft., 12 pipes, 32 notes.  
Bourdon, 16 ft., 12 pipes, 32 notes.  
Flute, 8 ft., 12 pipes, 32 notes.  
Violoncello (Great), 8 ft., 32 notes.

\*Enclosed in Choir box.

**Dedication at Calvary, New York.**

On Sunday evening, Jan. 4, at 7:30 the large four-manual Welte organ installed in Calvary Baptist Church, New York, will be dedicated. Charles M. Courboin, vice-president of the Welte-Tripp Organ Corporation, and F. W. Riesberg, organist of the church, will officiate at the console. Thursday evening, Jan. 8, at 8:15 a recital will be given in the same church and the guest organists will be Charles M. Courboin, Archer Gibson and Henry F. Seibert. Admission to each of these recitals is by ticket only. Tickets will be sent to persons applying to Calvary Baptist Church, 123 West Fifty-seventh street, or the Welte-Tripp Organ Corporation, 119 West Fifty-seventh street. The dedication will be broadcast over the Calvary Baptist station, WQAO, operating on 1,010 kilocycles, or 297 meters. The recital on Thursday evening will not be broadcast.

**PILCHER IS GIFT TO TEMPLE SKINNER WINS ORDER OF HOTCHKISS SCHOOL**

**Three-Manual Organ Will Be Installed at Lawrence, Long Island.**

The handsome new Temple Israel at Lawrence, Long Island, N. Y., will have a three-manual Pilcher organ, the gift of Mr. and Mrs. William Fox of Fox Hall, Woodmere, Long Island. The contract was negotiated with Mr. and Mrs. Fox through the New York office of the Pilcher firm. S. Brian Baylinson of Philadelphia, architect of the building, had charge of preparing the specification. Samuel Quincy is organist and musical director of the temple. The Rev. William Schwartz is the rabbi.

Following is the organ specification:

- GREAT ORGAN.**  
1. First Open Diapason, 8 ft., 73 pipes.  
2. Second Open Diapason, 8 ft., 73 pipes.  
3. Gross Flöte, 8 ft., 41 pipes.  
4. Dulciana, 8 ft., 73 pipes.  
5. Gross Gamba, 8 ft., 73 pipes.  
6. Octave, 4 ft., 73 pipes.  
7. Mixture, 2 rks., 122 pipes.  
8. Tuba, 8 ft., 73 pipes.  
9. Harp Celesta (Deagan Class A), 49 bars.
- SWELL ORGAN.**  
10. English Diapason, 8 ft., 73 pipes.  
11. Gedeckt, 8 ft., 73 pipes.  
12. Viol d'Orchestre, 8 ft., 73 pipes.  
13. Viol Celeste, 8 ft., 61 pipes.  
14. Flute d'Amour, 4 ft., 73 pipes.  
15. Mixture, 3 rks., 183 pipes.  
16. Cornopean, 8 ft., 73 pipes.  
17. Oboe, 8 ft., 73 pipes.  
18. Vox Humana, 8 ft., 73 pipes.  
19. Harp Celesta, 49 notes.
- CHOIR ORGAN.**  
20. Geigen Principal, 8 ft., 73 pipes.  
21. Dolce Flute, 8 ft., 73 pipes.  
22. Viole d'Amour, 8 ft., 73 pipes.  
23. Concert Flute, 8 ft., 73 pipes.  
24. Flute, 4 ft., 73 pipes.  
25. Clarinet, 8 ft., 73 pipes.  
26. Harp Celesta, 49 notes.

- PEDAL ORGAN**  
(In Great and Swell expression).  
27. Resultant, 32 ft., 32 notes.  
28. Open Diapason, 16 ft., 32 pipes.  
29. Bourdon, 16 ft., 32 pipes.  
30. String Viol (No. 5 extended), 16 ft., 12 pipes.  
31. Lieblich Gedeckt (No. 11 extended), 16 ft., 12 pipes.  
32. Octave (from No. 3), 8 ft., 32 notes.  
33. Flute (No. 29 extended), 8 ft., 12 pipes.  
34. Dulciana (from No. 4), 8 ft., 32 notes.  
35. Cello (from No. 5), 8 ft., 32 notes.  
36. Tuba (No. 8 extended), 16 ft., 12 pipes.

**Christian with Chicago Orchestra.**

Palmer Christian, concert organist, will appear with the Chicago Symphony Orchestra at its concerts the afternoon of Jan. 9 and the night of Jan. 10, playing the Concerto in E minor of Eric DeLamarter. Mr. DeLamarter will conduct his work. In view of the interest in Mr. DeLamarter's important new composition and the popularity of the University of Michigan organist in Chicago, this appearance will be awaited with unusual interest.

**Death of Carl Figue.**

Carl Figue, organist and choirmaster of Zion Evangelical Lutheran Church, Brooklyn, for the last forty-four years, died Dec. 8. Funeral services were held in the church Dec. 10, attended by rep-

**ORGAN FOR THE NEW CHAPEL**

**Three-Manual Instrument Will Be Installed Next June in Building Under Construction at Lakeville, Conn.**

The Hotchkiss School at Lakeville, Conn., is building a new chapel and it will install a Skinner organ, the contract for which was awarded in December. The instrument is to be installed in June. Denison Fish is the organist of the Hotchkiss School and George Van Santvoord is the headmaster.

This organ is to be a three-manual, built according to the following specification:

- GREAT ORGAN.**  
Violone, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Harmonic Flute, 8 ft., 61 pipes.  
Erzähler (Gemshorn type), 8 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
French Horn (from Choir), 8 ft., 61 pipes.
- SWELL ORGAN.**  
Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Violina (mild), 4 ft., 73 pipes.  
Mixture, 3 ranks, 183 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana (thin), 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Tremolo.
- CHOIR ORGAN.**  
Geigen Principal (Bass stringy), 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Nazard, 2 2/3 ft., 61 pipes.  
Corno di Bassetto, 3 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tremolo.

- PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason (bearded), 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Violone (Great), 16 ft., 32 notes.  
Erzähler (Ext. Great), 16 ft., 12 pipes.  
Octave, 8 ft., 12 pipes.  
Gedeckt, 8 ft., 12 pipes.  
Cello (Great), 8 ft., 32 notes.  
Flute, 4 ft., 12 pipes.

representatives of many musical organizations of the city, notably the National Opera Company, the Cosmopolitan Opera Players, the Thirteen Club, the National Choral Directors of America, the Steuben Society, the Bohemians and the Musicians' Club of New York, in all of which he had been active. Hugo Troetschel, organist and choirmaster of the Schermerhorn Evangelical Church for nearly fifty years, played the organ for the service and conducted the choir. The service was read and the eulogy delivered in English and German. Mr. Figue was well known as a composer of lighter music, operettas and piano pieces and had been a musical leader for many years.

**One of the Most Effective Easter Cantatas Ever Written  
The Garden and the Sepulchre**

By Daniel Protheroe

For mixed voices with short solos for alto or baritone and soprano or tenor. Of medium difficulty and right length to become part of Easter service.

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| <p><b>Part I</b><br/>O Come and Mourn—Chorus.<br/>They Took the Body of Jesus—<br/>Alto or Bar. Solo.<br/>Near the Cross—Soprano or Tenor Solo.</p> | <p><b>Part II</b><br/>A Morning Hymn—Chorus.<br/>Very Early in the Morning—Chorus and Tenor Solo.<br/>The Lord Is Risen Indeed—Tenor or Soprano Solo with Chorus for Women's Voices.<br/>Crown Him with Many Crowns—Chorus.</p> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

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**DAVENPORT CHURCH  
GIVES REUTER ORDER**

**ENTIRE ORGAN IS ENCLOSED**

Three-Manual Instrument of Thirty-four Speaking Stops to Be Built for Trinity Evangelical Lutheran Parish.

Trinity Evangelical Lutheran Church at Davenport, Iowa, has placed with the Reuter Organ Company of Lawrence, Kan., the contract to build the new organ for its church. The instrument is to be a three-manual, with all divisions under expression. The installation is planned for the late winter.

Following is the stop list:

- GREAT.**
1. First Diapason, 8 ft., 73 pipes.
  2. Second Diapason, 8 ft., 85 pipes.
  3. Doppel Flöte, 8 ft., 73 pipes.
  4. Viol d'Gamba, 8 ft., 73 pipes.
  5. Dulciana, 8 ft., 73 notes.
  6. Octave, 4 ft., 73 notes.
  7. Flute, 4 ft., 73 notes.
  8. Tuba, 8 ft., 73 pipes.
  9. Chimes, 20 tubes.
- SWELL.**
10. Bourdon, 16 ft., 97 pipes.
  11. Diapason, 8 ft., 73 pipes.
  12. Stopped Diapason, 8 ft., 73 notes.
  13. Salicional, 8 ft., 73 pipes.
  14. Voix Celeste, 8 ft., 61 pipes.
  15. Flute d'Amour, 4 ft., 73 notes.
  16. Violin, 4 ft., 61 notes.
  17. Nasard, 2 3/4 ft., 61 notes.
  18. Flautino, 2 ft., 61 notes.
  19. Oboe, 8 ft., 73 pipes.
  20. Vox Humana, 8 ft., 61 pipes.
  - Tremolo.
- CHOIR.**
21. Diapason, 8 ft., 73 notes.
  22. Concert Flute, 8 ft., 85 pipes.
  23. Dulciana, 8 ft., 73 pipes.
  24. Unda Maris, 8 ft., 61 pipes.
  25. Viola, 8 ft., 73 notes.
  26. Flauto Traverso, 4 ft., 73 notes.
  27. Clarinet, 8 ft., 73 pipes.
  28. Carillon, 3 ranks, 183 pipes.
  29. Harp, 8 ft., 49 bars.
- PEDAL.**
30. Open Diapason, 16 ft., 32 pipes.
  31. Bourdon, 16 ft., 32 pipes.
  32. Lieblich Gedeckt, 16 ft., 32 notes.
  33. Cello, 8 ft., 32 notes.
  34. Dolce Flute, 8 ft., 32 notes.

**JOTTINGS FROM CLEVELAND**

BY CARLETON H. BULLIS, A. A. G. O.

Cleveland, Ohio, Dec. 19.—At a meeting of the active auxiliary of the Fortnightly Musical Club, held at the home of George Yost, Washington boulevard, Dec. 9, Mrs. Ida M. Reeder and Miss Laura Louise Bender played organ solos. Mr. Yost has recently had an Estey instrument installed in his home.

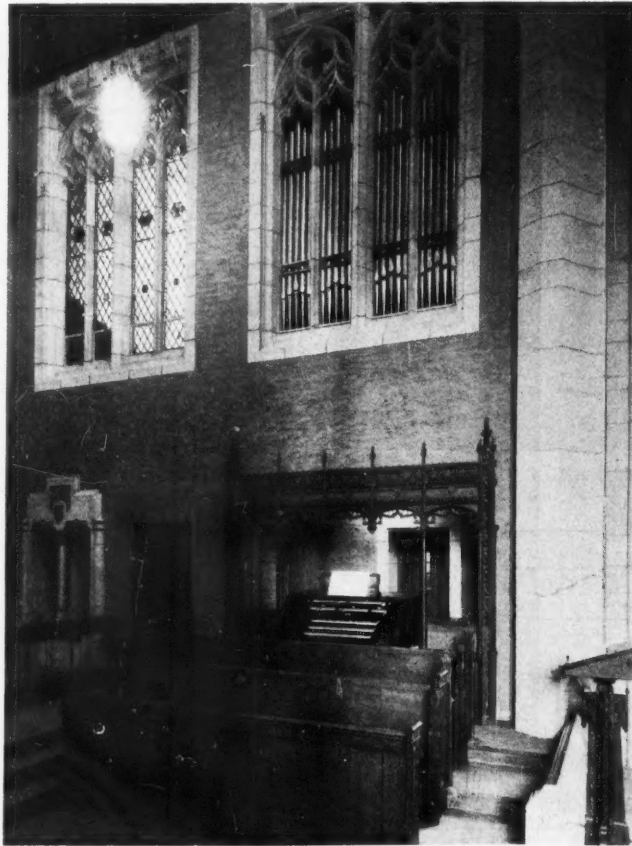
The annual performance of the Cleveland Messiah Chorus occurred on the afternoon of Dec. 14 at Music Hall, Public Auditorium, with William Albert Hughes as conductor. About 400 compose the chorus. Two pianos, an orchestral ensemble and the five-manual Skinner organ were used, Mrs. Ida Reeder being the organist. The organ is not located in Music Hall, but is in the adjoining main hall of the Auditorium. The stages of both halls are back to back, and when a partition is raised, the organ can be heard in Music Hall. The console is in the orchestra pit of the main hall, considerably distant from, and back of, the location of the choristers. By a system of mirrors Mrs. Reeder could see the conductor through an opening arranged in the back drop of the stage.

Carols of various nations will be featured at the evening service of Dec. 21 at Epworth-Euclid M. E. Church. On the evening of the Sunday following Christmas "The Messiah" will be sung, which is the annual custom of this church. C. E. Dawe conducts, with Roy Crocker at the organ.

Christmas music at the Church of the Covenant includes instrumental help by members of the Cleveland Symphony Orchestra. The vesper hour Dec. 21 will be a "service of carols and lights." On Dec. 28 the choir will sing Parker's "Holy Child" and Philip James' "Nightingale of Bethlehem." C. A. Rebstock is choirmaster and organist.

The midweek church night meeting of Dec. 17 at this church was of special

*Hall Organ in Christ Church, Hazleton, Pa.*



THE HALL ORGAN in the new \$500,000 edifice completed by Christ Lutheran Church, Hazleton, Pa., was dedicated Nov. 6. Harold Reeves Yarroll, organist of the Reformed Church of Harlem, New York City, and representative of the Hall Organ Com-

pany, played the dedicatory recital, assisted by Mrs. Olga S. Yarroll, soprano soloist of the Fenimore Methodist Church, Brooklyn. An audience of 1,400 persons attended the recital. The organ is a three-manual instrument with floating echo division.

**SERVICE GIVEN BY BINGHAM**

**First of Beautiful Festivals by His Choirs in New York.**

A beautiful service of worship through music was held Sunday evening, Nov. 16, at the Madison Avenue Presbyterian Church, New York. The large church was almost filled. It would have been crowded to the doors had it not been a bad night. The adult choir of fifty-nine members was proceeded in the processional by a senior girls' choir, in front of which marched intermediate and junior choirs, the number of voices being about 125. After a stirring prelude and fugue had been played by its composer, Seth Bingham, the organist of the church, the service continued with a series of anthems for the various choirs, separately and in combination. The pastor, Dr. George A. Buttrick, delivered an address on the theme "The New Song," after which the adult choir rendered Parker's "Hora Novissima," conducted from memory by Mr. Bingham, the organ part being added by Horace M. Hollister, director of music for young people in this large and active parish. He also played the postlude. It is not hard to understand why such a singing group of children and young people has been gathered here for the study of sacred vocal music when one listens to the singing by the congregation.

This was the first of a series of such festivals to be given during the winter; they will undoubtedly attract the attention of students of auxiliary choirs. Mr. Bingham has unusual material and the first service revealed his marked capacity to make the best use of them.

**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 1607 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

**MOLLER ORGAN OPENED  
IN CHURCH AT ST. LOUIS**

**HAS TOTAL OF 2,439 PIPES**

Large Three-Manual, All Enclosed, in Eighth Church of Christ, Scientist, Played by William H. Barnes, Who Drew Scheme.

William H. Barnes of Chicago gave the opening recital on the three-manual Möller organ installed in Eighth Church of Christ, Scientist, St. Louis, Dec. 15. Mr. Barnes, who was also responsible for the general tonal design of the organ, brought out the various possibilities of the instrument in the following program: "Caprice Heroique" and Reverie, Bonnet; Allegretto, Volkman; "Legend of the Mountain," Karg-Elert; Scherzo, Rogers; Andante (Sixth Symphony), Tschaiakowsky; "Christmas in Sicily," Yon; "Ronde Francaise," Boellmann; Prelude, "Lohengrin," Wagner; "Am Meer," Schubert; Scherzo (Fifth Sonata), Guilmant, and as an encore number, "Still wie die Nacht," Bohm. Two soprano solos by the soloist of the church were substituted for "explanatory remarks concerning the tonal structure of the organ," giving opportunity for Mr. Barnes to show his ability also as an accompanist. The entire program was enjoyed by a capacity house. For the benefit of program builders it is noted that the first number encoored was the only one on the program by an American composer—the Scherzo from the First Sonata by James H. Rogers.

This organ is an instrument of 2,439 pipes. All of it is enclosed in two effective expression chambers. The scheme of stops is as follows:

**GREAT ORGAN (6-inch wind).**

- Double Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Clarabella, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 61 notes.
- Dulciana, 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 notes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes, 8 ft., 25 tubes.

**SWELL ORGAN (7 1/2-inch wind).**

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Spitz Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Chimney Flute, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Diapason Mixture, 3 ranks, 183 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Corno d'Amore, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN (6-inch wind).**

- Contra Viole, 16 ft., 73 pipes.
- Diapason, 8 ft., 12 pipes.
- Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maria, 8 ft., 61 pipes.
- Flute Harmonique, 4 ft., 61 pipes.
- Nasard, 2 3/4 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp and Celesta, 49 bars.

**PEDAL ORGAN (7 1/2-inch wind).**

- Resultant, 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.
- Contra Viole, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Gedeckt, 8 ft., 32 notes.
- Trombone, 16 ft., 12 pipes.
- Trumpet, 16 ft., 32 notes.

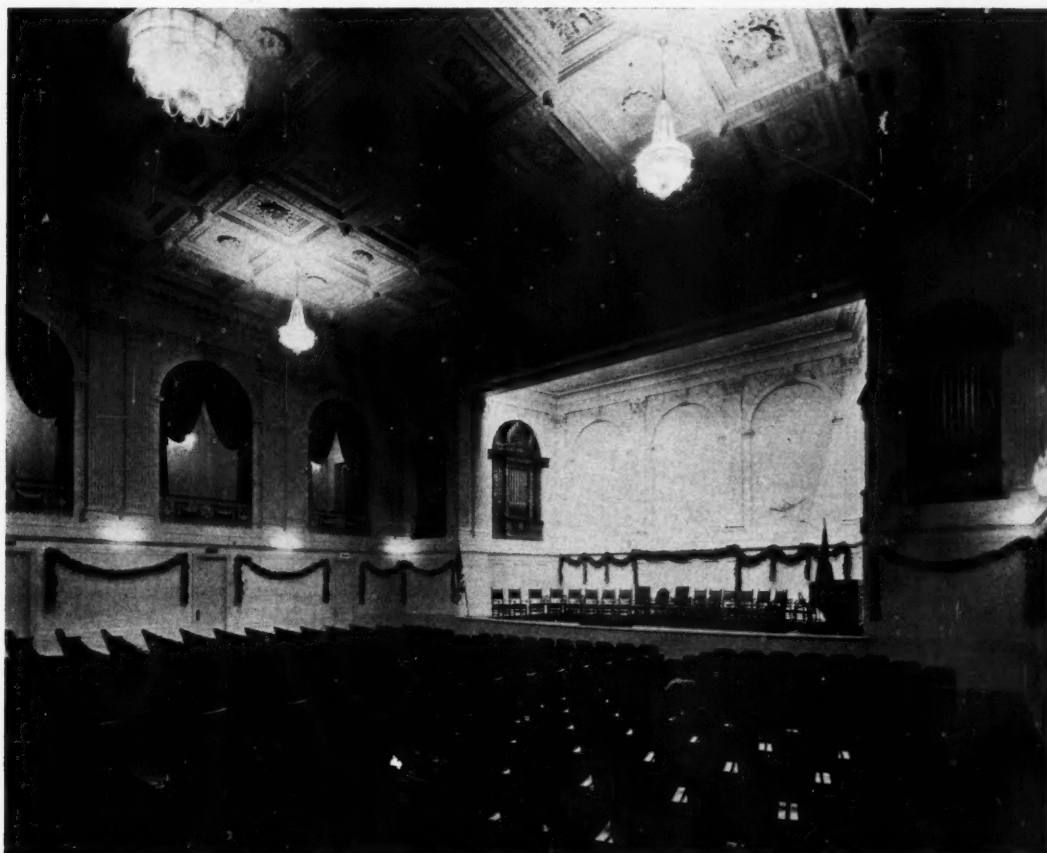
**E. WILLIAM DOTY**

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

**KATE ELIZABETH FOX, F.A.G.O.**

Organ Recitals  
Organist and Choir Director  
FIRST CONGREGATIONAL CHURCH  
Dalton, Mass.

## American Academy of Arts and Letters



Interior of Auditorium showing stage and organ grille.  
*Cass Gilbert, Architect*

At the dedication, on November 12, 1930, Dr. Nicholas Murray Butler, presiding, said "The need of humanity for the spiritual delights of arts and letters must be fostered in the face of all difficulties in this age of materialism."

It is significant that in accordance with these ideals, the organ was designed and built by the Skinner Organ Company.

## SKINNER ORGAN COMPANY

*Organ Architects and Builders*

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DEPARTMENT OF MUSIC

THE REUTER ORGAN COMPANY  
Lawrence, Kansas

December  
Sixth  
1930

THE UNIVERSITY OF NORTH CAROLINA  
CHAPEL HILL

Gentlemen:

I cannot tell you with what satisfaction and pleasure I regard the splendid four-manual concert organ which your designers built for the University of North Carolina.

Having been commissioned, over a year ago, by the anonymous donor of the organ to select the finest instrument in matters of workmanship, mechanical perfection and tonal beauty to be found among the many represented on the American market, I felt the responsibility was a large one.

After months of scrutiny of methods of manufacture at the factories, and after having visited, together with a committee of competent judges, scores of installations in churches, schools and auditoriums, it was decided to award the contract to you.

Now that the organ has been completed and is a regular part of our musical equipment, its excellence is growing on all of us here at the University in a manner to completely satisfy everyone of the many people who had so greatly anticipated its advent.

From the lowest note of the pedal through the entire gamut to the highest note of the 2<sup>d</sup> rank there is character inbuilt. The diapason chorus is "as solid as a rock." Throughout the reed chorus there is a blend which is glorious. The wealth of color in the individual voicings has been made to contribute to the tonal whole in such a way that throughout every register genuine tonal coherence is apparent, yet the individuality of the voice is always there when needed for solo effects.

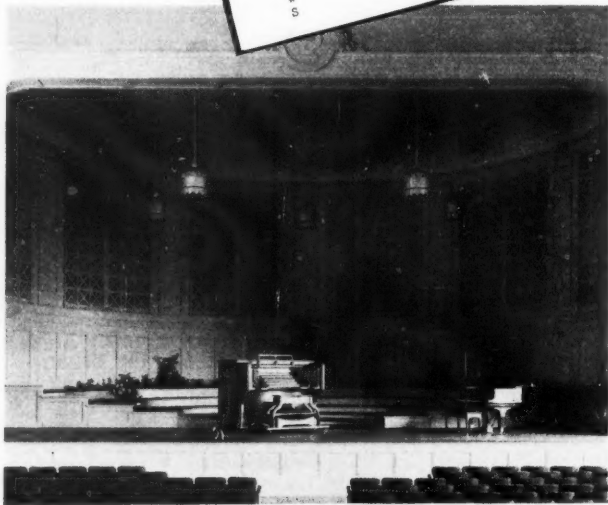
Although the instrument is new, it has been our pleasure to have several of the nation's best-known recitalists appear in concert since the organ's completion. Our judgment in selecting your organ has been happily vindicated by the generous praise accorded the character of tone, balance and solidity of ensemble and perfect action by these artists.

At the end of this extended period of relations with your House I beg to express appreciation for the sincere and honest methods you have consistently employed in your dealings with the University.

Sincerely and most cordially yours,  
Harold Sheldon Dyer  
Director of Music

D  
e  
s

Interior, Music Hall,  
University of  
North Carolina



THIS four-manual Reuter Organ in the new Music Hall of the University of North Carolina, was dedicated by Mr. Edward Eigenschenk of Chicago in three recitals November 14th, 15th and 16th. It is recognized that this Reuter Organ is one of the really outstanding organ installations in the entire United States. From every point of view it is a sheer triumph in organ building. The Reuter Organ Company, Lawrence, Kansas.

# Reuter Organs

R

*American Conservatory of Music*  
 Tremont Hall  
 300-310 South Wabash Avenue  
 Chicago

FOUNDED 1886  
 JOHN B. HATTSTAEDT  
 DIRECTOR AND MANAGER

Mr. A. C. Reuter  
 Lawrence, Kansas

November 26, 1930

Dear Mr. Reuter:

One of my engagements while making a Southern tour was the playing of the dedicatory recitals on your excellent instrument which was dedicated at the University of North Carolina, Chapel Hill, North Carolina, on November 14, 15 and 16.

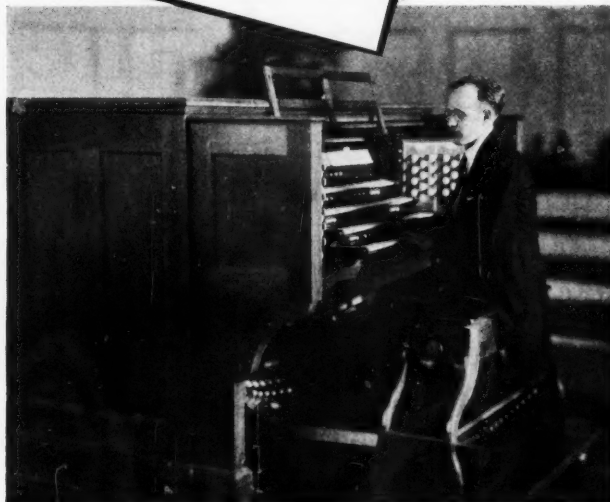
The installation of the instrument is ideal, the specification just what one would desire - chorus of reeds (panfare) Diapasons and other sections are complete and satisfying, the ensemble of the organ is one of great sonority and wealth in richness of tone. From its softest stops which are beautiful to the heavier stops which are individual, there is great variety and beauty of tone color. This, with a satisfying responsive action, ranks this fine organ as one of the outstanding organs of the United States.

Congratulations upon the marked success which you have achieved.

Sincerely yours,  
*Edward Eigenschenk*  
 Edward Eigenschenk  
 Young American Organ Virtuoso

THE dedicatory recitals played by Mr. Eigenschenk were of exceptional brilliance and admirably displayed the tremendous possibilities and resources of this great instrument.

The Reuter Organ Company  
 Lawrence, Kansas



# Reuter Organs

*Burnett B. Andrews*



BURNETT B. ANDREWS was graduated from Syracuse University in 1924 with the degree of bachelor of music. At the university he studied with Dr. George A. Parker and Professor Harry L. Vibbard in organ and Dr. Adolf Frey and Mme. Tina Lerner in piano. He also studied organ in New York under the late Lynnwood Farnam for two years and with David McK. Williams for one year. Mr. Andrews was organist and choirmaster of St. George's Episcopal Church at Maplewood, N. J., for three years prior to going to St. Peter's Episcopal Church, Morristown, May 1, 1930. During his college course he held church positions in Syracuse. He has been organist of the Maplewood High School for the past two years, playing a three-manual Skinner, but resigned this position on going to Morristown.

**OPENING IN MORRISTOWN, N. J.**

**Skinner Four-Manual in St. Peter's Church Played in Recitals.**

St. Peter's Episcopal Church at Morristown, N. J., dedicated its four-manual Skinner organ with a service Saturday afternoon, Nov. 22. Burnett B. Andrews, organist and choirmaster of the church, was at the console, assisted by Louis Curtis and Frederick Rockne. Mr. Andrews played the Allegro from Maquaire's First Symphony, Mr. Curtis the "St. Ann" Fugue by Bach and Mr. Rocke Karg-Elert's chorale prelude on "Now Thank We All Our God."

Three recitals were arranged to supplement the dedicatory service. The first was played by Charles M. Courboin Nov. 23. Mr. Courboin's program consisted of these works: "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert; Passacaglia, Bach; Aria, Bach; Chorale No. 3, Franck; Allegretto, de Boeck; Prelude and "Love Death," from "Tristan and Isolde," Wagner; "Christmas in Sicily," Yon; Toccata, Widor.

Ernest Mitchell of Grace Church, New York, gave the second recital Nov. 26 and his program appears in the recital pages of this issue. Ralph Downes of Princeton University gave the third recital Dec. 4.

The specification of this organ was published in *The Diapason* April 1, 1930.

Mrs. Kate Elizabeth Fox arranged a beautiful musical program to mark the service of rededication of the First Congregational Church of Dalton, Mass., Nov. 30. In addition to new memorial windows and other improvements the front of the W. Murray Crane memorial organ has been materially changed and beautified. The former wooden spindles have been replaced by four new screens, the pattern in these new panels being painted over fine copper wire mesh. The wood-work has been finished in dark oak and the entire organ case and console have been refinished similarly. The front pipes are regilded with composition gold metal leaf.

## 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.

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



To the Readers of The Diapason
We Extend the Greetings of the Season

THE WEATHER

Cloudy followed by rain late to night or Saturday. Not much change in temperature.

ALLENTOWN LEADER

LARGEST EVENING CIRCULATION IN THE LEHIGH VALLEY

LX

THE ALLENTOWN LEADER, FRIDAY, DECEMBER 5, 1930

Police Searching

ALLENTOWN CHRONICLE AND NEWS AND EVENING ITEM, FRIDAY, DECEMBER 5, 1930

ORGAN CONCERTS TO END TONIGHT
Series at St. Paul's Reaches Climax at 2,000 Hear

The continued recitals and exercises in connection with the dedication of the large memorial organ of St. Paul's Lutheran church, this

Thomas' Reformed church, Reading, Pa., president of the Eastern Synod of the Reformed church, and who was chairman of Dr. Acker at Allentown College, delivered the address...

Dr. Homer C. Bone, pastor of St. Paul's Lutheran church, North Third and Chestnut streets, Allentown, Pa., presided at the ceremony...

CITY'S BEST ORGAN MEETS FINE TEST

Lehigh Valley Guild of Organists Endorses New Moller Organ in St. Paul's Lutheran Church

Organists are individual creatures; they are not made after a single or uniform pattern. Because they are made to order and not machine-made...

BRONN
Says
Arge
Bos
Mia
Stat
Bos

WARREN F. ACKER
2150 ALLEN STREET
ALLENTOWN, PA.

December 6
1930

M.P. Moller Organ Co.,
Hagerstown, Md.

Gentlemen: I want to express to you, my personal congratulations on the beautiful Organ which you have placed in St. Paul's Lutheran Church, Allentown, Pa., and of which congregation I have the honor of being the Organist for more than a quarter of a century.

The tone of the individual stops and the ensemble is superb, and I have never heard a more expressive Organ. During the past week of concerts, in celebration of its installation, when many Organists have played on it, and many other others heard it, the above opinion was unanimous.

With best wishes,
Warren F. Acker, M.D.
Dean Lehigh Valley Chapter,
American Guild of Organists.



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## Both Germani and Yon Visit San Francisco; Playing Is Praised

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

San Francisco, Cal., Dec. 16.—The most noteworthy events of the month were the recitals by the eminent Italian organists Fernando Germani, who played on the four-manual Skinner at the Temple Methodist Church Thanksgiving night, and Pietro Yon, who was heard on the four-manual Aeolian at Calvary Presbyterian Dec. 6 and on the large Austin in the Civic Auditorium on the 8th.

Germani's recital came as an unexpected pleasure. Just as hopes of having a recital had about vanished, Stanley Williams, Skinner representative on the Pacific coast, and several interested organists came to the rescue and secured a date. It was Germani's first appearance in the bay region, and his recital proved to be one of the most interesting and satisfying that has been heard for a long time. The ease and accuracy with which he played a difficult program, his remarkable vitality and sense of rhythm and his quiet and unaffected personality made a deep impression. It is discouraging for older organists to find such perfection with so little effort in one so young—his stupendous pedal technique made one gasp. He played the following numbers: Allegro from Concerto in G minor, Handel; Sarabande, Gigue and "Badinerie," Corelli (transcribed by Germani); Concerto in D minor, Vivaldi-Bach; Variations in E minor, Bonnet (with a pedal cadenza by Germani); Berceuse, Reger; Scherzo from Second Symphony, Vienne, and Finale in B flat, Franck.

While some twenty years older than Germani, Pietro Yon seems to bubble over with energy and vigor. Although he objects to using organ arrangements and transcriptions, his programs are so arranged and played that they have a distinctly popular appeal. Mr. Yon played the following numbers at Calvary Presbyterian Church: Sonata No. 1, Mendelssohn; "Christmas in Sicily," Yon; Prelude and Fugue in D major, Bach; "Piece Heroique," Franck; "Eklog," Kramer; Bourree and Musette, Karg-Elert, and First Concert Study, Yon. As encores Mr. Yon played the Toccata and Fugue in D minor by Bach and his own popular "Gesù Bambino" and American Fantasy. After the recital the Guild members met at the Clift Hotel, where everyone had an opportunity of meeting the distinguished guest. He delighted one with his kindly nature and good humor.

Mr. Yon played at the Civic Auditorium under the auspices of Mayor James Rolph, Jr., and the board of supervisors and the recital was open to the public without charge. The immense auditorium was about filled. Mr. Yon also played a program at the Dominican College of San Rafael.

The annual Christmas frolic of the Guild was held at the garden studio of Miss Virginie de Fremery in Oakland Dec. 15 and proved to be a very jolly affair. After a group of serious violin and piano numbers—the latter played by Mrs. Estelle Swift—the fun of the evening began. The first stunt was the hit of the jinks and according to the notice was a "demonstration by Paramount-Publix, Inc., of their latest sensational organ, a portable instrument with thirteen organists at the console." Dr. Charles Greenwood, chairman of the evening, had provided thirteen men with an organ pipe apiece, seating them in chromatic order, while he sat at an improvised console with thirteen levers, each lever being connected by string to the ankle of one of the men. He played his pieces by pulling the levers, securing surprising effects. Another stunt was the performance of Haydn's Toy Symphony, the conductor being Walter Kennedy. Mr. Kennedy cleverly impersonated Alfred Hertz, the late conductor of the San Francisco Symphony Orchestra. Mr. Kennedy also filled the role of Santa and distributed the presents which the members brought. After the "world's largest genuine English

plum pudding illuminated with genuine American brandy (provided by the doctor)" had been disposed of, carols were sung with much fervor and enthusiasm.

Theodore Strong, organist and musical director of "Shell Happytime," KPO, assisted by Hugh T. Harvey, baritone, gave the dedicatory program at the Methodist Church of Ukiah Nov. 24. The organ is a very satisfactory and well-voiced two-manual Möller and completes the new church, which replaces the one destroyed by fire a year ago. The church, which seats 500, was filled for Mr. Strong's recital.

Mrs. Doris Olson Howard, A. A. G. O., organist of the First Congregational Church of Alameda, played the opening recital at Beulah Tabernacle, a Swedish mission church of Turlock, a thriving town in the San Joaquin valley. The organ was built originally by Andrews for the State School for the Deaf and Dumb in Berkeley. The Oliver Organ Company of Berkeley rebuilt and enlarged it for the Turlock church, so that it is now a twenty-four-stop instrument with two separate swell-boxes. Mrs. Howard played the following program, assisted by the church choir of 100 voices and an excellent male quartet: Sixth Sonata, Mendelssohn; Largo from "New World" Symphony, Dvorak; Scherzino, Parker; Londonderry Air; "Will-o-the-Wisp," Nevin; Torchlight March, Guilman. Richard Purvis, organist of the First Baptist Church of Oakland, was guest organist at the Sunday services Dec. 14.

The regular Thursday evening recitals at the Chapel of the Chimes are well worth listening to. On Dec. 4 Gordon Whitehead, organist of the Epworth University Methodist Church of Berkeley, played the following program: Concert Overture, Rogers; Toccata in F, Widor; "Liebster Jesu, Wir sind hier," Bach, and the "William Tell" Overture by Rossini. On Dec. 11 Walter B. Kennedy, organist of the First Presbyterian Church of Oakland, played "Entree du Cortege," Dubois; Cantilene, Salome; "Little Bells of Our Lady of Lourdes," Gaul, and Grand Chorus in D, Guilman. On Sunday evenings from 7:15 to 7:45 and 9:15 to 9:30 Raymond White, organist of the French Church of San Francisco, conducts his "intimate visits with music-lovers." His program Dec. 7 was devoted to Bach, Dec. 14 to Dubois and Dec. 20 to Christmas music.

It was with genuine sorrow that the organists of the Pacific coast learned of the passing of Lynnwood Farnam. Mr. Farnam was devoted to his family, and his relatives in southern California and in Oakland were a magnet which drew him to the western coast nearly every summer. On these vacation visits many of our local organists had an opportunity of meeting Mr. Farnam informally and of gaining an insight into his sterling character and lovable nature. It will soon be a year ago that he played in San Francisco and gave us an enduring example of the highest type of organ playing.

### Opens Schantz Organ at Fort Wayne.

A. Leslie Jacobs, organist of Wesley Methodist Church at Worcester, Mass., gave the dedicatory recital on the three-manual organ in St. John's Reformed Church at Fort Wayne, Ind., on the evening of Nov. 16 and played at all the services marking the rededication of the rebuilt church. The organ was built by A. J. Schantz, Sons & Co. of Orrville, Ohio, and the specification was published in The Diapason Feb. 1, 1930. It is a gift from Mrs. Caroline Hoffman, the oldest member of the church. Mr. Jacobs was born at Fort Wayne and was a member of St. John's Church. Mr. Jacobs' recital, at which he displayed the fine qualities of the new instrument, included these numbers: Concert Overture in B minor, Rogers; "Evening Bells and Cradle Song," Macfarlane; "Minuetto Antico e Musetta," Yon; Chorale in A minor, Franck; Theme and Variations in E, Faulkes; Scherzo, from Sonata in E minor, Rogers; "Dreams," Stoughton; A Familiar Melody, Jacobs; "Caprice Heroique," Bonnet.

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Los Angeles,  
July, 1930

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**Philadelphia Club  
Hears Fine Recital  
by Mrs. Lockwood**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Dec. 19.—In celebrating its fortieth anniversary the American Organ Players' Club is providing a number of events to occur monthly throughout the winter. The second on the list was a recital Nov. 19 at the Second Presbyterian Church, of which Alexander McCurdy, Jr., is organist, played by Charlotte M. Lockwood of New York. Mrs. Lockwood was sent here through the courtesy of N. A. O. headquarters as its representative to help celebrate the jubilee.

The recitalist proved herself a splendid organist, having a facile technique, a strong sense of rhythm and marvelous powers of registration. The program was varied in nationalities—American, French, German, Russian and English composers of both ancient and modern times had a hearing. The program opened with an Introduction and Allegro in the Style of Handel, written by Wolstenholme, followed by variations on "O Thou Prince of Peace" by J. Bernard Bach, a cousin of J. Sebastian. The sprightly Gavotte in F by Samuel Wesley, a prominent English organist, was one of the most enjoyable gavottes heard in a long time and is worthy of a place to brighten up many a tedious program (which this was not). The German Karg-Elert developed a splendid Christmas organ number in his chorale improvisation on "In dulci jubilo," which Mrs. Lockwood played con amore.

The Finale from the Gothic Symphony of Widor was heartily enjoyed for itself and the magnificent performance it received. It was in striking contrast to the preceding number. Vierne's Scherzo from the Fifth Symphony was played most brilliantly and accurately, with just the proper registration as to the twelfths, etc., but with a clarity which left nothing to be desired. Two movements from Dickinson's "Storm King" followed, played only as a tone poem should be. Rimsky-Korsakoff's "Flight of the Bumble-bee" and Arensky's "Cuckoo" were a fine foil to the severity of most of the preceding compositions. The effects of registration and swell pedal were perfect.

Franck's Finale in B flat, that great war horse, was a fitting close to an evening of organ music long to be remembered and worthy of the traditions of the A. O. P. C. It is quite safe to remark that this was one of the finest recitals given under the auspices of the club.

Mrs. Lockwood was entertained at a dinner party preceding the concert, at which joyful and pleasant memories of past and present were in evidence.

Sarah Hudson White gave the fourth of the events in connection with the fortieth anniversary of the A. O. P. C. in Hanover Presbyterian Church, Wilmington, Del., on the evening of Dec. 1, assisted by the Hanover Girls' Glee Club. Miss White is one of the coterie of brilliant organists in Wilmington and has been a prominent member of the A. O. P. C. for some years. Needless to repeat that she gave a highly artistic rendition of her organ numbers.

William T. Timmings' Advent oratorio "The Coming of the King" was sung in Trinity Reformed Church on Nov. 23 and in St. Michael's Lutheran Church Nov. 30.

The Camden Choral Art Society, under the baton of Dr. Henry S. Fry, presented a notable candle-light service in the North Baptist Church on the evening of Dec. 15. The church was filled. The choral work was quite up to the high standard set by this organization and the entire program emphasized the Christmas spirit. Those participating including Forrest R. Newmeyer as organist and composer of the chorale prelude on "O Come, Emmanuel"; Dr. William A. Wolf, William T. Timmings, William S. Nagle and Dr. Herbert J. Tily, who wrote compositions for the occasion. Harry C. Banks played two organ numbers.

The procession was impressive in the new caps and gowns worn by the chorus, and illumination by candle-light and a reverent spirit all contributed to the most successful Christmas concert given by this organization.

Russell K. Miller now officiates as organist in St. Matthew's M. E. Church, West Philadelphia.

The St. Clement's natal day mass was the "Sacred Heart" of Gounod, sung by the full choir under the able direction of Dr. Henry S. Fry. The usual capacity congregation attended.

Girard College junior choir under Bruce Carey gave a Christmas concert in the chapel Dec. 18. Harry C. Banks was the efficient accompanist.

Ernest White is giving a series of weekly recitals on Tuesdays in December, beginning at 12:05 p. m. The programs are all high-class material, with little or no "popular" music.

Charles M. Bancroft is a student at Haverford College. He is also one of their best football enthusiasts. But, better still, he is the carillonneur at Holy Trinity Church, where he plays the twenty-five bells every Sunday. He learned to play the bells by watching his father, who preceded him in the work.

J. Lincoln Hall, a widely known composer of hymns and a leader in church work, died Nov. 28 after a long illness. He was a member of the Hall-Mack publishing firm, and composed hundreds of hymns and cantatas printed by them. Although his greatest output was hymns of the "gospel" variety, he was a cultivated musician, well grounded in theory, a graduate of the University of Pennsylvania in 1901.

Handel's "Messiah" is receiving renditions by the choirs of the First Baptist Church under Frederick Maxson, the Second Presbyterian Church under Alexander McCurdy, Jr., and St. Mark's Lutheran Church under John McE. Ward.

Dr. Harry A. Sykes of Trinity Church, Lancaster, is now conducting the Matinee Music Club chorus in Christmas music. Included in the program is an original cantata by Dr. Sykes entitled "Christ's Nativity." The concerts are given in the ball-room of the Bellevue-Stratford.

A recital was played by Esther M. Corey in Holy Trinity Presbyterian Church Dec. 9, under the direction of T. Edgar Shields, musical director of Lehigh University.

**Growth Shown by Radio Census.**

The Bureau of the Census announces that, according to a preliminary tabulation of the data collected in the census of manufacturers taken in 1930, the total value (at f. o. b. factory prices) of radio equipment, phonographs and parts and accessories shipped or delivered in 1929 by manufacturers in the United States amounted to \$439,961,776, an increase of 62.6 per cent compared with \$270,497,270, as reported for 1927, the last preceding census year.

**New Company Formed in Milwaukee.**

Announcement is made from Milwaukee of the incorporation of the Verlinden-Weickhardt-Dornoff Organ Company. The new concern has established a factory and office at 703 South Thirty-ninth street and invites the correspondence and goodwill of those interested in the purchase of organs. Edmond Verlinden, head of the company, was for many years with the Wangerin Organ Company.

On Sunday, Dec. 14, at 7:30 p. m., a special Christmas carol service was held in the music room at Goodhart Hall, Bryn Mawr College, Bryn Mawr, Pa. The choir of sixty voices under the direction of F. H. Ernest Wilouloughy, college organist and director of the choir, sang selections from Bach's Christmas Oratorio (part 2) and from Handel's "Messiah" and a group of carols.

Eugene L. Nordgren



EUGENE L. NORDGREN, organist and director at the First Presbyterian Church of Freeport, Ill., is giving a series of Sunday evening recitals which are attracting the musical people of the city. On Nov. 16 he played this program: Concert Overture in B minor, Rogers; "The Bells of St. Anne de Beaupre," Russell; Intermezzo, Fibich-Nevin; Evensong, Johnston. Mr. Nordgren was born at Galva, Ill., and at the age of 8 years was studying piano at the Knox College Conservatory of Music. Later he studied organ under his brother, the Rev. J. V. Nordgren, and succeeded him as organist of the Lutheran Church of Galva when only 15 years old. His later organ teachers were A. Cyril Graham and Stanley Martin. Mr.

Nordgren was graduated from both the college and the conservatory at Augustana College, Rock Island, Ill., in 1923. He played in Lutheran churches at Monmouth and DeKalb, Ill., and Stanton, Iowa, until last July, when he came back from Iowa to his native state to accept the position at Freeport. At Stanton he played a three-manual Möller organ in a town of less than 1,000 population and also exerted an influence for good musically as supervisor of music in the schools. At Freeport Mr. Nordgren has a four-manual Austin organ and a chorus of twenty-eight voices.

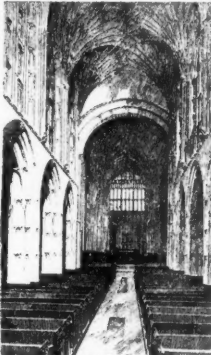
**BUSY YEAR IN REBUILDING**

**Clark & Fenton Carry Out a Number of Interesting Tasks.**

A busy year is reported by Clark & Fenton of Nyack, N. Y. Most of the work has been in rebuilding and electrification. One of the larger contracts was to electrify the three-manual Jardine pneumatic organ in St. Thomas' Church, Taunton, Mass. The Jardine organ replaced an early Hope-Jones electric which was destroyed by fire. After the fire the church would not consider an electric organ and so the Jardine pneumatic organ was purchased. Walter J. Clemson, now of Boston, was instrumental in placing the Jardine organ in the church and directed the electrification work, he being the honorary organist.

An interesting church is the House of Prayer in Newark, N. J. This landmark is well known, with the adjoining rectory, built of sandstone in the early Dutch settler manner, originally being a farm house of the colonial period. The organ is a two-manual Harrison pneumatic and is being electrified and moved to a rear gallery from the chancel.

Clark & Fenton have also electrified a Hutchings tracker organ from the Peters residence in Englewood, N. J., and another Hutchings organ in St. Anthony's Catholic Church, Nanuet. Other rebuilding includes a Felgemaker and a Reuben Midmer & Son organ.



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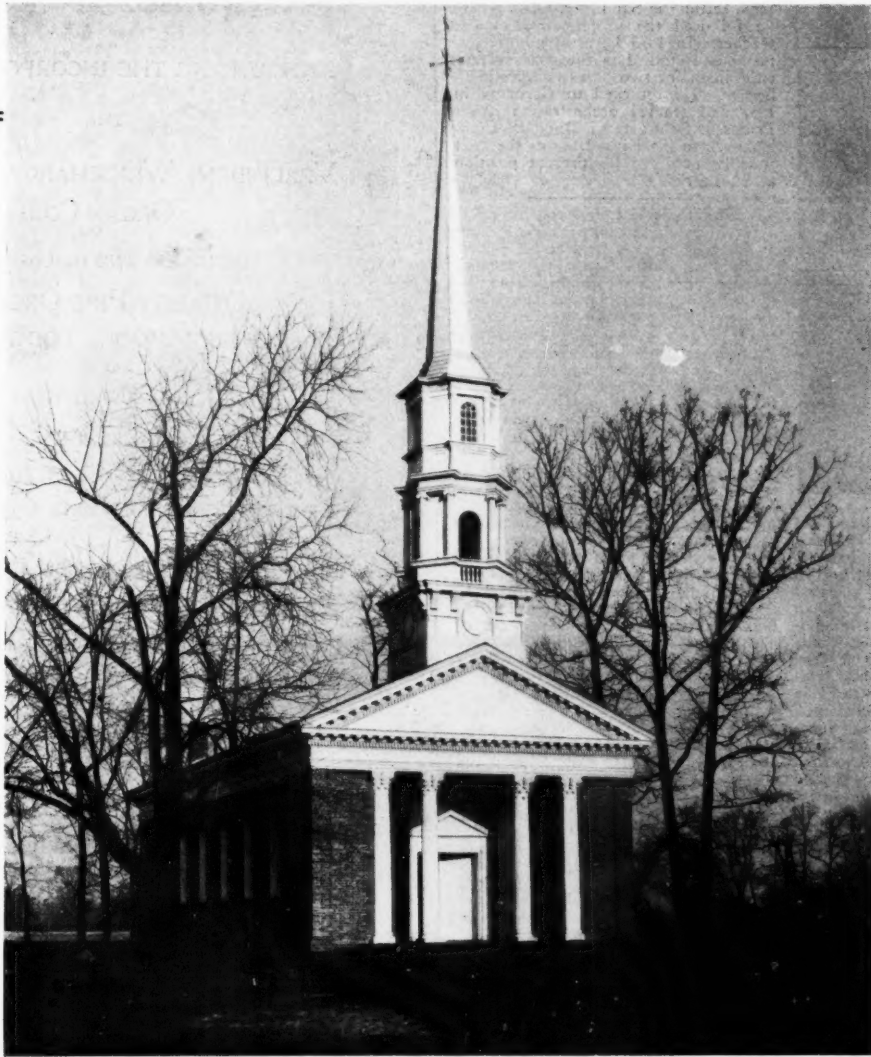
ANDREWS, M.—Lauda Anima (Praise, My Soul, the King of Heaven).....	.15
BARNES, E. S.—O Worship the King.....	.15
BUCK, D.—Fear Not Ye, O Israel!.....	.18
CALEY, N. H.—The Night Is Far Spent.....	.10
EVILLE, V.—God So Loved the World.....	.16
FEDERLEIN, G. H.—The Law of the Lord Is Perfect.....	.15
HARKER, F. F.—Create in Me a Clean Heart, O God.....	.15
HUERTER, C.—Before the Ending of the Day.....	.12
MATTHEWS, H. A.—The Sun Declines.....	.16
MORRISON, C. P.—O Shepherd of Israel.....	.15
PROTHEROE, D.—Thy Will Be Done.....	.15
SHELLEY, H. R.—The Beatitudes.....	.15
SPEAKS, O.—In Heavenly Love Abiding.....	.15
THOME, F.—O Forgive Our Debts.....	.16
TSCHAIKOWSKY, P.—Come Unto Me.....	.15

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Eugene Bonn



F. EUGENE BONN, veteran organist and choirmaster of St. Patrick's Cathedral, Rochester, N. Y., has received the pontifical decoration known as "Pro Ecclesia et Pontifice," the first papal recognition to be accorded a Catholic layman in the Rochester diocese. Announcement of the honor was made by Bishop John Francis O'Hern on receipt of a cablegram from Cardinal Pacelli, secretary of state to Pope Pius XI. The distinction is accorded to the man who for forty-two years has been in charge of the cathedral music in recognition of unblemished character in his personal life and as a reward for his promotion of the interests of church music. Solemn pontifical mass was celebrated by Bishop O'Hern, assisted by priests of the city, Sunday morning, Nov. 23. At the conclusion of the service, the papal decoration was conferred.

Professor Bonn was born in Bavaria, Germany, eighty-two years ago and came to this country when a young

man, settling in Sandusky, Ohio, where he followed the profession of music teacher. In 1873 he returned to Germany and studied in the conservatory at Munich for two years under Rheinberger. He returned to Germany in 1887 and studied orchestration under Professor Schwartz of Munich. Coming back to the United States the next year he accepted his present position at St. Patrick's.

**Musical Service by Kreuzburg.**

A musical service of rare beauty and excellence was held at St. James' Church, Danbury, Conn., the evening of Nov. 30 when the Evensong service in E flat by Marchant was presented by the choir under the auspices of the St. Andrew's Club. A congregation which nearly filled the church was in attendance. A feature was the presence of Frederick Meisel, a noted boy chorister of St. Thomas' Church, New York, who was soloist of the evening and charmed the congregation not only with his beautiful voice, but his mature and artistic renditions. The service differed from the usual evensong service in that it was intoned throughout, the Lord's Prayer and canticles being chanted instead of read. The results reflected great credit upon the ability of the organist and choirmaster, Sherman J. Kreuzburg, his painstaking training of his choristers and meticulous attention to detail, which caused the entire service to go forward with practiced smoothness.

**Dedicated at Lynchburg, Va.**

On the afternoon of Sunday, Nov. 30, Thomas McCrary, organist and choir director of the First Presbyterian Church of Lynchburg, Va., played the initial recital on the new organ recently installed by George Kilgen & Son, Inc., of St. Louis. Mr. McCrary was assisted by G. Edward Bell at the piano and Miss Ruth Marie Root, voice instructor in Lynchburg College and choir director at the Memorial Methodist Church. An audience which exceeded the seating capacity of the church acclaimed both organ and organist.

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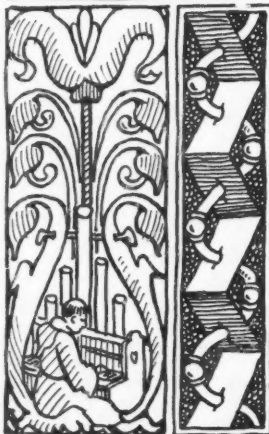
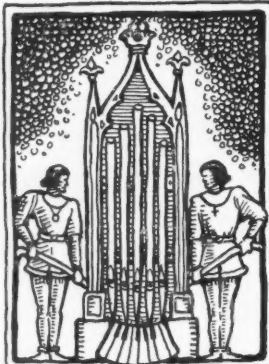
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A. O. T. Astenius



**DEATH OF A. O. T. ASTENIUS**

**Former Chicago Organist Passes Away at Long Beach, Cal.**

Anthony O. Theophilus Astenius, formerly of Chicago and for the last nine years a resident of California, died Nov. 25 at his home in Long Beach, Cal. Mr. Astenius was a veteran organist and composer of pieces for piano as well as for organ.

Rendition of his own compositions marked the funeral service for Mr. Astenius. Among the selections, played by George Beechwood, organist at First Church of Christ, Scientist, were "At Eventide," "By the Brook," "By Moonlight," "To Thee," "The Twenty-third Psalm," "Heart Echoes" and "Sunset in the Golden West."

Mr. Astenius was born June 9, 1871, at Ishpeming, Mich. His father was not only an organist but also an organ builder, associated with Mason & Hamlin and the W. W. Kimball Company. When very young A. O. T. Astenius started his musical career under his father's tutelage and at the age of 9 served as organist in a Swedish Lutheran school, where he presided over a two-manual organ with pedals. At the age of 11 he became a pupil of Henry Wey, organist at Immanuel Baptist Church, Chicago, with whom he studied until his departure with his parents for Lindsborg, Kan., where at 13 he became organist at the Swedish Lutheran Church, holding that position for nearly a year until his return to Chicago. Here he continued his studies in organ, piano and theory under Frederick Grant Gleason, Emil Lieblich, Adolf Weidig, James Watson and others. He entered the Northwestern University School of Music and was graduated in 1908 with high honors, receiving the diploma for proficiency in music.

At Long Beach Mr. Astenius for two years held the position as organist at First Church of Christ, Scientist. In 1925 he was called to the position as organist at Second Church of Christ, Scientist, serving for three years, to Jan. 1, 1929. In 1926 he was honored by the appointment as official organist of the Lions' international convention, held in the municipal auditorium, San Francisco, where for one week he gave daily recitals on the four-manual Austin organ.

Mr. Astenius married Miss Rena B. Gaugler, who is a native of Michigan, and they are the parents of a son, George.

**New Lyric Drama by Deems Taylor.**

J. Fischer & Bro., New York, announce the completion of "Peter Ibbetson," a lyric drama in three acts and nine scenes, based on George Du Maurier's novel, by Deems Taylor. Constance Collier and Mr. Taylor claim authorship of the libretto. Mr. Taylor even furnished the artistic drawing for the cover page adorning the piano-vocal score. The first performance of "Peter Ibbetson" is promised by the Metropolitan Opera management in New York for February. Lucrezia Bori, Edward Johnson and

Lawrence Tibbett are to sing the principal roles and Maestro Serafin is to prepare and conduct the presentations. It is but a little over ten years ago that J. Fischer & Bro. made announcement of the addition to their catalogue of an original composition—the song "My Rose," a plantation love song—from the pen of Deems Taylor, at that time an unknown composer. Since then the successes with which this American composer has met not only in choral, symphonic and chamber music circles, but also in opera, have attracted national attention. One of the outstanding successes of the Metropolitan Opera Company season of 1926-27 was Mr. Taylor's "The King's Henchman," a lyric drama in three acts.

The combined choirs of the Church of the Epiphany and St. Timothy's Church in Chicago sang West's Christmas cantata "The Story of Bethlehem" Sunday evening, Dec. 14, at the Church of the Epiphany and Dec. 21 at St. Timothy's.



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## Notes from Capital; Calvary Methodist Choir in "Messiah"

By MABEL R. FROST

Washington, D. C., Dec. 19.—The outstanding Christmas musical event in Washington this season is the rendition of part 1 of "The Messiah" by Calvary Methodist choir Sunday, Dec. 21, at 4 p. m. The accompaniment will be by organ and orchestra and the following soloists will assist: Mrs. Ruby Potter, soprano; Mrs. Helen Turley, contralto; L. Lavoy Annis, tenor; Charles Trowbridge Tittmann, bass; Mrs. Frank Akers Frost, organist, Louis Potter conducting. The work was rendered last year similarly before an audience that overflowed both auditoriums and the repetition is due largely to popular demand.

A note from Kathryn Hill Rawls, in Honolulu, until recently an organist in Washington, states that there are few organs there and that she misses the work. However, she played the big American Union organ for the Morning Music Club Dec. 10.

Miss Maud G. Sewall is again conducting a course in the history and appreciation of music at the Institute of Musical Art, a rare opportunity for Washington.

An interesting program of Christmas carols has been arranged to be sung by the Mount Vernon Place Methodist choir in conjunction with an illustrated lecture on "Christmas in Palestine," by the pastor, the Rev. Dr. W. A. Shelton. The carol program embraces one example from each century, beginning with the twelfth. R. Deane Shure conducts the chorus and these soloists assist: Esther Cloyd, soprano; Mathilde W. Kolb, contralto; John L. Mitchell, tenor; Arthur M. Tabbutt, basso, and Edith Gottwals, organist. The program is given at the Bethesda-Chevy Chase High School Dec. 17 and at Mount Vernon Place Church Dec. 19 and 21.

Half-hour musical programs for December at All Souls' Unitarian Church are: Dec. 7, Spanish music (Granados, Turino, Branco), Ruby Potter, soprano, assisting; Dec. 14, modern German music, (Schönberg, Hindemith, Strauss), Florence Sindell, soprano, assisting; Dec. 21, Christmas music (Debussy, Dubois, Yon, Gruber), Flora McGill Keefer, mezzo-contralto, assisting; Dec. 28, Russian music (Strawinsky, Moussorgsky, Glazounoff), Charles Trowbridge Tittmann, bass, assisting. Lewis Corning Atwater is the organist and programs begin at 5 o'clock.

Otto Torney Simon, who heads the voice department at the Institute of Musical Art, is giving a number of interesting courses this season. The first of these is a course in singing for choir directors, which will enable them to produce the essentials of good choir work and artistic tone. The second is a series of twenty lessons in sight reading for choir singers. The third course includes ten lectures on the technique and art of the choir director.

### NEWS-NOTES FROM BOSTON

BY DR. HAMILTON C. MACDOUGALL.

Boston, Mass., Dec. 18.—Arthur Ryder, organist and choirmaster at St. Paul's Church, Dedham, is giving half-hour recitals after evening prayer Sundays. They may be called informal recitals, since there are no printed programs, Mr. Ryder giving titles and composers as he plays. I believe thoroughly in that method of establishing sympathy between a player and his audience: if tactfully done it satisfies a natural and laudable curiosity as to composer and period and the reactions of the performer thereto.

In their seemingly churchly environment negro spirituals were sung at Trinity Church, Newton, Leland A. Arnold, organist and choirmaster, Dec. 7. The service list speaks of "these quiet evening services of devotion that help lift our minds into the mood of

worship, and help us find a measure of spiritual calm and peace that is sadly lacking in most people's lives in these busy times." In addition to the spirituals West's Magnificat was sung. Other service music and anthems noted are Benedicite, Stokowski; "Blessed Is He," Gounod; "And the Glory of the Lord" ("Messiah"), Handel, and "O Gladsome Light," Sullivan.

Francis Snow, at Trinity Church, Boston, is giving Sundays at 4 p. m. a "service of meditation." This excellent title covers the playing of eight to ten organ pieces with a lesson, prayers and offertory interjected. Recent service lists show a pleasing variety of music drawn from accepted composers.

Many organists will be interested in knowing that the eminent composer,

R. S. Stoughton, is now a musical citizen of Boston. He is organist and choirmaster at the Ruggles Street Baptist Church, the church famous years ago for the Ruggles Street male quartet and Homer Norris, organist and composer.

### FRANCIS P. HESSION IS DEAD

Organist of St. Michael's Catholic Church, New York, Forty Years.

Francis P. Hession died Nov. 2 at his home, 33-19 Seventieth street, Jackson Heights, L. I., N. Y., at the age of 66. The funeral was held Nov. 4 with a solemn requiem mass at St. Joan of Arc Church, Jackson Heights. Mr. Hession was born in Norwalk, Conn., and came of a family who were musicians for twelve generations. At an early age he made his appearance

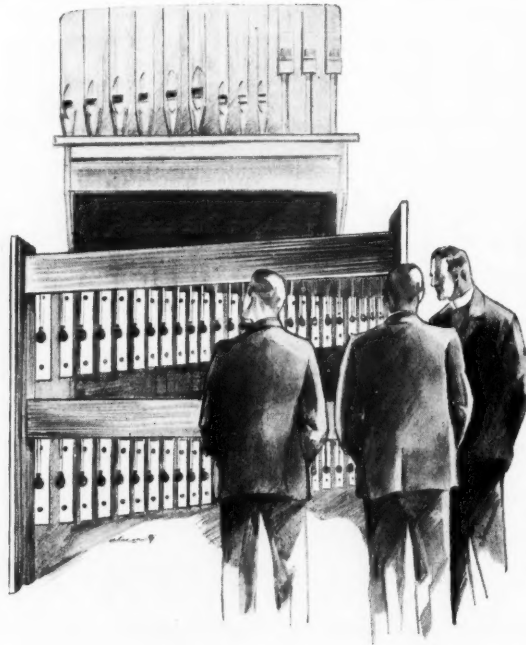
as a concert pianist and later studied under Ignace Jan Paderewski, a pupil of Chopin. Mr. Hession continued his organ studies under the late George W. Morgan. For four years he was organist of St. Raphael's Church in Manhattan and for the last forty years he was organist at St. Michael's Roman Catholic Church, also in Manhattan. He was a brother of the late Joseph Hession, Brooklyn organist.

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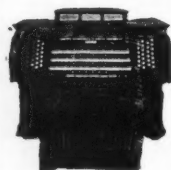
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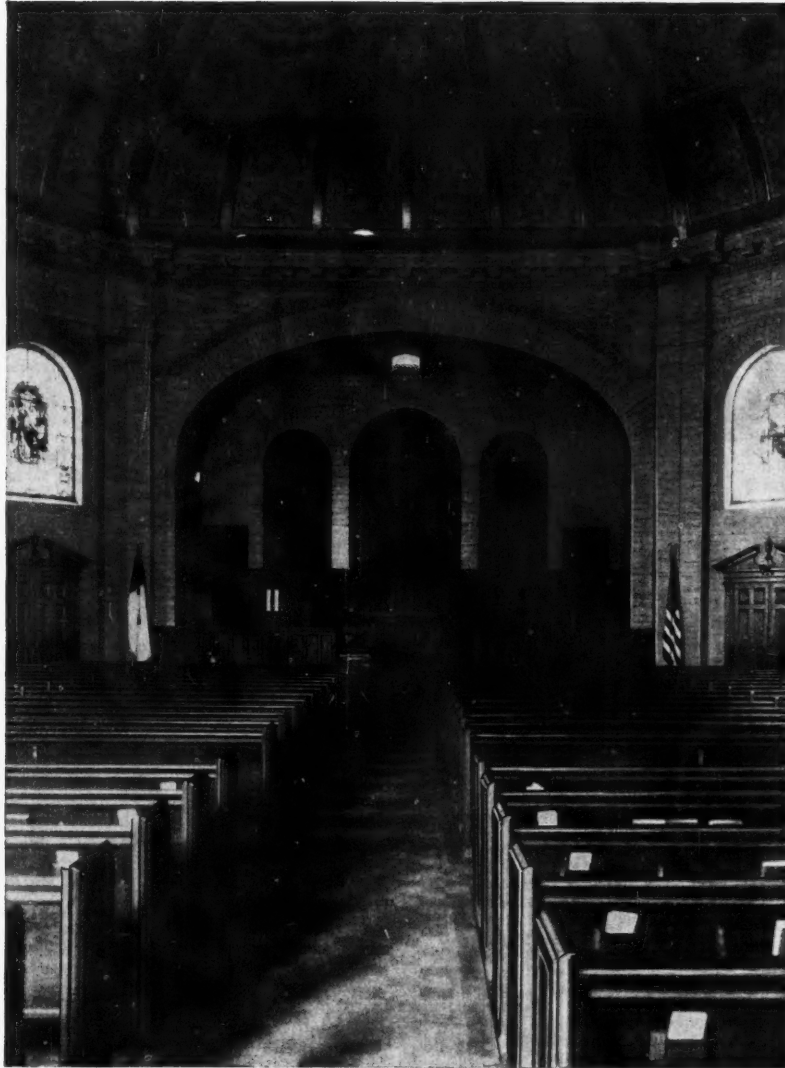
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PIPE ORGAN BUILDERS FOR ALMOST THREE CENTURIES

## Great Artist and Gentle Man Taken in Farnam's Death

By NELSON SPRACKLING

Music can live only by its interpreters. The memory of Lynnwood Farnam's playing is left to those who heard him. His playing they shall not hear again; its like perhaps but rarely. The man and the musician are gone from us—a very gentle man and a great artist.

Day by day in quiet places, at the organ in a corner of the church, in the studio, practicing, playing, teaching, this man was always the devoted servant of music. The perfecting of his art was his constant thought. The public that heard this art, a limited but devoted public, must have realized the quality of its greatness. For this artist gave direction and life to a difficult and not popular art, the playing of the organ, an art whose demands are so strict that few indeed serve it well enough to win acclaim even partly commensurate with the labor and devotion that its service entails. It is too beautiful and too severe an art to serve otherwise than greatly. To do otherwise is too disastrous. The lifeless, arid stretches of dullness and insipidity that arise from the average organ recital testify to that. Here was a talent of quiet virtuosity, of sensitive values, of impeccable technique, of relentless standard of taste, of complete sincerity.

Within the past few years Lynnwood Farnam had won public and critical recognition as an organist of the very first rank. What New York audiences have heard was to be but the beginning of an encyclopedic range of organ music in recitals outlined as yet only in the organist's imagination. The gigantic task of playing all of the organ music of Johann Sebastian Bach in a series of recitals at the Church of the Holy Communion, extending throughout an entire season, was a great beginning of a still more comprehensive task. This series of 1928-29 was followed in 1929-30 by a series of "Bach and his Forerunners," repeating the greatest of Bach and as a comparative study the organ music of the pioneers who bridged the period between Palestrina and Bach. What an opportunity for music-lovers and especially for the devotees of the great John Sebastian! That the effort was not wasted was attested by the crowded church on the repeated programs, each program given twice and some three times in the season of twenty programs. Here indeed was a feast that may not be repeated in a generation—recitals of the organ music of the many-faceted Bach, arranged in such a wise manner as always to give the greatest possible variety and balance.

The music was played with a style to defy description. For Lynnwood Farnam had complete command at all times of his technical resources. He was always to be relied upon to give his best—a perfect legato or staccato in the most clearly molded phrases controlled by the surest rhythmical sense; a highly organized sense of all musical values, rhythmic and dynamic, harmonic and melodic, and a deep reading into the emotional message of the music. The sure pulse of rhythm might be his greatest gift, for it was the controlling element that kept him always at such even, powerful poise, that kept the steady but varied pace, the fullness of the resolving cadences, that chose the half-moments when changes in registration took place with apparent effortlessness and spontaneity—in short, that kept the flow of the music at such a pitch of perfection that the deep artist had the opportunity to communicate the inner message of the music. And so after all one would not be listening to virtuosity, although that was present in its finest sense, but to the ultimate ideas of the composer.

What a talent was his for registration! His choice of tonal color was boldly imaginative and unorthodox, but always governed by unerring taste. It has been amazing to other organists to realize how simply beautiful effects were obtained by the use of stops of single added overtones (twelfths and

Dr. Lynnwood Farnam



THIS PICTURE of the late Lynnwood Farnam is familiar to his friends and the cut is a reproduction of a photograph in the possession of those close to him. It was evidently a favorite with Dr. Farnam. In its December issue The Diapason published a picture of the famous organist in a characteristic attitude, seated at the console of the organ in the Church of the Holy Communion, New York, where for the last ten years he had made history with his recitals. Several letters have been received referring to that picture as showing Dr. Farnam in the way in which he is remembered by the great host of admirers who heard him play.

tierras) and by unsuspected and not too obvious couplings. The use of the tremolo he raised to an art utterly devoid of the cloying sentimentality usually associated with its very name.

His use of what might be called archaic effects for some of the music of the forerunners of Bach, which was the subject matter of the recitals at his own church last year, was remarkable. Yet all of these apparently simple effects which seemed a logical part of the music itself (but, of course, never suggested in the score) were the result of his own profound knowledge, both intuitive and acquired, of the true spirit of the music which bridged the gap between Palestrina and Bach.

In the playing of the great preludes and fugues of Bach the subject was always announced with nobility and firmness of tempo, with never a prettifying in the episodes and never a "show" of emotion in the codas, but the inexorable logic of the music itself to the end, piling up its own inherent development.

In the Bach organ trio-sonatas, where a false note, a flaw in phrasing, an impeded movement in the onward flow, would stand out painfully, where the loveliness of the texture of the music is so fragile and so beautifully fine, he was very near perfection. His playing of these was a sheer musical joy. The concertos were brilliantly conceived and executed. But it was in the chorale preludes—these many-sided compositions of Bach's most intimate and deepest genius, these pieces that unveiled his soul, that voiced the deepest religious expression of himself and his people, these glorious, tender and free musings of the poet Bach in infinitely varied adornments upon the sacred folk-song—that Farnam was the supreme re-creator. We have never listened to more deeply moving music. Farnam knew these least played and rarest heard of all Bach's organ music with a knowledge of both mind and heart.

All music that he chose was with few exceptions organ music—that is, music that was written originally for the organ. This is not to imply that he was rigid in his exception of the use of transcriptions. But he found it unnecessary to use them. Organ

literature was large enough for him to find his extensive repertoire and he needed never to throw out enticing bits of the popularly known to draw an audience.

Lynnwood Farnam's knowledge of modern organ music was extensive and thorough. Recently the music of Charles Tournemire, who succeeded Cesar Franck at the organ post at St. Clotilde in Paris, occupied his attention. This is modern music founded upon the medieval church modes, a veritable mine of beauty, hardly touched by composers, but successfully treated by Tournemire in music inspired by the Roman Catholic mass. This is modern music for which to be grateful. It is soul-stirring, at once splendid, bold, acrid and tender, and as free as one might expect from the pen of so great an improvisator. Farnam's playing of some of these church suites was heard by a few friends and only on an occasion or two in public. But the hearings were memorable occasions, if the vibrations of one's spinal column were any testimony. Farnam visited Tournemire last July and played upon the famous organ of St. Clotilde.

It seems somehow that the man is as greatly mourned as the musician. Here was a modest artist, possessing a childlike simplicity and naive faith that the world seemed never to have touched or swerved, direct, single in purpose, loving simple pleasures, beloved of many friends.

The passing of any great instrument of beauty is a tragedy, like the passing of beauty itself.

### A Tribute to Perfection.

The ways of Providence, or fate, or whatever euphonious term one may wish to use, are often, indeed, inscrutable. It is hard to conceive of a more cruel blow than that which has removed from us the greatest organist in the world, at the height of his powers and reputation. It is really doubtful if such an exponent of the art of organ playing has ever before lived; it is greatly to be hoped that such an artist will again arise, and of this there is some hope, and that hope would indeed be a joy to Lynnwood Farnam.

Farnam started life as a country boy in a Canadian village and, enhanced by experience and great contacts, he was fundamentally the same simple and unpretentious character to his life's end. In no characteristic was he greater than in this sterling simplicity. It was apparent in his wholesome enjoyment of everyday affairs, in his absolute lack of pride or rigidity in his musical ideas. No one was so keen for friendly criticism or so quick to alter even his own perfect work if the least of his brethren had a suggestion which appealed to him; and, so different from the mental stand of certain others far less great than he, an amicable discussion of fine points of interpretation was to him a normal and invigorating necessity.

As for his art, it has spoken for itself. Only by the most intense work and a single-minded purpose could any man attain the unprecedented perfection that he exhibited. Only by the most patient labor could his perfection of detail and registration be achieved. But these things were to him the breath of life, and no man ever more perfectly found his calling. For all of this to be cut off in middle age is stark tragedy.

But to his intimate friends greater even than the loss of his art is the loss of himself. No more loyal and affectionate soul ever lived. He became precisely like a member of my own family, and his loss is that of a dearly beloved brother, and can never lose its pang. His little mannerisms, his own oddities of speech, his simple, child-like friendship are things that one can hardly bear to recall. His was a very perfect character, upright, utterly good and transparent; there are few such men. If in the scheme of nature there is sufficient intelligence to provide that such gifts and such skill shall not be lost, we can hope that he continues to thrill the hosts of the departed with more beautiful music than he here conceived, from more wonderful instruments than ever here thrilled us under his overwhelming mastery.

EDWARD SHIFFEN BARNES.

## Newspaper Critics Appraise the Career of Lynnwood Farnam

[Subjoined are eloquent tributes and masterly appraisals of the life and work of the late Dr. Lynnwood Farnam by two noted New York newspaper critics. One is from the pen of Lawrence Gilman of the Herald Tribune and the other is by Richard Aldrich of the New York Times. These analyses of Farnam's career have attracted the notice of his friends in New York and vicinity and are reproduced for the benefit of readers of The Diapason throughout the profession.]

BY LAWRENCE GILMAN.

Lynnwood Farnam was buried yesterday. The realization of that fact is peculiarly saddening to those who know how rare are the musical artists of his type—those who, self-effacing and devoted, combine with their humility and their priestly attitude toward the art they serve, the communicative power of the finely touched and greatly qualified interpreter.

Lynnwood Farnam was an artist of that order. One of the first organists of his time, he was a virtuoso without the virtuoso's usual curse of egotism; a great technician without the great technician's frequent passion for display. He was a master, but he used his mastery only in the service of what seemed to him the noblest things in music.

He was barely middle-aged, yet he had stamped the image of his artistic personality with singular vividness upon the best musical thought of his time.

"Ah, Farnam c'est un ace!" exclaimed a famous French colleague of his not long ago. A distinguished composer had written an important organ part in a new work for chorus and orchestra. "This," he said expectantly, "is for Farnam to play." In a letter concerning the dead organist a friend remarks: "I have been struck with the veneration, almost awe, with which his pupils and his colleagues used to speak of him; they seemed to consider him not quite of this world while he was playing Bach on his organ. People—especially the hard-boiled young musicians of today—do not usually express themselves that way. What was it about Farnam that made them do so?"

Perhaps it was that sense of whole-hearted dedication which he left with one, a dedication lifted out of mere excellence of intention by the fact that it was kindled by genius.

Farnam was truly self-effacing. But what he effaced was the exhibitionist, the self-conscious virtuoso. What he put in their place was the disciple, the apostle filled with a sense of the beauty and the greatness of the musical evangel that possessed him, stirred his imagination, precipitated the eloquence that gave it immediacy and life. He will survive in one's memory and estimation as another of those artists, so tragically few, who bring to their task of re-creation that pride and power and assurance of the great craftsman, the high, superb predominance of the master over his materials, but also the humility of the devotee.

Farnam's services in spreading the knowledge and the love of Bach's music hereabouts were incalculable. It is peculiarly gratifying to this newspaper to remember that the Herald Tribune was the first to call attention (in a review published Dec. 18, 1928) to the Herculean labor of love which Farnam, in the cause of Bach, first undertook and quietly carried through in this town two years ago. We refer to his staggering feat of performing the entire organ literature of Bach—comprising some 245 works—in forty recitals, which he gave in the season of 1928-29, between October and May, at the Church of the Holy Communion on Sixth avenue.

On every Sunday afternoon and Monday evening Farnam played organ music by Johann Sebastian in the obscurity of that backwater which was once a busy center for department stores and shoppers. It is relatively tranquil there nowadays, especially on Sundays and in the evenings; and those who could make the pilgrimage

found it an adventure richly memorable to sit in the dim, candle-lit church on a Sunday afternoon or Monday evening and listen to masterly readings of unapproachable music. At times, when the music was at its most deeply beautiful and pitiful and poignant, the quiet street, the shadowy church, seemed filled with unaccustomed presences; and it was not Bach's voice alone that, one fancied, came to us from out of the shadows of the organ loft.

When Farnam played Bach he gave you that curious, unmistakable sense of quickened contact between the interpreter and his material for which one can find no wholly satisfactory term of definition. "His lips may not be touched," it has been written of such a one, "but he speaks as if they were. And we listen, too, as if they were. His utterance carries about it an indefinable authority and certitude. There shine through it the intensity of vision and the immense sincerity of attitude in which it had its origin."

Intensity of vision—sincerity—excelling craft: those are indicative beacon lights; but they leave the central mystery untouched.

Farnam was always the poised, persuasive artist, the flexible and sensitive vehicle. When he addressed the music that most searchingly probed his spirit—such music as the incomparable prelude on "Ich ruf' zu Dir," or "Das alte Jahr vergangen ist"—he could make us feel, as the rare artist always does in such discoursing out of the heart of sensibility, that we were in the presence of an instrument through which some deeply appeasing beauty had inexplicably passed, renewing and justifying life, making death irrelevant.

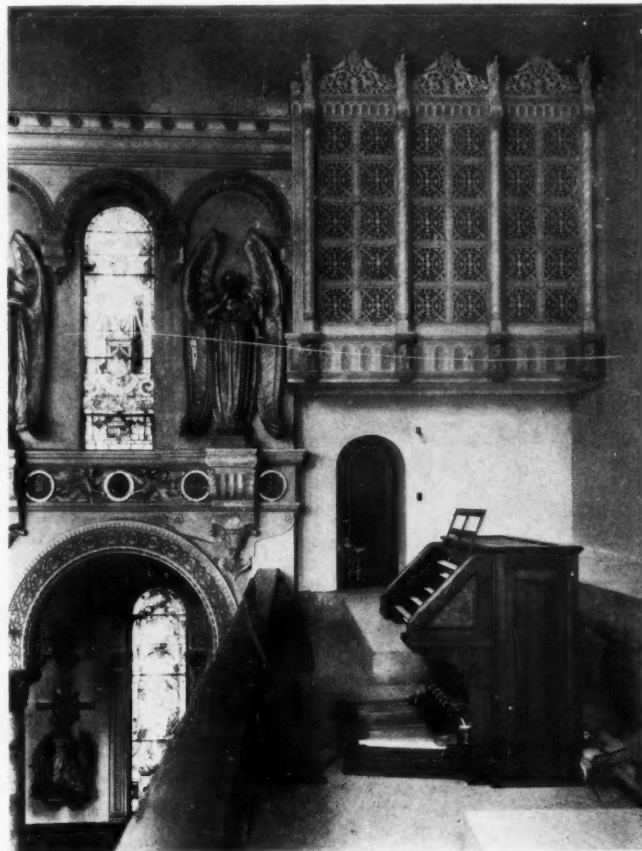
BY RICHARD ALDRICH.

Death ruthlessly seized a great artist before his time when he bore off Lynnwood Farnam, organist, at the age of 45. He was one of the greatest organists in the United States, perhaps the greatest, in executive power, in artistic sense, and in the range and comprehensiveness of his knowledge of organ literature. He was an American in that he was born in Canada; he had become an American in the narrower and more usual sense in that he passed the later years of his life in the United States, chiefly in New York.

The foundation of the organist's art is to be found in the organ works of Johann Sebastian Bach; and in this music Mr. Farnam had steeped himself. His knowledge of it was profound and far-reaching. How great it was was shown a year or two ago in a series of recitals lasting through the winter, which comprised the entire body of Bach's organ works. Few organists have been able to found the opportunity to achieve this. Dupre, the French organist, achieved it a few years before Farnam; has any other? It speaks loudly for the public interest in Bach's music, which has been much commented on in recent years and which has made numerous manifestations in New York, that each of Mr. Farnam's programs in this series had to be played twice, and some three times. They were given in the church wherein he regularly officiated, the Church of the Holy Communion; and the pews in that building were crowded whenever his recitals were announced. It was Bach that drew the attention and interest of the throng; but it was Bach in the lucid, sympathetic and thoroughly musical performances that Mr. Farnam gave of his music.

He was not a Bach player of the school at one time considered indispensable to the interpretation of Bach, a traditional and now fortunately antiquated school of thick and unchanging registration sluggishness and dreary inertness. He was one who believed in making this music "all alive again" by varied, contrasting and appropriate changes and contrasts of color, as carefully avoiding the sensational and showy as the stodgy and insensitive. His taste was of the finest and most discriminating. His playing was always of a beautiful clarity and precision, on the pedals as well as on the manuals. His technique of hands and feet was unflinching. He had a deep-seated rhythmic sense that never allowed the line and flow of the movement to be interrupted; he never held down one hand while the other was

Wangerin Organ in St. Brigid's, San Francisco



THE NEW THREE-MANUAL WANGERIN organ just completed for St. Brigid's Church, San Francisco, was dedicated by Richard Keys Biggs of Hollywood Nov. 16. The church was thronged by a congregation which crowded to the altar rail and overflowed to the street. Hundreds remained after the formal program to inspect the instrument and to ask for more music. Mr. Biggs obliged by

playing an extra half-hour for a gallery full of organ fans. Among his more important selections were: Toccata, Widor; "The Bells of St. Anne," Russell; Toccata and Fugue in D minor, Bach; "Ave Maria," Arkadelt; "Chant Pastoral," Dubois, and "Carillon," Vierne.

The picture shows the organ front and console. The specification of the organ was published July 1, 1930.

feeling around for stops. His was no slavish adherence to the legato that must be the fundamental quality of organ playing; he obtained often a striking though unobtrusive effect of rhythmic vitality—in which some find the organ sometimes lacking—by a subtle differentiation in the touch.

Farnam was no slavish follower of Bach. He had a wide sympathy with many of the other early and later schools of organ composition. In truth, his knowledge of organ literature was enormous.

So modest, so unassuming an artistic nature does not often reach so wide an influence as he did. The organist, especially in a city like New York, overflowing with other kinds of music and not richly supplied with fine organs available for concert and recital use, does not have usually the opportunity to impress himself deeply on the public. Mr. Farnam was somewhat unusually successful in doing so. His loss is a sore one, and his going is sadly felt by many.

A Giant, But Human, Companionable.

Grantwood, N. J., Dec. 2.—Dear Friend Gruenstein: The cut of Lynnwood Farnam in your last edition of The Diapason showed him in a most characteristic pose. How many times I have seen him thus while waiting for a performance to begin! This giant among us, how we regret his passing! He was so human and companionable, quite different from so many who attain eminence. His innate modesty, in spite of his great accomplishments, was so rare that people were instinctively drawn toward him. How could one accomplish so much in his short life? How hard he must have labored and yet he found time to attend the recitals

of others in order to encourage their efforts and, also, to gather what he could from their performances. He was one of the greatest organists of the age. Such perfection as he attained was the result of prodigious toil, care and patience. The good he did will live long. Peace to his memory!

Cordially yours,  
J. WARREN ANDREWS.

Tribute in London Times.

Writing in the London Times of Nov. 29, Hubert J. Foss pays a warm tribute to Lynnwood Farnam in the course of which he says in part:

"Farnam was without dispute one of that class of virtuosos upon the organ who usually commend themselves but little to the serious student of music. But that was only the beginning. Technique and virtuosity he had in a superlative degree, but he shared them with his fellows, in America especially, and also all over the world. But where so many stopped, Farnam seemed to begin. The attractions for the mechanical pleasures of the organ, which have allured so many from the narrower path of the musical standard set by (for example) the organ compositions of J. S. Bach, touched him only sufficiently to make the machinery of the instrument his servant. After that his mind worked. It may be, indeed, that he started—he certainly represented as the leader—the tradition of serious organ playing in America; he indeed had an influence upon the organ playing of this country. He did not fall behind our best men in tradition, learning, inquiry and scholarly mind; he excelled them in pure capacity of performance. Such technical skill, informed by so illuminated a mind, produced the highest achievement in or-

ganistship that the writer has ever heard. \* \* \*

"Apart from his sojourn here in 1900-1904, he was well known in England as a player. He came here frequently and not only gave recitals but had established a position in the minds of scholars and musicians as a very remarkable man. Only last week the writer was referring to him in a public lecture, at the end of which the chairman unreservedly referred to Farnam as the finest organist in the world. Such a judgment may sound enthusiastically rash, but it would be hard to imagine, not only a better organist, but a better combination of qualities to go together to make a better organist. Among other new organs that he played were that at Westminster Cathedral—the writer heard and watched him practice there after 9 o'clock one night, an unforgettable experience—and that at Liverpool Cathedral, which he considered the finest he had used on this side. \* \* \*

Tribute to Farnam at Vassar.

As a tribute to Lynnwood Farnam Professor E. Harold Geer of Vassar College, Poughkeepsie, N. Y., opened his Christmas recital Dec. 7 with the playing of Bach's chorale prelude on "Before Thy Throne, My God, I Stand." In a memorial paragraph Professor Geer referred to the passing of Farnam as the greatest loss to organ music since the death of Guilman in 1911. The remainder of the program was as follows: Prelude-Improvisation on "Veni Emmanuel," Arthur Egerton; Chorale Prelude on "Puer Nobis Nascitur," Willan; A Christmas Carol, Arnold Bax; "Symphony de Noel," de Maleingreau; "Schlafendes Jesuskind," Wolf; "Maria's Wiegenlied," Reger; "Adeste Fideles" and "In dulci jubilo," Karg-Elert.

Bullis Has a Narrow Escape.

Carleton H. Bullis, the Cleveland organist and member of the faculty of the Baldwin-Wallace College Conservatory of Music, narrowly escaped death when his car skidded on an icy pavement as he was on his way from Massillon, Ohio, to Cleveland Dec. 15. By exercising the presence of mind required of capable organists and a rarely facile technique at the steering-wheel he managed to miss a sign post for which the recalcitrant car was heading, and instead crossed a ditch into a field, where the automobile came to a pause with its wheels pointed skyward. Mr. Bullis made his exit through a window, unharmed except for a ruffled temper, and the car suffered no greater damage than a slight injury to its dignity and a bent fender.

Services of Music by Watkins.

Morris W. Watkins, M. A., A. A. G. O., is giving a series of four services of music on Sunday afternoons at the Church of the Saviour, Brooklyn, Nov. 16 the augmented choir gave an excellent program and the organ selections by Mr. Watkins included: Arioso in Ancient Style, Rogers, and "Legende," Vierne. The choral numbers included Brahms' "Song of Destiny" and compositions by Holst, Palestrina, Dickinson, etc. On the evening of Dec. 21 Mr. Watkins conducted a recital of Christmas carols, sung by the augmented choir.

CARL WEINRICH



Organist  
of  
the  
Church  
of  
the  
Holy  
Communion

49 West 20th St.  
New York City

### Los Angeles Hears Germani; Memorial Service for Farnam

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Dec. 10.—It was a great treat to hear Fernando Germani again after an absence of two years. He played a recital under the auspices of the Southern California chapter of the American Guild of Organists on the splendid Skinner organ in Josiah Royce Hall at the University of California on the evening of Dec. 1. The Guild is to be congratulated on presenting such an artist in a concert free to the public, and the university on its fine co-operation.

There was a general feeling of disappointment over the program. It contained nothing new, and outside of the Franck and Bach, nothing outstanding. While this was hard on the organists, it was excellent for the general public to have this music brought to their attention in so fine a way. Mr. Germani has a dazzling pedal technique and his cadenza to the Bonnet "Variations de Concert" was the most stupendous piece of virtuosity I have ever heard. It alone was worth the trip out to Westwood. Mr. Germani gave a splendid performance of the Allegro from the G minor Concerto of Handel and the delightful "Noel" of d'Aquin. These two numbers, with the Bonnet variations, were the high lights of the recital. For the Bach Prelude and Fugue in D major and the Franck Chorale No. 3 I did not care. In the Bach the prelude was too fast and the fugue too slow. This, combined with a muddy registration, spoiled the work for one who remembers how Bonnet played it a few years ago. The Franck was made quite sentimental and lacked the spirit in which it was conceived. Here again one could not help thinking of Courboin and his playing of this fine number.

A Berceuse of Reger arranged by the recitalist was a pleasing little ditty, but with a score or more of American works in the same style, and far more worth hearing, I feel that Mr. Germani lost a trick by not including one. Two delightful transcriptions, the Gigue and "Badinerie" of Corelli, were beautifully played and made a great hit with the audience. As encores Mr. Germani gave us stunning performances of the Vienne Finale and the Pedal Etude of Bossi, who was his teacher. In the latter number his pedal technique was a revelation.

I must confess being disappointed that Mr. Germani did not do more with the organ than he did. Here is a magnificent instrument amply provided with everything in the way of modern mechanical contrivances, and it really seemed a crime for the recitalist to depend almost entirely on the crescendo pedal. It is not to be wondered that the registration seemed monotonous and stodgy. The organ contains so many beautiful solo stops that it was a pity they were not used. However, you can't have everything, and we did have a real pedal cadenza.

Mr. Germani also gave a recital at the University of Redlands Dec. 3. Had the program been a little more exciting I might have undertaken the 140-mile drive. Reports have it that he repeated the success he had in Los Angeles.

Alexander Schreiner has been engaged as organist of the University of California at Los Angeles for the next two years. This will be good news to his many friends and admirers, and I am confident that he will do real constructive work at the university, not only in entertaining the students, but in educating them to appreciate the best in organ literature.

Arrangements have been made for a

memorial service for Lynnwood Farnam, whose recent death was a great shock to his many friends here in California. The service will be held Jan. 13 at St. Paul's Cathedral under the direction of Dudley Warner Fitch. Clarence Mader, A. A. G. O., a pupil of Farnam, will play organ solos and the bishop of the diocese, the Rt. Rev. Bertram F. Stevens, will deliver the address.

The Kilgen Company has secured the contract for the organ to be installed in the Baptist Church in Whittier. George J. Kilgen, vice-president of the company and western representative, drew up the specification and it is expected that the organ will be ready by Easter.

The recitals at Immanuel Presbyterian Church will start again after the Christmas vacation on Jan. 14 at 4:30 p. m. I believe the change of time from evening to afternoon is wise. The last recital before Christmas was given by Arthur W. Poister of the University of Redlands and was an excellent program in every way, the last number being the glorious Finale from the Reubke Sonata. What a piece of music this is!

James H. Shearer of the First Presbyterian Church in Pasadena is again playing daily recitals over the radio. He is on the air from 1:30 to 2:30 every day over the Pasadena Star News station, and is well worth a twist of the dial.

It is strange that almost nothing is made of the music in the local churches in the church advertising. The Saturday papers will carry perhaps two full pages of church advertising and the music news contained therein you could put into your back tooth. Stranger still is the fact that the poorer the music the better notice it gets.

#### ACTIVITIES IN PITTSBURGH

BY HAROLD E. SCHUNEMAN.  
Pittsburgh, Pa., Dec. 22.—Dr. Caspar P. Koch, city organist, designed the new organ for St. Mary's Church, Harrisburg, and played the opening services Sunday, Dec. 7, on which date the new church was dedicated. He reports that the organ, built by the Tellers-Kent Company of Erie, Pa., functioned perfectly. He expects to give the opening recital on this organ in January.

In Dr. Koch's absence Dec. 7, Charles A. H. Pearson gave the regular recital at North Side Carnegie Hall, playing the following program: Rhapsody on Catalonian Airs, Gigout; "Angelus," Bonnet; Scherzo from Fourth Symphony, Widor; Gavotte from "Circe," arranged by Ghys; "An Evening Melody," Crawford; Menuet, Dethier; "Carillon-Sortie," Mulet.

The Pittsburgh Musical Institute chorus gave a program of Christmas carols at Carnegie Hall, Dec. 2, Frank Kennedy playing the accompaniments, and one organ number, Pastorale, by Otto Dienel. William H. Oetting also played three organ numbers: Chorale Prelude, "Lo, How a Rose," Brahms; "Out of the Depths of My Heart," Karg-Elert, and Toccata in D major, Lanquetuit.

The December meeting of the Guild was held at the Pittsburgh Musical Institute auditorium Dec. 11, when a program of Christmas carols was given under the direction of Frank Kennedy, organist at the Glenshaw Presbyterian Church. The program was given in old English costumes. The carols chosen represented various countries and were very effectively sung.

Moorhouse, Bowman & Brandt are installing a two-manual organ in the Hiland Presbyterian Church, Perrysville, Pa., which will be ready for use by Christmas.

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# OLD FIRST CHURCH, NEWARK, N. J.

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MR. RODNEY SAYLOR  
Organist

## OLD FIRST CHURCH

Presbyterian (Organized 1666)

NEWARK, NEW JERSEY,  
December 3, 1930.

Austin Organ Company, Hartford, Conn.  
Attention: Mr. Herbert Brown.

Dear Sirs: Words do not adequately express the satisfaction I am experiencing in playing the great instrument which you have recently installed in the Old First Church. Tonally it surpasses anything I hoped for. The solo stops run true to their orchestral parallels, and the ensemble defies description in its magnificence. The mechanical features are uncanny in their limitless possibilities, including quietness and reliability.

You have my sincere thanks for the tireless patience and artistic care shown by your voicer, Mr. Ferd Rassmann, in developing an organ of such gratifying proportions.

Very truly yours,

(Signed) RODNEY SAYLOR,  
Organist of Old First Church, Newark, New Jersey.

## ALFRED LEWIS DENNIS

566 Mount Prospect Avenue, Newark, New Jersey

3rd of December, 1930.

Austin Organ Company, Hartford, Conn.

Gentlemen: The magnificent organ which you have recently installed in the First Presbyterian Church in Newark, N. J., is unsurpassed in my experience in the beauty of its tone, both in separate parts and in all its combinations, in its mechanism, and in its control.

Its perfection is to me the realization of a long cherished ideal to see in this historic edifice an organ worthy of the place. It is an unalloyed joy. Sincerely yours,

(Signed) ALFRED L. DENNIS,  
Chairman Music Committee and Organ Committee,  
Old First Church, Newark, New Jersey.

## OLD FIRST CHURCH

Presbyterian  
Newark, New Jersey

Nov. 28, 1930.

The Austin Organ Company, Hartford, Conn.

Gentlemen: The grand organ you installed in the Old First Church is entirely satisfactory. The congregation is greatly pleased with it. As fine as the organ is in its outward manifestations, its good appearance in the church, the excellent placing of the several divisions, and its wonderfully convenient consoles, the most important feature is the musical quality, which surpasses the other excellencies.

There is a charming variety in the stops, but from the foundations up to the top there is invariably a rich, harmonious, beautiful quality of tone. It is a noble instrument of music, and perfectly adapted to church services as well as for concert purposes.

I am sure that the Austin organ will greatly add to the sacredness of our worship. Very truly yours,

(Signed) A. V. HAMBURG,  
President of the Board of Trustees, Old First Church (Presbyterian),  
Newark, New Jersey.

# AUSTIN ORGAN CO. . . . HARTFORD, CONN.



# 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.

At the last meeting of the executive committee it was moved and voted that a memorial minute on the passing of Lynnwood Farnam should be prepared and spread upon the records of the association. That minute as it appears in this issue of *The Diapason* can only in a small way express the emotions of all in this great loss to the National Association of Organists. His spirit will live long in the memory of the association and those who were privileged to count him as a personal friend.

When the N. A. O. went to Canada to join with the Canadian organists in a convention at Toronto it was mutually agreed that in 1931 Canada would come to us for a joint convention. Plans are already under way for that meeting and we hope we can accord them just as fine a reception as they gave us in Canada.

It has been said that in a period of depression the churches are filled. Now that there seems to be sufficient evidence that we will not play or sing to empty pews, it behooves us to supply musical programs of the highest merit. N. A. O. members will not be slow to seize this opportunity and make the most of it. This may be a most advantageous period for more organ recitals.

Carl Weinrich has been appointed to fill the unexpired term of Mr. Farnam as a member of the executive committee. Mr. Weinrich has already proved himself to be an organist of outstanding ability and we congratulate the N. A. O. upon his election to this new office.

## Executive Committee.

At the meeting of the committee Dec. 8 the appointment of a convention committee was announced, following routine business. Of the three persons whom the president asked to serve, Mrs. Bruce S. Keator and Dr. T. Tertius Noble found it possible to give a part of their time. The chairman of the executive committee is a member ex-officio. This convention committee will confer with the president upon the details of the convention, the time and the place of which was discussed at length, but was left open until this sub-committee shall have had time to bring its findings to the next executive committee meeting.

Plans were discussed for a memorial service for Dr. Lynnwood Farnam, to be held under the auspices of the N. A. O., and the following committee was asked to arrange the details: Dr. Noble, Messrs. McAll, McKenzie and Milligan. The committee also voted that formal resolutions of sympathy be sent to the family of Dr. Farnam.

Carl Weinrich, recently appointed successor to Dr. Farnam as organist and choirmaster of the Church of the Holy Communion, was unanimously selected to fill his unexpired term as a member of the executive committee.

## Jersey Rally to Be in Trenton.

A meeting of the New Jersey council was held Wednesday evening, Dec. 17, at the Elizabeth Carteret Hotel, Elizabeth. President Dunclele called the meeting to order. Several matters of great importance were discussed and the meeting proved a very profitable one. It was decided that the state rally is to be held in Camden the latter part of May. The date will be set by the Camden chapter in consultation

with the council. A feature of the rally will be a performance by the Camden Musical Art Society and there will be distinguished artists and speakers.

EDWARD S. BRECK.

## Minute on Life of Lynnwood Farnam.

The following minute was adopted at a meeting of the executive committee held on Dec. 8:

"In the life of each generation it is only too rare that a man appears who, because of his supreme artistic achievements and his unflinching kindness toward his fellowmen, inspires in them the ability to serve their day better through their art. Such an one was Lynnwood Farnam, who passed on to his great reward on Sunday, Nov. 23, 1930. His great joy it was, both as artist and as teacher, to pour out the resources of his whole being. His priceless talents are being multiplied in the ability of his eager followers. While his stay with them was all too brief, they will never lose what has been woven into their lives through his inspiration.

"Lynnwood Farnam became a member of the executive committee of the National Association of Organists shortly after the war and remained a member until the end. He steadfastly declined higher honors, but freely gave his personal interest to every activity. He was delighted to be able to offer the association his own office at the Church of the Holy Communion as its headquarters. For years its executive committee meetings have been held in that beloved room. He realized the importance of its program to the art of organ playing. He approved its championship of women as organists, its desire to secure recognition for all talented young players, as well as a wide hearing for the greatest concert artists at its conventions, and by other recitals throughout the year. For the last two years he gave the final recital of his special spring series under the auspices of the National Association of Organists at St. George's Church, New York.

"Others can testify to the profound influence of Lynnwood Farnam in securing an appreciation of music written for the organ as ranking equal to any other form of musical art. They can record his devotion to the organ as a musical instrument and his delight in the achievements of the builders of organs, whom he acknowledged as fellow artists. They can attest his pre-eminence as an interpreter of Bach, and the recognition accorded him by the leading musicians of Europe and America.

"We desire on behalf of the entire membership of the National Association of Organists to add our tribute to him as we knew him, unassuming, untiring in good works, generous to a fault in the use of his precious gifts. A great friend has been taken from our midst."

## Illinois Council.

Eighty members and guests sat down at the tables on the occasion of the luncheon Dec. 1 at the Palmer House, Chicago. President Albert Cotsworth of the Chicago chapter explained that a number of organists and others eligible for membership had been invited to make them better acquainted with the N. A. O. and its membership in the Chicago territory. William Miller, a very talented tenor who recently came to Chicago from Akron, Ohio, sang a group of three solos, accompanied by Burton Garlinghouse, and was compelled to respond to an encore. Among the guests who were introduced were Father O'Malley, director of the Paulist Chorists; Donald Harrison of the Skinner Organ Company, who was on a visit to Chicago, and Albert Cotsworth, Jr., passenger traffic manager of the Burlington Railroad and a son of the chapter's president.

Announcement was made of a special treat this month when at a dinner

Jan. 22 Harold Thompson, Ph. D., Litt. D., a well-known organist of Albany, N. Y., professor of English literature at the State Teachers' College of New York and for more than a decade the editor of the monthly department on chorus and quartet music in *The Diapason*, will be the guest of the Chicago N. A. O. and will make an address.

The luncheon was the best-attended of any in the history of the chapter with one exception.

## Maine Council.

The event of importance in December was the recital by our state president, Alfred Brinkler, in the First Congregational Church at Waterville, Me., Dec. 11, under the auspices of the newly-formed chapter of the association. A fine audience turned out to hear him. This was the second concert since the formation of the chapter, the first being by the writer on the occasion of signing up the charter members. The following program was played by Mr. Brinkler: Concert Overture, Hollins; "Angelus," Karg-Elert; Allegro con spirito (from Third Sonata), Borowski; "The Nightingale and the Rose," Saint-Saens; Evening Song, Bairstow; Adagio (from C minor Sonata), Baldwin; Minuet, Clewell; Melodie, Charpentier; "Minuet a l'Antico," Seeböck; "Pastel," Howe; Festival Toccata, Fletcher.

A recital is to take place on Jan. 4 at Augusta in an effort to start a chapter in that city.

WILFRED TREMBLAY, Secretary.

## Connecticut Council.

The second birthday of the council was celebrated with a pleasant and profitable meeting held in Hartford Dec. 1. The members were guests of the president, Dr. John S. Camp, for luncheon at the Hotel Bond, and a group of twenty-one enjoyed the menu and the social hour. At the conclusion of the luncheon the meeting was called to order and business was transacted, including the unanimous election of officers for the coming year as follows: Honorary president, Dr. John S. Camp; president, Robert H. Prutting; vice-president, Arthur Priest; secretary, Elsie J. Dresser; treasurer, Clifton C. Brainerd; chaplain, Dr. John M. Phillips; chairman of program committee, Walter Dawley; publicity, Elsie J. Dresser; membership, Esther A. Nelson.

A speech by the new president was responded to in a felicitous manner by Dr. Camp. Ralph W. Lowry expressed for the council appreciation of the capable and valuable leadership of Dr. Camp during his term of office. The members parted with the feeling that they can look forward to a year of pleasant and profitable activity.

ELSIE J. DRESSER, Secretary.

## Maryland Council.

The Maryland council, under the enthusiastic leadership of its president, Miss Katherine E. Lucke, has planned a very interesting season. Nov. 17 a card party was held at the home of Miss Groppe, for the purpose of raising funds for the treasury. This was the first of a series of evening meetings. It is planned to have a public recital in January by an out-of-town organist. Through the courtesy of Otto Ortmann, director, our future meetings will be held at the Peabody Conservatory, Baltimore.

IMOGEN R. MATTHEWS, Secretary.

## Worcester, Mass., Chapter.

First Church of Christ, Scientist, was the chapter's meeting-place in December. Preceding the address of the evening a recital was played on the Casavant organ. George A. Brunt played Fricker's Concert Overture in C minor and the Andante con moto from the Schubert Symphony in B flat. Ethel S. Phelps, organist of the church, played the final movement of Rheinberger's Twelfth Sonata and Saint-Saens' "Benediction." William C.

Steele played one of his own compositions, "Summer Night," and Claussmann's Magnificat. Irma C. Watson, contralto, sang Dvorak's cycle of "Biblical Songs" and "Gens duci splendida," from "Hora Novissima," with exquisite feeling and artistry.

This was an open meeting to enable musicians of the city to hear the guest speaker, Francis Findlay, head of the department of public school music of the New England Conservatory of Music, who gave a very practical talk on choral music and training.

December activities of the chapter were in charge of William C. Steele, George A. Brunt and Ethel S. Phelps. Two new members were admitted. They were Mrs. Reidar Christiansen of St. Michael's Episcopal Church and Mrs. Charles B. Robba of the Congregational Church, Dudley, Mass.

ETHEL S. PHELPS, Secretary.

## Lancaster, Pa., Chapter.

A public service was held Sunday afternoon, Dec. 14, in the Duke Street Temple, Lancaster, Pa., under the auspices of the Lancaster chapter. The program was given by Miss Lucretia I. Boyd, pianist and organist; Edwin E. Howard, flutist, and Melzer R. Porter, tenor soloist. It was as follows: Concert Overture in A, Maitland, and "The Mirrored Moon," Karg-Elert (Miss Boyd); tenor solos, "Ye People Rend Your Hearts," "If with All Your Hearts" and "Then Shall the Righteous Shine Forth," from "Elijah," Mendelssohn (Mr. Porter); "At Evening," Kinder (Miss Boyd); trio, violin, organ and flute, "Peer Gynt Suite," Grieg (Mr. Porter, Miss Boyd and Mr. Howard); "Grand Chocur in March Form," Guilman (Miss Boyd); tenor solo, "Come, Ye Blessed," Scott (Mr. Porter); "In Friendship's Garden," Maitland (Miss Boyd); trio, Lullaby, Brahms (Mr. Porter, Miss Boyd and Mr. Howard); "Will-o'-the-Wisp," Nevins, and Festival Postlude, Schminke (Miss Boyd).

## Harrisburg, Pa., Chapter.

The Harrisburg chapter sponsored a public service of Bach chorales and chorale preludes in Christ Lutheran Church Dec. 8. The music was under the direction of Clarence E. Heckler, who is prominent among the younger organists of the city. Mr. Heckler played eleven chorale preludes for Advent, Christmas and the New Year from the "Orgelbüchlein." Preceding the playing of each prelude, the choir of twenty-five voices sang the chorale. Mr. Heckler's interpretations and the rendition of the chorales by the choir were superb. The Rev. M. H. Stine, pastor of the church, read Christmas selections from the Scriptures and Miss Carrie Harvie Dwyer played the Bach "St. Ann" Prelude and Fugue preceding the service. The recessional was a setting of "It Came upon the Midnight Clear" by Dr. William A. Wolf, president of the Pennsylvania state council, and this was its first Harrisburg performance. The hymn-tune is written in true Christmas style and will be an inspiration to all who hear it.

A brief business meeting was held after the service.

ARNOLD S. BOWMAN,  
Financial Secretary.

## Pottsville Chapter.

The candle-light service held in St. Mark's Reformed Church, Cressona, Dec. 8, sponsored by Miss Grace Beck, organist, was a decided success. It was the first of its kind ever held in that vicinity. Miss Beck played Rogers' Suite for Organ and an arrangement of Adam's "Cantique de Noel." Mrs. William P. Strauch played "The Coming of the Magi," Morse, and Guilman's Offertory on Two Christmas Hymns. Miss Orrie Kaiser played the Pastorale on "Holy Night" by Harker and Yon's "Christmas in Sicily." Mrs. Strauch, Miss Kaiser and Miss Beck are members of the Pottsville chapter. After the service the Rev. and Mrs.



N. H. Fravel entertained the soloists informally.

Among the recitalists participating in the dedicatory services of the new Austin organ in the Presbyterian Church at Port Carbon are the following chapter members: Harold May and Mrs. William P. Strauch.

On Dec. 17 in the Methodist Church, Pottsville, the third annual Christmas candle-light service was given under the auspices of Pottsville chapter.

Mrs. Harry Lecher has been appointed assistant organist in St. Patrick's Church, Pottsville.

ORRIE KAISER, Secretary.

**Reading Chapter.**

A lecture-recital on improvisation was given under the auspices of the Reading chapter by Dr. Rollo Maitland in the First Reformed Church Nov. 19. Dr. Maitland called upon Mrs. Estelle Krick and Myron Moyer, Reading pupils, to demonstrate some of his points. He was also assisted by Miss Ella Day and Newell Robinson of Philadelphia. Some of the demonstrations were given jointly on the piano, some with organ and piano. Miss Day improvised an "invention" in a most intelligent manner. Mr. Robinson played a gavotte, a composition of his own. This showed careful training and work. After these demonstrations Dr. Maitland asked Mr. Robinson for a theme, on which he improvised marvelously, proving again that he is a master of this great art. He also played the Fugue in G minor of Bach and closed with "Glorious Philadelphia," his most recent composition.

After the recital the members of the chapter tendered a reception to Dr. Maitland, Miss Day and Mr. Robinson.

The monthly recital of the Reading chapter was held Sunday, Dec. 7, at 9 o'clock in St. John's Reformed Church, with Robert Auchenbach in charge of the program. Minnie M. Rowley played "Grand Choeur" of Dubois.

This was followed by an anthem, "Every Valley Shall Be Filled," by Rogers, sung by the choir of St. John's under the direction of Mr. Auchenbach, the organist. Norman Hiestler, organist and director at Grace Alsace Reformed Church, played "The Magic Harp," by Meale. The pastor of the church, the Rev. Thomas H. Leinbach, made a talk on the important place of the organist in the worship of the church. The program continued with "At Evening," Kinder, played by Miss Florence Shaner. The choir was heard in another anthem, "Come, O Thou Traveler Unknown," Noble, and the final organ number was played by Ernest Artz, organist of Hinnershitz Union Church at Tuckerton, near Reading. A large audience was in attendance.

MARGUERITE A. SCHEIFELE,  
Recording Secretary.

**Susquehanna Chapter.**

Susquehanna chapter sponsored an invitation recital by its president, I. W. Rothenberg, in the First Evangelical Church of Sunbury, Pa., Friday evening, Nov. 21. Mr. Rothenberg was assisted by Mrs. Robert L. Agnew, soprano. Mrs. H. C. Blue was the accompanist. The proceeds from the offering were turned over to the church for its rally day service.

The December meeting was a presentation of Dudley Buck's "Coming of the King" and was held in the Presbyterian Church of Sunbury. Professor Rothenberg was the director and Mrs. Blue the organist.

Mrs. H. C. BLUE, Secretary.

**Miami, Fla., Chapter.**

One of the most delightful artists who has ever visited Miami is Margaret W. Dow, Tallahassee organist, who was presented in recital by the Miami chapter Friday evening, Nov. 28, at Trinity Episcopal Church. There is a sparkle in Miss Dow's playing which is seldom attained by any organist. Outstanding, possibly, were the Allegro from Widor's Sixth Symphony; "Clair de Lune," by Karg-Elert; "The Flight of the Bumble-Bee," by Rimsky-Korsakoff, and "Told by the Campfire," by Hugo Goodwin. The assisting artist was Sara ReQua, who sang the lovely "He Shall Feed His Flock" from "The Messiah" and the beautiful number by Charles T.

Ferry, "And the Lord Smelled a Sweet Savor," from his oratorio "The Judgment." Mr. Ferry played the accompaniments for Miss ReQua.

FLORENCE AMES AUSTIN, Secretary.

**Central New Jersey.**

St. Paul's Methodist Church, Trenton, N. J., was the meeting-place of Central chapter on the evening of Monday, Nov. 17. After the business session the members were favored with an interesting biographical sketch of Pietro Yon by Paul Ambrose and a delightful rendition of Yon's "Sonata Romantica" by Mrs. Fred Burgner, organist of St. Paul's. A discussion of the orders of service used in the different churches followed and proved to be very interesting.

December being an extremely busy time for organists, the chapter always arranges a dinner meeting and an evening of fun in this month. One of the club rooms of the Y. W. C. A. was the meeting-place on Dec. 1. An interesting debate, games and charades occupied the evening after the dinner.

On Dec. 18 a recital was given by Theodore Hazard Keller, organist of the Lawrenceville School, in the First Presbyterian Church, Trenton. Mr. Keller, who has studied with H. B. Jepson of Yale and the late Lynnwood Farnam, played the following program: Chorale Prelude, "Good News from Heaven the Angels Bring," Pachelbel; Prelude, Clerambault; Two Chorale Preludes, Bach; "Noel," d'Aquin; Chorale in B minor, Franck; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Finale from Second Symphony, Widor; Londonderry Air, arranged by Lemare; "Venetian Idyll," Andrews; Serenade, Schubert; Oriental Sketch, No. 3, Bird; "Christmas in Sicily," Yon; "Carillon-Sortie," Mulet.

The Pachelbel, Clerambault and Bach numbers were played with a clarity of technique and colorful registration that well demonstrated their charm. The outstanding number was the B minor Chorale of Cesar Franck. It was played with a freedom, confidence and surety that made a deep impression on the audience.

**Union-Essex Chapter, New Jersey.**

The December chapter meeting was in the form of a members' recital, which was held in the First Congregational Church of Westfield, where our president, Leslie N. Leet, is organist. The recital was open to the public and was well attended. The program was as follows: Festival Fantasia, Tschirch; "Lead, Kindly Light," Ryder (played by Harry S. Martin, Rahway); Humoresque, Ward; "Ave Maria," Arkadelt-Liszt; "The Squirrel," Weaver (played by Alexander Berne, Newark); First movement of the A minor Sonata, Andrews (Mrs. Angileen G. Runson); Suite, "Notre Dame on a Summer Day," played by the composer, Russell Snively Gilbert; "Adeste Fideles, Adams; Chorale, "Wir Christenleut," Bach; Maestoso, Niedermeyer (Florence Sansom); "March of the Magi," Dubois; Scherzo Caprice, Spross (Frederick P. Sloat).

FREDERICK P. SLOAT, Secretary.

**Kentucky Chapter.**

The recital given by Fernando Germani was the topic of discussion at the chapter meeting Dec. 1. This recital was one of the most enjoyable ever given in Louisville.

The December meeting was not as well attended as some of the previous meetings, due to the holiday season.

The chapter has sustained a severe loss in the death on Dec. 6 of Carl Shackleton, one of our active members. Mr. Shackleton was organist and choirmaster of the Second Presbyterian Church, director of the Louisville Male Chorus and president of the Shackleton Piano Company.

Frederic A. Cowles presented the Louisville Chorus in a concert at the Columbia Auditorium Dec. 11 which was well attended and much enjoyed. Mr. Cowles is organist and choirmaster of the Warren Memorial Church.

Archibald D. Jonas played the services held at Christ Church Cathedral during faith and youth week Nov. 23.

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- Dvorák. Goin' Home. Adapted by William Arms Fisher. From the Largo of the Symphony From the New World, Op. 95.
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- Grieg. To Spring (An den Frühling) Op. 43, No. 6.
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The verse, by Rossell Edward Mitchell, descriptive of passages in the life of Christ, is beautifully conceived and written, and the music is both sympathetic to the subject and of fine fibre, considered merely as a musical composition.

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## Who's Who Among the Organists of America

### Russell Hancock Miles.

For the last eight years Russell Hancock Miles, a young man in his thirties, with a splendid technique, fine discernment and earnest enthusiasm for the best in organ music, has been building up a reputation at the University of Illinois, where he has been on the musical faculty and has been assisting Director Frederic B. Stiven by giving a number of the weekly recitals which are a feature of the academic advantages of the great institution at Urbana. Mr. Miles was trained both as an organist and as an educator and his brilliance as a recitalist has been attested by his performances before the National Association of Organists at its Cleveland convention in 1925 and by a recital before the National Music Supervisors' Conference at Nashville, Tenn., in 1922, as well as by many other appearances, including one at the Sesquicentennial Exposition in Philadelphia.

Russell Hancock Miles was born March 17, 1895, at Camden, N. J. He received his grammar and high school education in Philadelphia schools and in 1917 was graduated from the Philadelphia School of Pedagogy. After teaching for a few weeks in the Germantown High School of Philadelphia he joined the 310th Cavalry band, stationed at Fort Ethan Allen, near Burlington, Vt., as a trombonist. One of Mr. Miles' memories is of the technique required to mount a horse while holding a slide trombone—a trick he recommends to city-bred organists who have difficulty with coordinations.

Mr. Miles' first teacher was Adam Geibel, the well-known blind organist, under whom he studied for three years. In 1913 he passed the rigid examination of the American Organ Players' Club and was the youngest candidate to pass up to that time. In 1912 he succeeded Dr. Geibel as organist and director at the MacDowell Presbyterian Church. From 1914 to 1917 he studied organ with Rollo Maitland.

Up to this time the organ was secondary to Mr. Miles, for his profession was that of teacher in the Philadelphia schools. Then something occurred to change his future. He refused after the war to use some of the songs which flooded the country and which he considered detrimental to the pupils. This started an argument which eventually reached the board of education. John Wanamaker was one of the members of the board and promised to vote in favor of Mr. Miles, but had to be absent from the crucial meeting. Mr. Miles was dismissed for insubordination. Thus he looks upon Mr. Wana-

### Russell Hancock Miles



maker as the man who started him on his career as a professional organist—another good deed on behalf of the organ to the credit of the late merchant prince of Philadelphia!

In 1919 Mr. Miles won a scholarship at Syracuse University and was graduated in two years. He studied theory and composition under Dr. William Berwald, organ under Harry L. Vibbard and piano under Raymond Wilson. After a year as supervisor of music in the schools of Angola, Ind.,

### Mrs. Frank Akers Frost



he was appointed to the faculty of the University of Illinois and has been there since that time.

Meanwhile he has done much composing and among his published works are the following: "Tidings of Peace," Christmas cantata for mixed voices, soloists, organ, etc.; "The Eternal Question," Lenten cantata for mixed voices, soloists, organ or orchestra; "The Lake of the Dismal Swamp" and "The Pomegranate," both for women's voices; solo, "How Long Wilt Thou Forget Me?"; anthem, "As the Hart Panteth"; organ, "Paraphrase on 'St. Kevin.'" All these are published by the H. W. Gray Company. A "Paraphrase on 'Drink to Me Only with Thine Eyes'" is published by Schirmer and two anthems—"Lead Us, O Father" and "O Love That Wilt Not Let Me Go"—are published by Summy.

In 1923 Mr. Miles married Miss Elsa Berwald, daughter of Dr. William Berwald, the well-known composer, and they have a daughter, Virginia, 5 years old, and a son, Russell Hancock Miles, Jr., born Nov. 15, 1930.

Last year the degree of master of music was conferred on Mr. Miles by Syracuse University. This was the first master's degree ever awarded there with a composition major. His thesis was on "The Development of Organ Music from the Time of Bach to the Present Day, with Emphasis upon the Sonata."

### Mrs. Frank Akers Frost.

Mrs. Frank Akers Frost, Washington organist, pianist, accompanist and teacher of note, is the daughter of Mr. and Mrs. William H. Ramsey, well-known residents of the capital, from whom she inherited musical tendencies which gave promise in childhood of a successful future in that field. Unusually gifted, she was carefully led along the path of musical development, her mother being her first piano teacher and directing her when, though still a child, she began playing regularly for public services. The background of these early days has proved one of the most valuable parts of her preparation for subsequent successes. All Mrs. Frost's later studies have been with the best of instructors—Alice Kimball McMichael, now of Portland, Ore., in piano; Marguerite Allen Ross in organ; Lewis Corning Atwater in organ, harmony and ear training. Her many years of experience as an organist have been marked by a steady rise in her chosen profession, each new position having been a large step in advance of the previous one, leaving an enviable record behind.

Mrs. Frost is the wife of Major Frost of the United States Bureau of the Budget, a veteran of the world war, who served over eighteen months in France and was on duty at the front during the battle of St. Mihiel.

Mrs. Frost is secretary of the Dis-

trict of Columbia chapter, A. G. O., having filled that office for nearly five years. She is organist and director of music at the Georgetown Presbyterian Church. This church has just held the 150th anniversary of its founding by Dr. Stephen Bloomer Balch, who graduated from Princeton University in 1774, and who remained the minister of this church for over fifty years. Dr. George Balch Nevin of Easton, Pa., and his son, Gordon Balch Nevin, are direct descendants of Dr. Balch. Nov. 30 a tablet in his memory was unveiled by a grandchild and a great-grandchild. The music throughout was most appropriate and beautifully rendered.

### Frederick C. Feringer.

Frederick C. Feringer, organist of the First Presbyterian Church, Seattle, Wash., has forged his way to the front and to a place as one of the leading organists of his community. Born at Pittsburgh in 1893, of musical parentage, with musical ancestry traced back to his great-grandfather, who was a court musician in Germany prior to 1800, he showed early signs of marked ability. At the age of 5 he received his first instruction in piano from his father, who was a talented pianist. At the age of 12 he held his first position as organist of a church in Pittsburgh. His ability and talent being recognized, he was placed under the capable organ teacher, Frank Chace, with whom he studied for several years. Following this period he advanced his piano playing under the instruction of Dwight Rogers. Desiring to enter the concert field as a pianist he studied under Karl Lachmund, a pupil of Liszt, with whom he also took theoretical subjects. After doing concert work for some time his attention was again directed to the organ, and he studied organ and theory under F. Richter. As a conductor he traveled with an opera company for two years, assuming complete charge of the music.

After following the concert stage as a traveling artist Mr. Feringer decided to move to the West and settled in Seattle. Soon after his arrival he was appointed organist at one of the local theaters. Then he won the position as organist at First Church of Christ, Scientist, which he held for about seven years.

In 1927 Mr. Feringer won the first place in the state contest for improvisation, conducted by the Washington State Teachers' Association. This contest was open to all organists of Washington. In the same year Mr. Feringer was appointed organist at the Rhodes department store, where a new three-manual Aeolian organ had been installed. Here he has given two recitals a day and the number has aggregated over 1,800. In this work he has played over 5,000 compositions, including works of Bach, Franck, Guilman, etc., down to popular ear-tickling concert numbers. These recitals have attracted wide attention and have proved very popular, as manifested by

### Frederick C. Feringer



the crowds which assemble daily to hear the programs. These recitals are giving music-lovers who will not go to church to hear organ programs an opportunity of hearing good organ literature.

In 1929 Mr. Feringer was appointed organist of the First Presbyterian Church, which is said to have the largest membership of any Presbyterian church in America. Prior to the evening service a fifteen-minute twilight organ recital is given, at which you can always depend upon hearing good music. Being a lover of his art, Mr. Feringer has given many additional recitals on the four-manual Austin. Being progressive and a diligent student, he is constantly at work. His latest success is a series of historical recitals which he has just completed at the church. Along with the playing of the numbers he gave a little talk explaining the nature and make-up of the music in addition to a story of the life of each composer. As a composer Mr. Feringer has many numbers to his credit for the piano, organ and orchestral instruments. He is now conductor of the Lyric Club, which gives two concerts every season.

Mr. Feringer married Miss Amelia Stentz of Cleveland, Ohio, in 1915. They have three children. Mrs. Feringer is an accomplished pianist who received her entire training from her husband.

The Evangelical Old Folks' Home in Chicago has selected a Kilgen two-manual for St. Paul's House of that institution.

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for Year 1930

ESTEY SALES ARE ON AN UPWARD SLANT

Greater Volume of Pipe Organ  
Business Than Any Year Since 1926

**I**T is now a time when any true story telling of a definite upward trend in business in any field is "news," not alone to the trade but news of very general interest. The Estey Organ Company found this to be the fact when it recently gave out the news that its pipe organ sales had increased by ten per cent during the year 1930—an announcement which would ordinarily be construed as advertising, but which, under the conditions recently obtaining in the entire business world, was seized upon as news and featured in many papers of the United States.

Modesty is a matter of less importance in discussing business conditions now that the entire country is looking for every sign of uplift—and the Estey company is fortunate and happy in being able to show its cards for the calendar year 1930 with pride in their significance. That significance is that, despite the doldrums which have descended

on many industries, the Estey Organ Company's sales figures for 1930 show a definite upward slant.

Not counting the reed organ business in which the Estey company has always been the leader of the country, the Estey pipe organ sales for the year just ended exceeded those of 1929 by approximately ten per cent, according to the figures compiled by Harry F. Waters, general manager, at the New York offices.

Sales were greater in volume than for any year since 1926 and the carry-over of unfilled orders will represent full-time operation of the Estey factories at Brattleboro, Vermont, for the next four months

of the coming year. This again is a record not equalled since the year 1926.

There are many factors which have contributed to the year's gain for Estey, among them the increased volume of sales to educational institutions. Among the public school contracts closed by the company the past year were the seven automatic



HARRY F. WATERS, GENERAL MANAGER  
Inventor of The Estey Minuette and Head of Sales  
Organization which has Made Notable Success  
the Past Year.

## The Estey Organ

reproducing pipe organs for New York City schools at \$168,000—the largest contract ever signed at a single time by the Estey company. The first of these New York school organs has just been installed, and the reports of this advanced step in

Waters' ingenious planning of compactness made the Minuette practically a new type of instrument, and the sales of the Minuette have made a further contribution to the sales increase of 1930.

Not only in the residential field but in



THE MINUETTE GRAND HOLDS THE STAGE  
A Recent Installation in the Teachers' Training School, New York City.

school organ construction will be contained in a later issue of this folder.

While the Minuette was invented in 1929 by Harry F. Waters, it was in the year of 1930 that it really made its debut on the market as a modern portable pipe organ, unique in many particulars because of Estey patents on telescopic pipes invented by the late William E. Haskell, former superintendent of the Estey factory. This basic pipe patent combined with Mr.

funeral homes and in hotels and restaurants the Minuette has found a place for itself. Indeed, the demand for a portable self-contained pipe organ, built to conform with modern housing requirements was such that some company had to meet it and the Estey company was in a better position to do so than any other.

With an almost insignificant sum spent in advertising or promotion, the Minuette has constantly made new friends during

## The Estey Organ

the year. It may be interesting to note the diversity of some of the Minuette installations to date:

Alcazar Hotel, Miami, Florida  
Teachers' Training School, New York City  
National Broadcasting Co., New York City  
Geo. Olson's Orchestra, Los Angeles, Calif.  
Residence—Fred Feibel, Ridgefield Park, N. J.  
St. Elizabeth's Chapel, Sterlington, N. Y.

uette, but one of the most recent features of readjustment to the needs of the hour has been the production of a complete chamber organ at the special low price which is attracting much attention.

There is good warrant for the belief that the market for residence organs, which



AN ESTEY MINUETTE IS GIFT OF THE DUPONTS

To St. Andrews Protestant School at Middletown, Conn., Rev. Walden Pell, Head Master. Installed Oct. 10, 1930.

Residence—Harry C. Sanborn, Winchester, Mass.  
Residence—T. F. Johns, Pittsburgh, Pa.  
Studio—Edwin A. Kraft, Cleveland, Ohio  
Residence—Rev. Fr. Naacke, Hooper, Nebr.  
Shaw & Sons Funeral Home, Yakima, Wash.  
Elerding Funeral Home, Aberdeen, Wash.  
United Brethren Church, Sunbury, Pa.  
Architects' Exhibit Building, Seattle, Wash.  
KJR Broadcasting Station, Seattle, Wash.  
Residence—D. W. French, Englewood, N. J.  
Episcopal School, Middletown, Dela.  
Residence—George Yost, Cleveland, Ohio  
St. Joseph's Roman Catholic Church, Shelby, Nebr.  
Hallett & Hallett Funeral Home, Flushing, L. I., N. Y.  
Residence—Clinton Summers, Guilford, Md.

Not only has the Estey company met the demand for a small organ by the Min-

had something of a slump during the recent years of fanaticism over the radio, is now broadening, and the portable Minuette (occupying scarcely more space than a piano) or the small chamber organ offer such an inexpensive and practical solution of an organ lover's problem that the year 1931 will see a notable increase in such residence installations.

Serious inquiries in the past 60 days have, in fact, been double the number of

## The Estey Organ

the preceding four months, according to Mr. Waters. Add this hopeful condition to the fact that the Estey pipe organ department is carrying \$250,000 worth of unfinished business into 1931, with full time production for four months,—and the outlook is more promising than for many years.

Following is a list of Estey pipe organ sales for the calendar year of 1930, the figures at the right indicating the number of manuals:

New Prospect Reformed Church, Pine Bush, N. Y.....	2	Jamaica High School, New York City.....	3
Christ Evangelical Church, Cape Girardeau, Mo.....	2	Far Rockaway High School, New York City.....	3
Grinnell Brothers, Detroit, Mich.....	2	Theodore Roosevelt High School, New York City.....	3
Christian Science Benevolent Assoc., San Francisco, Calif.	2	James Monroe High School, New York City.....	3
First Congregational Church, Brimfield, Mass.....	2	DeWitt Clinton High School, New York City.....	3
North Paterson Reformed Church, Hawthorne, N. J.....	2	New York Training School for Teachers, New York City	3
Church of the Good Samaritan, Oak Park, Ill.....	2	Richmond High School, New York City.....	3
Emmanuel Lutheran Church, Cleveland Ohio.....	3	St. Paul's Episcopal Church, Oakwood Village, Dayton, Ohio	2
Shaw & Son Funeral Home, Yakima, Wash.....	2	The Wooster School Chapel, Danbury, Conn.....	2
Elderling Funeral Home, Aberdeen, Wash.....	2	United Presbyterian Church, Emsworth, Pa.....	3
Baldwin Piano Co., Cincinnati, Ohio.....	2	St. Bernard's Roman Catholic Church, Eureka, Calif.....	2
United Brethren Church, Sunbury, Pa.....	2	Glide Foundation & Evangelistic Centre for Fitzgerald Memorial M. E. Church, San Francisco, Calif.....	3
Presbyterian Church, Woodbury, N. J.....	2	Brea Congregational Church, Brea, Calif.....	2
W. F. Frederick Piano Co., Pittsburgh, Pa.....	2	R. W. Miller, residence, Burlingame, Calif.....	2
Builders' Exhibit, Seattle, Wash.....	2	Northwest Broadcasting System, Inc., Seattle, Wash....	2
Grinnell Brothers, Detroit, Mich.....	2	Gaston Presbyterian Church, Philadelphia, Pa.....	3
Baptist Church, West Chester, Pa.....	2	Woman's Missionary Society, Munger Place M. E. Church, So., Dallas, Texas.....	3
Fleming Memorial Presbyterian Church, Fairmont, W. Va.....	2	First Congregational Church, Bridgton, Maine.....	2
Swedish Evangelical Lutheran Church, Svea, Minn.....	2	Stafford Baptist Church, Inc., Stafford, Conn.....	2
Mrs. T. M. Quimby, Studio, Philadelphia, Pa.....	2	Presbyterian Church, Pitman, N. J.....	2
St. John's Lutheran Church, Webster, So. Dak.....	2	St. Mary's Catholic Church, Moscow, Idaho.....	2
B. E. Dayton Mortuary, Inc., Beverly Hills, Calif.....	2	Jones & Jones Funeral Home, Wenatchee, Wash.....	2
Peking Union Church, Peking, China.....	2	D. W. French, residence, Englewood, N. J.....	2
Kearney State Teachers' College, Kearney, Nebr.....	2	Orson E. White, residence, Racine, Wis.....	2
Frank B. Bower, residence, Philadelphia, Pa.....	2	First Methodist Episcopal Church, Corinth, N. Y.....	2
Seventh Day Adventist Church, Glendale, Calif.....	2	St. Paul's Evangelical Church, Oak Harbor, Ohio.....	2
Harold B. Mulligan Funeral Chapel, Philadelphia, Pa...	2	St. Monica's Roman Catholic Church, Marshfield, Ore...	2
Methodist Episcopal Church, Hillsboro, N. H.....	2	The Episcopal Church School Foundation, Inc., Middletown, Dela.....	2
St. Stanislaus Catholic Church, Arcadia, Wis.....	2	Ebenezer Baptist Church, Flushing, L. I., N. Y.....	2
Church of Christ the King, Rutland, Vt.....	2	George Yost, residence, Cleveland Heights, Ohio.....	2
Carl E. Anderson, residence, Chicago, Ill.....	2	Harvey M. Manss, residence, Scarsdale, N. Y.....	2
First Congregational Church, Ames, Iowa.....	2	First Congregational Church, Chappaqua, N. Y.....	2
Methodist Episcopal Church, Harrisonburg, Va.....	3	Faith Reformed Church, Philadelphia, Pa.....	2
Memorial Church Society, Springfield, Mass.....	3	Methodist Episcopal Church, North Syracuse, N. Y.....	2
Mt. Zion Methodist Episcopal Church, Darby, Pa.....	2	Commander Evangeline Booth, Hartsdale, N. Y.....	2
		Episcopal Mission Church, Rosedale, N. Y.....	2
		Sacred Heart Roman Catholic Church, Shelby, Nebr.....	2
		Hallett & Hallett Funeral Parlor, Inc., Flushing, L. I., N. Y.....	2
		St. John's Episcopal Church, Tallahassee, Fla.....	2
		Clifton Summers, residence, Guilford, Md.....	2
		The Meiklejohn Company, Providence, R. I.....	2
		St. Joseph's Roman Catholic Church, Carteret, N. J.....	2
		Wichmann Funeral Home, Appleton, Wis.....	2
		Walter U. Gutmann, residence, Auburn, Maine.....	2
		Frank B. Bower, Philadelphia, Pa.....	2
		Christ Reformed Church, Lansing, Ill.....	2
		First Pilgrim Congregational Church, Buffalo, N. Y.....	3
		Frederick W. Hoffman, residence, Pawtucket, R. I.....	2
		A. M. Barnes, residence, Bernardsville, N. J.....	2
		Alcazar Hotel, Miami, Fla.....	2
		New York Training School for Teachers, New York City	2
		Gene Gordon Culver, residence, Philadelphia, Pa.....	2
		Frederick Feibel, residence, Ridgefield Park, N. J.....	2

# ESTEY ORGAN COMPANY

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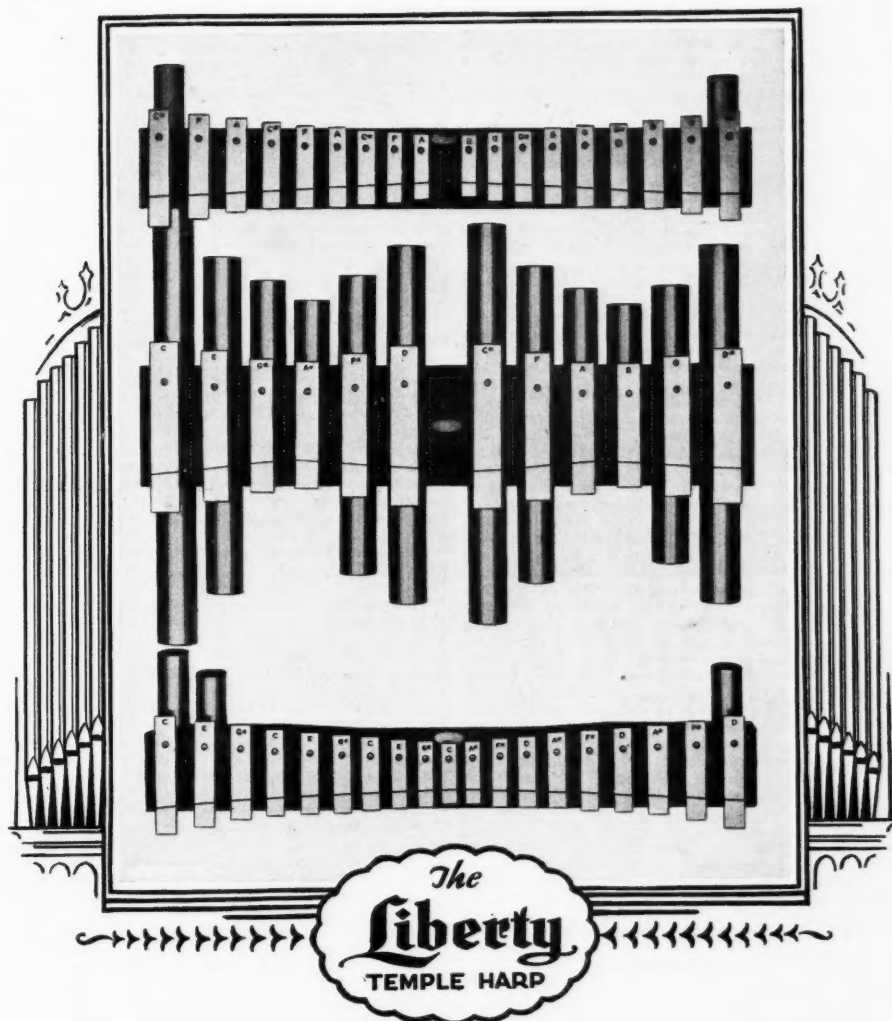
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RICHMOND, 3012 Edgewood Avenue, H. H. Allen  
 ST. LOUIS, 229 Missouri Theatre Building, G. T. Devereux  
 SAN FRANCISCO,\* 1495 Monterey Boulevard, J. B. Jamison  
 SEATTLE, 4127 Fremont Avenue, H. Reed, C. M. Balcom  
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Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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### LYNNWOOD FARNAM

In the death of Lynnwood Farnam the organ world suffered a very great loss and no event in many years has caused such general sorrow as the passing of this man of remarkable artistry and lovable personality. Wherever organists have gathered in the last month Farnam and the place he occupied in the hearts of his colleagues has been a subject of conversation and the genuine admiration for the man and that for which he stood has been emphasized since the news first was flashed across the continent that he had been seized with a fatal illness. No organist of the present generation has been placed on a higher pedestal for his ability in performance and for his unswerving devotion to the best in music than Lynnwood Farnam.

These statements are not complimentary exaggerations licensed in eulogies of the dead. They represent accurately the feelings of virtually 100 per cent of the great and small organists of the land. Even in France and England the greatest performers have accorded unfeigned praise to this man from the western hemisphere.

Farnam as a performer stood almost in a class by himself. He was one of the men who was rated without question as a virtuoso and as such proved that the organ can stand with the piano or any other instrument as a vehicle for the expression of the highest musical talent. He was unbending in his striving for perfection and nothing slipshod was tolerated by him, in which fact probably lies in large part the secret of his success. He was a devoted idealist, of whom we have too few. And it was the combination of noble ideals with a willingness to sacrifice any amount of effort to attain perfection which enabled him to make an appeal which seldom is made. As a teacher he gathered about him a company of pupils who will carry his principles down to succeeding generations.

So much for Farnam the organist. As for Farnam the man, his example will live as long as the memory of his inspired organ playing and teaching. Every person who had the privilege of his friendship found in him a rare soul. He was as tolerant of the faults and foibles of others as he was intolerant of faults in himself. Ignoble thoughts never entered his mind and none can recall that he ever spoke an unkind word of any of his fellows.

This tribute to the life of a man who was an ornament to his profession will seem fulsome only to those who did not know him. Lynnwood Farnam's too brief earthly career has come to a close, but he strove so that he may indeed be numbered among those whose "works do follow them."

### MR. LEMARE ON THE PEDAL

Edwin H. Lemare has given so much thought to various points in organ design in the long years in which he has held a place among the foremost or-

ganists of the world that what he writes has the value which comes from authority, experience and study. For the second time in recent months The Diapason has the privilege of presenting to its readers a contribution from Mr. Lemare's pen. His article in this issue on the tendency toward "pedal-less" organs is quite to the point. The trend to which Mr. Lemare calls attention has been noted by authorities on organ construction for some time. As Mr. Lemare makes clear, even our ablest and most generally recognized builders are often circumscribed in their work by designers and organ purchasing committees, and still more by competition and the necessity of building at a price. It should be a strong argument to support these men in their own stand to have a writer on organ topics of the unquestioned standing of Mr. Lemare present the plea which he makes in The Diapason. Mr. Lemare calls attention to the harm done by passing fads and instances the period in which mixtures were taboo—a period now passing. He looks upon excessive pedal extensions as an equal danger, which will pass, but may leave behind it the scars of badly balanced and ineffective organs.

Most of what Mr. Lemare says defies challenge. Not everyone will agree with him on all points and out of the mellowness of his ripe experience he challenges debate and welcomes the opinions of those who may differ with him. As so much is written by the inexperienced and by self-appointed authorities in the organ and other professions, it is a boon to all of us to have a man of Mr. Lemare's knowledge take up a debate. Recently he wrote on the tremolo. Many have come to the support of his views.

In this issue we have a very interesting contribution from one of our faithful readers, L. A. Oates of Florida. Mr. Oates is an organist and a diplomat—being British vice consul at Miami. (Well, that is not so unusual a combination after all, for do not all organists have to be diplomats?) Mr. Oates has a good word to say for the tremolo. He makes a point when he states his conception of a real artist in organ music as "one who can render in its proper place one of Bach's fugues with true dignity, and on occasion play 'A Little Kiss in the Morning' with the required flippancy—in short, adapt his style to the circumstances, and do it well."

### FIGURES TELL THE STORY

Very little material to support the arguments of the pessimists can be gained from the statistics issued by the Department of Commerce Nov. 28, announcing the results of the census of manufactures of 1929, as published in The Diapason last month. Compared with 1927—a banner year never before equaled in the history of organ manufacture—1929 shows a drop of 27.4 per cent in the value of pipe organs built in the United States. Going back a little farther for fair comparison we find that for 1927, the year of the preceding census, a gain of 25.7 per cent was shown over 1925. Going back to the files of The Diapason we find in the issue of Dec. 1, 1926, that the report on the 1925 census "reveals the remarkable gain of 27.9 per cent compared with 1923," etc. The figures for 1929 show a production somewhat below the total for 1925 and well above that for 1923.

Compared with other musical instruments the pipe organ made a splendid record, for the industry as a whole showed a drop of 38.9 per cent. The aggregate value of all musical instruments manufactured in 1929 was \$60,901,137, of which organs represented \$11,289,533, or nearly 20 per cent.

Regardless of the "blue" reports heard in some quarters ever since the business depression set in, organ building, though not a large factor in the world of manufacturing, is in a condition of health of which many larger industries may well be envious.

### LOOK OUT FOR THIS UNCLE

Despite the notoriously impecunious condition of organists, especially in the midst of the present business depression, those who are kind-hearted and trusting by nature sometimes are taxed for possessing this characteristic.

As a warning we would call attention to a new trick which may be worked on others than those concerned. We shall let Edwin Arthur Kraft, the noted Cleveland organist, tell the story as he gave it to The Diapason in a letter:

One Saturday afternoon between lessons an elderly man with gray hair walked into my studio and introduced himself as David Mackay of Detroit, uncle of Francis Mackay, the organist of St. Paul's Cathedral. He went on to tell me of driving to Cleveland, when two young men under the influence of liquor ran into his car and damaged it to such an extent that the repair bill was more than he anticipated and he needed \$2 to reach Buffalo, his destination. He told me that Francis had so often spoken about me and my work and that his nephew would write and thank me for what I did for his Uncle David. I lent him the \$2 some two months ago. Finally I wrote to Francis and asked what became of his Uncle David. I received the following telegram: "Just received your letter. The same thing happened to me two months ago, the man telling me he was your uncle."

The moral is plain. Be sure first that the friend named by your visitor has an uncle. Then make sure that you can spare \$2. Having answered both questions in the affirmative, take the money and buy your wife a box of candy.

Two centuries of organ construction by one firm is a record of which to be proud, and no doubt all their American confreres will join The Diapason in congratulating the members of the house of Vermeulen, a prominent Dutch firm located at Alkmaar, on the attainment of this record. A very handsome brochure published to mark the anniversary has been received at this office. It gives the history of the company since its foundation in 1730 and contains portraits of the members of the firm and of a number of its most famous organs, all presented in beautiful typography. Knowledge of the language of Holland is so imperfect in the office of The Diapason that much of the reading matter in the brochure is a closed book to us, but we note that Johannes Vermeulen, the date of whose birth is not known, but who died in 1761, founded the house. The present members of the family are Jan, Herman and Ernest Vermeulen, born respectively in 1906, 1908 and 1913.

Here is something that looks like a genuine world record. According to an Associated Press dispatch Miss Fannie Morrison has for sixty-seven years, without missing one Sunday, played the organ in the Methodist Church at Haverhill, N. H. Miss Morrison recently observed her eighty-first birthday anniversary, but she still acts as organist, as secretary of the church school and—mark you—as janitress of the church building.

### High Praise for Norden's Chorus.

Bach's Christmas Oratorio was sung Dec. 2 at the Church of the Holy Communion in Philadelphia by the Brahms Chorus under the direction of N. Lindsay Norden with such finish as to evoke very high praise from the critics of the Philadelphia papers. The Inquirer said this "is believed to be the first time that this oratorio has been so completely rendered in this city. On other occasions selections from this gigantic work have been presented, but last night the great chorus of men's and women's voices rang out beneath the high arch of the church through most of the many sublime passages of the work. The 120 singers composing the chorus gave a remarkably clear understanding to the deeply religious motif carried out by Bach. The oft-recurring themes of hymns which have been sung since the time of the early church were given new power by the massed voices singing under the expert direction of Mr. Norden." Another reviewer wrote: "The magnificent music glowed rich and warm under the capable baton of N. Lindsay Norden, and the chorus responded with a perfection which marks the development of this body, now in its fifth season. With rich, tonal contrasts, the oratorio rang out with melting beauty against the organ accompaniment of Rollo F. Maitland and the orchestral background provided by members of the Philadelphia Orchestra."

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

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1911—

The large Skinner organ for the Cathedral of St. John the Divine in New York City was approaching completion. It was described in The Diapason as having between 6,000 and 7,000 pipes and costing \$70,000.

The three-manual built by the Austin Organ Company for St. Mark's Pro Cathedral at Grand Rapids, Mich., was to be opened Jan. 15. It was a memorial to Mrs. Thomas B. Church, organist of St. Mark's for fifty years. The Diapason made note of several gifts of organs to churches in various states by Andrew Carnegie.

The Western (now the Illinois) chapter of the A. G. O. held a service at the First Congregational Church of Oak Park Nov. 29, with Carl D. Kinsey, William E. Zuch, Mrs. Katherine Howard Ward and Allen W. Bogen at the organ. Dec. 4 the same chapter gave its fourteenth vesper recital at the Woodlawn Methodist Church with Miss Anne Pearson at the console.

At the twentieth anniversary of the American Organ Players' Club of Philadelphia a tribute to the late Dr. David D. Wood, founder of the club, was read by Mrs. John Bunting.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Jan. 1, 1921—

Four recitals of compositions by members of the organization were given in Philadelphia to mark the thirtieth anniversary of the American Organ Players' Club.

The contract for the construction of a four-manual organ of eighty-four speaking stops for the Second Congregational Church of Holyoke, Mass., William Churchill Hammond organist, was awarded to Ernest M. Skinner.

Sidney C. Durst presided at the key-boards of a four-manual Skinner organ when it was opened Dec. 2 at the East Side High School of Cincinnati, Ohio.

The Diapason reported that the outlook for the organ builders of America in 1921 was good and that virtually every factory had contracts on hand which would require several months to fill.

Dr. Harold W. Thompson in his choir column in The Diapason published a list of seventy-eight Russian anthems which he recommended.

Commemorating the fiftieth anniversary of the Custer family as organists of the Lutheran Church of the Transfiguration in Pottstown, Pa., Charles J. Custer, the present organist, gave a recital in the church Nov. 16.

### Questions as to Accompaniment.

Editor of The Diapason: Two very important questions are being asked the N. A. O. through your valuable paper, a question wherein an instrumentalist differs from a vocalist:

1. Should an organist playing a large four-manual organ, accompanying a chorus of sixteen trained and paid singers, observe breathing when they do by breaks in his accompaniments, or should he consider his instrument as an ever continuous background, sustaining the chords only, during their breathing and phrasing? Not entering, of course, into new phrases until they do.

2. In solo accompaniments (or choral accompaniments) should changes of registration be made? Choral director claims that it detracts from the soloist.

AN ORGANIST.

### Bidwell Gives Recitals in East.

Marshall Bidwell, of the faculty of Coe College and municipal organist of Cedar Rapids, Iowa, is making a trip to his home in New England for Christmas and was engaged for two recitals at the residence of Harry Upson Camp at Reading, Mass., Dec. 30 and Jan. 2, for a recital at the Congregational Church of Southington, Conn., Jan. 4 and for a recital before the Central Ohio chapter of the American Guild of Organists at Columbus Jan. 7 before his return to Iowa.



**The Free Lance**

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

The other day I had the curiosity to look up the notices of church services in the Boston Herald in order to find out how many churches think of their musical force as important enough to be referred to or to have their names given. In twenty-one cases some reference was made to the music; eight organists and five soloists were named; the executants, as band, chorus, trio, quartet, were spoken of five times; in three cases an organ recital or a vocal solo was indicated. In one notice two columns in width the minister was named in large type, eight other gentlemen taking part were specified; the music was dismissed with a line at the bottom of the page, "special music in both programs by enlarged vested choir." I do not know the singers in this church, but the organist has a national reputation.

In last month's Diapason I hoped that one of our American organists would be asked by an orchestral conductor to play the Hindemith Concerto; such an invitation would prove several things—I will not stop to specify them—but in the main would be significant as showing that the organ and organist, getting away from the Handel-Prout-Guillemant-Rheinberger concerto, were now considered equal to a work modern to the minute. I was therefore much gratified to have Dr. Sidney C. Durst, head of the Cincinnati College of Music, write me: "I have just been reading the Free Lance for December and thought that you might like to know that Lynnwood Farnam was to have played the Hindemith Concerto for organ and orchestra at the next Cincinnati festival in May, 1931. What a loss Farnam is to the organistic world! Such a fine character and great artist!"

Musical instruments of a mechanical kind are not new in our day. Read what John Arnold, who styles himself "Philo Musicae," has to say in his "The Compleat Psalmist of 1761":

Music was never brought to the great Perfection or was even so much in Vogue in this Nation as it now is; that most noble Instrument, the Organ, having now not only made its most magnificent Appearance in Cathedrals and Churches in London and other of our Cities, but also in the Churches of our Market-Towns throughout this Nation; which is now brought to such a pass a great Perfection that I have seen some Advertisements in the News-Papers of Church Organs, of the machinery kind, which are so contrived as to play (having Barrels fitted to them for that Purpose) a Set of Voluntaries, also most of our ancient Psalm-Tunes, with their Givings-out and Interludes, &c. which are very commodious for Churches in remote Country Places, where an Organist is not easily to be had or maintained, and may also be played by a Person (unskilled in Music) who is only to turn a Winch around, which causes the Barrels to play the tunes they are set to; which Organs generally have, or should have, a Set of Keys to them, that a Person may play on them at pleasure, notwithstanding the Barrels, &c.

Chamber Organs of this Kind are now also very much in Vogue, a great many Gentlemen having them in their Houses, which generally play a Set of Concertos and other grand Pieces of Music; and to those who are desirous of having either Church or Chamber Organs of any Kind, I hereby recommend Mr. Parker, Organ Builder, at the lower end of Gray's Inn Lane, Houlborne, as very eminent in his Profession.

There are also Organs of a very small Structure commonly called Box-Organs, which are likewise of the Machinery Kind, and generally play a set of Minuets, Marches, Country Dances, and other short Pieces of Music, with Barrels as before recited. Some of these Box-

Organs have four Stops, and some six, and may be had of the Organ Builders, also at most Music Shops in London, from ten to fourteen guineas Price; they are very much used in a great many Gentlemen's Houses in the Country instead of a violin, when a Musician is not to be had; of this kind, as well as of the large Organs, you may have Tunes of your own chusing set upon the Barrels, and as many Barrels with different Sets of Tunes, (made to put in and take out alternately) as you please.

My delvings into colonial psalmody have introduced me to many curious and many amusing things. I'd like to write something about William Billings (1746-1800), the Massachusetts tanner and musician, for Billings was by no means one of your cut-and-dried musicians, but a right merry fellow with a pretty wit, making "good copy"; but I must postpone a Billings essay for another time. I will quote, however, a passage from his "The Singing Master's Assistant," in which Billings offers himself as a doctor and gives a prescription for pills to purge melancholy.

"Take of Bass, Tenor, Counter and Treble," he says, "each an equal proportion; mix them in a Vehicle of Consonance, with as great a number of Vibrations as will amount to a Coincidence. Let this be conveyed to the Ears, through the Medium of Vociferation and Articulation; and it will not fail of having the desired effect."

It seems that Arthur Bliss has come forth out of the travail of composition with a symphony in five movements, for a large chorus, full orchestra, and an-orator! The orator is to declaim all by himself at times and then at other times with an accompaniment in music faintly scored. The symphony is called "Morning Heroes" and is a war symphony. These are times when composers try all sorts of experiments, side-stepping their real job, which is to write music, not literature, not poetry, not melodrama.

Ernest Newman has an impression that the breakdown between the days of Shakespeare and Claribel was due to the breaking of the old intimate bond between music, beer and ribaldry. Our ancestors sang best when they had well drunken. An English friend's comment on that is: "If America goes 'wet,' what a nation of songsters it will become! Hail to the old trio, wine, women and song!"

Some of my organist friends, deep in the mysteries of Cesar Franck and Widor, are inclined to smile indulgently at my interest in Lowell Mason of hymn-tune fame. Lowell Mason in his time and generation was an able man and an excellent musician. Further, he is by no means forgotten. A proof of this is a letter from Mrs. Worth Hanks of Savannah, Ga. She writes: "I was interested in your paragraph about Lowell Mason in the December Diapason, and as organist of the church in which he played from 1820 to 1827 am sending you a folder of a centenary service held in 1924. \* \* \* Mr. Arthur B. Jennings and Mr. Leroy Baumgartner were also organists of this same church, the Independent Presbyterian Church."

The service to which Mrs. Hanks refers centered around the two hymns "From Greenland's Icy Mountains" and "When I Survey the Wondrous Cross" (tune "Hamburg"). Lowell Mason's settings of these words were first sung in this beautiful edifice when he was organist. W. D. Howells wrote in 1919: "In architecture the primacy must be yielded above every religious edifice in Savannah to the famous Presbyterian Church."

The Macdougalls attended the town fair held every Columbus Day in a little village in the New Hampshire mountains. The very first event of the day was a baby show at Grange Hall. The notice read: "All babies under two years of age are invited to compete for prizes."

The Rev. W. J. O'Connor, pastor of St. Bridget's Catholic Church, Framingham, Mass., has ordered a Kilgen organ for the new church he has just built in that city. The organ will be a two-manual of twenty stops.

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

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## Principal Events of the Year 1930 in the Organ World

In order to give our readers—both new and old—a brief but comprehensive glimpse of the events of the year 1930, we herewith present a compact review of the principal items of news chronicled in the monthly issues of *The Diapason* during the year which has just come to a close:

### January.

The rebuilt and enlarged organ in Woolsey Hall at Yale University, gift of the Newberry family, was opened with a recital by Professor Harry B. Jepson on the night of Dec. 6 and 250 organists from various cities were guests of the Skinner Organ Company, who carried out the reconstruction, at a dinner in the Taft Hotel at New Haven.

The University of North Carolina awarded to the Reuter Organ Company the contract for a four-manual organ of seventy-eight speaking stops.

The University of California Southern Branch, at Los Angeles, announced the award to the Skinner Organ Company of the contract for a large four-manual.

Samuel Casavant, noted Canadian organ builder and vice-president of Casavant Freres, died at his home at St. Hyacinthe, Quebec, Nov. 23. He was born at St. Hyacinthe in 1859.

Los Angeles organists inspected the large new four-manual built by Wangerin for the St. Vibiana Cathedral at Los Angeles.

Hillgreen, Lane & Co. completed the installation of a four-manual organ in the Sixth Presbyterian Church, Washington, D. C.

First Church of Christ, Scientist, New York, awarded to the Hook & Hastings Company the contract to modernize its four-manual.

Murvin L. Jones, general sales manager of J. C. Deagan, Inc., and well-known and popular throughout the organ trade, died of pneumonia Dec. 4 at his home in Chicago.

Lynnwood Farnam was enrolled as the first life member of the National Association of Organists.

### February.

The Salvation Army placed with the Estey Organ Company an order for a four-manual organ of fifty-five stops and a total of 2,582 pipes for the auditorium of its national headquarters in New York.

The Austin four-manual of 112 speaking stops in the Horace Bushnell Memorial at Hartford, Conn., was opened Jan. 13 with a recital by Chandler Goldthwaite.

Lynnwood Farnam was on a transcontinental tour on which he gave recitals in New England, Canada, on the Pacific coast and in the Middle West.

The Queen of the Holy Rosary Cathedral at Toledo, Ohio, ordered an instrument of seventy-five stops of the Skinner Organ Company.

The specification of a large four-manual Skinner for Severance Hall, Cleveland, Ohio, the home of the Cleveland Civic Orchestra, was presented.

Temple Methodist Church at San Francisco ordered a Skinner four-manual, the scheme of which was published.

Ralph Kinder gave his thirty-first annual series of January Saturday afternoon recitals in Holy Trinity Church, Philadelphia, and these recitals were described as having established a Philadelphia tradition.

A gift of \$50,000 for a new organ was received by the Church of the Covenant in Cleveland from an anonymous donor.

Clarence Eddy was giving four recitals a week at the Penney Farms Memorial Chapel in Florida and they were broadcast from Jacksonville.

Parishioners of St. John's Catholic Church at Orange, N. J., attended a dinner to mark the fiftieth anniversary of Dr. Francis C. L. Schreiner as organist and choirmaster of St. John's.

A four-manual built by the W. W. Kimball Company for the First Methodist Church of Greencastle, Ind., was dedicated with a recital by Van Denman Thompson Jan. 16.

Dom Andre Mocquereau of Solesmes, France, credited with a large part in

the restoration of Gregorian chant in the Catholic Church, died Jan. 25 at the age of 89 years. He had visited the United States twice.

### March.

In the presence of one of the greatest throngs which ever attended an organ dedication the large instrument built by George Kilgen & Son, Inc., for St. Patrick's Cathedral, New York, was blessed by Cardinal Hayes Feb. 11. Pietro A. Yon, organist of the cathedral, was at the console.

G. Waring Stebbins, prominent organist and composer, died Feb. 21 at his home in Brooklyn. He was one of the founders of the American Guild of Organists and had played at Plymouth Church, Brooklyn, twenty years.

Grace Morei Eddy, wife of Clarence Eddy, died Feb. 2 at Jacksonville, Fla. She was a noted singer for a number of years.

The dedicatory recital on a four-manual Hinners organ installed in Presser Hall at Illinois Wesleyan University, Bloomington, was played Feb. 4 by Arthur Dunham of Chicago.

The enlarged four-manual built by the Austin Company for St. Matthew's Lutheran Church, Hanover, Pa., was dedicated in the presence of a large congregation, including visiting organists, Feb. 11 by J. Herbert Springer.

Herbert F. Sprague, a well-known organist, for many years at Toledo, Ohio, died Feb. 3 in New York.

A four-manual and echo Kilgen organ was ordered by St. Aloysius' Church at Detroit.

### April.

A four-manual built by M. P. Möller was dedicated in the Fifth Street Methodist Church at Harrisburg, Pa., Feb. 4 with a recital by Mrs. John R. Henry.

Andre Marchal, famous French organist, who presides at the console in the Church of St. Germain-des-Près, Paris, arrived in America for a recital tour.

Willard Irving Nevins was appointed organist and director at the West End Presbyterian Church, New York.

The Wicks Pipe Organ Company designed what was considered the smallest organ in the world, which it named the "Sonatina." It had two sets of pipes and was 6 feet and 11 inches high, 5 feet 3 inches wide and 5 feet 2 inches deep.

Gottfried H. Federlein played a program at Temple Emanu-El, New York, March 20 for a group of invited organists to display the new Casavant organ of 104 stops and 7,250 pipes.

Sidney C. Durst's new Concert Piece in G minor for organ and orchestra received its premier performance at the College of Music in Cincinnati.

Kansas organists held their annual meeting in the form of a state convention of the A. G. O. chapter at Topeka March 24 and 25.

A four-manual Skinner organ was to be installed in St. Peter's Episcopal Church at Morristown, N. J., and the specification was presented.

The four-manual Austin organ in the Second Presbyterian Church of New York was dedicated Feb. 23 with T. Scott Buhrman at the console.

Dr. Clarence Dickinson observed his twentieth anniversary as organist and choir director of the Brick Presbyterian Church, New York, with a reception in the church March 10.

The New England chapter of the American Guild of Organists March 17 paid tribute to Charles Marie Widor, whose eighty-fifth birthday occurred in February.

The National City Christian Church at Washington, D. C., placed an order for a four-manual organ with the Skinner Company.

### May.

Calvary Baptist Church in New York placed with the Welte-Tripp Organ Corporation an order for two organs for its large combination church and apartment house. The larger instrument was to be a four-manual, whose specification *The Diapason* published.

The magnificent new Temple Shalom in Chicago was dedicated, with its large Wurlitzer four-manual organ, the

services occupying three days early in April. Lawrence Goldberg was at the organ.

The Estey Organ Company won an order for the installation of seven three-manual organs in high schools in New York City.

The Catholic Church of the Incarnation in New York installed a four-manual Möller organ, placed in five chambers in different parts of the church.

A. M. Shuey, the oldest organist in Minneapolis, who had made organ history in that city since 1866, died April 8, one day before his eighty-third birthday anniversary.

The United States Circuit Court of Appeals in New York on April 7 granted an injunction sought by a number of prominent organ builders restraining the Piano, Organ and Musical Instrument Workers' International Union from causing strikes in buildings where non-union-built organs were being installed.

The week of April 20 was marked by the dedication of the four-manual organ built by Henry Pilcher's Sons for the new edifice of the First Baptist Church of Atlanta, Ga.

The American Academy of Arts and Letters in New York ordered a four-manual Skinner organ for its new building.

Four thousand people packed the Memorial Auditorium at Cedar Rapids, Iowa, April 2 to hear Marshall Bidwell play the initiatory recital on the four-manual Skinner organ.

The fiftieth anniversary of R. Huntington Woodman as organist and choirmaster of the First Presbyterian Church of Brooklyn was celebrated with a festival service April 30.

Edgar E. Coursen's fortieth anniversary as organist of the First Presbyterian Church of Portland, Ore., was observed with a special service.

Concordia Lutheran Church at Rochester, N. Y., contracted with George Kilgen & Son for a four-manual organ.

The prize of \$100 offered by Ernest M. Skinner under the auspices of the National Association of Organists for the best organ arrangement of the Overture to Borodin's "Prince Igor" was awarded by the judges to Edward S. Breck of Newark, N. J.

April 11 witnessed the opening of the four-manual Möller organ in the Shady Side United Presbyterian Church, Pittsburgh. Firmin Swinnen gave the recital.

Mrs. James Reeder rounded out fifty years as organist at Bloomington, Ill., and twenty-five years at the Second Presbyterian Church with a sacred concert March 30.

Cortland, N. Y., a town of 14,000 population, boasted the acquisition of a four-manual organ. The instrument was built by M. P. Möller for the First Baptist Church.

The Skinner factory was building a four-manual for St. Paul's School at Concord, N. H.

The Diapason published the specification of a five-manual of 100 speaking stops and 7,200 pipes built by the Hungarian builder Joseph Angster for the Votive Cathedral of Szeged, Hungary.

Henry Pilcher's Sons were commissioned to build a four-manual for the Hebrew Benevolent Association Temple at Atlanta, Ga.

Rollo Maitland gave a Bach recital March 31 at the Church of the New Jerusalem in Philadelphia as the first event in the celebration of the fortieth anniversary of the American Organ Players' Club.

### June.

Colonel Jacob Gray Estey, president of the Estey Organ Company for twenty-eight years, died at his home in Brattleboro, Vt., May 20 of heart disease. He was born in 1872, the oldest son of General Julius J. Estey, and succeeded his father as head of the Estey business in 1902.

The famous church at Columbus, Ohio, in which Washington Gladden preached—the First Congregational—gave an order to the W. W. Kimball Company for a four-manual organ of fifty-nine speaking stops.

Dr. John McE. Ward's fiftieth an-

niversary as an organist and his forty-third at St. Mark's Lutheran in Philadelphia was recalled on Easter.

The four-manual Aeolian organ at the Westchester County Recreation Center in White Plains, N. Y., was opened with Palmer Christian at the console, playing Eric DeLamarter's Concerto in E for orchestra and organ. The orchestra was under the direction of Albert Stoessel.

St. Paul's Episcopal Church at Lynchburg, Va., purchased a four-manual Kilgen organ.

The Pennsylvania council of the National Association of Organists held its tenth annual convention at Williamsport, with Dr. William A. Wolf presiding, May 4, 5 and 6.

The Hahn-Zeckwer Musical Academy of Philadelphia on the occasion of its sixtieth anniversary May 21 conferred the degree of doctor of music on Rollo F. Maitland, Henry G. Thunder, Henry S. Fry and others.

The fourth annual convention of the organists of Arkansas, Tennessee and Mississippi came to a close May 17 at Memphis.

Warren R. Hedden, a prominent New York organist and theorist, a former warden of the A. G. O. and for a number of years chairman of its examination committee, died May 2.

Dr. Edwin Barnes, organist of the First Congregational Church at Battle Creek, Mich., for thirty-six years, died April 14.

Percy Darlington DeCoster of New York, formerly a well-known Chicago organist and for a time at St. James' Episcopal Church, died in New York in May.

A dinner, followed by a lecture on early American music by President Harold V. Milligan, on May 20 at Pythian Hall, marked the last event of the season for the N. A. O. in New York.

Lynnwood Farnam gave the final recital of his series, "Bach and His Forerunners," under the auspices of the N. A. O. in St. George's Church, New York, April 28.

A series of summer recitals by Dr. Wilhelm Middelschulte at Notre Dame University, South Bend, Ind., was announced.

The fifth annual convention of the Texas chapter, A. G. O., was held May 20 and 21 at Dallas.

Felix Guilman, son of the late Alexandre Guilman, died in Paris. He was a talented artist. Joseph Bonnet played two compositions by Alexandre Guilman at the funeral service.

The annual meeting of the American Guild of Organists was held May 19 in New York. Warden Frank L. Sealy was re-elected and reported the membership of the Guild as 3,741.

The twenty-third season of organ recitals by Samuel A. Baldwin at the College of the City of New York was completed May 11. There were fifty-two recitals during the season.

### July.

The new tariff bill provided a duty of 60 per cent on pipe organs imported into the United States, with the proviso, however, that on instruments especially designed and constructed for the buildings they were to occupy the rate shall be only 40 per cent.

A four-manual of 112 speaking stops was to be built by the Austin Company for Grace Episcopal Church at Newark, N. J.

The degree of doctor of music was conferred on Lynnwood Farnam at the commencement of the College of Music of Cincinnati.

T. Leslie Carpenter retired from the post of organist of Trinity Episcopal Church, Wilmington, Del., after forty-four years' service.

The twelfth annual rally of the New Jersey council of the N. A. O. was held at Trenton June 4. Henry H. Duncklee was elected state president to succeed George I. Tilton.

A four-manual Reuter organ was opened at Centenary M. E. Church, Beatrice, Neb., June 3 with Miss Lucile Hillers at the console.

First Plymouth Congregational Church at Lincoln, Neb., placed with the W. W. Kimball Company an order

late in June for a four-manual.

Members of the Florida chapter, A. G. O., held their fourth annual state convention May 13 and 14 at St. Petersburg.

Edward Reclin, famous New York organist and Bach interpreter, was honored with an invitation to play at the international celebration of the 400th anniversary of the Diet of Augsburg in Augsburg, Germany, June 26.

John W. Heins, who had been for many years managing director of the organ department of the Aeolian Company, died May 29 at Cranford, N. J.

Mrs. Lily Moline Hallam was elected Illinois state president and Albert Cotsworth was elected president of the Chicago chapter of the National Association of Organists.

The Guilman Organ School, Dr. William C. Carl director, held its commencement exercises at the First Presbyterian Church, New York, May 26, marking the close of its thirty-first year.

Charles M. Courboin, nationally known organist, was severely injured in an automobile accident in Boston May 19, in which H. R. Austin of the Central Church broke an arm; but Mr. Courboin left the hospital the next day in bandages to play his scheduled recital at the Central Congregational Church.

Pupils of Everett E. Truette of Boston gave a recital at Jordan Hall May 29. It was the thirty-second recital by pupils of Mr. Truette.

McConnell Ervin, the young blind municipal organist of Chattanooga, Tenn., gave a recital at the Memorial Auditorium June 1, closing his first season at this post.

L. Kendrick Le Jeune, organist and choirmaster of St. Stephen's Episcopal Church, New York, for thirty years, died May 19.

The degree of doctor of music was conferred on Carl K. McKinley of Boston, organist and composer, by Knox College, Galesburg, Ill.

**August.**

The convention of the American Guild of Organists, held at Philadelphia the last week in June, was chronicled in The Diapason in an account covering more than three pages. The meeting was characterized as one calling for superlatives, among the high points being visits to the du Pont Conservatories and the new Aeolian organ near Wilmington, a visit to the home of Edward T. Stotesbury, a trip to Atlantic City to hear the organ under construction in the convention hall, and hearings of the instruments in the Wanamaker store and at the University of Pennsylvania.

Captain A. Gordon Mitchell, for twenty-three years organist at St. Martin's-in-the-Field, Chestnut Hill, Philadelphia, and a former British army officer, died June 23.

Edward V. Clarke, for many years a notable figure in the world of organ construction, died in Pittsburgh June 2. He was on the staff of M. P. Möller at the time of his death.

William Wallace Kimball, of the third generation of the Kimball family engaged in the manufacture of musical instruments, was appointed managing director of the Kimball Company's organ department, and Robert P. Elliot was named chief engineer.

Walter Williams, organist and choirmaster of St. Stephen's Episcopal Church at Providence, R. I., was ordained to the priesthood June 10 by Bishop Perry.

The official report of Dr. Humphrey J. Stewart, organist of the famous outdoor Spreckels organ, built by Austin, at San Diego, Cal., showed 264 recitals given during the year.

**September.**

The National Association of Organists held its annual convention at Los Angeles July 28 to Aug. 1 and the account covering three pages of the issue of The Diapason told of the excellent recitals, the hospitable entertainment, etc. Harold V. Milligan was re-elected president of the association.

The Parisian organ world paid tribute to Lynnwood Farnam when on July 16 and 18 he gave recitals at St. Clotilde and St. Germain-des-Prés.

Charles M. Courboin was elected vice-president and directing head of the factory of the Welte-Tripp Organ Corporation at Sound Beach, Conn.

Brown Memorial Presbyterian

Church, Baltimore, awarded to the Skinner Company the contract for a four-manual organ.

The organ rebuilt and enlarged by Henry Willis & Sons, in St. Paul's Cathedral, London, was played at the reopening of the cathedral June 25, with the king and queen present. Dr. Marchant was at the console.

The Bennett Organ Company of Rock Island, Ill., was in straits and offered creditors a settlement on a basis of 25 per cent of their claims.

**October.**

The organ world felicitated M. P. Möller on the occasion of his seventy-fifth birthday, Sept. 29.

The Church of the Covenant, Cleveland, Charles A. Rebstock organist and choir director, awarded to the Skinner Company the contract for a four-manual of ninety stops.

The Canadian College of Organists held its annual convention Sept. 2 to 4 at Hamilton, Ont. Marshall Bidwell represented the N. A. O. as a recitalist.

The Maine chapter, N. A. O., held a state convention at Bangor Sept. 10, with Alfred Brinkler, state president, in the chair.

Fernando Germani, Italian virtuoso, arrived in New York Sept. 29 for an American recital tour.

Dr. Humphrey J. Stewart, municipal organist of San Diego, Cal., received from Archbishop Hanna, acting for Pope Pius XI., in St. Dominick's Church at San Francisco, the title and decoration of the Order of the Holy Sepulchre.

Arthur H. Turner, municipal organist of Springfield, Mass., resumed his various activities after having suffered the loss of an eye as the result of the bursting of an artery.

Casavant Freres completed the installation of a five-manual of 110 speaking stops in the Metropolitan United Church at Toronto.

The four-manual Skinner instrument in Temple Methodist Church at San Francisco was dedicated with a recital by Wallace A. Sabin Aug. 31.

Philo A. Otis, intimately connected with church music in Chicago for half a century, died Sept. 23. He was director of the choir at the First Presbyterian Church for a long period and was one of the founders of the Chicago Symphony Orchestra.

The largest organ in Italy, in the cathedral at Messina, Sicily, having 130 speaking stops, was opened with Professor Monari at the console. The organ was built by Tamurini of Cremona.

**November.**

The large instrument built by the Hook & Hastings Company for the magnificent new edifice of the Riverside Church in New York was heard for the first time at the dedication of the church Oct. 5. Harold V. Milligan, F. A. G. O., organist of the church, gave the first of a series of recitals on the instrument Nov. 14.

The Aeolian Company received the contract for the construction of a large four-manual organ for Duke University, Durham, N. C.

It was announced that the general convention of the American Guild of Organists will be held at Indianapolis in June, 1931.

Festivities marking the fortieth anniversary of the American Organ Players' Club of Philadelphia were opened with a dinner Oct. 21. About seventy members were present.

A recital by Firmin Swinnen opened the large four-manual Aeolian organ in the new Hendricks Chapel at Syracuse University, Syracuse, N. Y., Oct. 8.

Henry Hall Duncklee completed thirty years as organist of the West End Collegiate Church in New York City.

Stanley R. Avery's twentieth anniversary at St. Mark's Episcopal Church, Minneapolis, was observed Oct. 19.

Ernest T. Bond, organist and choirmaster of Holyrood Church, New York, and professor of music at Peekskill Military Academy, died Sept. 22.

**December.**

Lynnwood Farnam, distinguished American organist, died in New York Nov. 23, following an operation performed Oct. 17.

Census figures issued Nov. 28 by the Department of Commerce showed that in 1929 1,695 pipe organs were built in the United States, compared

with 2,471 in 1927.

Mrs. Laura Grant Short, well-known organist of Rockford, Ill., and director of music at Rockford College, died Oct. 20.

A four-manual Möller organ in the First Methodist Church of Lancaster, Pa., was opened Oct. 20 with a recital by Dr. Harry A. Sykes.

The four-manual Reuter organ at the University of North Carolina was opened with recitals by Edward Eigenschenk of Chicago.

The four-manual Estey in the Salvation Army Memorial Temple in New York was opened by Henry F. Seibert Nov. 12.

The Skinner four-manual in the National City Christian Church at Washington was opened Oct. 18 by Chandler Goldthwaite.

The Hinners Organ Company had under construction a four-manual organ for the First Presbyterian Church of Beaver Falls, Pa.

Grace Episcopal Church at Grand Rapids, Mich., celebrated the twenty-fifth anniversary of Verne R. Stilwell as its organist late in October and at the same time opened its new Kimball organ, with Palmer Christian playing the dedicatory recital.

Ernest C. S. Graham, organist of the Church of St. John the Evangelist in New York, died Nov. 11 after an operation.

The Pennsylvania council of the N. A. O. observed its tenth birthday anniversary Nov. 3 with a festival service at Harrisburg.

The Winnipeg center of the Canadian College of Organists held its fifth annual church music conference with services Nov. 3 and 4.

**Special Services at Greensboro.**

George M. Thompson of Greensboro, N. C., has arranged a series of special services in which his choirs will take part at the First Presbyterian Church of Greensboro. The first of these services was presented on the evening of Nov. 23 and as a prelude Mr. Thompson played a group of organ selections which included: Festival March, Smart; "Evening Chimes," Wheelton; "The Swan," Saint-Saens; Fountain Reverie, Fletcher, and "Marche Slav," Tschaiakowsky. The senior choir numbers sixty voices and the junior choir thirty voices. During the Christmas season they gave the Christmas part of "The Messiah" and also a candle-light service of old-world carols.

R. Buchanan Morton



R. BUCHANAN MORTON, L. R. A. M., A. R. C. M., presented a recital of church music and a Presbyterian church service for the benefit of members of the Minnesota chapter of the A. G. O. at the House of Hope Presbyterian Church in St. Paul, on the evening of Nov. 25. The audience voiced high appreciation for the unusual beauty and high quality of the music. Mr. Morton is organist and choirmaster of this large church. Enthusiasm was aroused by the unaccompanied choral numbers, Rachmaninoff's "To Thee, O Lord"; "Awake, My Soul," by Tschesnokoff; "Gloria to the Trinity," Rachmaninoff; "I Sat Down under His Shadow," Bairstow, and "In the Lord Doth My Soul Rejoice," Balakireff. Mr. Morton's choir is famous for its a cappella work. Miss Margaret Axness played Bach's Toccata, Adagio and Fugue in C major. As a prelude to the service Mr. Morton played the Bach chorale prelude on "How Brightly Gleams the Morning Star." The Rev. Henry C. Swearingen, pastor of the church, delivered an address.



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volume of a set of Four Sacred Solos. For alto. The text of one is by Herbert, of the other by C. Rossetti. They are suited to sermons on conversion and on humility. (Novello.) Somewhat in the style of Dvorak.

Cadman—"Galilee." Two keys. (Chappell-Harms.) Heart song, faith.  
 Dickinson-Saint-Saens—"A Prayer." Medium voice; violin obbligato ad lib. (Gray.) Lent, prayer.  
 Lester—"Christmas Lullaby." Two keys. (White-Smith.)  
 McKinney-Hildach—"Easter Triumph." Various editions: high voice, high with violin or cello, low voice, low with violin or cello.  
 Nevin, George B.—"Crossing the Bar." Two keys. (Ditson.)  
 McCollin—"Sleep, Holy Babe." Medium high. (Ditson.) Christmas.  
 O'Hara—"Believe." Two keys. (White-Smith.) Faith, heart song.  
 Rossini, C.—"Emmanuel." Two keys. (J. Fischer.) Christmas.  
 Timmings—"Thou Hidden Love of God." Two keys. (Chappell-Harms.) Soul's longing for repose.

I think that I like best the solo by Mr. Timmings, which has a good text and a good tune and is easy to sing. The two heart-songs by O'Hara and Cadman are good ones of their type. The two solos by Hildach and Rossini are both pretty and popular in style without being at all cheap; the Fischer Company did well in accepting them. I should add that the Hildach number is also arranged as duet for S-A or T-B (J. Fischer).

**Organ Compositions.**

There is a wide variety of organ numbers. For the player with good technique and a modern instrument I recommend the following:

James, Philip—First Organ Sonata. (Gray.)  
 Mauro-Cottone—Aria in the Manner of Bach. (G. Schirmer.)  
 Mauro-Cottone—Introduction in Form of Cadenza and Fugue. (G. Schirmer.)  
 Simonds, Bruce—Dorian Prelude. (Oxford.)  
 Simonds—Prelude on "Iam Sol Recedit." (Oxford.)  
 Voris—Scherzando in B flat. (Gray.)  
 If I were making up a little sheaf of the year's most useful pieces for some friend who, like myself, has no technical proficiency such as is demanded by the splendid James sonata, I would include the following pieces:  
 Candlyn—Prelude on "Divinum Mysterium." (Schmidt.) Based on a lovely Christmas plainsong melody.  
 Clokey—"Anthologia Antiqua." Classic works for organ, volume 1, containing five pieces by Corelli, Clerambault and Bach. (J. Fischer.)  
 Beobide—Offertorio. (Gray.)  
 Harris-Bach—Bourree in G. (Presser.)  
 Hollins—Trumpet Minuet. (Novello.)  
 Lemare—"The Angelus." Three pages. Uses chimes. (White-Smith.)  
 Nevin-Arensky—"The Cuckoo." (J. Fischer.)  
 Smith, F. S.—"Introspection." (G. Schirmer.)

There is variety in this list, from Dr. Candlyn's exalted yet simple prelude—the piece I have enjoyed most—to Mr. Lemare's luscious chime piece; from Mr. Smith's dignified and moving rhapsody to the "cunning" little Arensky number.

There are plenty of other numbers that deserve mention, I suppose, but these lists lose value if they are too long. I must add a reference, however, to some morceaux by Dr. O. A. Mansfield in a set called "Cameos" (Schmidt), and a good collection made by Professor Boyd called "Sixteen Preludes for Service and Recital" (G. Schirmer).

**Books and Pamphlets.**

One of the events of the year is the inauguration of a set of important pamphlets entitled "Northwestern University Bulletins, School of Music," which have been graciously given away free to choirmasters interested in the elevation of ecclesiastical music. I have admired especially numbers 1 and 3, "Selected Hymns and Carols" and "Hymn Singing and Hymn Playing," both the product of Dr. Lutkin's admirable taste and wisdom.

The Ditson series of paperbound little volumes entitled "Pocket Music Student" has had three issues of special value to us:

Clippinger—"Fundamentals of Voice Training."  
 Hamilton—"Ornaments in Classical and Modern Music."  
 Gehrken—"Twenty Lessons in Conducting."

Two magnificent and expensive

works have come from the Oxford Press: C. S. Terry's edition in two volumes of all Bach's four-part chorales—a work which should be in every music department's library—and the first two volumes of the revised edition of the "Oxford History of Music."

A very happy idea was Miss Lucy C. Smith's in collecting a volume entitled "Seminary Choir Book" (Gray) for only one dollar, the first fine collection of anthems and carols for women's voices, most of them taken from the Dickinson series. And another original idea produced "The String Choir" (Gray), well edited for string orchestras of amateur players by Messrs. Gehrken, Morrison and Williams of Oberlin. The pieces are from Bach and the negro spirituals mostly, and all can be played in the first position. Still another unique volume to be mentioned in the same class is Mr. Fisher's "Ye Olde New England Psalm-Tunes, 1620-1820" (Ditson), a volume of great historical interest and genuine usefulness.

I mention by title a few other volumes that are of high merit:

Ditson—"Thirty-six South Carolina Spirituals." Mixed choir. (G. Schirmer.)  
 Johnson—"Utica (Mississippi) Jubilee Singers' Spirituals." For TTBB. (Ditson.)  
 Terry, R. R.—"A Forgotten Psalter and Other Essays." (Oxford.)  
 Gray, Alan—"A Book of 150 Descants." (Oxford.)  
 Hayes—"Musical Instruments and Their History, 1500-1750; Volume 2. Viols and Other Bowed Instruments." (Oxford.)  
 Richardson, E. G.—"The Acoustics of Orchestral Instruments and of the Organ." By a scientist, but not over-technical. (Oxford.)  
 Richardson, A. M.—"Helps to Fugue Writing." Ninety pages. (Gray.)  
 Kendrie—"Handbook on Conducting and Orchestral Routine." Useful for choral conductors. Forty-four pages. (Gray.)

**Summary.**

It has been a year of advance all along the line, but one in which there have been few towering achievements. Mr. James' communion service and organ sonata and Christmas cantata perhaps mark the most notable original production from any one composer; personally I think that I have enjoyed as much the Willan motets, Candlyn's Christmas carol for women, and Candlyn's organ prelude. Other high points are Mr. Smith's organ piece and the two by Mr. Simonds, and the fine anthems by Baumgartner, Banks and Dett. I was specially interested also in such new composers as Miss Sewall and Mr. Lang, who promise fine things. As usual, the Dickinson carols were delightful.

Perhaps I should be more enthusiastic if the year 1930 had not brought our world irreparable loss in the death of that great artist and dear fellow who had just begun this year to edit a series of modern organ works which would undoubtedly have given him high rank in yet another art. It seems as if there must be a heaven where the angels can hear Lynnwood Farnam "roll up the lofty diapason." He was an ambassador of light and beauty, if we have ever had one in this country. "Et lux perpetua luceat in eo."

Victor E. Bjork



VICTOR E. BJORK, who has served as organist at the Adams Square Baptist Church at Worcester, Mass., for the last twenty-five years, received a purse of gold and a bouquet of roses at the morning service in the church Nov. 2. The presentation was made by A. Wayland Wood, chairman of the music committee. During the time that Mr. Bjork has been organist at the church he has worked under six different pastors. During the last five years he has served also as director of music at the church.

Never in the quarter century has Mr. Bjork missed a service, morning or night, except three times, and then because of illness. In the severest winter weather, when heavy snowstorms blocked traffic to such an extent that no cars or vehicles of any kind could run for more than three weeks, he would leave his home early Sunday morning and walk five miles each way, morning and night, bucking snow-drifts, sleet and ice. Sometimes he would arrive at the church to find possibly six persons who were able to reach the edifice.


**Goodrich Succeeds Chadwick.**

George W. Chadwick, for thirty-seven years director of the New England Conservatory of Music, has resigned, effective Jan. 1. Mr. Chadwick will remain associated with the school as director emeritus and as a member of the executive committee. Wallace Goodrich, dean of the faculty since 1907, will succeed him as director. Mr. Goodrich is an organist, teacher of organ and writer on the instrument of national reputation and his volume "The Organ in France" is known to nearly every organist in America.

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## "Pedalless" Organ Looms as a Danger in Modern Design

By EDWIN H. LEMARE

I am again persuaded to write to *The Diapason*, due to many appreciative letters received concerning the last article, on the "Use and Abuse of the Tremolo." The question now at issue, however, is more one of "neglect" than of "abuse." Although a matter of great importance in tonal construction, it is, alas, often overlooked by those who are permitted to draw up specifications. For many years it has been hoped that, for the sake of their own reputation, the builders themselves would have taken some action against the whims of the inexperienced designer and have offered valuable and kindly advice to those misled into the present craze for pedalless organs.

Look for a moment at the majority of specifications as sent for publication in *The Diapason* and other papers. You will invariably find the much neglected pedal organ at the end of the list—as if it were an afterthought and made up from a few "left-overs" on the manuals. An adequate pedal tonal foundation ought to be the first consideration of the designer—or "organ architect," as some prefer to be called. Otherwise it is as a "house builded upon the sands." Tonally speaking, it is analogous to an architect or a contractor building a fifty-story skyscraper over a foundation adequate only for twenty stories. Is it not equally inconsistent to place, say, fifty or sixty speaking manual stops over a pedal foundation of only three? As I write, I have before me a specification built by one of our well-known builders with a great of eleven ranks of pipes, swell, 19; choir, 10; solo, 4; echo, 5—in all, forty-nine actual speaking manual ranks. These are placed over a pseudo pedal organ of only three extended ranks—the other thirteen supposedly pedal stops being non-existent except when drawn upon from those already in use on the manuals. It must never be forgotten that it is of equal importance that the pedal stops be scaled and voiced for their own department as it is for the manual stops to be regulated and voiced for theirs. If, for example, a 16-ft. manual stop has to be so voiced as to make it also suitable for the pedal, it would of necessity be unsuited for the proper tonal ensemble on the manual for which it is intended.

No amount of 16-ft. and 8-ft. manual stops can ever take the place of a worthy and properly scaled pedal department. There is, however, no reason why certain expressive manual stops should not also be available on the pedal organ, provided the latter is first taken care of in itself. Such, for instance, as the swell lieblich bourdon, 16-ft., or a choir contra gamba—often most acceptable for soft pedal effects.

The pedal organ has no more to do with the manuals than one manual has to do with another.

Why is it that some of the great cathedral and concert organs throughout the world produce so great and lasting an impression? It is not alone the buildings in which they are placed, but also the wonderful tonal foundation of these instruments—especially in the 32-ft. range. In the great San Francisco organ there are no less than twenty independent pedal ranks. Take, for example, the noble Bach fugues—the "subject" invariably being given out on the manual stops with their big 8-ft. diapason tone. In a short while we hear (or ought to!) the theme "thundering forth" on the pedal organ. If no such department is fully represented in itself, the "crowning glory" of the fugue is lost, and one may just as well try to play the pedal part on the manuals. Such instruments may be suitable for some of our pianist-organist friends who rarely attempt anything above middle C on the pedalboard—their right foot usually being glued to the crescendo pedal. (N. B. Look at some of the church pedalboards and note the newness of the upper keys!) For the serious, trained, organist it is different. He wants pipes whereby he not alone can do justice to

his pedal technique, but effectively perform the best classics in organ literature.

Let us again glance at some of our present-day specifications. Turn first to the pedal organ—you will find it at the end of the list! Count up the number of "notes" as against "pipes"! There will often be a preponderance of 95 per cent manual speaking stops as against 5 per cent on the pedal. As a contrast, look over the specifications of some of the world's noted organs and compare the large actual pedal departments with, I regret to say, those of recent build in the United States. Possibly this craze for pedalless organs may have extended to England. I do not know. I trust not.

The true nobility of organ tone is not alone in its manual diapasons, but in its big-scale and sonorous 32-ft. and 16-ft. pedal tones. Such make one realize that he is listening to a real organ and not an overgrown vocalion. Again, why should the pedal organ be debared of its full range and individual effectiveness by cutting its lower notes short at 16 ft.? As well may the manual ranks stop at 4 ft. upwards. The matter of space and expense ought to be no obstacle.

It is my invariable custom, even with small two-manual organs, to continue the 16-ft. pedal bourdon downwards—at least to GGGG. This need not entail extra height of the organ chamber, but only width or depth. These downward extensions can be accomplished by short, fat, large-scale tibia pipes, and below GGGG (should space prevent the full compass) draw on the 16-ft. bourdon with a fourth below from the tibia. This means that the 16-ft. CCC also draws the GGGG below, instead of a fifth above. Incidentally, in this low range—and even higher—a fourth below is far more effective and realistic than the usual fifth above, or so-called "resultant bass." Never for a moment be persuaded that a "resultant bass" can give you the same effect as separate pipes an octave lower. It is only another name for a quint. A real 32-ft. pedal foundation ought not to be looked upon as an expensive luxury. It is a tonal necessity.

In a church on Lookout Mountain, Tenn., there is a small two-manual organ which I recently designed and opened. It has only about twelve speaking stops—plus extensions. It is what one may call a "multum in parvo" instrument, including three undulating soft ranks (vox angelica, unda maris and string celeste) and an extended stopped tibia down to GGGG—thence a fourth below from the 16-ft. bourdon as above stated. On entering this small church, these full-bodied pedal 32-ft. range notes give one the impression that it must at least be a large four-manual! A larger, although similar, two-manual scheme is in the Ochs Memorial Temple, Chattanooga. In addition to an effective 32-ft. and 16-ft. pedal foundation, this instrument has also three 12-inch pressure reeds, chimes, etc., at a total cost of \$11,000.

Re "extensions": There is a great difference between such on the manuals—where through lack of space in small schemes it may be found necessary—and that of the pedal organ, for the following reasons. First, we have only two feet as against ten fingers. Single or double notes on the pedals are a different matter as compared with full chords on the manuals; inasmuch that in the latter every 8-ft. and 4-ft. rank must be separately voiced and "kept up" in its own scale. In other words, the higher the pitch of any individual stop the smaller ought to be its scale. What I am trying to convey is that the 8-ft. is the normal pitch of the manuals, as is the 32-ft. or 16-ft. on the pedals. The 8-ft. manual pitch must therefore predominate throughout its compass. It must not be sacrificed by reducing its volume in bass or treble for the sake of using some of its pipes an octave lower or an octave (sometimes two octaves!) higher. If such be done with the object of trying to make one stop serve for two or three purposes, the whole tonal ensemble is ruined in accordance with the natural harmonic structure. With an upward extension of the comparatively low single notes of the pedal organ it is not so noticeable. In fact,

for this reason I was one of the first to suggest it in the organ—with its gorgeous 32-ft. foundation—in St. Margaret's, Westminster.

Often, I fear, the organ keyboards may be looked upon as a sort of glorified piano. When in New York recently my family and I went to one of the large picture theaters, where there was a much-heralded organist at the console. His legs and feet were in full view of the audience and, using his right foot for the crescendo and swell pedals, he played a few bass notes with his left. The performance undoubtedly was clever so far as the manual technique was concerned, and I forgave all, until a lady sitting next to me remarked to her friend: "Isn't he wonderful! Just watch how he keeps time with his left foot!"

To return to our subject. Possibly one of the chief reasons for the neglect of the pedal organ may lie in the competition among organ builders. Thus they may often go against their better judgment by trying to crowd as many manual and pedal stops into the smallest available space. They (the organ builders) know more than anyone as to what is necessary for their best and most effective work, and they ought always to be consulted before the plans for the organ chambers are finally decided. It seems unaccountable, but to this day there are few architects who have mastered the art of designing effective and adequate tonal organ chambers, or who are aware of the necessary space required by the organ builder for an instrument of a certain size or price. It may be stated, without fear of contradiction, that the more "speaking room" given between the various ranks of pipes on their soundboards, the greater and purer will be the volume of tone. This frequent crowding together of pipes is only a means to an end—usually a very bad one.

Some years ago I remember being asked to design an organ for a beautiful Gothic church in the north of England. The organ chamber—as designed by a celebrated church architect—was not even large enough for the pedal organ alone. As the architect's plans could not be changed, it was necessary to place the main organ and pedal in the north transept and use the supposed organ chamber for a few heavy-pressure tubas. In the great organ in Sydney Town Hall, Australia, you could almost walk in between the various ranks of pipes on the soundboards. Consequently every pipe had its unobstructed speaking room and the full tone from it was unimpaired. For example—a properly scaled and voiced 8-ft. manual diapason (when other pipes are not too near to muffle or rob its tone) will give more volume than will two diapasons of similar scale crowded together on a cramped soundboard. It is precisely the same with pedal pipes.

To return to Sydney! On my first Australian recital tour—about 1903—the organ tuner asked if I would not help him to tune and regulate the great 64-ft. open, "striking" pedal reed. It appeared that it had never been properly tuned since W. T. Best opened the organ many years previously. It was impossible for the tuner to do this unaided inside the organ at the feet of these great wooden pipes (the largest being about sixty-eight feet from its base), as one could not judge of their pitch or vibrations. But by carefully listening from the end gallery of this beautiful hall I was able (through an improvised telephone) to guide him in the tuning and regulating, until we finally got every note (down to CCCCC!) in tune. This stop was often criticized as a "white elephant." It is (or at least was) no such thing, as, when carefully tuned, it was wonderful! The curious thing about this reed was that, after using it for some time, and then "dropping up" (as the Irishman said) to the 32-ft. reed, the latter sounded as only a 16-ft., and the poor old 16-ft. reeds like 8-ft.! Although this instrument was built about fifty years ago, it is to this day a monument to the art of English organ building and to the old firm of Hill & Sons, London. But I digress.

Let us once more return to this empty-headed and "empty-piped" craze for pedalless organs. A short while

ago there was a similar craze to omit mixtures—I mean diapason ones and not dulcianas. The idea was started and "swallowed" by many organists and church committees, on the assurance that mixtures were quite unnecessary, owing to the harmonics given out by certain other stops—especially the strings! It is only recently that we have seen a gradual return toward mixtures. On the other hand, the gradual development of new orchestral organ tone—plus mechanism (in which the United States undoubtedly leads) still continues. Let it so continue, with everything that is reasonable, legitimate and, above all, practical. Fashions and fads, however, should not hinder so important an advance. An organ factory is not a lady's hair shop—"bobbing" up and down as the fashion-mongers dictate. Often I fear the old saying is true "when ignorance is bliss 'tis folly to be wise" regarding some of these idiotic schemes submitted to, and accepted by, many builders.

In my book of memoirs—shortly to be published—I devote a chapter to the ramifications of church committees, particularly when such have the responsibility of buying an organ, and also putting an O. K. upon the specification. I'll give only one example from this book; but it's a good one. My old friend Herbert Brown (who for many years has been the Austin representative in New York) told me one of his amusing experiences. He was called before a church organ committee and, after a long preamble, displaying their total ignorance of the subject at issue, was informed by the chairman that "after due consideration" they had decided to award the contract to his firm on the condition that they were willing to meet him in regard to one or two changes in the specification. (N. B. Before continuing with this delightful story, it will be well to remind the layman of the expense of building such stops as a 16-ft. metal contra gamba and, for instance, a tremolo.) The organ representative asked what changes were required. Whereupon the chairman addressed him somewhat as follows: "Well! Upon investigation of the specification we find that you have no tremolo stop" and, before any chance was given to explain that such was evidently an oversight on the part of the stenographer, the chairman continued: "And Miss —, our organist, is most anxious to have such a stop." Brown held back a minute, awaiting further developments!

"On the other hand," he continued, "she is not particularly keen on a stop called contra gamba; and we are wondering if you could meet us in this respect and install a tremolo in place of the gamba?"

Brown—realizing the humor of the situation—stroked his chin in deep thought and, after making a few penciled calculations on the back of an envelope, said: "Well, gentlemen, as this will be our first organ in your vicinity I think I can safely promise you that my firm will make this exchange without extra cost, and give you the tremolo in place of the 16-ft. gamba."

Everyone was satisfied and the contract was signed on the spot! Needless to say, when the organ was finished, they found the contra gamba as well as the tremolo.

Should, perchance, this article be read by members of organ committees, let them be assured that the above is quoted for the sake of its humorous side, and with no intention of reflecting discredit upon others who may offer their services and who naturally would refrain from joining any advisory board unless possessed of a technical knowledge of the subject. Again, I speak only generally in regard to the neglect of the pedal department—there being several firms who have not fallen for this unfortunate craze, and who still maintain—if only partly—an independent foundation for their instruments. Trusting that this article may be accepted in a spirit of good comradeship—it being written by one who is ever interested in the tonal and mechanical development of the "king of instruments" in America.

Bohemian Club, San Francisco.  
December, 1930.

# FERNANDO GERMANI

## TRIUMPHS IN TRANSCONTINENTAL TOUR

### A FEW TESTIMONIALS AMONG DOZENS OF OTHERS FROM THE WEST

#### PORTLAND, OREGON

(with Symphony)

The Portland News, November 24, 1930.  
—by Emil Enna.

#### "FIRST MATINEE CONCERT IS BRILLIANT SUCCESS"

The first matinee concert of the Portland Symphony Orchestra of this season was heard at the municipal auditorium Sunday afternoon before a capacity house.

Willem van Hoogstraten conducted, and Fernando Germani, famous organist, was soloist.

No other term but ovation would fittingly describe the enthusiasm accorded the performance of Fernando Germani, master organist. He completely won the hearts of the audience. Bosgi's magnificent score was given a truly masterful performance. The brilliant playing of Germani and the satisfying splendid accompaniment of the orchestra proclaimed this work the high point of the program. In speaking of Germani's art we may only employ great superlatives. Added to his brilliant technique was the warmth and enthusiasm of a great artist. He displayed dazzling virtuosity, dash and a most impeccable understanding of interpretations. The applause was so clamorous that the "no encore" ruling for the first time in the history of the orchestra was broken.

#### SAN FRANCISCO

The San Francisco Examiner—Nov. 28, 1930.  
—by Redfern Mason.

#### "RARE ORGANIST GIVES DELIGHT TO MUSIC FOLK"

A great musician stole into town last night and only a few were aware of it; but they were of the elect. Fernando Germani, organist of the Augusteo, Rome, 23 years of age, but mature with a great musicianship, gave a recital in the Temple Methodist Church, that Gothic fane hidden inside a skyscraper.

A few members of the Guild of Organists, men like Wallace Sabin and Warren D. Allen, clubbed together with the elders of the church, financed the enterprise and the result was one of the most beautiful hours of music organ lovers have ever enjoyed in San Francisco.

Technique is second nature with Germani. His mastery of the organ is extraordinary. But he has something greater than technique; he has vision; he has an exquisite sense of propriety. His registering is always seemly; the music he makes is always a tone poem.

The Corelli was one of the loveliest numbers. That opening Sarabande, which might be the original of the finest recitative of "The Messiah" and of the first movement of Brahms' Fourth Symphony—and probably is, was as holy music as one is likely to hear from any instrument.

The Joseph Bonnet Variations exemplified the organist's powers of prestidigitation. In Louis Vierne's Scherzo there was a mood of delicate rhapsody; the Cesar Franck Finale in B flat was apocalyptic in its grandeur.

If our City Supervisors are wise to their opportunities, Germani will give a recital on the Civic Auditorium organ before he leaves.

#### LOS ANGELES

Los Angeles Times—December 2, 1930.

#### "ORGAN PLAYED MASTERFULLY BY GERMANI"

Fernando Germani, organist of Rome, played the magnificent new organ at Royce Hall, U. C. L. A., last night and left students of the university and members of the American Guild of Organists wondering at his amazing genius.

The high point of enjoyment in last night's comprehensive organ program was reached in the Cesar Franck Choral No. 3. It is heavenly music and Germani transcended all difficulties and rose to its fullest realization. Some of the passage work was taken at a tempo only possible to a Germani, but he lost nothing of its clear beauty.

This was ideal organ playing by a man whose technical mastery is surmounted by colossal musicianship.

#### REDLANDS, CALIF.

December 3, 1930.

#### "GERMANI GIVES MASTERFUL RECITAL AT UNIVERSITY"

A mere youth in years, but a mature master of his art, Fernando Germani amazed and captivated his audience at the University of Redlands memorial chapel last evening.

As far as we are concerned, the peak of the evening was the Cesar Franck Fantasia in C major. Listening to it played by such an organist some of its calm enters into the spirit and "the cares that infest the day, fold their tents like Arabs and silently steal away." It rests while it inspires and uplifts.

One of the most interesting things about Germani's playing was his registration. He is unostentatious in his manner of performing, and the apparent ease with which he masters his instrument deceives his audience. To natural ability this musician has added a

"capacity for taking pains," which is one definition for genius.

#### TUCSON, ARIZONA

Tucson Daily Citizen—December 6, 1930.  
—by Effie Leese Scott

#### "GERMANI ENTHRALLS LARGE AUDIENCE AT HIS CONCERT"

Germani played! That in itself expresses in tabloid all that is embodied in organ artistry. Coming to Tucson for the second time in two years under the auspices of the University College of Music, Fernando Germani of Rome was greeted with a capacity house Friday night at Masonic temple.

(Then follows the review of works performed).

And Germani played! And the audience left—that is most of it—but something like a hundred patrons remained until the artist had time to take a few curtain acknowledgments, after which he resumed his place at the organ and gave another twenty minutes of unalloyed pleasure, by adding two extra numbers abounding in wealth of variety of musical moods, with majesty and charm ever present, and every difficulty always surmounted by amazing resource and spirit—an apt finale to Germani's program which, taken as a unit, will linger indefinitely as a memory of rare, satisfying beauty.

#### EL PASO, TEXAS

The El Paso Times—December 8, 1930.

In the beautiful new chapel of Loretto College—a setting conducive to the appreciation of musical art—Signor Fernando Germani, noted Italian organist, brought celestial harmony from the new Wicks organ in a dedicatory twilight recital yesterday afternoon.

With an ease and poise that came from an assured place in musicianship, he presented a varied and well balanced program of the classics.

The entire program was beautifully and artistically performed before an appreciative audience which filled the chapel to capacity.

#### OMAHA, NEBRASKA

The Omaha Bee-News—Dec. 12, 1930.  
—by Martin W. Bush.

Prodigious technical facility permitted him a freedom for shifts of tonal color, accentuation, shadings and musical treatment of his subject matter comparable to that of an orchestral conductor. Rarely is such virtuosity combined with the grace of making so impersonal an instrument so personal, for his playing was not only buoyantly interesting, but intensely fascinating.

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**ESTEY TO BUFFALO CHURCH**

Organ of 1,799 Pipes for First Pilgrim Congregational.

First Pilgrim Congregational Church in Buffalo has awarded the contract for its new organ to the Estey Company. The instrument is to be a three-manual of 1,799 pipes, with harp and chimes. The organist of Plymouth Church is Bertram S. Forbes, who is maintaining the high standard set by his predecessors, Harry W. Whitney, now of Parkside Lutheran, and Louis H. Bangert, for many years one of the foremost musicians of Buffalo, and now of San Diego, Cal. The new organ is to be ready for Easter and lovers of organ music in Buffalo will be happy to have this addition to the already large list of fine organs available for concert purposes.

The stop scheme is:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Tuba Horn (in Choir box), 8 ft., 73 pipes.
- Chimes, 20 notes.

**SWELL ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Contra Fagotto, 16 ft., 85 pipes.
- Oboe Horn (from Contra Fagotto), 8 ft., 73 notes.

- Cornopean, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**

- English Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 pipes.
- Contra Fagotto (from Swell), 16 ft., 32 notes.
- Octave (Ext. Open Diapason), 8 ft., 12 pipes.
- Bass Flute (Ext. Bourdon), 8 ft., 12 pipes.

**Four-Manual in Philadelphia Church.**

Frank H. Niemann of Philadelphia has just installed in the Simpson Memorial Methodist Church of that city a four-manual organ originally built by the W. W. Kimball Company for the Arcadia Theater. This organ was installed in the theater in 1915 and was a feature of what was for a number of years the leading motion-picture house of Philadelphia. The organ has

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been thoroughly overhauled after fifteen years of hard use, twelve hours a day. It was opened in the church during the week of re-dedication, Nov. 30 to Dec. 7, by Ralph Kinder. Harry Lehr is the organist of the church. In his recital Dec. 2 Mr. Kinder presented this program: "Offertoire de Sainte Cecile," No. 3, Grison; "Angelus du Soir," Bonnet; Fantasia on the Vesper Hymn, Turpin; "The Thrush," "In Moonlight" and "In Springtime," Kinder; "The Lost Chord," Sullivan; "To a Wild Rose," MacDowell; Festive March in D major, Smart.

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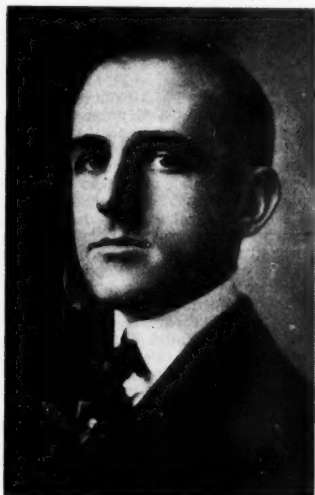
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Harold Tower



A REUNION of former members of the choir of St. Mark's Pro Cathedral at Grand Rapids, Mich., where Harold Tower is organist and choir master, was held Nov. 14 and was opened with a service of praise and thanksgiving. In the procession more than 100 singers marched around the church. Following each lesson hymns were sung. The present choir sang twice. The clergy in the procession were Bishop McCormick, Archdeacon Vercoe, Dean White, Dean Jackson and the Rev. Harold Holt. Following the service a dinner was served at the Women's City Club to 190 persons. Bishop McCormick was the toastmaster and those called upon to speak were Dean Jackson, Archdeacon Vercoe, Arthur L. Beers and Dean White. The spirit of many years past was in the air and many remained afterward to exchange reminiscences. Among those from out of town were the Rev. and Mrs. Harold Holt of Oak Park, Ill., Mr. and Mrs. John L. Schoonfield of Detroit, Mr. and Mrs. Donald Holt of Chicago, and Harvey Allen of Plainwell. It is interesting to note that in the last fifteen years there have been 190 boys in the choir of St. Mark's, 123 of whom have received their bonus for faithful service, and 160 of whom have attended an average of 3.6 seasons at Camp Roger in the summer. At the present time there are forty-nine boys and fourteen men in the choir. Nine of the men have been boys in the choir. Twenty-six are in the girls' choir and there are twenty boy probationers.

**Visit Many Organs in England.**

The Organ Club of London has made plans for visits to a number of interesting new and old instruments this year, after having enjoyed a summer marked by trips to see noteworthy instruments, such as those at Cambridge University, the John Compton organ factory, the historic organ at St. Magnus' Church, reputed to have been the first instrument to have had a swell organ, and the "Father" Willis organ in the Town Hall at Reading. After the annual meeting Nov. 22 a visit was made to the Gray & Davison organ at St. Bride's, Fleet street. Arrangements are well in hand for visits to the Royal Albert Hall, the Royal Chapel of St. Peter ad Vincula, in the Tower of London, and the Temple Church. The organ in the last mentioned edifice is famous for its connection with the "battle of the organs" in which Smith and Harris were competing for the same contract.

**EVENT OF VAN DUSEN CLUB**

**Reception and Recital Are Attended by More Than Seventy.**

The Van Dusen Organ Club held a reception and recital for members of the club and friends in the Kimball Hall salon, Chicago, Tuesday evening, Dec. 9. More than seventy were present. After the program a social hour was enjoyed and refreshments were served. The following program was offered by members of the club who are pupils of Frank Van Dusen at the American Conservatory, each of the organists playing from memory: Concert Piece No. 2, Parker (James Culliff); Scherzo from Fourth Symphony, Widor, and "Song of the Chrysanthemum," Bonnet (George Ceiga); "Grand Choeur Dialogue," Gigout (Clara Gronau); Finale from Fourth Symphony, Widor (Ralph Peterson); "Carillon," DeLamarter, and Toccata and Fugue in D minor, Bach (Philip McDermott); Toccata in F major (Fifth Symphony), Widor (Esther Wunderlich); Intermezzo from Second Suite, Barnes, and Concert Variations, Bonnet (Whitmer Byrne). Mrs. Philip McDermott presented a group of songs by Clokey, Russell and Lester. Mrs. Whitmer Byrne was heard in a group of songs by Foote and Parker.

**Appointed to Memphis Cathedral.**

Lawrence Meteyarde, associate of the Royal College of Music, London, has been appointed organist and master of the choristers at St. Mary's Cathedral, Memphis, Tenn. A vested choir of fifty voices is assisting Mr. Meteyarde. Mr. Meteyarde is a native of Wales and from a very early age has shown marked musical ability. He directed many of the Welsh prize choirs and was himself a prize winner at English and Welsh musical festivals. He was a student of the Royal College of Music, London. Mr. Meteyarde has written much music for the piano and voice, some of which has been published in England. Plans for the presentation of a modern choral work by the choir are under way.

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## With the Traveler in Germany; Work of Silbermann Viewed

By HOWARD D. MCKINNEY

### III.

It is the year 1710. The cities and villages of Germany are just beginning to recover from the dreadful ravages of the Thirty Years' War, fought a century earlier. The art of music is largely in the service and under the domination of the church and the majority of German composers and players are church musicians. The cantors of the Leipzig church of St. Thomas, one of the leading posts in Germany, is held by one Johann Kuhnau; a bit farther south and west of Leipzig the young Sebastian Bach has just taken residence with the Duke of Weimar as court organist and member of the ducal orchestra. The citizens of the town of Freiberg, in the center of the prosperous mining districts of Saxony, have decided that they need a new organ for their cathedral. The original instrument, built in 1502, the year after the completion of the church, an organ of some 1,200 pipes and blown by fourteen bellows, has been rebuilt and repaired again and again, and is now entirely in disrepair. Domorganist Mentzer, himself an organ builder, and the Leipzig cantor Kuhnau, who has been called into consultation, have convinced the Freiberg town council that further attempts at repair are useless and that a new instrument, one more in keeping with the changed tastes of the period, is necessary. Who will be chosen to build the new organ?

Both experts recommend a young Saxon builder but lately returned from his apprenticeship with his brother, a well-established organ builder in Strassburg, where he had come into touch with all the new ideas of the French and Italian builders. Setting up in business for himself in his native village not far from Dresden, this young artisan-artist, Gottfried Silbermann, has established an excellent reputation with his opus 1, an instrument built at cost for the parish church of his native village that he might "honor his fatherland, praise his God and show his love for the church." Mentzer and Kuhnau had been called in to try this new instrument and both are agreed that Silbermann is the one to build the new Freiberg organ. Deputies are sent out to the young builder. Will he submit a "disposition," together with an estimate for an organ of suitable dimensions for the cathedral church?

On Sept. 30 the document arrives from the little mountain village where Silbermann had set up his establishment:

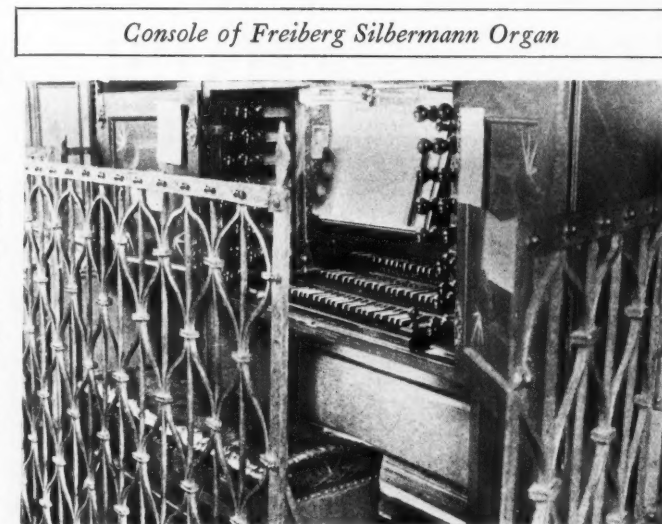
At the command of the Honorable, Noble and Wise Council of Freiberg, I hereby set forth what the new instrument for their Cathedral should contain, together with a statement as to the cost of my work, of lodging for my men and such material as I need:

#### HAUPTMANUAL (middle clavier).

1. Portun (Bordun), 16 ft., 1½ octaves of wood, the remainder of metal.
2. Principal, 8 ft., of English tin, brightly polished.
3. Viola di Gamba, 8 ft., of metal.
4. Coppel or Gedeckt, 8 ft., the lower octave wood, the rest metal.  
[In the organ as it was built, Silbermann substituted an 8-ft. Rohrflöte here.]
5. Prestant or Octave, 4 ft., of tin.
6. Quinta, 3 ft., of metal.
7. Superoctav, or Doublette, 2 ft., of tin.
8. Tertia to the 2-ft. tone, of metal.
9. Mixtur, 4 ranks, of English tin.
10. Cymbel, 3 ranks, of English tin.
11. Trombette, 8 ft., the lower octave of blech (native metal), the rest of English tin.
12. Clerung or Octav, 4 ft., of English tin.  
[This seems to have been omitted in the completed organ.]
13. Cornet, 5 ranks, such a stop that every note from c has 5 pipes and is formed from an Octave, Quint and Tertia.

#### OBERWERK (upper clavier).

1. Principal, 8 ft., of English tin, narrow scale, softly voiced and brightly polished.
2. Portun, 8 ft., the lower octave of wood, the rest of tin.



THIS PICTURE SHOWS the console of the Silbermann organ in Freiberg. Notice the coupler handles at the side of each manual. Coupling is done by pulling the whole clavier forward until the mechanism is engaged.

3. Prestant, 4 ft., or Octav of English tin.
4. Spitzflöte, 4 ft., of English tin.
5. Nassat, 3 ft., is a stopped Quinta.
6. Super Octava, 2 ft., of English tin.
7. Tertia to the 2-ft. tone, of metal. [A Flachflöte, 1 ft., was substituted.]
8. Mixtur, 3 ranks, of tin.
9. Cymbel, 3 ranks, of tin.
10. Vox Humana, 8 ft., of tin.
11. Krumm Horn, 8 ft., of tin.
12. Echo Cornet, 5 ranks, built like the Cornet but of narrow scale.

#### IN DIE BRUST (lower clavier).

1. Principal, 4 ft., of tin, brightly polished.
2. Gedeckt, 8 ft., for soft music, metal.
3. Flöte, 4 ft. (became Rohrflöte, 4 ft., of English tin).
4. Nassat, 3 ft., of metal.
5. Octav, 2 ft., of English tin.
6. Quinta, 1½ ft., metal.
7. Tertia, to 2-ft. tone, of metal.
8. Mixtur, 3 ranks, of English tin. [Silbermann later added this at his own expense.]
9. Sifföte, 1 ft., of English tin.

#### PEDAL.

1. Principal Bass, 16 ft., of tin, brightly polished.
2. Sub Bass, 16 ft., of wood.
3. Prestant or Octav Bass, 8 ft., half of metal.
4. Doublette or Superoctav, 4 ft.
5. Pleinche (Plein Jeu), 6 ranks, the largest pipe, of 4-ft. size, is like a sharp Mixtur.
6. Bombarde or Posaunen Bass, of wood.  
[This was executed in native tin with metal boots.]
7. Trombette Bass, 8 ft., of native tin.
8. Clerung, 4 ft., of tin.  
[It was later decided to add the next two.]
9. Untersatz, 32 ft., of wood, and Octav Bass, 16 ft. (both speaking from a single stop knob).

Three ventils to ober, haupt and brustwerke. Two tremolos, one quick, affecting the whole organ, the other slower for certain registers (probably the vox humana!). Couplers so that each manual can be separately coupled to the others (in effect the upper and the lowest manual couple to the hauptwerk).

Range of manuals from C, D (that is without C#!) to c'. Range of pedals from C, D to c'.

The pipe work to be made entirely of good tin and metal, the entire work to consist of 2,535 sounding pipes. The claviers to be of good black ebony, with ivory semi-tones and so constructed that they function as lightly as the keys of a clavichord [!]. The bellows not to be constructed after the old manner where they were worked by foot treads, but in a way so that by means of straps and ropes they may function quietly. The pipework so voiced that the deepest as well as the lightest tone speaks promptly and all registers must speak equally and clearly. The hauptmanual to possess a characteristic gravity, the oberwerk to be sharp and somewhat spicy, and the brust to be lightly and delicately voiced.

There are then listed the materials which, in addition to those contained in the old organ, the council must purchase—tin, lead, sheepskins (100 of them), bismuth, glue, ebony, ivory, etc. Silbermann computes that he can finish the work in two years and requires for himself and his three helpers free lodging, living and working quarters, for each year a "schrage" of

hardwood and one of soft wood, and 1,500 taler in cash, of which sum 900 taler shall remain on deposit until the work is finished and accepted. He promises to build the enclosures, bellows and whatever serves to produce tone, but demands that the council pay the sculptors (to ornament the case), the cabinet-makers, the locksmiths and the room servants.

So runs this organ contract of 1710. Through the enthusiasm of Kuhnau and the favorable reports which had reached them from the Frauenstein job, Silbermann's first effort, the members of the council gave the order to the young Saxon builder in October of that year. He moved his workshop and workmen into town and started his work before the end of the year. As a sequel it is interesting to note that it took four years instead of two to finish the organ, and the whole thing cost the gemeinde (parish) some 4,150 taler. The organ examination, during which the finished product was compared point by point with the promises made by the builder, was held Aug. 14 and 15, 1714, by Kuhnau and a certain Bestel; the result was a triumph for Silbermann and firmly established his reputation as the leading German builder of the time.

How fortunate it is that the modern-day traveler, if he is willing to forsake the beaten tourist paths, can hear this organ practically as it left the hands of Silbermann in 1714! The members of the Freiberg council throughout the years have been singularly intelligent in recognizing that they possess one of the world's priceless treasures in so far as period organs are concerned and have been careful to preserve it so far as possible in its pristine glory. Aside from necessary replacements, change of temperament and the installing of a modern blowing equipment, the instrument stands as when first played by old Kuhnau, who was, you remember, Bach's immediate predecessor at the Thomaskirche, Leipzig.

We were particularly lucky in a recent visit to this masterpiece of German organ building. Driving our always obliging Ford into the obermarkt, where we left it parked under the surveillance of the official town car warden, we quickly forgot its presence in our absorption with the old buildings surrounding the market-place. The rathaus, dating from 1416, the kaufhaus, or merchant's house, built in 1545, and not far away the dom, or cathedral, which Baedeker tells us was built in 1484-1501—all of these buildings quickly transported us back through the centuries and put us in the proper atmosphere for the music we were soon to hear. A crowd thronged the main door of the cathedral, suggesting that a service was about to begin. The polite Küster, in answer to our inquiry as to whether we could visit the organ loft, told us that a church ceremony was about to

begin and that if we came back in a half-hour we would very likely meet the domorganist himself on his way home from playing the service. Which was exactly what happened. Herr Arthur Eger, the cathedral organist, at first seemed a bit annoyed at our question, and we could hardly blame him, for we found that his vacation was to begin that afternoon and he was hurrying home to finish his packing preparatory to an absence of several months from the city. Then, delighted that anyone should come from so great a distance just to hear his beloved organ, he told us that he would go immediately and fetch some music; would we perhaps have a look about the church in the meantime? There were many things worth seeing, particularly the "goldene pforte," a doorway of the best Romanesque period originally stood upon the same site and dating from the twelfth century, and the old pulpit, a peculiar concept of some fifteenth century artist in the form of the stalk and calyx of a tulip. All of which we duly admired; but the thing which attracted our attention was the noble nave of the church, an ideal sounding space for the organ high up in the gallery over the entrance doors.

Upon the return of Herr Eger with his music and his keys we climbed to the gallery which runs around the church on the same level as the organ loft and selected a vantage-point directly above the altar, at the end of the nave opposite to the organ, from which to listen to the playing.

This is the spot from which we heard a fine program of Bach, well played and sounding as we had never heard his music sound before. For as soon as Herr Eger started we realized that here was an ideal instrument for projecting the Buxtehudian aspects of Bach's organ writing—music which was notable both for the contrapuntal texture and the gorgeous sonorities of massed effects. In contradistinction to the carefully differentiated individuality of the various registers of the Praetorius organ of the early part of the century, we found here the ideals of a later period, one influenced by the builders of other countries and by the change in the style of writing music. These different ideals made possible tuttis of remarkable power and color, as well as providing registers of strongly contrasted character and dynamic quality. Here was an organ ideal for playing such things as the D minor Toccata and Fugue, the C minor Fantasia, the giant's "Wir Glauben," rather than the mystic meditations of the chorale preludes.

And as if sensing our thought, Herr Eger began his program with one of the trio-sonatas, showing what could be done in the way of clear contrast of color between the haupt and the oberwerk. Then followed a most amazing performance of the D minor Toccata and Fugue—amazing not only in the fact that it was played up to our modern ideas as to speed, on a tracker action which did anything but fulfill Silbermann's boast of its being as light as the action of a clavichord and a pedalboard so clumsy that most of us would have hesitated to play the D minor scale on it, but amazing likewise because of the silver clarity and yet definite power of the tone. Here one felt was intensity in the ff passages rather than overwhelming power—the climax of an orchestra, built up of a number of carefully integrated and contributing units, rather than the swirling, heavy utterances of our modern instruments, with their thick flue tones and their high pressure reeds. The contrasts between the manual tuttis served to bring out the contrasts which Bach had written into the music. The change to the delicate brustwerk in the prestissimo section of the toccata seemed just right, for here was an ensemble of light mutations built upon the foundation of a 4-ft. principal. The effect seemed a happy medium between the muddled result usually obtained from a modern instrument and the ephemeral puffs of tone which Stokowski obtains here in his orchestral transcription.

Of course the glory of this Silbermann masterpiece is its chorus of mixture and aliquot stops, and if any jus-

tification is needed for their inclusion in any properly balanced organ scheme it would have been found in this performance we heard. The polyphonic lines stood out clearly outlined, the chord masses were impressive without being too dark and thick, and the pedal, with its six-rank mixture, had a "punch" which is generally lacking in this department. The whole ensemble had a peculiarly light, silvery sheen which made the Bach Toccata sound the fleet, brilliant virtuoso piece its composer meant that it should be.

There are many interesting details as to these Silbermann mixtures. On reading his specification one notes that the pipes of all of them, as well as of their fundamental principals, are all made of tin, and English tin at that. Flade, in his work on Silbermann, to which I am indebted for some of the information contained in this article, says that Silbermann laid great stress upon the use of this expensive metal, refusing to use the cheaper native "berg zinn," and claiming that much of his success in producing clear, light, well-blending chorus stops was due to this one thing. The "mixture" and "cymbel," although perhaps more brilliant than modern taste demands, nevertheless are not screechy and possess none of the raw, non-blending qualities heard in these stops in later instruments. Diemel tells us that it was Silbermann's practice to widen the scales of the pipes above the 1-ft. octave, adding that this was one factor which gave these mixtures a beautiful silvery gleam, entirely different from the raw stops of other builders. Whatever the secret, modern builders might well try to recapture some of the superb tonal qualities of these Silbermann harmonic corroborating registers.

**Work of Larry Jean Fisher.**

Larry Jean Fisher of Dallas, Tex., has been appointed instructor of organ at the East Texas State Teachers' College, at Commerce. Here he presides over a large three-manual and echo Pilcher organ. At a recital Nov. 23 in the Methodist Church at Sulphur Springs, Tex., Mr. Fisher gave his first performance of a musical setting as a background for the dramatic reading "The Legend of the Organ Builder." The poem lends itself especially well to a musical setting. Mr. Fisher expects soon to have the composition published.

**To Give Bossi's Oratorio.**

"Jean d'Arc," an oratorio by the late Enrico Bossi, will be given by William Goldsworthy and choir at the Church of St. Mark's-in-the-Bouwerie, New York, on the afternoon of the first Sunday in January. This is one of the finest of modern oratorios, and will receive its first presentation in America at this time.

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**Milwaukee Choir  
Presents Its Annual  
A Cappella Concert**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., Dec. 18.—The second annual a cappella concert given by the vested choir of the Grand Avenue Congregational Church took place Wednesday evening, Dec. 10, at the church. As usual this proved to be a fine concert. Graydon R. Clark is the director of this group of singers and he chose the following numbers: "The Lord's Prayer," Gains; "How Blest Are They," Tschaikowsky; "God Is a Spirit," D. H. Jones; "Alleluia! Christ Is Risen," Kopolyoff; Cherubic Hymn, Bortniansky; "Salvation Is Created," Tschesnokokoff; "Steal Away," Hall; "Beautiful Saviour," Christiansen; "The Sleep of the Child Jesus," Gevaert; Czecho-Slovakian Dance Song, Kbalchich, and "Praise to the Lord," Christiansen.

The same evening the Guild chapter had dinner at the Stratford Arms, after which J. W. Lehr, an experienced carillonist, presented an interesting talk on bells. After the talk members of the Guild proceeded to the Grand Avenue Congregational Church.

A song service was given Nov. 23 at St. Thomas' Lutheran Church at which the pastor, the Rev. E. F. Eske, spoke briefly on the authors of some of the best hymns, and also told of the circumstances under which these hymns were written. Henry Enslin is organist at St. Thomas.

Earl P. Morgan again presented his choir and himself in a musical service Nov. 23. This was in the nature of a Thanksgiving program. Mr. Morgan's numbers were: "Marche Triomphale," Karg-Elert; Scherzo, Gigout; "Angelus du Soir," Bonnet, and Finale in E flat, Guilman.

Under the direction of A. Brockmann the combined choirs of St. Matthew's Lutheran Church presented the Christmas cantata by Jessel, "Tidings of Joy." In addition Walter Ihrke, who also accompanied the chorus, played "Holy Night," Buck; "Christmas Chimes," d'Antalfy; "Fandare in D, Lemmens; "Hallelujah Chorus" ("Messiah"), Handel.

The choir of the Church of the Ascension (Lutheran) presented its annual candle-light service Dec. 14. The choir is directed by Alfred M. Niefer. The organ selections played by Mr. Niefer were: "Christmas," Buck; Christmas Pastorale, Harker; "Christmas Chimes," d'Antalfy; Fanfare in D, Lemmens; "Hallelujah Chorus" ("Messiah"), Handel.

At Bethel Evangelical Church, Fred G. Smith, organist and choirmaster, the choir presented a Christmas program Dec. 14. Raymond Wille and Miss Irma Moerschel were soloists. Organ numbers were: "Christmas in Sicily," Yon; Cradle Song, Guilman; "Hallelujah Chorus," Handel.

A Christmas program was presented at Trinity Lutheran Church at which the mixed chorus of the church and the glee club of Concordia College sang. Karl Markworth, organist and choirmaster, played as organ solos Harker's "Silent Night," Dubois' "March of the Magi Kings" and Handel's "Hallelujah Chorus."

We hear good reports from a former Milwaukee organist, Sheldon Foote. Mr. Foote is presenting the Christmas section of "The Messiah" with a choir combined from several churches in El Dorado, Ark. He is also busy presenting recitals and doing A. G. O. work.

**McCurdy Gives Bach Cantatas.**

Bach's cantata "What God Doth, Surely that Is Right" was sung at the vesper service in the Second Presbyterian Church of Philadelphia Nov. 30 by the choir under the direction of Alexander McCurdy, Jr., organist and choirmaster. At the vesper service Nov. 16 another Bach cantata, "Ah! How Fleeting, Ah! How Fading," was sung.

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Second Presbyterian Church  
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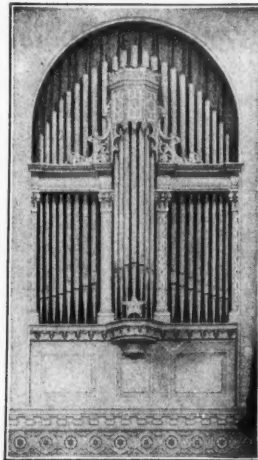
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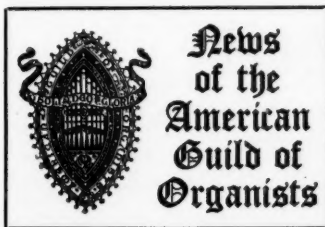
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## News of the American Guild of Organists

[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.]

### Tea Arranged for New Year's Day.

The American Guild of Organists has issued invitations to a reception and tea at the Beethoven Association, 65 West Forty-fourth street, New York, from 4 to 6:30 on New Year's Day. A committee of women members, some from out of the city, will act as hostesses. It is hoped to make this an occasion for good fellowship and to give opportunity for renewing old acquaintances. Invited guests of honor will be Harold Bauer, Henry Hadley, Oscar Seagle, Fernando Germani and William J. Henderson.

### Northern Ohio Chapter.

The Northern Ohio chapter held its monthly meeting at the Temple in Cleveland Dec. 15. Mr. Kraft opened the meeting by having the members stand in silence, honoring the memory of Lynnwood Farnam. One colleague from Fargo, N. D., was present at this meeting and we also had a visiting member of the Guild from Memphis.

Paul Allen Beymer, organist of the Temple, took charge of the meeting and told us a great deal about Jewish music. The opening part of his address was given in the Griese memorial chapel. Laurence Jenkins, baritone soloist at the Temple, illustrated the following characteristic melodies: Arabic, Mohammedan, Jacobite, Greek, Babylonian Jewish, Portuguese Jewish and an ancient Gregorian theme. Then he gave four examples of songs used on festivals and holy days.

After this part of the program we went into the temple proper, where Mr. Beymer's choir sang several anthems and parts of the Jewish ritual. Mr. Beymer closed the meeting by playing two organ numbers written on Jewish themes. Members were permitted to go up into the choir loft and see the organ and its arrangement in surrounding rooms and then coffee and doughnuts were served in an assembly room.

In view of the keyboard harmony and ear training demonstration to be given before the chapter at the January meeting by Carleton H. Bullis and some of his students from his Baldwin-Wallace Conservatory classes, the members were invited to attend a recital of student compositions by members of his classes at the conservatory Dec. 9. The creative work presented at this recital is a fruit of the method being developed by Mr. Bullis in the classes in keyboard harmony and ear training. The record in creative work during the first semester was 100 per cent of the class enrollment.

MARGARET RHODEHAMEL.

### New England Chapter.

Since the beginning of the season there have been three meetings of the executive committee, at which varied and interesting plans have been put in motion, and there have been three Guild events—a recital by Fernando Germani at the Old South Church (Copley Square) on Oct. 27, a social meeting at the rooms of the Harvard Musical Association Nov. 10 and a recital by Albert W. Snow.

At the social meeting Nov. 10 Henry Gideon, organist and choir director of Temple Israel, Boston, talked informally on the subject "A Ramble in Europe and Soviet Russia." His experiences and impressions through the year just preceding, spent in travel, were of special interest. Dean Raymond C. Robinson outlined some of the plans for the chapter's season. Social greetings and refreshments brought the enjoyable occasion to a close.

Albert W. Snow, organist of the Boston Symphony Orchestra and or-

ganist and choirmaster of Emmanuel Church, Boston, the church where his recital was given Nov. 17, provided one of our most distinguished occasions. His fine taste, maturity of style and individualization of the numbers gave excellent presentation of a particularly fresh and interesting program.

The thought of Emmanuel Church, where Lynnwood Farnam was organist and choirmaster for five years, intensifies our memories of that great artist and revered friend, whose passing, soon after this recital, brought together the executive committee to arrange for representation at the service for him at the Church of the Holy Communion, New York. Mr. Farnam had in his busy years in Boston, and later in New York, contributed more than a few recitals as choice events of the seasons of the New England chapter. We are thankful to have numbered him as a loyal friend and admired exemplar. The standards he upheld and the conviction he helped so much to bring about on the part of the musical public, that organ music can be a truly fine art—these are lasting benefactions of his in which all his colleagues, indirectly but ultimately, share.

ARTHUR H. RYDER, Secretary.

### Western New York.

An interesting and varied program was presented Nov. 24 at a public recital in Calvary Presbyterian Church, Rochester, under the auspices of the Western New York chapter. Organ solos were played by three organists—Dr. George Henry Day, dean of the chapter; Harold Osborn Smith, organist of the Old First Presbyterian Church, and Miss Doris Horner, organist of Calvary Presbyterian Church.

The high light of the program was probably the singing of "Panis Angelicus" by Cesar Franck and the "Agnus Dei" by Bizet by Mrs. Frances DeWitt Babcock, with organ accompaniment by George S. Babcock and violin obbligato by Miss Virginia Gehrken. Miss Gehrken also played a violin solo, "Romance," by Wieniawski. Miss Harriet Elizabeth Hoppe, a young woman in her teens, delighted the large gathering with two selections on the harp. Miss Hoppe is the daughter of the Rev. Paul R. Hoppe, pastor of the church, who welcomed the organists. A special feature were the two inspiring trumpet duets by Miss Lucille Young and Miss Harriet Cady.

After the recital I. J. Perduyn, organist emeritus of Calvary, entertained the organists at a reception in the parish-house. There Dr. Day presented Heinrich Shalit, new organist at B'Rith Kodesh Temple, and James Lyons, who, once a Rochester man, has played the organ for twenty years in Batavia and has now returned to make Rochester his home. Mr. Shalit is a well-known composer, recently from Munich, Germany. Mr. Lyons is a former dean of the Guild chapter.

### Georgia Chapter.

The Georgia chapter conducted a public service Nov. 11 in All Saints' Church, Atlanta. Before the service a short business meeting was held. Joseph Ragan, dean of the chapter, is organist and choirmaster of All Saints'. He played as a prelude a Meditation by Beubek and as a postlude a Finale in D minor by H. Alexander Matthews. The anthem was "Thine, O Lord," by Macfarlane, and the offertory "Hear My Prayer," by L. B. Phillips.

### Missouri Chapter.

The monthly meeting of the Missouri chapter was held at the Jefferson Hotel in St. Louis Monday evening, Nov. 24. About sixty-seven members and friends attended. A short business session followed the dinner.

The guest of honor was E. Fernandez Arbos, guest conductor of the St. Louis Symphony Orchestra. When called upon Mr. Arbos responded with an account of his early musical studies in Madrid under Spanish masters and his later studies with Joachim in Berlin. Mr. Arbos made his home with Joachim for three years and the memory of those years is rich because of the close friendship with his master and the contacts with the celebrities of those days, such as Rubinstein, von Buelow, Brahms and others.

Preceding Mr. Arbos' talk John

Kessler played a group of piano numbers, including a composition of his own. The program closed with the singing of a group of Spanish songs by Mrs. Hector Pasmezoglu.

### Indiana Chapter.

The second of a series of monthly service-recitals was held in the Second Reformed Church Nov. 18. A program was presented by E. W. Muhlenbruch, organist and choir director, assisted by the choir of the church. Among Mr. Muhlenbruch's organ selections were the following: Fantasie in E minor, Merkel; Grave and Adagio from Second Sonata, Mendelssohn; Prelude and Fugue in F major, Bach; Corrente and Siciliano, Karg-Elert; Toccata, Op. 59, No. 5, Reger.

### Texas Chapter.

The Texas chapter, A. G. O., had a delightful musicale on the evening of Dec. 15 in honor of its patron members. This affair was held in the Munger room of the Y. W. C. A. In the receiving line were Mrs. Walter Alexander, dean; Katherine Hammons and Alice Knox Fergusson, past deans; Mrs. I. W. Simmons, registrar; Mrs. J. M. Sewell, treasurer; Caroline Schadek, Mrs. George Cochran and Gertrude Day of the social committee; E. C. Haury and the Rev. Goodrich R. Fenner of the patrons. Mrs. Walter Alexander told of the value of the patron to the Guild and to this Dr. Robert E. Beddoe responded. Bess Pearce, contralto, Keith Lamb O'Hearn and Geraldine Shanks Wright, harpist, gave a musical program.

The November meeting was held in the auditorium of the First Baptist Church. Miss Caroline Schadek was hostess in place of Mrs. J. H. Cassidy, who was prevented from being present by illness. A request from the new Fort Worth subchapter that it might have the state convention in May was granted. A program was given after which the chapter attended a short recital at Smith's mortuary chapel.

Several numbers were played by Mrs. Charles Mitchell, the official organist, and by Katherine Hammons, organist of City Temple, and Mrs. Walter Alexander, organist of the Gaston Avenue Baptist. The organ is a new Wangerin.

### Fort Worth, Tex., Chapter.

The Fort Worth chapter held its second meeting Monday night, Nov. 24, at the Polytechnic Methodist Church. Mrs. H. O. Childress acted as hostess for the dinner which preceded the program. The program was as follows: Toccata and Fugue in D minor, Bach; Spring Song, Hollins, and Toccata from Fifth Symphony, Widor (Miss Dorothy Davis); "Marche Militaire," Schubert (Mrs. Q'Jella Oliver Jeffus, Mrs. H. L. Rudmose); "The Publican," Van de Water, and "Come Ever Smiling Liberty," Handel (Mrs. Ellen Jane Lindsay, soprano; Mrs. H. O. Childress, accompanist); Prelude to "Lohengrin," Magic Fire Music from "Die Walkure" and "Pilgrims' Chorus" from "Tannhäuser," Wagner (Carl Wiesemann).

The members of the Fort Worth chapter are: Misses Florence Anderson, Maybelle Boaz, Frances Davies, Dorothy Davis, Helen Ewing, Nathalie Jessup, Marie Lyden, Mary Richardson; Mesdames Q'Jella Oliver Jeffus, H. O. Childress, H. L. Rudmose; Messrs. W. J. Marsh, William Barclay, Will Foster, H. D. Gullick, J. Darst and Billy Muth.

The December meeting was to be held Dec. 22 at the Robertson-Mueller-Harper funeral temple.

### P. M. I. Chorus Christmas Program.

The chorus of the Pittsburgh Musical Institute, under the direction of Dr. Charles N. Boyd, presented a rarely fine program of Christmas music at Carnegie Music Hall on the evening of Dec. 2. The chorus was assisted by Frank Kennedy, organist; Doris Eades, pianist, and Margaret McBane, harpist.

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# Programs of Organ Recitals of the Month

**Kate Elizabeth Fox, Dalton, Mass.**—Short recitals are being given at the First Congregational Church preceding the morning service by Mrs. Fox, the organist and choirmaster. Recent offerings have included the following compositions: Symphony in D minor, Gullmunt; Largo, Handel-Kraft; Allegro and Adagio (Symphony 6), Widor; "Canyon Walls" and "Jagged Peaks in the Starlight" (from "Mountain Sketches"), J. W. Clokey; Reverie, Dickinson; Cantabile and Finale (Symphony 6), Widor; Prelude in E flat, Bach; "Ave Maria," Schubert; "Pomp and Circumstance," Elgar; "Vision," Rheinberger; Fugue in E flat ("St. Ann's"), Bach; Aria in D, Bach; Intermezzo (Symphony 6), Widor; First Movement from Unfinished Symphony, Schubert.

**Elwin Atwood Skinner, A. A. G. O., Laconia, N. H.**—Mr. Skinner gave a recital Nov. 9 at First Church of Christ, Scientist, of which he is the organist, and drew an audience which filled the church, many coming from nearby towns. The program played by Mr. Skinner was as follows: Fantasia in C, Tours; Meditation, Morrison; "Lamentation," Gullmunt; "Thistle-down," Loud; "To a Wild Rose," MacDowell; Sonata in D minor, Op. 32, Gullmunt.

**Franklin Glynn, Memphis, Tenn.**—Mr. Glynn played this program in his recital at the Idlewild Presbyterian Church Sunday afternoon, Dec. 7: "Benediction," Karg-Elert; Chorale Prelude, "Lord Jesus Christ, Turn Thou to Us," Bach; Theme with Variations and Fugue, Hollins; Largo in G (requested), Handel; Canon in B minor, Schumann; Improvisation, "The Storm" (requested); Ballad in D flat, Wolstenhulme; Allegro Vivace (Symphony 1), Vierne; Overture, "Euryanthe," Weber.

**Sterling Marshall, Houghton, Mich.**—Mr. Marshall is continuing his series of recitals, played on the first Wednesday evening of every month at Trinity Episcopal Church. Dec. 3 his program contained these compositions: Chorale improvisation on "O Eternity, Thou Thunder Word," Karg-Elert; Chorale improvisation on "How Beautiful is the Light of the Morning Star," Karg-Elert; Gigue in A major, Bach; "The Christmas Pipes of County Clare," Gaul; "Christmas Chimes," d'Antaffy; "Noel" ("Chant du Roi Rene"), Gullmunt; Londonderry Air, arranged by Coleman; "Finlandia," Sibelius.

**Willard Irving Nevins, New York City**—In a recital at the Westchester County Center at White Plains Nov. 16 Mr. Nevins played: Fantasia in G minor, Bach; Irish Air from County Derry, arranged by Lemare; Gavotte, Wesley; Allegro con fuoco, from Sixth Sonata, Gullmunt; Aria in Ancient Style, Rogers; "Elfes," "Variations de Concert," "Romance sans Paroles," Bonnet; "The Lost Chord," Sullivan; "Slumber Boat," Gaynor-Nevins; "On Wings of Song," Mendelssohn; Finale from First Sonata, Becker.

In his recitals Sunday evenings at the West End Presbyterian Church Mr. Nevins played these programs in December:

Dec. 7—"Dedication" (from "Through the Looking Glass" Suite), Deems Taylor; "Will-o'-the-Wisp," Gordon Balch Nevin; "Ave Maria," Schubert; "Finlandia," Sibelius.

Dec. 14—Solemn Prelude, Noble; Pastorale, Scarlatti; "Starlight," Karg-Elert; Fugue in G major, Bach.

**C. Harold Einecke, Grand Rapids, Mich.**—In his "hour of organ music" at the Park Congregational Church Wednesday afternoon, Nov. 5, Mr. Einecke played: "Sonata Tripartite," G. B. Nevin; Reverie, Dickinson; "Caprice Poetique," Diggle; Three Negro Spirituals, Gillette; "Song of Exultation," Moline; "Con Grazia," Andrews; "Carillon," Sowerby; Second Toccata in C minor, Rogers.

For his recital Dec. 17, the last of the year 1930, Mr. Einecke prepared the following list of Christmas offerings: "Christmas," Debussy; "Gesu Bambino," Yon; "In dulci jubilo," Bach; Christmas Pastorale, Dinelli; "March of the Magi Kings," Dubois; "The Holy Night," Buck; "In Bethlehem's Town," Mueller; "Hallelujah Chorus" (from "Messiah"), Handel.

On Nov. 23 Mr. Einecke gave a lecture-recital at the Smith Memorial Congregational Church of Grand Rapids. The following program was played: Suite from "Water Music," Handel; "Dreams," Stoughton; Fugue in G minor, Bach; "Liebesfreud," Kreisler-James; Chorale Prelude, "In Thee Is Gladness," Bach; "Departing Day," Mueller; Allegro from Sixth Symphony, Widor.

**Adolph Stauterman, F. A. G. O., Memphis, Tenn.**—Mr. Stauterman's program at Calvary Episcopal Church for his seventy-fourth recital, Sunday afternoon, Nov. 23, was as follows: Prelude from

Third Sonata, Gullmunt; "The Flight of the Bumble-Bee," Rimsky-Korsakoff; "Reve Angelique," Rubinstein; Prelude and Fugue in A minor, Bach; "The French Clock," Bornschein; Sketch, Schumann; Finale from First Symphony, Vierne; "Gesu Bambino," Yon; "Neptune," Stoughton.

Mr. Stauterman gave a recital Dec. 5 at the First Methodist Church of Tusculum, Ala., and played as follows: Prelude from Third Sonata, Gullmunt; "Liebestraum," Liszt; "The French Clock," Bornschein; Toccata and Fugue in D minor, Bach; Meditation from "Thais," Massenet; "The Squirrel," Weaver; Southern Fantasia, Hawke; "In Bethlehem's Town," Carl F. Mueller; "Hymn of Glory," Yon; "Pilgrims Chorus," Wagner; "Will-o'-the-Wisp," Nevin; "Neptune," Stoughton.

**Henry F. Selbert, New York City**—At a recital in Holy Trinity Lutheran Church Sunday afternoon, Dec. 7, Mr. Selbert played this program: Prelude and Fugue in E minor, Bach; "Gesu Bambino," Yon; "The Pygmies," Stoughton; Concert Scherzo in F, Purcell Mansfield; "Le Cygne," Saint-Saens; Allegro moderato e serioso (Sonata 1), Mendelssohn; "Onward, Christian Soldiers," Whitney Sullivan; "Sleepers, Wake," Bach; "O World, I E'en Must Leave Thee," Brahms; Caprice, Sturges; "Lead, Kindly Light," Lemare-Dykes; Second Pedal Study, Yon.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio**—In his recital at Trinity Cathedral on the evening of Dec. 1 Mr. Kraft presented this program: Fugue in D major, Gullmunt; Sonata, "The Ninety-fourth Psalm," Reubke; Scherzo, Hollins; Evening Song, Bairstow; Toccata, de la Tombe; Cantilene, McCatay; Arabesque, John Gordon Seely; Triumphal March from "Sigurd Saisalfar," Grieg-Kraft.

**Andrew J. Baird, A. A. G. O., Poughkeepsie, N. Y.**—In a recital at the Reformed Church Nov. 20, in which he was assisted by the Schubert Club of Port Jervis, N. Y., Mr. Baird played: "Sonata Tripartite," G. B. Nevin; "Lamentation," Gullmunt; "Harmonies du Soir," Frysinger; Passacaglia in C minor, Bach; Bell Rondo, Morandi; "The Girl with the Flaxen Hair," Debussy; "The Musical Snuff-box," Ljadoff; Overture to "Tannhauser," Wagner.

**Hugh C. Price, Mus. M., La Salle, Ill.**—In a recital of Christmas music at the high school auditorium Dec. 11 Mr. Price played these selections: Concert Overture, E flat, Faulkes; Fantasia on Themes from "Faust," Eddy; Festival Prelude, Hugh C. Price; "Ave Maria," Schubert; "The Bells of St. Anne de Beaupre," Russell; "Hallelujah Chorus," Handel; "Little Star," Nevin; "Silent Night," Harker; "Adeste Fideles," Melville.

**Ernest Prang Stamm, St. Louis, Mo.**—Mr. Stamm, organist of the Second Presbyterian Church, played the following selections at his Sunday evening recitals during November:

Nov. 2—Suite in F, Corelli; "Romanza," Busch; Scherzando, Gillette; "Ala Marcia," Grey; Meditation, Capocci; Allegro, Gade.

Nov. 9—Grand Fantasia, "The Storm," Lemmens; "A Cheerful Fire" (from "Fireside Sketches"), Clokey; "Elegiac Poem," Karg-Elert; March from Organ Suite, Rogers; Prelude and Fugue in G minor, Bach; Toccata from Organ Suite, Rogers.

Nov. 16—"Soir d'Automne," Swinnen; Intermezzo (from Second Symphony), Barnes; "Cantilene Nuptiale," Dubois; Toccata in B flat, Dunham; Pastorale, Rheinberger; Finale, Dunham.

Nov. 23—Toccata in D minor, Wood; "At Twilight," Stebbins; "Bells of St. Anne de Beaupre," Russell; Thanksgiving March, Lemare; Festival Fantasy, Armstrong; Fugue-Allegro (Third Sonata), Gullmunt.

Nov. 30—"Alla Fantasia" (from "Sonata Tripartite"), Nevin; Oriental Intermezzo, Wheelton; "Ora pro Nobis," Liszt; Processional, Baliste; Prelude (from Third Sonata), Gullmunt; "Marche Religieuse," Couand.

Mr. Stamm also played the following numbers at his monthly recital at B'Nai El Temple, St. Louis, Sunday afternoon, Nov. 30, before a large audience: "Marche aux Flambeaux," Gullmunt; Four Japanese Sketches; Grand Fantasia, "The Storm," Lemmens; Traditional Melody ("Mooz Zur"), Milligan; "Evening Bells and Cradle Song," MacFarlane; "Thanksgiving" (from Pastoral Suite), Demarest; Concert Overture in C minor, Mansfield.

**Arthur H. Egerton, Aurora, N. Y.**—In a recital at Wells College Nov. 19 Mr. Egerton presented this list of offerings: Musette and Minuet (from the opera "Alicina"), Handel; Battle March and Song of Victory (from the opera "King Arthur"), Purcell; "Chanson de Nuit," Elgar; Elegy, Abby Atwater; Berceuse

(from "Oiseau de Feu"), Stravinsky; Allegro (from Sixth Symphony), Widor.

**Frederick C. Mayer, West Point, N. Y.**—Mr. Mayer, the West Point organist, was assisted by Lucette Mellard, violinist, at his recital in the cadet chapel Sunday afternoon, Nov. 2. Mr. Mayer's part of the program included: March, "See the Conquering Hero Comes," from "Judas Maccabaeus," Handel; Dead March from "Saul," Handel; "At an Old Trysting Place," MacDowell; "In Autumn," from "Woodland Sketches," MacDowell; "Prayer," Lemmens; March from "Sonata Pontificale," Lemmens.

**Stanley Blake Smith, Torrington, Conn.**—In a recital at Trinity Church Nov. 20 Mr. Smith, organist and choirmaster of the choir, was assisted by his a cappella choir. The organ selections included: "Overture Triomphale," Ferrata; "Autumn," Stoughton; "Badinage," Timmings; "Harmonies du Soir," Frysinger; Fugue, "St. Ann," Bach; "Carillon," Rogers; "Where Dusk Gathers Deep," Stebbins; Andante Cantabile, Tschalkowsky; Melody in F, Rubinstein; "Fiat Lux," Dubois.

**Reno B. Myers, Wichita, Kan.**—Mr. Myers, professor of organ at the University of Wichita, was presented in a recital by the Wichita Musical Club at the West Side Presbyterian Church Dec. 4. Among those who assisted on the program were Mrs. H. A. Klepper, pianist; Mrs. Minnie Nash, violinist, and Miss Carol Schowalter, flutist. After a talk on the history of the organ Mr. Myers played: Fantasia for Organ and Piano, Demarest; "Entree du Cortege," Dubois; Adagio, Yon; "Au Couvent," Borodin; "Grand Choeur" in F, Salome; "The Harp of St. Cecilia" (organ, piano and violin), Wiegand; "A Monastery Evensong," Calver; "The Garden of Iram," Stoughton; "Drink to Me Only with Thine Eyes," arranged by Miles; "Fountain in the Moonlight," Frazee; "Marche Triomphale," Loret; Christmas Pastorale, Harker; "The Nightingale and the Rose," Saint-Saens; "By the Brook," de Boisdoffere; Toccata, Mallly.

**Donald C. Gilley, Earlham, Ind.**—Mr. Gilley, organist of Earlham College, played one of the recitals of the series at De Pauw University on the new four-manual Kimball organ in the Methodist

Church of Greencastle, Ind., the afternoon of Nov. 19. Mr. Gilley's program was as follows: Sketch in C major, Schumann; "Benedictus," Couperin; Pastorale, Scarlatti; Prelude and Fugue in A. Walter; "Cortege," Debussy; An Autumn Sketch, Brewer; "Song of Gratitude," Cole.

**Joseph C. Beebe, New Britain, Conn.**—Half of his program at the South Congregational Church Dec. 16 was devoted by Mr. Beebe to Bach compositions. His list of offerings included: Two Advent Chorale Preludes; "Now Come, O Saviour of the Lost" and "Sleepers, Wake, a Voice Is Calling"; Andante (Fourth Triosonata), and Prelude and Fugue (A major), Bach; Third Rhapsody on Breton Carols, Saint-Saens; "Christmas Eve" (Sicilian Suite), Mauro-Cottone; "The Adoration of the Magi," Malling; "The Magi Before Herod," Malling.

**Walter Buszin, Mankato, Minn.**—In a recital Sunday afternoon, Dec. 14, at Bethany Lutheran College, in which he was assisted by the Bethany A Cappella Choir, Mr. Buszin played: Christmas Fantasy, Rudnick; Chorale Preludes: "We Christians Do Now All Rejoice," W. F. Bach; "How Bright Appears the Morning Star," Weidenhagen, and "Ye Christians One and All Rejoice," J. S. Bach; "The Shepherds in the Field," Malling; Variations on "O Sanctissima," Kessel; Christmas Offertory, Barret; Toccata (from Fifth Symphony), Widor.

**Homer Whitford, Hanover, N. H.**—In a recital at Rollins Chapel, Dartmouth College, Professor Whitford played the following program Dec. 4: Concert Overture in E flat, Faulkes; "May Night," Palmgren; "Sunshine and Shadow," Gale; Sonata No. 6, in D minor, Mendelssohn; Suite, "In Fairlyland," Stoughton; "Fiat Lux," Dubois.

**Mrs. Margaret MacGregor, Indianola, Iowa**—Mrs. MacGregor, head of the organ department at Simpson College, gave a recital in the college chapel Nov. 25 and presented these offerings: First Movement from First Symphony, Maquaire; Toccata and Fugue in D minor, Bach; "By the Brook," Boisdoffere; Scherzino, "The Squirrel," Weaver; "Love's Old Sweet Song," Molloy-Lemare; Toccata, "Thou Art the Rock," Mulet.

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**Programs of Organ Recitals of the Month**

**Samuel A. Baldwin, New York City**—In his recitals at the City College in December Professor Baldwin played a Bach program Dec. 3 and a Wagner program Dec. 7. His offerings for Dec. 17 were these: Festival Prelude on "Ein' Feste Burg," Faulkes; Andantino in Modo di Canzona from Fourth Symphony, Tschai-kowsky; Prelude and Fugue in D major, Bach; "Les Jongleurs" and "La Zingara," (from Sonata, "A Pageant"), Jepson; "Noel," Bedrich Wiedermann; "Chant de Noel," Pachelbel; "Une Vierge Puella," ("A Virgin Pure"), Le Begue; Finale, Franck.

The following was the program for Dec. 21: Sixth Symphony (two movements), Widor; "Colloquy with the Swallows," Bossi; Fantasia and Fugue in G minor, Bach; "Noel sur les Flutes," d'Aquin; Wailoon Christmas Rhapsody, Ferrari; "The Old Castle," Moussorsky; Andante Cantabile in B flat, Tschai-kowsky; "Finlandia," Sibellus.

**Arthur E. Croley, Toledo, Ohio**—In a recital at the First Congregational Church on the evening of Dec. 9 Mr. Croley played these compositions: Suite, "Water Music," Handel; "Rhapsody Catalane," Bonnet; "Dedication," from the Suite "Thro'ough the Looking-Glass," Deems Taylor; Scherzo, Hollins; Finale from Symphony 1, Vierne.

**Russell Gee, Painesville, Ohio**—Mr. Gee, professor of music at Lake Erie College, gave a recital in St. Paul's Episcopal Church at Canton, Ohio, Nov. 30 and played: Sonata, Op. 80, Gullmunt; Humoresque, Tschalkowsky; "The Old Castle," Moussorsky; "Roulade," Bling-ham; Menuet, Clewell; "At an Old Trys-ting Place" and "By Smoldering Embers," MacDowell; Toccata, Foots.

**Walter Howe, Andover, Mass.**—In a recital at Abbot Academy the afternoon of Nov. 29 Mr. Howe, director of music at the academy, played this program: Suite in F, Handel; Prelude and Fugue in E flat, Bach; Sonata in G minor, Op. 23, Elgar; "Ariel," Bonnet; "Clair de Lune," Karg-Elert; "Comes Autumn Time," Sowerby.

**Mark L. Davis, Easton, Pa.**—Mr. Davis played this program at Trinity Episcopal Church Sunday afternoon, Nov. 9: An-dante con moto, Fifth Symphony, Bee-thoven; "Soir d'Automne," Swinnew; Allegro, First Symphony, Vierne; Medita-tion from "Thais," Massenet; Scherzo, Dethier; Minuet in D, Mozart; Serenata, Moszkowski; Allegro, Sixth Symphony, Widor.

**Larry Jean Fisher, Dallas, Tex.**—Mr. Fisher gave a recital under the auspices of the Treble Clef Club at the Methodist Church of Sulphur Springs, Tex., Sunday evening, Nov. 23. His program consisted of these compositions: "Thanksgiving" (from "Pastoral Suite"), Demarest; "A Memory," Nearing; First Movement from Sonata in A minor, Borowski; "Chinois-erie," Swinnen; Concert Study, Yon; "The Legend of the Organ Builder" (first performance; translated from the German by Julia Dorr, with an original musical setting by Mr. Fisher); Largo from "New World" Symphony, Dvorak; "In a Persian Market," Keteleby; "Lotus Land," Scott; "Marche Slav," Tschalkow-sky.

**Reginald W. Martin, A. A. G. O., Sweet Briar, Va.**—In his most recent recital at Sweet Briar College Mr. Martin has played: Chorale in A minor, Franck; "Carillon-Soleil," Mulet; Sonata, "The Ninety-fourth Psalm," Reubke; Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; "Aubade," Lemare; "Up the Saguenay" and "Song of the Basket-Weaver," Russell; Prelude and Toccata, Berwald.

**Charles J. Custer, Pottstown, Pa.**—In a recital at the Church of the Transfigura-tion Nov. 11 on the three-manual Skin-ner organ Mr. Custer played the follow-ing compositions: Grand Offertoire in C minor, Batiste; "Swan Song," Blumen-thal; Humoresque, F. E. Ward; Sonata No. 3 (Preludio and Adagio), Gullmunt; "Evening Bells and Cradle Song," Mac-farlane; Intermezzo, Rogers; "An Alger-ian Sketch," Stoughton; Overture to "William Tell," Rossini.

**Luther Theodore Spayde, M. Mus., Fay-ette, Mo.**—In a joint faculty recital with Miss Elizabeth Wilkin, contralto, of Central College, Professor Spayde played the following organ numbers Nov. 24 in the conservatory recital hall: "Grand Choeur Dialogue," Gigout; Minuet in A, Boccherini; Toccata and Fugue in D minor, Bach; "Gondollera," Goss-Custard; Humoresque, "L'Organo Primitivo," Yon; "Canyon Walls," Clokey; Toccata from Fifth Symphony, Widor.

**LaVahn K. Maesch, Appleton, Wis.**—In his twilight recital at the First Congre-gational Church Dec. 19 Mr. Maesch of Lawrence College presented the follow-ing Christmas program: Christmas Med-itation on "The First Noel" and "Holy Night," Burdett; Two Variations on the Christmas Carol, "Puer nobis nascitur," Gullmunt; "Noel Languedocien" (Carol

from Southern France), Gullmunt; "Chimes of St. Mark's" (Venice), Rus-solo; "Christmas in Sicily," Yon; "Christ-mas Pipes of County Clare," Gaul; Vari-ations on "Holy Night," Harker; "Fan-tasie sur deux Noels," Bonnet.

**Douglas Campbell, Goderich, Ont.**—In a short recital Nov. 9 at the North Street United Church Mr. Campbell played this program: Fugue in G, Bach; Air ("Water Music" Suite), Handel; Prelude to Act 3, "Lohengrin," Wagner; Prelude in G minor, Rachmannoff; "Song of the Basket Weaver," Russell; Allegro (Overture to the Occasional Oratorio), Handel; "Priere a Notre Dame" ("Suite Gothique"), Boellmann.

**Bruce H. Davis, Oberlin, Ohio**—Mr. Davis gave a recital at Finney Chapel, Oberlin College, Dec. 15. His program included the following works: "Symphonie Romane," Widor; "Noel, with Vari-ations," d'Aquin; Sonata in B flat major (MSS) (Dedicated to Bruce H. Davis), George W. Andrews.

**George O. Lillich, Oberlin, Ohio**—In a recital at Warner Hall, Oberlin College, Dec. 8 Mr. Lillich played these composi-tions: Introduction and Passacaglia, Op. 63, No. 5, Reger; Chorale from Cantata No. 147, "Jesus bleibet meine Freude," Bach-Grace; Toccata, Adagio and Fugue in C major, Bach; "The Soul of the Lake," Karg-Elert; "Pantomime," Jep-son; "Flat Lux," Dubois.

**David R. Pew, Oxford, Ohio**—In a rec-ital at the Chapel of the Transfigura-tion, Glendale, Ohio, Nov. 28 Mr. Pew played the following program: "Piece Heroique," Franck; Chorale, "A Rose Breaks into Bloom," Brahms; Intermezzo, Callaerts; Toccata and Fugue in D minor, Bach; Siciliano, Bach; "Priere a Notre Dame," Boellmann; Fountain Beverage, Fletcher; "Trümerel," Schumann; Toc-cata (Symphony 5), Widor.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular pro-grams by Dr. Hastings at the Philhar-monic Auditorium have included: Prelude to "Parsifal," Wagner; Andantino, G minor, Franck; "The Little Shepherd," Debussy; "Hosanna," Wachs; "From the South," Gillette; "Celestial Triumph" from "Mefistofele," Boito; "Laudamus" (new), Doud; Prelude and Fugue, D major, Hastings.

**Laurel Everette Anderson, Lawrence, Kan.**—Mr. Anderson, the university or-ganist, has played these programs in the Sunday vesper recitals at the University of Kansas:

Nov. 9—Aria in F, Handel; "Praeludium pro Organo Pleno," Bach; Minuet in A, Boccherini; Chorale, Honegger; Sym-phony 2, First Movement, Allegro Risoluto, Vierne.

Nov. 23—"Carillon," Vierne; Aria in F, Bach; Prelude to "Lohengrin," Wagner; Chorale in E major, Franck.

**Vern R. Stilwell, Grand Rapids, Mich.**—Mr. Stilwell played the first of a series of monthly recitals on the new Kimball organ in Grace Episcopal Church Nov. 30. These recitals will be given on the last Sunday evening of every month. The in-itial program was as follows: Fantasia, Bubeck; "Clair de Lune," Karg-Elert; "To a Wild Rose," MacDowell; Berceuse ("Jocelyn"), Godard; Toccata and Fugue in D minor, Bach.

**Charlotte Hall Lohnes, Warren, Pa.**—At a musical service sponsored by the Warren County Ministerial Association, at the First Methodist Church, Nov. 20 Mrs. Lohnes played these organ selec-tions: Prelude, de la Tombelle; "North-ern Lights," Torjussen; "Pyramids" ("Egyptian Suite"), Stoughton; Rhaps-ody, Rossetter Cole.

**Frank M. Church, Washington, D. C.**—In a Christmas program at Arlington Hall Dec. 12 Mr. Church, director of music, played: Chorale Preludes, "Break Forth, O Beauteous Heavenly Light" and "Rejoice and Sing," Bach; "The Shepherds in the Field," Malling; Pas-toral Symphony from "The Messiah," Handel; Rhapsody on Christmas Hymns, Gigout; "March of the Magi Kings," Dubois; "Hosannah," Lemmens.

Henry A. Ditzel



HENRY A. DITZEL gave his third annual presentation of Christmas carols under the auspices of the Scottish Rite of Dayton, Ohio, Sunday afternoon, Dec. 21, at the Scottish Rite Cathedral, and the event was attended by 2,500 people. Mr. Ditzel's carol programs have come to be accepted as a feature of the Christmas season. The organist was assisted by the trumpet quartet of Lytle's band. He played the following varied list of selections: "Adeste Fideles"; "Beside Thy Cradle Here I Stand," Bach; "Chant de Noel," Pach-elbel; "O Little Town of Bethlehem," Redner; "Carillon," Mansfield; "Thou-sand Tiny Candles," Old German; "How Brightly Gleams the Morning Star," Nicolai; Polish Lullaby; Carol of the Russian Children; "Christmas Evening," Mauro-Cottone; "Hallelujah Chorus," from "The Messiah," Handel; "I Saw Three Ships," Tynan-Craw-ford; "Christmas in Sicily," Yon; "Noel Savoisen," Martin; Berceuse, de Launay; "March of the Magi," Du-bois; Cradle Hymn, Luther; "It Came upon the Midnight Clear," Willis; "Silent Night," Old German; "Hark! the Herald Angels," Mendelssohn.

**Boy Organist Is Heard.**

Felix McGuire, Jr., the 13-year-old boy organist of Harrison, N. Y., played every Tuesday, Thursday and Saturday in November from 6:30 until 7 p. m. at the Mamaroneck Playhouse, Mamaroneck, N. Y., and was heard by large audiences. He played selections from Bach and other classical composers. His programs were played from mem-ory.

Miss Bernice McCoy, one of Orson E. White's organ pupils, has been ap-pointed organist of the Park Avenue Evangelical Church of Racine, Wis. Miss McCoy is only 17 years of age.

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- \*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.
- Viole 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.

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- 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.

The order for this instrument was placed through Herbert Brown, New York representative of the Austin factory.

**Death of Ida Bronson Dudley.**

Mrs. Ida Bronson Dudley, widow of J. T. Dudley and one of the best-known residents of Leavenworth, Kan., died at her home in that city Nov. 23. For more than twenty-five years Mrs. Dudley was organist and choir director of St. Paul's Episcopal Church. She is survived by one son, Bide Dudley of New York City, and three daughters.

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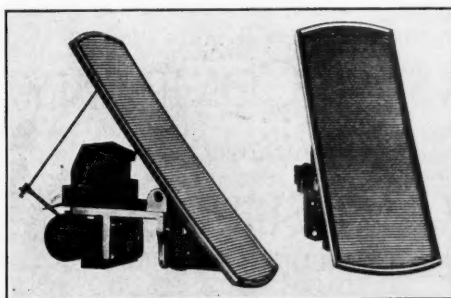
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Laurel Everette Anderson



LAUREL EVERETTE ANDERSON, university organist at the University of Kansas, was re-engaged for a recital on the four-manual Skinner organ in the Grand Avenue Temple, Kansas City, Dec. 15, as guest artist of the Kansas City Music Clubs. This is the second year in succession that Mr. Anderson has appeared in the Kansas City series. In his recital last year Mr. Anderson won the recognition of being one of the outstanding organists heard in Kansas City, and the recital this year has been arranged because of the repeated demands of Kansas City musicians for a return recital in spite of the tradition against re-engagements for any artist in succeeding years.

**Dedicates Kilgen at Pelham Bay.**

After the Rt. Rev. John J. Dunn, auxiliary bishop of New York, had blessed the new Kilgen organ installed in St. Theresa's Church, Pelham Bay Park, Bronx, Sunday evening, Nov. 30, the following program was played by Franklin Coates of New York City: "Ecce Sacerdos," Witt; "Noel" Variations, Guilman; Toccata and Fugue in D minor, Bach; "Echo" and "Minuetto Antico e Musetta," Yon; Toccata, Yon; March in D, Guilman.

**Arranges "Old Hymns Night."**

At the Presbyterian Church of Jamesburg, N. Y., an "old hymns night" was given at a union evening service Nov. 30. The service was arranged by Ralph E. Maryott, organist of the church, with the co-operation of the Jamesburg Choral Society.

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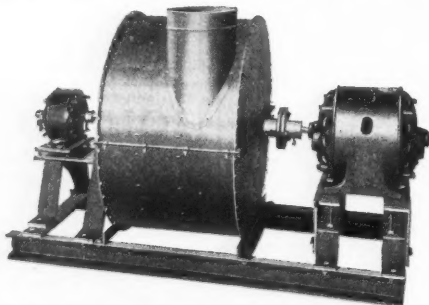
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### Significant Service Is Held to Install New York Organist

In its December issue The Diapason recorded a significant event Nov. 9 in a New York church when it installed its organist with a service very much like that at which a minister is installed. The occasion was the assumption by Miss Lucy Clarke Street of the post at Christ Church (Presbyterian). Dr. Clarence Dickinson, organist and choir-master of the Brick Presbyterian Church and head of the School of Sacred Music at Union Theological Seminary, who delivered the charge to the organist, made a brief address in which he said:

I have often suggested to the church organists and choir-masters working with me that they put up on the front of their organ consoles, as a little "text" for the weekly "sermons" of the organ and choir, a quaint saying of an old dean of Bristol in the sixteenth century: "A song may find him who a sermon flies!" What a wonderful chance for a choir and its director!

Someone who is, perhaps, not in the mood for any sermon, or, that day, for that particular sermon, and so, as the picturesque old dean describes it, he is "flying from it!" Oh! his body may be sitting very properly in the pew, but his mind and spirit may be far away! That day the sermon may have no message for his soul. Will perhaps a song find him? Isn't it to "take a dare" on this? There may be the message that speaks God's glory, Christ's love, the tenderness of the ever-present Comforter, to that soul.

There was an old Archbishop Sampson who used to go out on the bridge near his cathedral before service and play the harp, and sometimes sing. Everybody crossed that bridge, and many would stop and listen, and then they would go with him into the cathedral to hear what it was that inspired him and those strains of music, and to learn further about the glory, and goodness, and love about which he sang.

Alas! this is not always the way of it! A young man's thesis for the degree of bachelor of divinity came to me to read the other day. He is to enter the Methodist ministry and his subject was "John Wesley and His Influence on Church Music." He quoted a saying of one of Wesley's contemporaries: "Where one is converted by Wesley's sermons, hundreds are reached by his songs." To this the young man adds: "Wesley drew many into Methodism by his music; but I feel that too often today we may be driving them out by ours."

That will never happen with you here, I know; with the devotion of you-of-the-choir to your Master, Christ Jesus, to whom you render this glad service, you will be able to bring joy and exaltation to many, uplifting of spirit, or comfort, or calmness and a sense of sustaining love and tenderness—or even, just a touch of beauty which makes the world seem a lovelier place.

In this service you, the director, and the choir supplement that of your minister. But it is yours to do more than that, as his collaborator. It is yours, in full understanding of his plans and purposes, to emphasize and intensify his message, by illuminating especially one side of it, the emotional side, through the direct, unreasoning appeal which music can make (even music without words). In the early part of the service it is yours to create the mood for his sermon to be received; after the sermon it is yours to emphasize or to illumine it emotionally.

A well-known preacher once said to me: "After all, no amount of reasoning can so convince me that 'The Lord is mindful of His own—He remembereth His children' as does the simple song." A famous preacher back in the twelfth century, when he was making an especially impassioned point in his sermon, used sometimes to cry out: "Now if there be any singer and maker of ballads in the congregation, let him set this to music, and let it be sweet and powerful, so that it will appeal to all hearts." So should the music of the service reinforce your minister's message.

The hardest part for you as director, and for you of the choir, as leaders in the church's worship, will be the steady, faithful pull of preparation, and especially the never forgetting that the choir is a body, of which each part must function; that the hands cannot say "it is not necessary for me to be there, at service or rehearsal"; for the arms, alas, do not function properly without the hands; for always, if one part of the body ceases to function, even for but one service or one rehearsal, the efficiency of the body is diminished.

I charge you that we shall pledge our

service as organists and directors of music, as singers in choirs—that we shall pledge it faithfully and joyously. To me the music of the service is the alabaster box of precious ointment which Mary gave to Christ. And there were those who did not see how significant was that service. But how dearly our Master cherished the precious gift, and the love that prompted it!

Equally of interest was the charge to the congregation, delivered by the Rev. Cameron P. Hall, pastor of the church, in which he spoke as follows:

This is an important event in the life of our church, as we install our new organist. No church can rise above the life of worship of its members. Unless we are continually finding and sharing God in worship, nothing great can be done by us. And as our music goes, so largely will our worship be. We know from experience that without the help of music our steps are slower and the way is harder into the presence of God.

And so at this significant service I would remind you who sit in the pews of three thoughts. First, that our organist is interested in you. It takes more than a good player on the organ to make a good church organist. A church is a friendly place and one who lacks an interest in people has no place in the life of a church. The best kind of an organist is one who is friendly because of a real liking for people. Miss Street is that sort of a person, as all who know her know. And that means that we must do our share in bringing about friendly relationship between ourselves and her who leads us in our music. It takes two to make friends.

Again, our organist is interested in good music—in the best there is. Christ Church is used to having leaders whose standards are the highest, and this holds true of our music. Whenever we come in touch with music at Christ Church, it is music that is fine which we hear. Perhaps the members of the choir feel at times that their work makes heavy demands upon them—but remember that you have here the chance of learning music under the leadership of one whose taste in music is of the highest and whose vision of music sees the best. Perhaps church members feel at times their contributions are too generous—but let us recall that within these four walls we listen to music that in itself is worth more than we can give.

And so because we have as organist one who is loyal to music at its finest, we are called upon for a response worthy of such standards. Are we fine enough in spirit to appreciate good music? If we are not, are we large enough in spirit to want to grow into such appreciation? Let us come to our services as though we were standing upon holy ground—for all that is of beauty comes from God.

And I would remind you also that as a group of worshipers we look to music to lift us into the presence of God. The right sort of playing in a church works wonders upon the souls of men—it will heal, restore, gladden, inspire. And our organist wants to feed the hunger of men's souls through the ministry of music. We may help this to come to pass by the spirit in which we come to worship. There is always a give and take between those in the congregation and the one in the pulpit or upon the organ bench. If you need what we try to give, we need you to draw out the best we have.

And so I charge you to let Miss Street feel that you are looking to her for help in the deep things of the soul. You will not have to put this into words—the hunger and thirst in your soul will make itself felt through communion of spirit with spirit. I ask for her (what I also ask for myself)—through your own earnestness challenge her to be an instrument of God on your behalf. And if you do this, I can assure you that it will seem to you that

God is at the organ;  
I can hear  
A mighty music echoing  
Far and near.

God is at the organ,  
And the keys  
Are storm-strewn billows  
Moorland, trees.

God is at the organ;  
I can hear  
A mighty music echoing  
Far and near.

#### McCurdy Directs Trenton Singers.

The Trenton, N. J., Choral Art Society, conducted by Alexander McCurdy, the Philadelphia organist, with Theodore Keller at the organ, gave an excellent program at the Y. M. C. A. auditorium in Trenton Nov. 25. This auditorium has a Skinner organ. Theodore Saldenberg, pianist, played a group of solos. Both piano and organ accompaniments were given for some of the numbers, and were very effective.

#### SECOND AUSTIN FOR CHURCH

##### Scheme of Stops of Chapel Instrument in Sixth U. P. at Pittsburgh.

Following is the scheme of stops of the three-manual built by the Austin Organ Company for the chapel of the Sixth United Presbyterian Church of Pittsburgh, supplementing the larger Austin in the main church:

**GREAT ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Chimes, 25 tubes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 notes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Contra Oboe, 16 ft., 12 pipes.  
Oboe, 8 ft., 73 pipes.  
Posaune, 8 ft., 73 pipes.  
Vox Humana, 4 ft., 61 pipes.  
Oboe Clarion, 4 ft., 73 notes.  
Tremolo.

**CHOIR ORGAN.**  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 85 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Dulcet, 4 ft., 73 notes.  
Quintette, 2 2/3 ft., 61 notes.  
Dulce, 2 ft., 61 notes.  
Clarinete, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**  
Resultant Bass, 16 ft., 32 notes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 32 pipes.  
Octave, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Posaune, 16 ft., 12 pipes.

Arthur B. Jennings, Jr., organist of the church, played a recital to open the new instrument on the evening of Nov. 17 and the program was published in the Pittsburgh column in the December issue of The Diapason.

#### Dedicates Bartholomay Organ.

Samuel B. Gaumer, organist and choir director at Trinity Lutheran Church, Norristown, Pa., played the dedication recital on the new Bartholomay organ in Zwingli Reformed Church, Souderton, Pa. The organ was given by George Zendt as a memorial to his parents. It is a "straight" instrument of twelve stops with a set of Deagan chimes. Mr. Gaumer had the privilege of playing to a crowded church and his program included compositions of Sibelius, Stark, Stoughton, Dubois, Lemare, Kinder and Tschai-kowsky.

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Seventeenth Century Masters; transcribed for organ by Joseph W. Clokey; published by J. Fischer & Bro., New York.

From the voluminous and largely forgotten wealth of really beautiful music written by the colleagues of the giants, Bach and Handel, Mr. Clokey has nicely chosen four numbers of outstanding merit, and has added a little-known gem by the Leipzig cantor for good measure. Two fine melodies by Corelli are set forth—a noble Prelude and a slow-footed Sarabande. Next we find a most attractive version of a traditional Christmas dance-tune, a French ditty, Louis Nicholas Clerambault is the original source for the next piece, a broad slow movement listed as "Prelude." A gay, liting duet from a Bach cantata, reset by the arranger for organ solo, concludes the table of contents.

The volume is one that should be in the hands of all organists, for it contains music of aristocratic content and expression, recast for the modern instrument with choice taste and certitude. None of the numbers offers discouraging technical difficulties—they are easy to play, and well worth the effort. A final word is due the publisher for the stalwart integrity of the format. The pages of the book should keep their places despite hard usage with the solid makeup used.

"Thou Art My Rock," by Carl F. Mueller; "The Angelus," by Edwin H. Lemare; "Sundown at Santa Maria," by Roland Diggle; Prelude and Fugue, by W. H. Gehrken; published by the White-Smith Music Publishing Company, Boston.

The set of four new issues covers a wide scope of variety in its individual numbers, but all of the pieces are of high grade, all valuable additions to the native repertoire. The Mueller opus is a well-worked-out fantasia on favorite hymn-tunes. It will have sentimental appeal to the congregation because of this fact and interest for the musician because of its excellent workmanship and deftness of treatment.

Mr. Lemare's contribution is a toothsome tune, offering exceptional opportunity for effective use of the chimes. The very simplicity of the music is a mask for the fine craftsmanship displayed through the harmonic richness, the structural clarity and the economy of statement.

The Diggle piece is another charming melodic outburst. Its simplicity is also that of mastery of the material—not accident. The instrument's solo richness will find grateful opportunity in this lyric gem.

Of larger calibre is the last title. The prelude starts off with a Volckmar-like subject presented by the full organ. This is worked over in quite lengthy fashion to an effective climax. The fugue proper then enters with its main subject, a strong theme, diatonic in character and worthy of the extensive development afforded it by the composer. The four-voiced fugue is a first-class example of the best of its class—it is a genuine fugue, not the upstart fughetta too often put forward as a substitute. The form is handled with proper authority, it builds to a notable climax—a beautifully symmetrical ascent of musical beauty and noble utterance. That such a fine work has won publication is a credit to a forward-looking publisher. May the organist fraternity speed the way by responding to the challenge!

"Ave Maris Stella of Nova Scotia Fishing Fleet," by Harvey Gaul; published by J. Fischer & Bro.

One of the most attractive organ numbers this season is here presented. Mr. Gaul has set down an original theme colored by his impressions of the antiphonal service between the priest and his congregation on the occasion of the sending out of the fish-

ing fleet. This chantlike theme is, after its first simple setting-forth, transformed into a melody of shapely symmetry and attraction, lined out in the tenor register against a background of flute arpeggios. This material builds to a fine climax, the chantlike matter is again quoted and the piece closes in a sonorous finale. The music is fine-grained, set down with authority, impelled by artistic insight and warm imagination. A fascinating picture in tone—a glimpse of quaint beauty set down in an unusual way. Both the composer and the publisher are to be congratulated on the achievement of a certain success.

"Grottesquerie," for organ, by Charles Raymond Cronham; Minuet, from First Symphony, Giuseppe Valentini, transcribed for organ by Charles Raymond Cronham; published by J. Fischer & Bro.

The first title listed is a brilliant scherzo of virtuoso quality. An initial section based on an angular motive is followed by a contrasting movement smoothed down into triple measure. The piece closes with a return to the material first used, in abbreviated quotation. In the hands of a player with digital flexibility there will be no doubt of the composition's certain success. The biting dissonances of the modern harmonic palette are much in evidence, but used with discrimination and taste.

The transcription from the old Italian worthy is couched in quite a different language. We find an idiom akin to that of the sons of Bach, almost Haydnian in mode. It is a conventional dance-form section, marked by external grace and appropriate curve of melody. As might be expected, it is reset for organ in first-class style.

**Tremolo and Adaptability.**

Miami, Fla., Dec. 9.—Editor of The Diapason. Dear sir: No organist could fail to be interested in any article by Mr. Lemare. I therefore read with both interest and profit his criticism of the tremolo and glissando in the November issue of The Diapason. At the same time I did not fully agree with all his deprecatory remarks on the use of these frills to organ music, and upon reading the letters from two of your readers in the December issue I am induced to take up the cudgels in favor of the tremolo and even to defend to some extent the use of glissandi.

I am entirely in accord with some of the criticism—that the glissando is entirely out of place in church, and that the tremolo is unsuited to the accompaniment of hymns and often improperly used in the rendition of voluntaries. On the other hand, it is positively certain that a gentle tremolo effect, particularly in lighter and softer passages, is pleasing to a large majority of listeners both in church and concert, being considered taboo only by musicians who are sticklers for what they are pleased to call "true organ music."

In the theater the tremolo is indispensable; without it the music appears somewhat insipid, as any organist who has played for the "movies" will confess. Your correspondent, who apparently treats as amusingly ignorant the remark that the tremolo taken off the music sounds like a church organ, stated a fact: it does sound churchy, and in my opinion, out of place. Years ago, when the pipe organ was first introduced in the theater, I was shocked at what seemed to be a desecration of that grand instrument, but with subsequent modifications, including a suitable vibrato and other effects, I have come to lament the passing of the theater organ and hope to see its return. Neither do I shut off the radio at the first bar of a good theater organ selection; in fact, I have formed the opinion, borne out by broadcasting technicians, that the theater organ, with tremolo, goes over the air generally much better than the "straight" organ, and I would repeat that the average music-loving, but untrained, auditor certainly prefers it. So much so that I believe the statement of one of your correspondents that the "Cornelius March" with vibrato expedited the exit of the congregation is a flight of the imagination. If anyone else hurried out on account of the organ it

is safe to say that the reason was bad registration or technique, or both, and not tremolo.

It is entirely erroneous also to suppose that all the organist has to do is to use full organ with tremolo and ignore registration. Any theater organist worthy of the name varies his registration almost to a fault.

With regard to the glissando, I feel also that when used by a player capable of giving it the proper effect, and without undue insistence, in the rendition of popular songs, it is not displeasing to the average listener; and if the trained organist will step down from his high perch of strict interpretation, and relax occasionally, he too might enjoy some of the clever interpretations of Lew White, Jesse Crawford and other exponents of popular music, from tuning in to which I personally derive no small amount of pleasure.

In my work as organist for the Scottish Rite Temple, with a fine four-manual Skinner, I confine my selections during degree work to fairly well-known voluntary or recital numbers; but during intermissions between the degrees the members present invariably ask for "something lively," meaning popular. And they are just average listeners.

No doubt many of your readers will question the propriety of playing down to the audience; but if music is not intended to please, just what is it for? Not infrequently a really high-class organist is obliged to bow to certain demands of either minister or committee, so that he is rarely left free to render art for art's sake, or to follow his own ideas entirely. However, I do think that the organist of today can be an inspired apostle of the art without subservience to sentimentalism, by enlarging his versatility.

My conception of a real artist in organ music is one who can render in its proper place one of Bach's fugues with true dignity, and on occasions play "A Little Kiss Each Morning" with the required flippancy—in short,

adapt his style to the circumstance, and do it well.

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**News from Seattle;  
Feringer Series Ends;  
Yon Visits Northwest**

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

Seattle, Wash., Dec. 16.—Frederick C. Feringer, organist of the First Presbyterian Church, concluded his series of historical organ lecture-recitals on the four-manual Austin Dec. 7. From an educational point of view to the layman and professional this was a noteworthy achievement, bringing out organ literature dating as far back as 1410. These recitals have been well attended by an appreciative audience which has more or less followed the series. At the recitals the artist gave a brief outline of the works to be played, along with a brief sketch of the life of each composer. The last program was devoted to modern composers of America and Mr. Feringer played: Sonata in C minor (1838), Thayer; "At Evening" (1839), Buck; Adagio, Scherzo, Finale (1857), Rogers; Festival Prelude (1863), Parker; Toccata (1879), Matthews; Prelude, Andante from Symphony Op. 18 (1887), Barnes; "The Pyramids," "The Nile," Stoughton; "Comes Autumn Time" (1895), Sowerby.

Pietro Yon gave a recital on the four-manual Kimball organ at the University Temple Dec. 2. Mr. Yon needs no introduction to the citizens of this country in view of his national standing as a musician. He played a very interesting program and displayed remarkable artistry. His pedal technique in his own First Concert Study was stunning. Quoting an amateur, "it knocked you cold." Mr. Yon favored his audience with a number of encores. The following program was played: Sonata No. 1, Mendelssohn; "Gesù Bambino," Yon; Toccata, Adagio, Fugue (C major), Bach; "Indian Fantasia," Skilton; "Cantilene Pastorale," Guilman; "Marche Champetre," Boex; First Concert Study, Yon.

At the monthly luncheon meeting of the Western Washington chapter of the American Guild of Organists, held at the Pine Tree tea-room Tuesday, Dec. 2, Mr. Yon addressed the members on program building for concert work. In his talk he brought out many good suggestions which, if followed, might be of benefit to the organist in popularizing the organ. Mr. Yon paid a high tribute to the late Dr. Lynnwood Farnam. At the close of the address Dean James Lewis presided over a short business session which terminated with the adoption of an expression of sympathy to be sent to the parents of Mr. Farnam in the name of the chapter.

The local chapter of the Guild had an informal recital at the First Christian Church Dec. 9 for the members of the chapter and friends. Wallace Seely, organist of St. Paul's Episcopal Church, opened the program with the Fantasia and Fugue in G minor of Bach and the Toccata in D by Kinder. Mrs. Helen McNicoll, organist of the First Christian Church, played Chorale Prelude, Willan, and Fantasia and Fugue, Merkel. Mr. Blacknell, organist of the First Baptist Church, played a group of his own compositions. Following the recital refreshments were served in the parlors of the church.

Nov. 23 Gordon Dixon of the Queen Anne M. E. Church played: Allegro, Adagio, Fugue (Third Sonata), Guil-

mant. Arville Belstad, Plymouth Congregational Church, played the following Nov. 30: "Dawn," Lemare; "Marche Religieuse," Guilman; "Ave Maria," Schubert; Grand March ("Lenore" Symphony), Raff. Dec. 7 Harold Heeremans, organist of the University Temple, played Meditation, Vieme; Fugue ("St. Ann"), Bach; "Chant de May," Jongen; "Adorn Thyself, My Soul," Brahms; "Come, Redeemer of Our Race," Bach.

On Jan. 9 Harold Heeremans, organist of the University Temple, will give a recital on the four-manual Kimball. The following program has been arranged: "Suite Gothique," Boellmann; Adagietto, Bizet; Chorale Prelude, "The Old Year Now Hath Passed Away," Bach; Prelude and Fugue in C minor, Bach; Offertory on Christmas Carols, Guilman; "Fountain Reverie," Fletcher; Canon in B minor, Schumann; "Ave Maria," Henselt; Toccata (Symphony 5), Widor.

On Dec. 15 John McDonald Lyon played the following program on the three-manual Kimball at the Garden Street Methodist Church, Bellingham, Wash.: Prelude, Pastorale, Finale (Second Sonata in F minor), Rogers; Fugue in G, Bach; "Pipes of Pan," Clokey; "The Reed-Grown Waters," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; Third Sonata (complete), Borowski; "Caress," Groton; "Carillon-Sortie," Mulet.

On Dec. 17 Mr. Lyon concluded his series of autumn organ recitals at St. Clement's Episcopal Church on the Reuter organ. These recitals have been under the concert management of the Young People's Society of the church. The following program was rendered: "Festlicher Zug," Lubrich; "Little Bells of Our Lady of Lourdes," Gaul; "Vesper Processional," Gaul; "Sur un Theme Breton," Ropartz; Toccata, Faulkes; "Twilight Moth," "Pipes of Pan" (two "Sketches from Nature"), Clokey; "Noel," Mulet; Finale (First Symphony), Vieme.

Mr. Lyon is one of Seattle's most progressive organists. Aspiring to greater heights than the office of church organist, he has chosen the concert field. Mr. Lyon has given several recitals outside this city and has a number of dedicatory recitals to his credit. In addition to his church programs he has appeared twice in recital for the Western Washington chapter of the American Guild of Organists. Mr. Lyon will leave Seattle Jan. 1 for France, where he expects to continue his organ work under Dupre, Mulet and Vieme during 1931. Then he will make a short tour of Europe before he returns to America. His many friends in Seattle and vicinity wish him the best of success.

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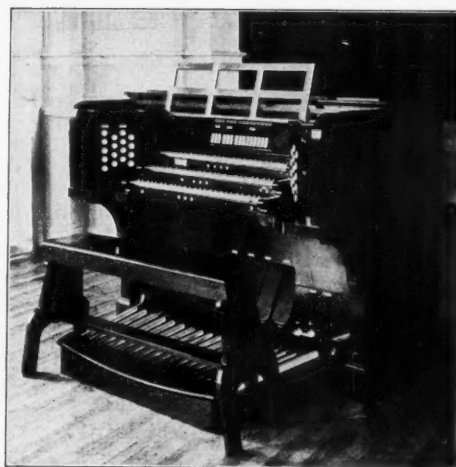
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**ERNEST FOWLES IS SPEAKER**

**Guilmant Alumni Association Hears Address on Modern Music.**

There was a large gathering of members of the alumni association of the Guilmant Organ School to hear Ernest Fowles speak on "Modern Music" on Monday evening, Dec. 8. This second meeting of the association for the fall season was held in the chapel of the First Presbyterian Church of New York City. Willard Irving Nevins delivered a few words of welcome and then presented Duncan McKenzie, who introduced Mr. Fowles.

The distinguished English lecturer quickly won his audience and made one of the most enjoyable and instructive talks the association has been privileged to hear in its thirty years of existence. Equally delightful were the illustrations which Mr. Fowles played at the piano. He began by telling of the early work of Debussy in his use of the whole-tone scale and how his work led others to investigate new tonal combinations. Mr. Fowles indicated that one must have above all else a sincere purpose when trying to develop a modern style. He tried to show that the really successful composers had worked with such a purpose in view. In contrast he played a few illustrations of modern music which he declared to be bad because the composer undoubtedly had no other motive back of his writing than the desire to be modern.

Phrase rhythms were discussed at length by Mr. Fowles. The squareness of continuous four-bar phrases was contrasted with the beauty of uneven phrase rhythms. There were illustrations of each. He pointed out that in all music there must be a degree of dissonance, but suggested that it would be hard for anyone to decide where its excessive use would be in bad taste. Mr. Fowles expressed the opinion that a serious composer would use it in an artistic way. To be a successful modern composer Mr. Fowles believes that one must have a thorough training in counterpoint. He quoted the time-honored phrase that "to be free one must learn to obey." Such a statement regarding counterpoint must be a surprise to those who regard modern music as freedom run riot.

The talk was brought to a close with a series of illustrations showing modern music in its various roles of portraying a subjective, objective or impressionistic mood. There were numerous questions, which Mr. Fowles answered in a gracious manner. Dr. William C. Carl at the close asked everyone to rise in a hearty vote of thanks for such a splendid evening.

The next meeting of the alumni association will take the form of a dinner.

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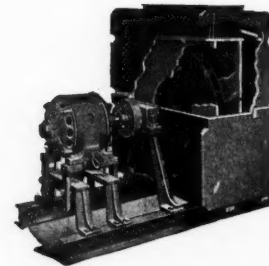
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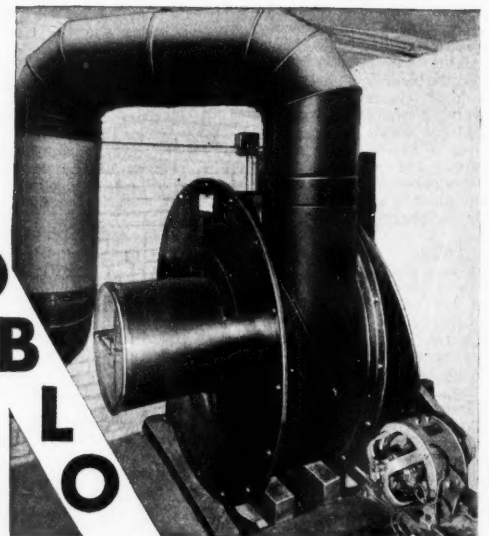
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*This is one of a series of articles pertaining to the Direct Electric Action, which will appear monthly.*

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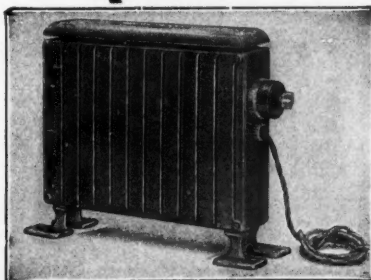
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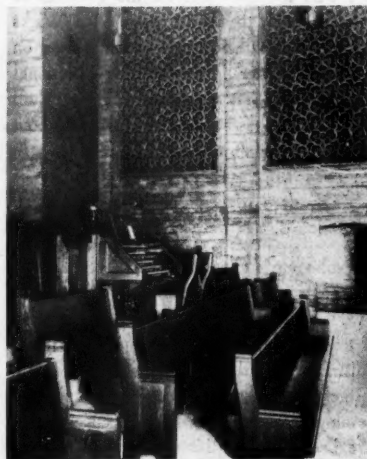
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