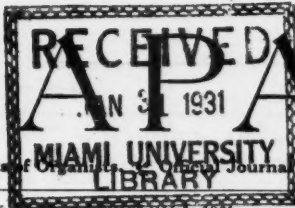


THE DIAPASON



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Twenty-second Year—Number Three.

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STACKS

STOP SCHEME READY FOR DUKE UNIVERSITY

DESIGN OF AEOLIAN ORGAN

Specification of Instrument to Be Installed in Magnificent New Chapel at Durham, N. C., One of Most Magnificent of Buildings.

As announced in The Diapason Nov. 1, Duke University, at Durham, N. C., is to have one of the outstanding organs on the long list of new instruments possessed by prominent universities in America. The specification of the instrument, to be built by the Aeolian Company, has been settled as to all details and the gift of James B. Duke for the chapel of the university will have the resources shown in the following stop list:

GREAT ORGAN (Unenclosed).
 Quintaton, 32 ft., 61 pipes.
 Diapason, 16 ft., 73 pipes.
 Bourdon (Pedal ext.), 16 ft., 29 pipes.
 First Diapason, 8 ft., 73 pipes.
 Second Diapason, 8 ft., 73 pipes.
 Third Diapason, 8 ft., 73 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Principal Flute, 8 ft., 73 pipes.
 *Doppel Flöte, 8 ft., 73 pipes.
 Quint, 5 1/2 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Principal, 4 ft., 73 pipes.
 *Flute, 4 ft., 73 pipes.
 Tenth, 3 1/5 ft., 73 pipes.
 Twelfth, 2 2/3 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Harmonics, 5 rks., 305 pipes.
 Plein Jeu, 3 to 6 rks., 268 pipes.
 *Contra Tromba, 16 ft., 73 pipes.
 *Tromba, 8 ft., 73 pipes.
 *Octave Tromba, 4 ft., 73 pipes.
 Harp and Celesta (from Choir).
 Chimes (from Solo).

*Enclosed in Choir box.

SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Geigen Diapason, 8 ft., 73 pipes.
 Rohrlöte, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Flauto Dolce, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 73 pipes.
 Flute Triangulaire, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Chorus Mixture, 5 rks., 305 pipes.
 Cornet, 5 rks., 305 pipes.
 Cor de Nuit (from Cornet), 8 ft., 73 notes.
 Fugara (from Cornet), 4 ft., 73 notes.
 Nazard (from Cornet), 2 2/3 ft., 73 notes.
 Flautino (from Cornet), 2 ft., 73 notes.
 Tierce (from Cornet), 1 3/5 ft., 73 notes.
 Posaune, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 French Trumpet, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Harp and Celesta (from Choir).
 Chimes (from Solo).
 Tremolo.

CHOIR ORGAN.
 Gamba, 16 ft., 12 pipes.
 Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Viol d'Orchestre, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Dulciana Celeste, 8 ft., 73 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flute Harmonic, 4 ft., 73 pipes.
 Violina, 4 ft., 73 pipes.
 Nazard, 2 2/3 ft., 61 pipes.
 Tierce, 1 3/5 ft., 61 pipes.
 Piccolo, 2 ft., 61 pipes.
 Septieme, 1 1/7 ft., 61 pipes.
 Fagotto, 16 ft., 73 pipes.
 Corno di Bassetto, 8 ft., 73 pipes.
 Orchestral Oboe, 8 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Harp and Celesta, 61 bars.
 Chimes (from Solo).
 Tremolo.

SOLO ORGAN.
 Stentorphone, 8 ft., 73 pipes.
 Flauto Mirabilis, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Orchestral Flute, 4 ft., 73 pipes.
 Octave, 4 ft., 73 pipes.
 Mixture, 5 rks., 305 pipes.
 French Horn, 8 ft., 61 pipes.
 English Horn, 8 ft., 61 pipes.
 Tuba, 16 ft., 73 pipes.
 Tuba, 8 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.

Wurlitzer Factory at North Tonawanda, N. Y.



ORGAN FACTORIES seldom are works of art. Rather they exist for the purpose of creating works of art, while their own dress in most instances is modest and unassuming. The Rudolph Wurlitzer Company's plant at North Tonawanda, N. Y., is a shining exception. It has a fine location about halfway between Buffalo and Niagara Falls and presents a most inviting front. The factory is of modern fire-

proof construction and is furnished with the most modern equipment. The floor area of the factory is 500,000 square feet and the length of the building is 1,250 feet. It is surrounded by a park of twenty-five acres, beautifully landscaped and laid out in gardens. In front of the factory can be seen the Italian marble fountains, with a granite pool for the gold fish to frolic among the water lilies.

Chimes, 25 tubes.
 Tremolo.
ANTIPHONAL-ECHO ORGAN.
 (Selected stops to be expressive.)
Antiphonal Division (Playable from Great Manual).
 Bourdon, 16 ft., 73 pipes.
 First Diapason, 8 ft., 73 pipes.
 Second Diapason, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Salicional, 8 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Cornet, 5 rks., 305 pipes.
 Tromba, 8 ft., 73 pipes.
Echo Division (Playable from Solo Manual).
 *Gedeckt, 8 ft., 73 notes.
 Viole, 8 ft., 73 pipes.
 Viole Celeste, 8 ft., 73 pipes.
 *Salicional, 8 ft., 73 notes.
 Salicional Celeste, 8 ft., 61 pipes.
 Harmonic Flute, 4 ft., 73 notes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tremolo.
Pedal Division.
 Diapason, 16 ft., 32 pipes.
 First Bourdon, 16 ft., 32 pipes.
 Second Bourdon, 16 ft., 32 notes.
 *Flute, 8 ft., 32 notes.

*From Antiphonal Division.
PEDAL ORGAN.
 Diapason (Stopped), 32 ft., 12 pipes.
 Diapason, 16 ft., 32 pipes.
 Contra Bass, 16 ft., 32 pipes.
 Bourdon, 16 ft., 32 pipes.
 Gamba (Choir), 16 ft., 32 notes.
 Echo Lieblich (Swell), 16 ft., 32 notes.
 Diapason (Great), 16 ft., 32 notes.
 Quint (Bourdon), 10 1/2 ft., 32 notes.
 Gedeckt (Bourdon), 8 ft., 12 pipes.
 Octave (Open), 8 ft., 12 pipes.
 Still Gedeckt (Swell), 8 ft., 32 notes.
 Principal, 8 ft., 32 pipes.
 Twelfth (Bourdon), 5 1/2 ft., 32 notes.
 Flute (Bourdon), 4 ft., 12 pipes.
 Harmonics, 5 rks., 160 pipes.
 Bombarde, 32 ft., 12 pipes.
 Fagotto, 32 ft., 12 pipes.
 Trombone, 16 ft., 32 pipes.
 Tuba (Solo), 16 ft., 32 notes.
 Fagotto (Choir), 16 ft., 32 notes.
 Quint Trombone (Great), 16 1/2 ft., 32 notes.
 Trombone (Ped. Trombone), 8 ft., 12 pipes.
 Clarion (Ped. Trombone), 4 ft., 12 pipes.
 Chimes (Solo).

The chapel, with its 210-foot tower, is to be one of the most magnificent edifices in the United States.

Stanley Rhoades, organist at the R-K-O Lincoln Theater at Trenton, N. J., died of heart disease at the stage of the theater as he was about to take his place at the organ. He was 40 years old.

ARTHUR L. COBURN IS DEAD

President of Hook & Hastings Company Passes Away at Age of 70.

Arthur L. Coburn, president of the Hook & Hastings Company, Kendal Green, Mass., died Jan. 4 after a short illness at his home in Kendal Green, near Boston. He was in his seventy-first year.

Mr. Coburn was active in the affairs of the town, having been a lifelong resident, and had held many of the public offices. He served several terms in the state legislature. He was for thirty-three years treasurer of the First Parish (Unitarian) Church in Weston.

Surviving Mr. Coburn are his widow, Mrs. Helen Haines Coburn, two daughters, the Misses Anne Cutter Coburn and Mary Chapman Coburn, and a son, Arthur L. Coburn, Jr. There is also a sister, Mrs. Francis H. Hastings of Weston.

Funeral services for Mr. Coburn were held Jan. 6 in the First Parish (Unitarian) Church, Weston. The Hook & Hastings Company closed its doors at noon and a large delegation of the personnel attended the services, which were conducted by the Rev. Palfrey Perkins of Buffalo assisted by the Rev. Miles Hanson, Jr., minister of the church. A special musical program was given by William Ellis Weston, former organist of the church, and two hymns were sung by the congregation. Honorary pallbearers were Harry L. Bailey, Norman Jacobsen, Charles C. Kenney, Stanley Morton and Alfred R. Pratt, all of Weston, and Charles H. Brigham of Brookline.

TARIFF HEARING ON FEB. 26

Federal Commission to Take Up Subject of Duty on Organs.

The United States Tariff Commission has given notice of a public hearing to be held Feb. 26 under the provisions of the tariff act of 1930, to take up the subject of the duty on pipe organs and organ parts. The hearing will open at the office of the commission in Washington at 10 a. m. and all persons interested will be given an opportunity to be present to produce evidence and to be heard with regard to the differences in costs of production of organs here and in other countries, etc.

ESTEY OF 109 STOPS TO CLAREMONT COLLEGE

DESIGNED BY J. W. CLOKEY

Total of 5,990 Pipes Provided in Scheme of Organ to Be Installed at Claremont, Cal. — Noted Composer Director of Music.

An important organ project which resulted in a contract early in 1931 will provide Claremont Colleges, at Claremont, Cal., with one of the fine university organs of the country. The Estey Company has been commissioned to build the instrument and the specification was drawn up by Joseph W. Clokey, head of the music department and one whose name is known to all well-informed organists of the day through his compositions. Mr. Clokey consulted J. B. Jamison and C. W. McQuigg of the Estey staff.

The California instrument will have 109 stops and a total of 5,990 pipes. Twenty-six couplers, fifty combination pistons, fifteen pedal movements and eighteen accessories will complete the mechanical equipment.

Following is the stop layout for the Pomona organ:

GREAT ORGAN.
 1. Double Lieblich (tenor C), 32 ft., 85 pipes.
 2. Double Open Diapason, 16 ft., 61 pipes.
 3. Contra Melodia (from No. 1), 16 ft., 61 notes.
 4. First Open Diapason, 8 ft., 61 pipes.
 5. Second Open Diapason, 8 ft., 61 pipes.
 6. Third Open Diapason, 8 ft., 61 pipes.
 7. Viol d'Amour, 8 ft., 61 pipes.
 8. Viol Celeste, 8 ft., 49 pipes.
 9. Clarabella (from No. 1), 8 ft., 61 notes.
 10. Concert Flute, 8 ft., 61 pipes.
 11. Quint, 5 1/2 ft., 61 pipes.
 12. Principal, 4 ft., 61 pipes.
 13. Octave, 4 ft., 61 pipes.
 14. Flute (from No. 1), 4 ft., 61 notes.
 15. Twelfth, 2 2/3 ft., 44 pipes.
 16. Mixture, 5 rks., 305 pipes.
 17. Mixture, 3 rks., 183 pipes.
 18. Fifteenth, 2 ft., 61 pipes.
 19. Super Octave, 2 ft., 61 pipes.
 20. Contra Tromba, 16 ft., 61 pipes.
 21. Tromba, 8 ft., 61 pipes.
 22. Trumpet, 8 ft., 61 pipes.
 23. Fagotto, 8 ft., 61 pipes.
 24. Clarion, 4 ft., 61 pipes.

SWELL ORGAN.
 25. Contra Geigen, 16 ft., 109 pipes.
 26. Geigen Principal (from No. 25), 8 ft., 61 notes.
 27. Open Diapason, 8 ft., 73 pipes.
 28. Silver Flute, 8 ft., 73 pipes.
 29. Gamba Celeste, 2 rks., 8 ft., 134 pipes.
 30. Salicional Celeste, 2 rks., 8 ft., 134 pipes.
 31. Rohr Flöte, 8 ft., 73 pipes.
 32. Violina, 4 ft., 73 pipes.
 33. Wald Flöte, 4 ft., 73 pipes.
 34. Octave Geigen (from No. 25), 4 ft., 61 notes.
 35. Nazard (Dulciana), 2 2/3 ft., 61 pipes.
 36. Fifteenth (from No. 25), 2 ft., 61 notes.
 37. Dulciana, 2 ft., 61 pipes.
 38. Tierce, 1 3/5 ft., 61 pipes.
 39. Mixture (synthetic), 5-7 rks., 61 notes.
 40. Mixture, 4 rks., 244 pipes.
 41. Double Trumpet, 16 ft., 73 pipes.
 42. French Trumpet, 8 ft., 73 pipes.
 43. Horn, 8 ft., 73 pipes.
 44. Oboe, 8 ft., 73 pipes.
 45. Vox Humana, 8 ft., 61 pipes.
 46. Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.
 47. Contra Gemshorn, 16 ft., 97 pipes.
 48. Open Diapason, 8 ft., 73 pipes.
 49. Gemshorn (from No. 47), 8 ft., 73 notes.
 50. Gemshorn Celeste, 8 ft., 61 pipes.
 51. Erzähler Celeste, 8 ft., 134 pipes.
 52. Harmonic Flute, 8 ft., 73 pipes.
 53. Clarabella Celeste, 2 rks., 8 ft., 134 pipes.
 54. Muted Viol, 4 ft., 73 pipes.
 55. Spitz Flöte, 4 ft., 73 pipes.
 56. Nazard, 2 2/3 ft., 61 pipes.
 57. Harmonic Spitz Flöte, 2 ft., 61 pipes.
 58. Tierce, 1 3/5 ft., 61 pipes.
 59. Trumpet, 8 ft., 73 pipes.
 60. Clarinet, 8 ft., 73 pipes.
 61. Cor Anglais, 8 ft., 73 pipes.
 62. Harp, 8 ft., 61 bars.
 63. Celesta, 4 ft., 61 notes.

SOLO ORGAN.
 64. Contra Gamba, 16 ft., 97 pipes.

65. Stentorphone, 8 ft., 73 pipes.
 66. Gross Gamba (from No. 64), 8 ft., 73 notes.
 67. Gamba Celeste, 8 ft., 68 pipes.
 68. First Violins, 2 rks., 8 ft., 141 pipes.
 69. Cello, 8 ft., 73 pipes.
 70. Orchestral Flute, 8 ft., 73 pipes.
 71. Major Flute, 8 ft., 73 pipes.
 72. Lieblich Gedeckt, 8 ft., 73 pipes.
 73. Gambette (from No. 64), 4 ft., 73 notes.
 74. Harmonic Flute, 4 ft., 73 pipes.
 75. Mixture, 3 rks., 183 pipes.
 76. Orchestral Trumpet, 16 ft., 97 pipes.
 77. Tuba, 8 ft., 73 pipes.
 78. Trumpet (from No. 76), 8 ft., 73 notes.
 79. Orchestral Oboe, 8 ft., 73 pipes.
 80. French Horn, 8 ft., 73 pipes.
 81. Clarion (from No. 76), 4 ft., 73 notes.
 82. Chimes.
 PEDAL ORGAN.
 83. Double Open Diapason, 32 ft., 44 pipes.
 84. First Open Diapason (from No. 83), 16 ft., 32 notes.
 85. Second Open Diapason, 16 ft., 44 pipes.
 86. Open Diapason (from No. 2), 16 ft., 32 notes.
 87. Diaphone (Solo Extension), 16 ft., 12 pipes, 20 notes.
 88. Geigen (from No. 25), 16 ft., 32 notes.
 89. Gemshorn (from No. 47), 16 ft., 32 notes.
 90. Bourdon, 16 ft., 68 pipes.
 91. Lieblich Gedeckt (from No. 1), 16 ft., 32 notes.
 92. Dulciana, 16 ft., 56 pipes.
 93. Bass Flute (from No. 85), 8 ft., 32 notes.
 94. Octave (from No. 2), 8 ft., 32 notes.
 95. Dulciana Octave (from No. 92), 8 ft., 32 notes.
 96. Clarabella (from No. 90), 8 ft., 32 notes.
 97. Lieblich Flute (from No. 1), 8 ft., 32 notes.
 98. Super Octave (from No. 92), 4 ft., 32 notes.
 99. Octave Clarabella (from No. 90), 4 ft., 32 notes.
 100. Piccolo (from No. 90), 2 ft., 32 notes.
 101. Contra Trombone, 32 ft., 68 pipes.
 102. Trombone (from No. 101), 16 ft., 32 notes.
 103. Tromba (from No. 20), 16 ft., 32 notes.
 104. Trumpet (from No. 41), 16 ft., 32 notes.
 105. Fagotto (Ext. No. 23), 16 ft., 12 pipes, 20 notes.
 106. Horn (from No. 43), 8 ft., 32 notes.
 107. Clarion (from No. 101), 8 ft., 32 notes.
 108. Octave Clarion (from No. 101), 4 ft., 32 notes.
 109. Chimes, 8 ft., 25 notes.

DEATH OF EDWIN S. VOTEY

First Vice-President of Aeolian Company Passes Away at Age of 74.

Edwin S. Votey, inventor of the pianola and builder of the first Aeolian organs, who was first vice-president of the Aeolian Company, died Jan. 21 at his home in Summit, N. J. He was 74 years of age. Mr. Votey built the organ for the Chicago world's fair in 1893.

Mr. Votey had been with the Aeolian Company since 1898, having previously been president of the Farrand & Votey Organ Company of Detroit. During the world war he was engaged in inventive activity in connection with the development of an automatically controlled airplane at Dayton. He retired from active business last spring, although he retained his directorates and continued as vice-president of the Aeolian Company. Surviving him are his widow, who was Annie M. Gray; two daughters, Mrs. John M. Rogers of South Orange and Mrs. Jonathan W. Tracy of Bristol, Pa., and a son, Charles H. Votey of Scarsdale, N. Y.

Cannarsa Work Is Dedicated.

An organ built by the Cannarsa Organ Company of Pittsburgh, the pipes being from an old instrument of high quality, was dedicated in the Fifth United Brethren Church of York, Pa., Dec. 14. It is a two-manual of twenty-four sets of pipes, with harp and chimes, and has 1,427 pipes. The console is entirely new and modern, as are the chimes, harp and vox humana. J. Frank Fryssinger gave a dedicatory recital Jan. 22. Mr. Fryssinger is organist of the First Presbyterian Church of York.

The Christmas portion of Handel's "Messiah" was sung at the Fountain Street Baptist Church, Grand Rapids, Mich., Sunday evening, Dec. 21, under the direction of Emory L. Gallup, the organist and choirmaster.

INDIANA, PA., CHURCH BUYS A FOUR-MANUAL

WELTE-TRIPP WINS ORDER

Instrument to Be Installed in New Edifice of First Methodist Church by Easter—Stop Scheme by John A. Bell.

The First Methodist Episcopal Church of Indiana, Pa., has awarded a contract to the Welte-Tripp Organ Corporation of Sound Beach, Conn., for a four-manual instrument for the new church under construction. The specifications were drawn up by John A. Bell of Pittsburgh and the negotiations were handled by Charles W. Jack, general sales manager for the Welte-Tripp Corporation. Mrs. William Herpel is the organist of the church. The organ will be completed and installed for Easter.

- The stop specifications are as follows:
 GREAT.
 Principal Diapason, 8 ft., 73 pipes.
 *Second Diapason, 8 ft., 73 pipes.
 *Gross Flöte (open basses), 8 ft., 73 pipes.
 *Harmonic Flute, 8 ft., 73 pipes.
 *Erzähler Celeste, 2 ranks, 8 ft., 134 pipes.
 *Rohr Flöte, 4 ft., 61 pipes.
 *Octave, 4 ft., 61 pipes.
 *Tuba (10-inch wind), 8 ft., 73 pipes.
 French Horn, 8 ft., prepared for.
 Harp, 61 bars.
 Chimes (from Echo), 25 notes.
 Tremulant for high and low pressure.

- *In separate expression box.
 SWELL (7½-inch wind).
 Bourdon (low octave big; then taper off suddenly), 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Gedeckt, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 String Celeste, 8 ft., 134 pipes.
 Chimney Flute, 4 ft., 61 pipes.
 Dolce Mixture, 3 rks., 183 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Tremulant.
 CHOIR.
 English Diapason, 8 ft., 73 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Unda Maris, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 61 pipes.
 Clarinet, 8 ft., 73 pipes.
 Tremulant.

- ECHO.
 Vox Angelica, 2 ranks, 8 ft., 134 pipes.
 Spitz Flöte Celeste, 2 ranks, 8 ft., 134 pipes.

- Vox Humana (separate box, chest and tremolo), 8 ft., 73 pipes.
 Cathedral Chimes, 25 bells.
 Harp (from Great), 61 notes.

- PEDAL.
 Resultant, 32 ft., 32 notes.
 Open Diapason (large scale, extra heavy), 16 ft., 44 pipes.
 Bourdon, 16 ft., 44 pipes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Dolce Flute (from Swell), 8 ft., 32 notes.
 Gedeckt (from Pedal Bourdon), 8 ft., 32 notes.
 Major Flute (from Pedal Open), 8 ft., 32 notes.
 Tuba Major (Great extension, 12 pipes unenclosed), 16 ft., 32 notes, 12 pipes.
 Tuba (from Great), 8 ft., 32 notes.
 Chimes (from Echo), 25 notes.

SIX ESTEY ORDERS IN WEEK

New York Sales Staff Closes Deals During the Holidays.

While the organ world in general was celebrating Christmas week the sales staff of the Estey Organ Company, with headquarters on Fifth avenue in New York, observed the holidays by closing contracts for six organs, thus giving what seems strong evidence that 1931 is to be a good organ year. Five of the contracts will provide instruments for the following:

- St. Joseph's Catholic Church, Carteret, N. J.
 Methodist Church, North Syracuse, N. Y.
 First Christian Reformed Church, Lansing, Ill.
 Advent Lutheran Church, St. Louis. De Paul Hospital, St. Louis.
 The last-named is a gift of the Rev. Father P. H. Bradley of St. Louis.
 The Estey Company has sold residence organs recently to: F. B. Bower, Philadelphia; G. C. Culver, Philadelphia; Harvey Manss, Scarsdale, N. Y.; R. M. Jackson, La Habra, Cal., and Dr. H. N. Cooper, Watertown, N. Y.

W. Harry Reisner



HONOR W. HARRY REISNER

Host of Friends at Dinner Marking His Sixty-sixth Birthday.

W. Harry Reisner's sixty-sixth birthday was celebrated by a host of his friends at Hagerstown, Md., on the evening of Jan. 6. The affair, which was an entire surprise to Mr. Reisner, who is the head of the W. H. Reisner Manufacturing Company, known to organ builders throughout the world, took the form of a dinner party planned by his son-in-law and daughter, Mr. and Mrs. E. B. Carl. Mrs. Carl was assisted in receiving the many friends of her father by Mrs. Reisner and Mrs. M. E. Ellinger. The beautifully appointed dinner table had as its centerpiece a large birthday cake with sixty-six candles.

Guests at the dinner were Mayor Reuben Musey, the Rev. William S. Hess, Samuel Detrow, George Udegaff, Sr., Roy Danzer, O. F. Baltzley, Charles Cromer, Charles E. Hilliard, John S. Kausler, Milton Kohler, Harry R. Rudy, John D. Holliday, C. E. Steele, Robert Foltz, H. K. Hawbaker, S. E. Phillips, W. O. Heil, Frank L. Bentz, Frank Myers, Henry Wolf, M. F. Seibert, M. E. Ellinger and W. Merrick Huyett.

Mr. Reisner received many remembrances from the various organizations to which he belongs, including the Izaak Walton League, the Park Commission, the Y. M. C. A., the Nicodemus National Bank, and the Presbyterian Church.

New Mass by Colby Sung.

The celebration of the midnight and 10:30 a. m. masses Christmas at St. Vibiana Cathedral, Los Angeles, was marked by the first performances of a new mass written by the organist and choirmaster of the cathedral, Frank H. Colby. The mass is written in modern style but is consistently pleasing in melody, harmony and counterpoint and measures up with the best work that has been done in that field by many composers of wider fame. The work was sung by a much enlarged choir of professional singers, many from other churches. The chorus was directed by Edward Nies-Berger, with Mr. Colby at the organ.

Charles D. Irwin Gaining.

Charles D. Irwin, the Boston organist, is slowly recovering from an illness which has made the winter anything but a pleasant one for him. His physician reports that Mr. Irwin is making progress, although it seems slow to him. Mr. Irwin at one time lived in Chicago, but has been active in Boston for a number of years. In addition to his activities as a church organist he was an official of the old Hutchings Organ Company.

Geo. Kilgen & Son report a contract received from the board of trustees of the Methodist Church of Ulysses, Kan., for a two-manual organ to be placed in the building which is to be completed early in the spring. The organ is to be placed in two chambers.

FIRE HITS HILLGREEN-LANE

Organ Factory Able to Resume Work After Brief Interruption.

Fire which occurred in the factory of Hillgreen, Lane & Co. at Alliance, Ohio, on the night of Jan. 15 caused considerable damage, but was confined to the building in which it originated. After a brief interruption the factory was able to resume work before Feb. 1. The fire damage was confined to the rear part of the main building of the plant.

Six instruments which were under construction for Easter deliveries may be delayed, though it is hoped by overtime work to regain lost time. The excellent work of the Alliance fire department prevented the spread of the fire into the console and other buildings. The lumber yards also were spared.

"Insurance adjusters finished their work yesterday and rehabilitation of the building has already begun," says a letter from Hillgreen, Lane & Co., under date of Jan. 22. "It is evident that by Feb. 1 we will be again under a full schedule of work."

"The fire developed early in the evening in the rear of the main building of our factories. It is evident that it originated near a glue stove from which the fire had not been entirely subdued when the workmen left the factory at 5 o'clock. The alarm was sounded at 7. Our plant is only three blocks from the fire department. In two minutes and five seconds after the gong sounded water was applied to the building. The energy and intelligence of the fire department were further displayed in their applying chemicals wherever possible in lieu of water. Thus much valuable material was preserved, though the heat melted many metal pipes and destroyed wood pipes in great numbers. Everything considered we were fortunate in the small amount of destruction. We were working ten hours a day, five days of the week. It was unfortunate that the fire should have occurred at this important period when rush orders were being handled."

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Address the Director, P. C. Lutkin, Rm. 40, 1822 Sherman Ave., Evanston, Illinois.

(Summer term— June 22 to Aug. 1)

MILWAUKEE SCHOOL ORGAN DESIGN NOVEL

SCHEME OF SKINNER ORGAN

Great and Swell Stops Duplicated on Third Manual—Echo and Stage Divisions for Great—To Occupy Large Auditorium.

An installation of more than usual interest is to be made by the Skinner Organ Company in the large Central Continuation School at Milwaukee, to provide music in an auditorium seating 2,500 people. The instrument will be a three-manual, with a player mechanism. The stops on the third manual, the orchestral, will be a duplication of the great and swell stops, by means of the Skinner interchangeable wind-chest. Swell and great will be under separate expression, and the great will have an echo division of four sets of pipes, placed in an independent expression chamber, with separate control, as well as a stage division of three stops, also in an independent chamber, in addition to the regular great of nine sets of pipes.

The console is to be of standard Skinner three-manual design, but the player mechanism, usually installed in the console, is to be placed in a separate remote cabinet. The semi-automatic feature, whereby one may sit at the console and operate the rolls personally, is to be eliminated.

Central Continuation School is for those who have to abandon regular school attendance but still desire to continue their education. It has over 20,000 students in regular attendance, with classes arranged to suit the convenience of the students. It is said to be the largest school of its type in the world. In addition to scholastic work every technical trade is taught.

The school board was assisted in the selection of the organ by a committee of prominent organists, including Mrs. Winogene Kirchner, Mrs. Rees Powell, Earl Morgan, Lewis A. Vantine, Hermann Nott and W. J. Meyer.

The stop specification is as follows:

- MANUAL I (SWELL).**
 Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Rohrflöte, 8 ft., 73 pipes.
 Flute Celeste, 2 ranks, 8 ft., 134 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Principal, 4 ft., 73 pipes.
 Mixture, 3 ranks, 183 pipes.
 Waldhorn, 16 ft., 73 pipes.
 Trumpet, 8 ft., 73 pipes.
 Clarion, 4 ft., 73 pipes.
 Harp and Celesta, 61 bars.

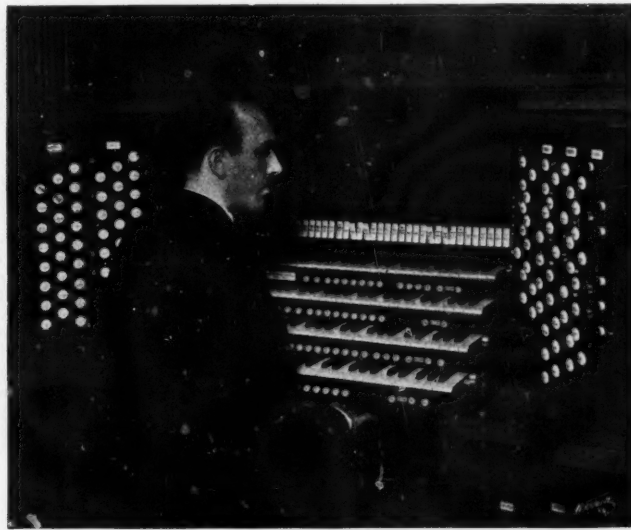
- MANUAL II (GREAT).**
 Open Diapason, 8 ft., 73 pipes.
 Chimney Flute, 8 ft., 73 pipes.
 Cello, 8 ft., 73 pipes.
 Cello Celeste, 8 ft., 73 pipes.
 Flute, 4 ft., 73 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 French Horn, 8 ft., 73 pipes.
 Flügel Horn, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 English Horn, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 Cathedral Chimes (electric), 25 bells.

- GREAT ORGAN (ECHO DIVISION).**
 Fern Flöte, 8 ft., 73 pipes.
 Vox Angelica, 2 ranks, 8 ft., 146 pipes.
 Flute, 4 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.

- GREAT ORGAN (STAGE DIVISION).**
 Open Diapason, 8 ft., 73 pipes.
 Clarabella, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.

- MANUAL III (ORCHESTRAL).**
 Bourdon, 16 ft., 73 notes.
 Open Diapason, 8 ft., 73 notes.
 Rohrflöte, 8 ft., 73 notes.
 Flute Celeste, 2 ranks, 8 ft., 134 notes.
 Sallcional, 8 ft., 73 notes.
 Voix Celeste, 8 ft., 73 notes.
 Flute, 4 ft., 73 notes.
 Principal, 4 ft., 73 notes.
 Mixture, 3 ranks, 183 notes.
 Waldhorn, 16 ft., 73 notes.
 Trumpet, 8 ft., 73 notes.
 Clarion, 4 ft., 73 notes.
 Harp and Celesta, 61 notes.
 Open Diapason, 8 ft., 73 notes.
 Chimney Flute, 8 ft., 73 notes.
 Cello, 8 ft., 73 notes.
 Cello Celeste, 8 ft., 73 notes.
 Flute, 4 ft., 73 notes.
 Nazard, 2 1/2 ft., 61 notes.
 French Horn, 8 ft., 73 notes.
 Flügel Horn, 8 ft., 73 notes.
 Clarinet, 8 ft., 73 notes.
 English Horn, 8 ft., 73 notes.
 Vox Humana, 8 ft., 73 notes.
 Tuba Mirabilis, 8 ft., 73 notes.

Alexander Schreiner at Organ in Los Angeles



ALEXANDER SCHREINER, organist at the Salt Lake City Tabernacle, has accepted a two-year engagement at the University of California at Los Angeles, as announced in The Diapason's Los Angeles column Jan. 1. The new Skinner of seventy-eight ranks at the university is the largest instrument in southern California.

Mr. Schreiner was appointed to the staff of organists at the Salt Lake City Tabernacle in 1924. He has been granted a leave of absence for the eight winter months to take the position at the University of California. He will be at the Salt Lake organ during the summer when the tourist recitals are at their peak.

Mr. Schreiner was born in Nürnberg, Germany, in 1901. He played hymns and folksongs on the piano at the age of 5. His studies were pursued so early and well that at 8 he was appointed organist of a small church, playing two Sunday and one mid-week service and one choir rehearsal.

In 1912 Mr. Schreiner left Germany with his parents and continued his studies in piano, organ and harmony under the late John J. McClellan, then the Salt Lake Tabernacle organist. Mr. McClellan eagerly planned to have his pupil appointed to play regularly at the daily recitals. At the age of 19 young Schreiner was invited to play his first recitals on the famous

Tabernacle organ. In 1924 he was officially appointed as one of the organists. Six months after this appointment he was granted a leave of absence and returned to Europe to study with Widor in repertoire, Vierne in improvisation and Libert in harmony and counterpoint. In September, 1925, he received from the Fontainebleau Conservatory a teacher's diploma and a diploma in organ performance, both with the special mention of "tres bien." He returned to America in 1926 and again took up his duties at the Salt Lake Tabernacle.

Mr. Schreiner has been a member of the Southern California chapter of the American Guild of Organists since 1921. In Los Angeles he is prominent as a recitalist. In addition to this phase of his work he was busily engaged at the Fox movietone studios last winter composing the organ music and making the recordings for the John McCormack picture "Song of My Heart." Besides his duties already mentioned Mr. Schreiner presides at a fine Austin of sixty-eight ranks of pipes at the First Methodist Church of Los Angeles.

Mr. Schreiner's work requires a certain amount of commuting between Salt Lake City and Los Angeles. During the Christmas holidays he made a three-day trip to Salt Lake to play for the mammoth production of "The Messiah" which was broadcast Dec. 28.

First of Concert Series by Breck.

A concert was given at the Community Church, Mountain Lakes, N. J., Sunday afternoon, Jan. 25, at 4 o'clock, by Edward S. Breck of Newark, newly appointed organist and director of music. He was assisted by Romley Fell, concert and oratorio baritone, and Frank F. Fenwick, Jr., cellist, both of East Orange. Mr. Breck is the winner of the Skinner prize for an organ arrangement of the Overture to "Prince Igor," by Borodin, and is an officer of the state council, National Association of Organists. Mr. Fell was baritone soloist at St. Paul's Cathedral, London, and has become widely known in this country. He is soloist at the First Presbyterian Church, East Orange. Mr. Fenwick, artist pupil of William Ebarr of New York, is a member of the New Jersey Symphony Orchestra. This concert was the first of a series of musical events of varied character to be presented at the Community Church by Mr. Breck during the season. The organ program will be restricted to selections which are not likely to be heard in the church service, and it will consist largely of request numbers.

Death Takes Al Carney.

Al Carney, 33 years old, a radio organist who broadcast over NBC and from WCFL, died Jan. 13 of pneumonia in the Columbus Hospital, Chicago. Funeral services were held at St. Patrick's Church, Dubuque, Iowa. He is survived by his parents.

AUSTIN FOUR-MANUAL ORGANIST'S MEMORIAL

GIFT FROM HER DAUGHTER

Instrument Presented to First Presbyterian Church of Jamaica, L. I., N. Y., by Miss Gladys E. Belden—Ready in November.

The First Presbyterian Church of Jamaica, L. I., N. Y., is to have a new four-manual organ, the memorial gift of Miss Gladys E. Belden of that town, whose mother was the first regular organist to preside over the present instrument in the church. The organ is to be installed by Nov. 1 by the Austin Organ Company, to whom the contract has been awarded. The stop specification is as follows:

- GREAT ORGAN.**
 Double Open Diapason, 16 ft., 61 pipes.
 First Open Diapason, 8 ft., 61 pipes.
 *Second Open Diapason, 8 ft., 61 pipes.
 *Doppelflöte, 8 ft., 61 pipes.
 *Gemshorn, 8 ft., 61 pipes.
 *Principal, 4 ft., 61 pipes.
 *Flute Harmonic, 4 ft., 61 pipes.
 *Twelfth, 2 1/2 ft., 61 pipes.
 *Fifteenth, 2 ft., 61 pipes.
 *Tromba, 8 ft., 61 pipes.
 Chimes (from Solo), 25 notes.

- *Enclosed in Choir expression-box.
SWELL ORGAN.
 Bourdon, 16 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Stopped Flute, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Quintadena, 8 ft., 73 pipes.
 Flauto Traverso, 4 ft., 73 pipes.
 Viola, 4 ft., 73 pipes.
 Nazard, 2 1/2 ft., 61 pipes.
 Flautino, 2 ft., 61 pipes.
 Tierce, 1 1/5 ft., 61 pipes.
 Mixture (drawing above three mutation ranks), 61 notes.
 Contra Fagotto, 16 ft., 85 pipes.
 Oboe, 8 ft., 61 notes.
 Clarion, 4 ft., 61 notes.
 Cornopean, 8 ft., 73 pipes.
 Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
 Harp and Celesta (from Choir), 61 notes.

- CHOIR ORGAN.**
 Geigen Principal, 8 ft., 73 pipes.
 Viole, 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., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp and Celesta, 61 bars and resonators.

- SOLO ORGAN.**
 Philomela, 8 ft., 73 pipes.
 Gross Gamba, 8 ft., 73 pipes.
 Gamba Celeste, 8 ft., 73 pipes.
 Flute Ouverte, 4 ft., 73 pipes.
 Tuba Mirabilis, 8 ft., 73 pipes.
 French Horn, 8 ft., 73 pipes.
 Chimes, 25 tubular bells.
 Tremolo.

- PEDAL ORGAN.**
 Resultant Bass, 32 ft., 32 notes.
 First Open Diapason, 16 ft., 32 pipes.
 Second Open Diapason (from Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Gemshorn (extended), 16 ft., 12 pipes, 20 notes.
 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.
 Gedeckt (from Swell Bourdon), 8 ft., 32 notes.
 Violoncello (from Gamba and Gamba Celeste), 8 ft., 32 notes.
 Trombone (extended Tuba Mirabilis-Solo), 16 ft., 12 pipes, 20 notes.
 Fagotto (from Swell), 16 ft., 32 notes.

- Bach-Handel Program at Bethlehem.**
 The vested solo and chorus choir of thirty-eight voices at Holy Trinity Lutheran Church, Bethlehem, Pa., on Sunday evening, Jan. 4, gave a Bach-Handel program. A large congregation attended. The organist and choir director, I. H. Bartholomew, had charge of the program. Mr. Bartholomew is completing his twenty-eighth year in this church.

Son Born to the Nordens.

Mr. and Mrs. N. Lindsay Norden of Germantown, Philadelphia, announce the birth of a son, Warren Everett Norden, Jan. 5.

Kenneth Walton in American Debut.

Kenneth Walton, A. R. C. O., organist of St. Peter's Church, South Croynod, London, and official organist of the Anglo-Catholic Congress, which meets annually in Albert Hall, London, made his New York debut at the Wanamaker Auditorium in New York Thursday afternoon, Jan. 15. His prominence as a musician began at the age of 9, when he was appointed organist of St. Andrew's, Coulsdon. At the age of 14 he became organist of the Church of St. Mary the Virgin, London. He spent many years of study at the Guild Hall School of Music, where he won prizes. His recital, while not largely attended, was an excellent one. His program included works of Karg-Elert, Bach, Handel, Wetton (his teacher), Archer, James, and Charles Wood.

**GREAT THRONG DRAWN
BY FARNAM MEMORIAL**

ST. THOMAS' CHURCH FILLED

Service in New York Under N. A. O. Auspices — Pupils Play — Noble's Choir and English Singers Heard —Tribute by Dr. Worcester..

More than 2,000 people filled every seat in the large edifice of St. Thomas' Church on Fifth avenue in New York on the evening of Jan. 13 to show their respect for the late Dr. Lynnwood Farnam and to hear a beautiful program of appropriate music and addresses which made up a service that will go down in the history of the organ in America as one of the most profoundly impressive ever held. The principal tribute to Mr. Farnam was paid by the Rev. Elwood Worcester, D. D., rector emeritus of Emmanuel Church, Boston, who was invited to come to New York as Farnam's close friend during his tenure of the post of organist at Emmanuel Church. The choir of St. Thomas', under the direction of Dr. T. Tertius Noble, sang the service. The English Singers, an organization which has made a splendid reputation on its visits to this side of the ocean, also took part and there were groups of organ solos by four pupils of Dr. Farnam. For more than two hours the large congregation sat spellbound by the beautiful music and the eloquent appreciation of the life of the departed giant among organists.

The service was arranged by and under the auspices of the National Association of Organists. It was in charge of a special committee appointed by the executive committee of the N. A. O. and consisting of Dr. T. Tertius Noble, Reginald L. McAll, Duncan McKenzie and President Harold V. Milligan. Other organizations were invited to be the guests of the association for the occasion and the gathering included a large number of the organists of Greater New York, in addition to many from nearby points, such as Philadelphia, and representatives from as great a distance as Chicago and Los Angeles.

All of the program with the exception of the offering of the English Singers consisted of works of Johann Sebastian Bach and before the procession several German chorales were played on the tower chimes, sounding a requiem up and down the stretches of Fifth avenue, America's most famous street. Among those played were "Wachet auf, ruft uns die Stimme," "A Mighty Fortress," and the Passion Chorale. In the procession the choirs of Farnam's own church, the Holy Communion, led by Alfred Greenfield as crucifer, and of St. Thomas' marched in silence. Hugh Porter, organist and choirmaster of the Second Presbyterian Church of New York, played the opening group, consisting of the Bach chorale prelude on "In Thee Is Joy," the andante from the Fourth Trio-Sonata and the chorale preludes "O God, Be Merciful" and "Jesu, Priceless Treasure." After the sentences, prayer, responses, etc., the Twenty-third Psalm was read, with the Scripture lesson from John 14, verses 1 to 15, "Let not your heart be troubled."

The second group of organ numbers was by Ernest White of Philadelphia, organist and choirmaster of St. James' Episcopal Church in that city, who played the three chorale preludes on "Blessed Jesu, We Are Here," "The Angelic Host from Heaven" and "Deck Thyself, My Soul."

The Rev. Roeliff H. Brooks, M. A., S. T. D., rector of St. Thomas', paid a brief but appropriate tribute to Mr. Farnam, recalling the recitals which filled the Church of the Holy Communion. He said that it seemed that the very voice of Farnam spoke through his pupils. "If you would see a memorial to Lynnwood Farnam, look about you," he declared in calling attention to the large congregation.

Dr. Worcester delivered a very interesting address, filled not only with appreciation of the man whom he had come to honor, but with many reminiscences of his life. He told of finding Farnam in Canada and bringing

him to Boston and interestingly described how he had asked several of the musical celebrities of the Hub to come and hear the young candidate for the position, then only 26 years old, and how, when asked to play, he handed Dr. Worcester a little notebook in which were listed more than 200 compositions for the organ, from which to select what he wished to hear, all of which Mr. Farnam could play from memory. He pictured the campaign for the new organ at Emmanuel and of Farnam's departure for New York. He told of the ascetic character of the decedent, who believed in simple living and who spent most of his hours by day and even by night on the organ bench.

"Farnam's greatest quality," he said in summarizing his eulogy, "was his simplicity and sincerity. He knew only one kind of taste—good taste."

An "Ave Verum" by William Byrd was sung after the address by the English Singers most effectively.

Carl Weinrich, Farnam's successor at the Church of the Holy Communion, played a group of chorale preludes consisting of "Christians, Rejoice," "By the Waters of Babylon" and "Kyrie, Thou Spirit Divine."

Then came the anthem, "The Lord Will Not Suffer Thy Foot to Be Moved," by St. Thomas' choir, a beautifully impressive work sung as Dr. Noble's trained forces can sing.

After the benediction Alexander McCurdy of the Second Presbyterian Church of Philadelphia played the Cathedral Prelude and Fugue and Vivace from the Second Trio-Sonata of Bach and the chorale "O Light of Life" was sung as the recessional.

A coincidence was the fact that the service was held on the forty-sixth birthday of Mr. Farnam.

[Dr. Worcester's address is published on page 52 of this issue.]

For Farnam Bust in Montreal.

Plans for placing a memorial to Lynnwood Farnam in Christ Church Cathedral, Montreal, are well advanced. A strong committee has been formed, consisting of Dean Carlisle, Canon Shatford, F. A. Bengough, Fred Evans and F. L. MacGachen, and the following organists: George Brewer, Montreal; Palmer Christian, Ann Arbor, Mich.; Harold E. Darke, London, England; Arthur Egerton, Wells College, N. Y.; Ernest MacMillan, Toronto; J. E. F. Martin, Montreal; Stanley Oliver, Montreal; Carl Weinrich, New York; Alfred E. Whitehead, Montreal, and Healey Willan, Toronto.

It is expected that a bust of Farnam, to be executed by Alfred Laliberte, one of Canada's foremost sculptors, will be the form of memorial chosen. This will be placed in a suitable position near the organ which he loved and which he used with such mastery during his time in Montreal. Smaller copies of this bust will be available at a reasonable cost, the proceeds to be devoted to the memorial fund.

Funds are beginning to come in and it is hoped that readers who intend to subscribe will not wait to be personally approached but will send in their subscriptions to F. A. Bengough, treasurer of the Farnam Memorial Fund, Christ Church Cathedral, Montreal.

Another memorial of an entirely different nature has been proposed, and there is every hope of its being executed. This is the compilation of a volume of organ compositions to be written by outstanding composers of Canada, England, France, Germany and the United States, and dedicated to the memory of Farnam.

Recalls Farnam's Recitals.

Cloquet, Minn., Dec. 24, 1930.—Dear Mr. Gruenstein: The death of Lynnwood Farnam has brought a sense of loss and grief to thousands of music-lovers whose names were unknown to him. The superb quality of his playing, coupled with the humility and genuineness of his nature, has secured him an unforgettable place in the memories of those who knew him, either personally or through his playing. The writer well remembers the first of the organ recitals given in the Church of the Holy Communion. There were only scattered handfuls of listeners then, and most of us were organists, for whom the rare loveliness of Mr. Farnam's playing needed no advertis-

William A. Goldsworthy



WILLIAM A. GOLDSWORTHY, organist and choirmaster of the Church of St. Mark's-in-the-Bouwerie, New York, presented Enrico Bossi's "Johanna d'Arc" Sunday afternoon, Jan. 4. An augmented choir of professional singers, with eminent soloists, produced an outstanding musical event of this season. Mr. Goldsworthy is an excellent accompanist, with a keen sense of the appropriate, who maintains a splendid balance at all times and makes proper use of climaxes and dramatic effects. The oratorio itself is almost operatic in character. It is amazingly difficult; so far as we know, only once has it been given in America, that occasion being fifteen years ago, by the New York Oratorio Society, under Louis Koemmenich. It aptly gives the story of Joan, with an apotheosis, descriptive of her reception by the angels. From a harmonic standpoint the oratorio is very modern, with here and there, when the text demands, a bit of severe ecclesiastical style. Mr. Goldsworthy is giving much of his time to composition, and has several works of large proportions in process of publication.

We chose our seats near the flickering light of the candles, in order that we, with our Bach books on our knees, might follow him. One night after listening to the matchless performance of a Bach fugue, done as the organist dreams it should be done, I ventured to express to Mr. Farnam my appreciation of the beautiful clarity of the pedal passages. He smiled and the only reply was that he had a wonderfully clear set of pedal stops! Such playing as his was bound to bring rapt and the listeners in the church grew until the recitals had to be given twice and there were people standing. A tribute, indeed, when one recalls the reception given to ordinary Bach recitals. Mr. Farnam has passed from our sight, but his work will never die.

"Music, when soft voices die,
Vibrates in the memory."
ELLA COX.

Organ Recital at Little Rock.

The Little Rock, Ark., Musical Coterie presented Miss Kate Bossinger and Henry Wells Sanderson in an organ recital, assisted by the Winfield Choir, Mrs. I. J. Steed, director, in the Winfield Memorial Methodist Church Sunday, Dec. 14, at 3:30. The program was as follows: Christmas Pastorale, Rogers; "March of the Magi Kings," Dubois; Pastoral Symphony (from "The Messiah"), Handel, and "The Holy Night," Dudley Buck (Miss Bossinger); "There Were Shepherds," Vincent, and "Christmas," Shelley (the choir); Toccata in D minor, G. B. Nevin; Caprice, H. Alexander Matthews, and Second Symphony (Adagio and Finale), Widor (Mr. Sanderson).

On Sunday evening, Dec. 28, Henry S. Schweitzer's choir gave a very creditable and intelligent reading of George Henry Day's Christmas cantata, "Great David's Greater Son," before a large and appreciative audience at Reading, Pa.

**MOLLER FOUR-MANUAL
OPENED AT SYRACUSE**

PLYMOUTH CHURCH SCHEME

Dedication of Instrument Takes Place with Mrs. Gladys Eldrett Bush, Mus. B., at the Console—Organ Has Both Solo and Echo.

A four-manual Möller organ was inaugurated Nov. 21 at the Greater Plymouth Church in Syracuse, N. Y. Mrs. Gladys Eldrett Bush, Mus. B., organist and musical director of the church, presided at the console. Arrangements are being completed for a formal recital by an eminent guest organist.

Following is the stop scheme of the organ:

- GREAT ORGAN.**
- Double Open Diapason, 16 ft., 85 pipes.
 - First Open Diapason, 8 ft., 61 pipes.
 - Second Open Diapason, 8 ft., 73 pipes.
 - Doppel Flöete, 8 ft., 73 pipes.
 - Claribel Flute, 8 ft., 73 pipes.
 - Viola da Gamba, 8 ft., 73 pipes.
 - Gemshorn, 8 ft., 73 pipes.
 - Mixture, 3 rks., 183 pipes.
 - Octave, 4 ft., 61 notes.
 - Flute Harmonic, 4 ft., 73 pipes.
 - Trumpet, 8 ft., 73 pipes.
 - Harp, 8 ft., 49 notes.
 - Celesta, 4 ft., 49 notes.
 - Chimes, 25 notes.

- SWELL ORGAN.**
- Bourdon, 16 ft., 97 pipes.
 - Gedeckt, 8 ft., 73 notes.
 - Orchestral Flute, 4 ft., 73 notes.
 - Flute Twelfth, 2 1/2 ft., 61 notes.
 - Flautina, 2 ft., 61 notes.
 - Open Diapason, 8 ft., 73 pipes.
 - Flauto Dolce, 8 ft., 73 pipes.
 - Flute Celeste, 8 ft., 73 pipes.
 - Viole d'Orchestre, 8 ft., 73 pipes.
 - Sallcional, 8 ft., 73 pipes.
 - Voix Celeste, 8 ft., 73 pipes.
 - Mixture, 3 rks., 183 pipes.
 - Principal, 4 ft., 61 notes.
 - Sallciet, 4 ft., 61 notes.
 - Cornopean, 8 ft., 73 pipes.
 - Oboe, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.

- CHOIR ORGAN.**
- English Open Diapason, 8 ft., 73 notes.
 - Dulciana, 8 ft., 73 pipes.
 - Unda Maria, 8 ft., 61 pipes.
 - Concert Flute, 8 ft., 73 pipes.
 - Doppel Flöete, 8 ft., 73 notes.
 - Gemshorn, 8 ft., 73 notes.
 - Viola da Gamba, 8 ft., 73 notes.
 - Solo Flute, 4 ft., 61 notes.
 - Dulcet, 4 ft., 61 notes.
 - Piccolo, 2 ft., 61 notes.
 - French Horn, 8 ft., 73 pipes.
 - Clarinet, 8 ft., 73 pipes.
 - Harp, 8 ft., 49 bars.
 - Celesta, 4 ft., 49 notes.

- SOLO ORGAN.**
- Stentorphone, 8 ft., 73 pipes.
 - Gross Gamba, 8 ft., 73 pipes.
 - Gamba Celeste, 8 ft., 61 pipes.
 - English Horn, 8 ft., 73 pipes.
 - Hohl Pfeife, 4 ft., 61 pipes.
 - Tuba Mirabilis, 8 ft., 73 pipes.
 - Tuba Clarion, 4 ft., 61 pipes.

- ECHO ORGAN**
(Played from Solo and Choir manuals).
- Echo Flute, 8 ft., 73 pipes.
 - Muted Viol, 8 ft., 73 pipes.
 - Viole Celeste, 8 ft., 61 pipes.
 - Vox Angelica, 8 ft., 73 pipes.
 - Vox Humana, 8 ft., 73 pipes.
 - Chimes, 25 bells.

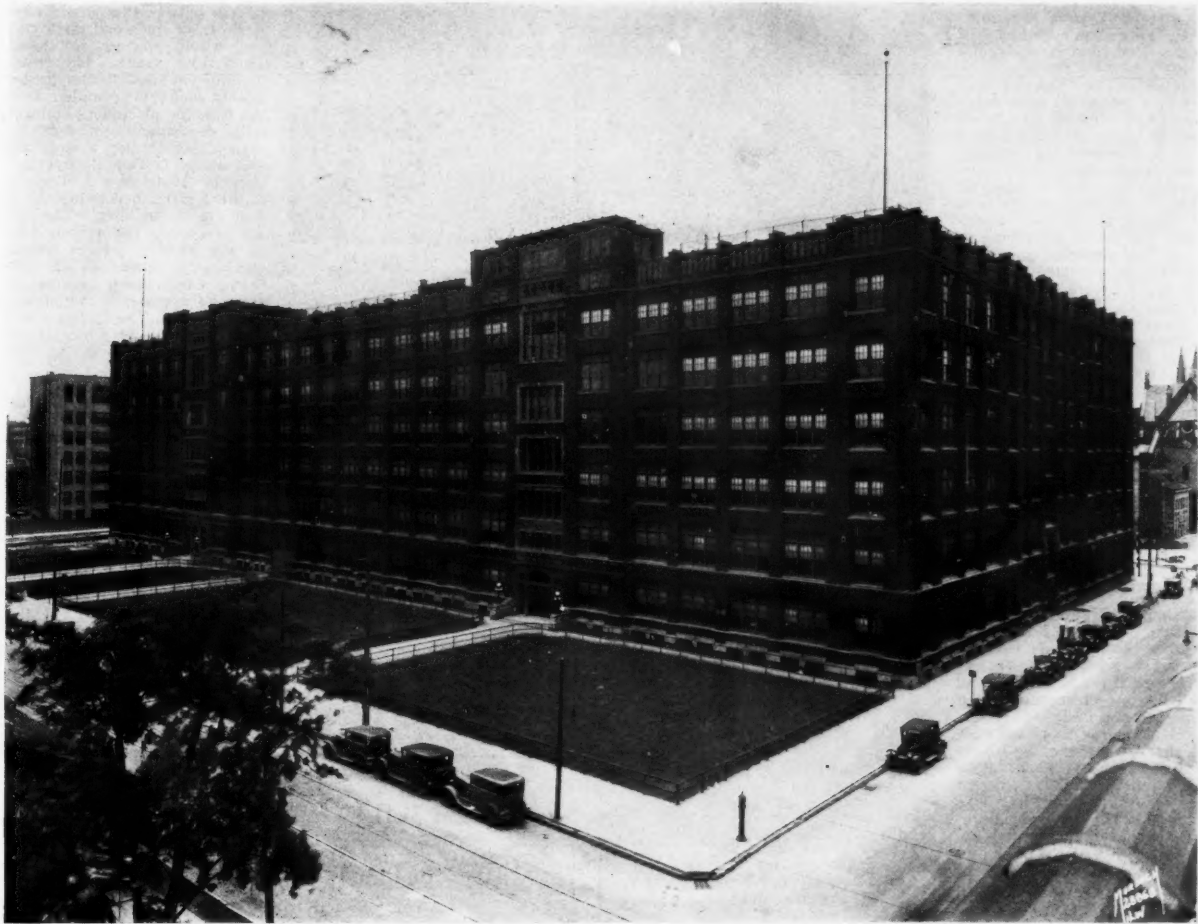
- PEDAL ORGAN.**
- Resultant, 32 ft., 32 notes.
 - First Open Diapason, 16 ft., 44 pipes.
 - Second Open Diapason, 16 ft., 32 notes.
 - Bourdon, 16 ft., 44 pipes.
 - Lieblich Gedeckt, 16 ft., 32 notes.
 - Octave, 8 ft., 32 notes.
 - Flute, 8 ft., 32 notes.
 - Violoncello, 8 ft., 32 notes.
 - Tuba, 16 ft., 32 notes.
 - Tuba, 8 ft., 32 notes.
 - Tuba, 4 ft., 32 notes.
 - Chimes, 25 notes.

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KATE ELIZABETH FOX, F.A.G.O.
Organ Recitals
Organist and Choir Director
FIRST CONGREGATIONAL CHURCH
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FOUR ORGANISTS PLAY AT NEW YORK OPENING

WELTE IN CALVARY CHURCH

Large Instrument Installed in Skyscraper Edifice on West Fifty-seventh Street Makes Excellent Impression.

The new Welte-Tripp organ installed in Calvary Baptist Church was officially opened Thursday evening, Jan. 8. The organ is of four manuals, 100 stops and 5,000 pipes. The specification was printed in *The Diapason* May 1, 1930. Its tonal resources seem magnificent; beautifully voiced, mostly on low pressure, it has many superb solo stops in all families—flutes, strings, reeds and diapasons. Its unusual stops were frequently displayed throughout the program. The new church is a skyscraper edifice on West Fifty-seventh street, the auditorium being in the center of the building, much of which is devoted to apartments.

Frederick W. Riesberg, organist of the church, was the first artist to appear. He played: "Distant Chimes," Shackley; "Musical Snuff-Box," Liadoff, and "Laus Deo," Dubois. The selections were well chosen to demonstrate the various tone qualities of the new organ, and certainly a large variety of effects was presented. Charles M. Courboin played the Air for the G String and the A minor Prelude and Fugue, Bach; Sketch, No. 4, an exquisite tone-poem of Schumann, and the A minor Chorale of Franck. As an encore he presented the Schubert "Ave Maria." Mrs. Riesberg sang the Bach-Gounod "Ave Maria," with violin obbligato, Mr. Riesberg at the organ. Henry F. Seibert played a variation on "Pleyel's Hymn," Burnap; "Blessed Jesus," Bach; "Bourree et Musette," Karg-Elert, and Concert Study, Yon. His encore number was Handel's Largo, at the end of which he built up a gorgeous crescendo, which reminded one of the Philadelphia Orchestra's presentation of the Bach Passacaglia. Archer Gibson, the last soloist to appear, played the G minor Fantasia, Bach; Minuet, Handel; "Song of Springtime," Gibson, and the "Entrance to the Cathedral" ("Lohengrin"), Wagner. As an encore he presented the "Liebesfreud," by Kreisler.

To finish the program the choir of Calvary Church sang the Hallelujah Chorus, under the direction of Otis J. Thompson, conductor, with Mr. Riesberg at the organ.

A huge audience, including many organists and other professional musicians, attended the recital.

A number of short noon-hour recitals on this organ have been arranged.

ESTEY OPENED IN DALLAS

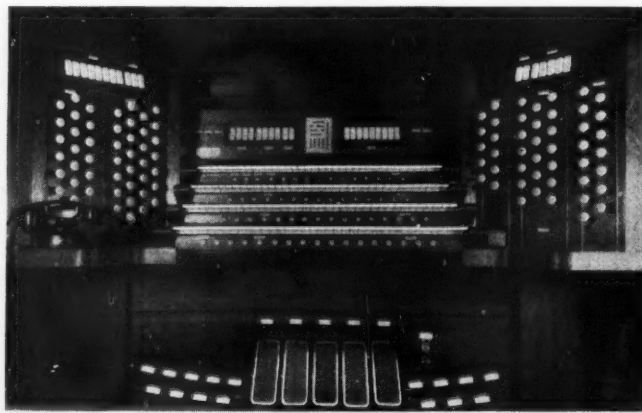
Two Programs on New Organ in Munger Place Methodist Church.

The three-manual, forty-eight-stop Estey organ recently installed in the Munger Place Methodist Church, Dallas, Tex., was opened with a recital Dec. 16 by Miss Frances Hardin of Hot Springs, Ark. At the conclusion of the recital, the organ, a gift to the church by the members of the Woman's Missionary Society, was formally presented to the trustees and membership by Mrs. S. M. McGhee, president of the society.

Miss Hardin was heard in the following numbers: "Laus Deo," Dubois; "The Swan," Saint-Saens; "In a Monastery Garden," Kettelbey; London-derry Air, arranged by Sanders; "Chant for Dead Heroes," Gaul. A second recital was given the next evening, sponsored by the deans, past and present, of the Texas A. G. O. The following program was rendered: "Finlandia," Sibelius, and "The Bells of St. Anne," Russell (Mrs. James L. Price); "Hymnus," Von Fielitz, and "The Musical Clock," Slade (Miss Katherine Hammons); "In dulci júbilo," Bach, and Fantasia on Two Noels, Bonnet (Miss Grace Switzer); "Twilight Moth" and "An Angry Demon," Clokey (Mrs. Walter Alexander); Finale from First Symphony, Vienne (Charles Kiker).

The stop list of this organ appeared in the August, 1930, issue of *The Diapason*.

Console in Calvary Baptist Church, New York



TO REPLACE ORGAN OF 1871

Austin Three-Manual Bought by First Presbyterian, Goshen, N. Y.

A three-manual to be built by the Austin Organ Company for the First Presbyterian Church of Goshen, N. Y., is to replace an instrument built about 1871 by William J. Stuart & Bro. of Albany, N. Y. This church was organized in 1720 and since that period there have been three buildings, the present one being started in 1869 and finished in 1871. The organist, Howard S. Dayton, has played on the present organ since May 1, 1903, and the last Sunday of April will complete his twenty-eighth year at this organ.

Following is the stop scheme for the new instrument:

GREAT ORGAN.

- Tibia Clausa (Pedal extension), 16 ft., 29 pipes, 44 notes.
- Gedeckt (from Tibia Clausa), 8 ft., 61 notes.
- First Diapason, 8 ft., 73 pipes.
- *Second Diapason, 8 ft., 73 pipes.
- *Clarabella, 8 ft., 73 pipes.
- *Gemshorn, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- *Octave, 4 ft., 61 pipes.
- *Twelfth, 2 2/3 ft., 61 pipes.
- *Fifteenth, 2 ft., 61 pipes.
- *Tuba, 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.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Nazard, 2 2/3 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Tierce, 1 3/5 ft., 61 pipes.
- Mixture (drawing above three mutation ranks).
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Quintadena, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 61 pipes.
- French Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 25 notes.

PEDAL ORGAN.

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

Report on Stanford Recitals.

Warren D. Allen, organist of Leland Stanford University, has published his annual report for the 1929-1930 season and with it has been issued a bound booklet containing his programs from week to week at the Stanford Memorial Church. The report shows that Mr. Allen has played seventy-two programs. One assembly recital was

played by Marcel Dupre and five other organists each gave one recital. A summary of the music played by Mr. Allen shows a total of 275 works by 109 composers, divided as follows: Fifty-two compositions by thirty-two American composers (including Canadian composers); sixteen compositions by fourteen English composers; fifty-two compositions by twenty-five French composers; sixty-five compositions by fourteen German composers (not including Bach); forty-five compositions by J. S. Bach; twenty compositions by nine Russian composers; five compositions by four Scandinavian composers; eleven compositions by ten Italian composers; nine compositions by composers of other nationalities.

Handel's "Messiah" was given at Peoria, Ill., the afternoon of Dec. 28 at the Shrine Temple by the Peoria Civic Chorus, directed by Howard D. Kellogg, with Edward N. Miller at the organ.

SKYSCRAPER FOR COLLEGE

Kilgen to Complete Equipment of Mundelein Edifice in Chicago.

Added to the already remarkable group of buildings along Sheridan road in Chicago is another imposing edifice of most modern design—Mundelein College—the first modern skyscraping university building actually completed. The idea was conceived and executed by the B. V. M. Sisters under the leadership of Sister M. Justitia, superior and director. The idea was to build a large college that would have all the facilities of the usual girls' college and yet would occupy a comparatively small floor space. The result was a magnificent new building, built with offsets, including complete facilities for the teaching of modern college courses, with departments in music and fine arts, also including a large auditorium and chapel. The cloister or convent part of Mundelein College is in an unusual place, occupying the top three floors of the building. The other floors are devoted to the various departments of the college. Each offset of the building is made use of—an open-air tennis court being on one, a gymnasium on another, a swimming pool on another, etc. The architect was Joseph W. McCarthy of Chicago. The cost of the building was several million dollars.

In order that full facilities may be given students for the development of their musical ability, it was decided to install an organ. Cardinal Mundelein donated this organ and selected a large three-manual instrument from the firm of George Kilgen & Sons, Inc., St. Louis.

Mrs. Ruth Farley Bruder, 25 years old, organist at the Norshore Theater, Chicago, was painfully injured Jan. 14 when her automobile was struck and overturned by another car at Sheridan road and Broadway. Mrs. Bruder, who with her husband, Roy, manager of the Chicago Theater, lives at 411 Fullerton parkway, was cut about the forehead when she was thrown into the windshield.

Read **WILLIAM LESTER'S** Review
(reprinted from "The Diapason")

of four new issues for organ
published by

White-Smith Music Publishing Company

THOU ART MY ROCK Carl F. Mueller .50

"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."

THE ANGELUS (Chimes) Edwin H. Lemare .50

"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."

SUNDOWN AT SANTA MARIA (Chimes) Roland Diggle .50

"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."

PRELUDE AND FUGUE W. H. Gehrken .75

"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!"

White-Smith Music Publishing Company
BOSTON NEW YORK

AUSTIN



First Congregational Church, Meriden, Conn.



FREDERICK B. HILL,
Organist

Meriden, Conn.
Oct. 28th, 1930

Austin Organ Company,
Hartford, Conn.

Gentlemen:

The four-manual Austin Organ that you installed in the First Congregational Church has just completed its first year of service and I am writing to say that it has given the utmost satisfaction and that the people of the Church and I are exceedingly pleased with it. Mechanically the organ is entirely satisfactory; it has given no trouble and is always ready to play.

Its tonal qualities are extremely pleasing and I am delighted with the voicing of all the stops and the balance of tone you have worked out. The softer stops are really exquisite and the ensemble whether soft or loud is finely balanced. I believe no finer balance could be secured in any organ of its size.

Your service during the past year has been very much appreciated by myself and the Committee and I thank you for your interest.

My appreciation of your work and success in building such a fine and satisfactory organ is shared by many people of the congregation who have expressed their delight and satisfaction to me.

With many thanks for all you have done to make it such a fine organ and with best wishes for your success, I am

Yours very truly,

[Signed] Frederick B. Hill, Organist,
First Congregational Church.

AUSTIN ORGAN CO. - - HARTFORD, CONN.

Ernest White



ERNEST WHITE plays a recital every Tuesday at noon at St. James' Church in Philadelphia as a part of a program in this church which provides for noon services four times a week. On Wednesdays hymns are sung and there is an address. Thursday communion is celebrated and Fridays there is a prayer service. Mr. White's offerings in the month of January have been as follows:

Jan. 6—Chorale Preludes, "In Thee Is Gladness" and "Past Is the Old Year," Bach; Trio-Sonata 1 (Adagio and Allegro), Bach; Chorale in B minor, Franck.

Jan. 13—"Lord, Hear the Voice of My Complaint" and "In Thee Have I Put My Trust," Bach; Prelude and Fugue in C, Bach; "In Summer," Stebbins; "Petit Pastoral," Ravel; "Carillon," Sowerby.

Jan. 20—Prelude and Fugue in B minor, Bach; "Rockingham," Parry; Communion ("Messe Basse"), Vierne; "Nunc Dimittis," Wood.

Jan. 27—Psalm 23 (Carey's Tune), Wood; Byzantine Sketches ("Nef,"

"Vitrail" and "Chapelle des Morts"), Mulet; Prelude and Fugue in B minor, Willan.

LECTURES BY DR. DICKINSON

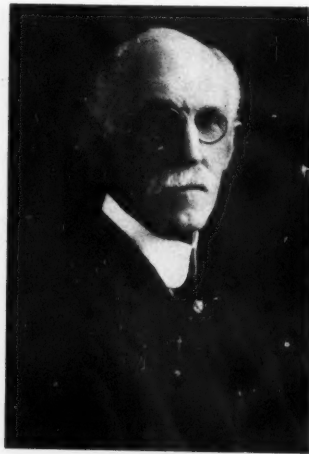
Annual February Series at Union Seminary Tuesday Afternoons.

Clarence Dickinson's annual series of historical lecture-recitals will be given as usual Tuesday afternoons in February at 4 o'clock at Union Theological Seminary, New York. Among the numbers to be presented are Jannequin's "Bataille de Marignan," the Bach cantata "Ah! How Fleeting" and the "Coffee Cantata," Liszt's "Bells of Strassburg" and "Easter Song of the Angels," "The Devil that Tempted St. Anthony," Arnold Bax; Cornelius' "Surrender of the Soul to Everlasting Love" and Holst's "Hymn of Jesus."

December was a particularly busy month for Clarence Dickinson, including recitals in the inaugural series on the new Skinner organ in the Dutch Reformed Church, Flushing, and the Hook & Hastings in the new Riverside Church, New York City, and dedicatory recitals on the four-manual Möller organ in Grace Methodist Church, Brooklyn, and the Skinner in the new First Presbyterian Church, Passaic, N. J. He also gave in December two performances of the "Messiah" and one of Bach's Christmas Oratorio. On Jan. 16 Dr. Dickinson played a recital in the Memorial Church of the Holy Cross, Reading, Pa., at which he was assisted by the combined choirs of that church and of Salem United Brethren, 125 voices in all, which sang four Dickinson numbers under the direction of John Duddy, Jr., and Ira M. Ruth.

Stoughton's sacred cantata "The Woman of Sychar" was sung on the afternoon of Dec. 21 at Bethesda-by-the-Sea Church, Palm Beach, Fla., under the direction of Ferdinand V. Anderson, organist and choirmaster of the church. Mr. Anderson has a mixed choir of seventeen voices and a boy choir of twenty-one.

Herbert L. Yerrington



American Program by Alfred L. Booth.

Alfred Lee Booth, organist and director at the Presbyterian Church of Webster Groves, a St. Louis suburb, arranged a very effective Christmas choral service by the quartet and chorus choirs, assisted by members of the Jessie L. Gaynor Choral Club and other choirs in the community. This service was held on the afternoon of Dec. 21 and the program, which offered both interest and contrast, was all American. Mr. Booth's prelude was "Holy Night" by Buck, and a "Le Fete Dieu," written by himself. The choruses included: "Every Valley Shall Be Filled," Rogers; "The Waits Are Singing in the Lane," Lutkin; "Today There Is Ringing," Christiansen; "Come Hither, Ye Faithful," McCollin; "All My Heart This Night Rejoices," Maxson; "The Shepherds' Story," Dickinson.

HIS ANNUAL RECITAL NO. 50

H. L. Yerrington Has Served Norwich, Conn., Church for 58 Years.

Herbert L. Yerrington, A. A. G. O., gave his fiftieth annual recital at the First Congregational Church of Norwich, Conn., on the afternoon of New Year's Day, thus continuing a custom of half a century which has marked all but eight years of his incumbency as organist at this church. There are few if any organists in active service in the United States today who can equal Mr. Yerrington's distinguished record.

It has been his practice at the yearly recitals not to repeat any numbers. This year an exception was made and at the suggestion of a former pastor of the church one of the numbers played during the first ten years was taken as the first selection on the program, one played during the second ten years was taken as the second number, and so on. The last number had not been given before. Mr. Yerrington's program included these numbers: "Marche Pontificale," Lemmens; Berceuse, Gounod; Second Suite, Rogers; Largo (from "New World" Symphony), Dvorak; "Finlandia," Sibelius.

Mr. Yerrington was born in Norwich Town, Conn., and has lived there all his life. He began as organist at his own church, the First Congregational, May 25, 1873, and has continued there until the present time, except from 1881-1882, when he was on the bench at the Second Congregational Church. His organ was a Hook, installed in 1857 and enlarged and rebuilt in 1894, the money necessary for the change being raised by Mr. Yerrington by subscription. Several years ago it was rebuilt once more, having electric action and a third manual added and being made a modern instrument.

Mr. Yerrington is a member of the N. A. O. and an associate of the A. G. O. He has taught piano and organ for over forty years, and every year, he testifies, brings added joy in his work at the organ.

CALVARY BAPTIST CHURCH, NEW YORK CITY



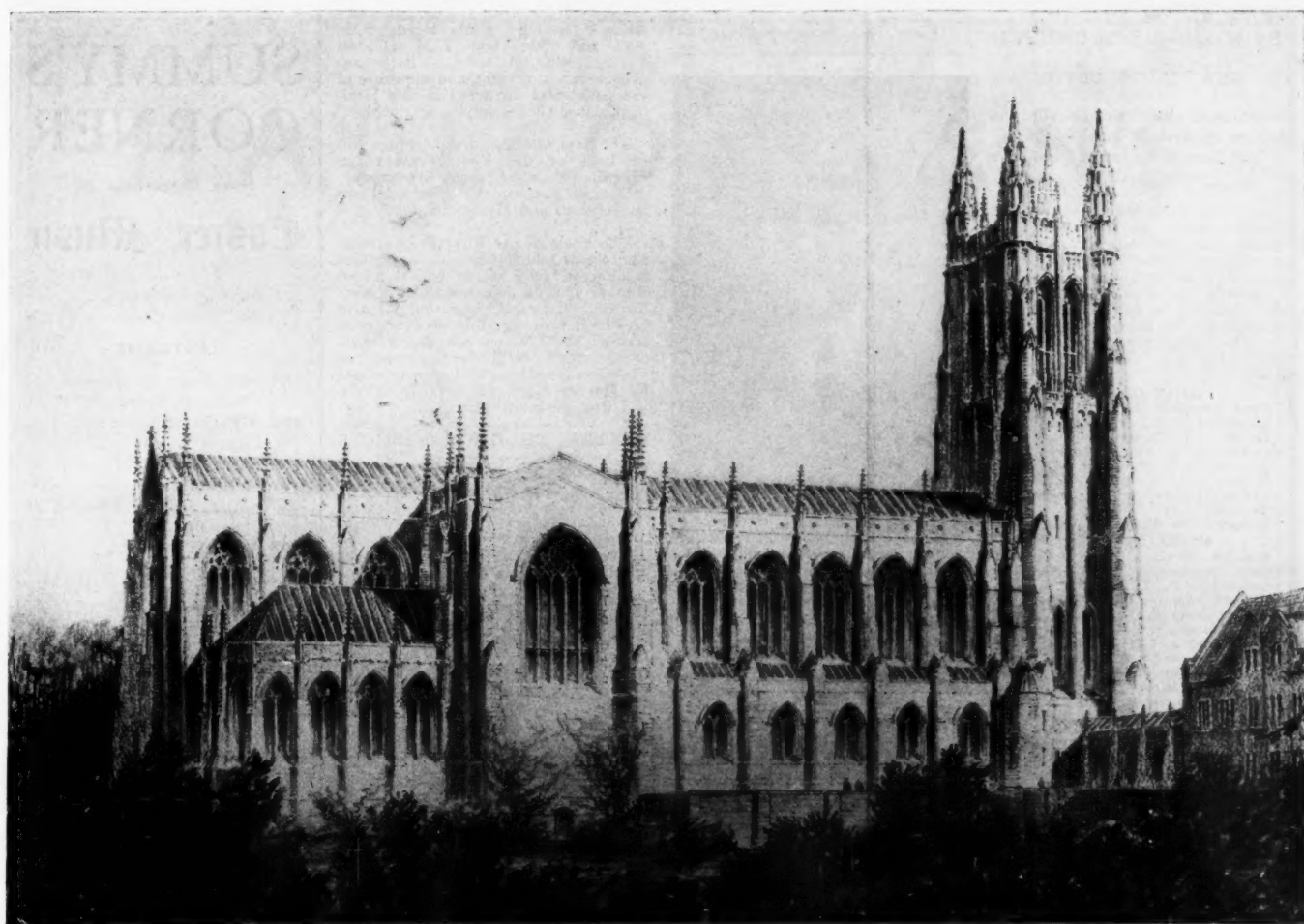
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**ORDER TO WANGERIN
BY MILWAUKEE CHURCH**

FOR NEW CROSS LUTHERAN

Three-Manual Will Be Installed in Gallery in Divided Form—Edifice and Instrument to Be Completed April 1.

Cross Lutheran Church, the Rev. E. Schueler, pastor, at Milwaukee, has awarded the contract for a three-manual organ to the Wangerin Organ Company. The installation will be in the gallery, in divided form. The church building is under construction and scheduled for completion by April 1, at which time the organ is to be ready for use. The specification follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Doppelflöte, 8 ft., 73 pipes.
3. Gamba, 8 ft., 73 pipes.
4. Concert Flute, 8 ft., 73 notes.
5. Dulciana, 8 ft., 73 notes.
6. Octave, 4 ft., 73 pipes.
7. Flauto Traverso, 4 ft., 73 notes.
8. Trumpet, 8 ft., 73 pipes.
9. Chimes, 8 ft., 25 bells.

SWELL ORGAN.

10. Bourdon, 16 ft., 73 pipes.
11. Open Diapason, 8 ft., 73 pipes.
12. Gedeckt, 8 ft., 73 pipes.
13. Viol d'Orchestre, 8 ft., 73 pipes.
14. Viol d'Amour, 8 ft., 73 pipes.
15. Voix Celeste, 8 ft., 61 pipes.
16. Vox Angelica, 8 ft., 61 pipes.
17. Flute d'Amour, 4 ft., 73 pipes.
18. Nazard, 2 1/2 ft., 61 notes.
19. Flautino, 2 ft., 61 notes.
20. Tierce, 1 3/5 ft., 61 notes.
21. Dolce Cornet, 3 rks., 183 pipes.
22. Cornopean, 8 ft., 73 pipes.
23. Orchestral Oboe, 8 ft., 61 pipes.
24. Vox Humana, 8 ft., 61 pipes.
25. Harp, 8 ft., 61 bars.

CHOIR ORGAN.

26. English Open Diapason, 8 ft., 73 pipes.
27. Concert Flute, 8 ft., 61 pipes.
28. Flute Celeste, 8 ft., 61 pipes.
29. Dulciana, 8 ft., 73 pipes.
30. Flauto Traverso, 4 ft., 73 pipes.
31. Piccolo, 2 ft., 61 notes.
32. Clarinet, 8 ft., 73 pipes.
33. Harp, 8 ft., 61 tones.
34. Chimes, 8 ft., 25 tones.

PEDAL ORGAN.

35. Resultant, 32 ft., 32 notes.
36. Open Diapason, 16 ft., 12 pipes.
37. Sub Bass, 16 ft., 12 pipes.
38. Bourdon, 16 ft., 32 pipes.
39. Octave, 8 ft., 12 pipes.
40. Cello, 8 ft., 32 notes.
41. Flauto Dolce, 8 ft., 32 notes.

WELTE FOR ST. CLOUD, MINN.

St. Mary's Catholic Church Will Install Three-Manual Organ.

The Rev. Luke Fink of St. Mary's Catholic Church, St. Cloud, Minn., has awarded a contract for a new organ to the Welte-Tripp Organ Corporation of Sound Beach, Conn. The Welte Company was represented by J. C. Cox, from the Chicago office. The specification is as follows:

GREAT.

- Major Diapason, 8 ft., 73 pipes.
- Minor Diapason (from Choir), 8 ft., 73 notes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Dulciana (from Choir), 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Traverse Flute (from Choir), 4 ft., 73 notes.
- Tromba, 8 ft., 73 pipes.

SWELL.

- Bourdon, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 12 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Rohr Flöte, 4 ft., 12 pipes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 12 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR.

- Open Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Traverse Flute, 4 ft., 12 pipes.
- Twelfth, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL.

- Major Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Bass Flute (Ext. Bourdon), 8 ft., 12 pipes.
- Flauto Dolce (from Swell), 8 ft., 32 pipes.
- Cello (from Great), 8 ft., 32 notes.

Frederick Stanley Smith



FREDERICK STANLEY SMITH, dean of the music department at Lenoir Rhyne College, Hickory, N. C., has resigned his position as organist and choirmaster at the First Presbyterian Church, Statesville, N. C., to accept the post of organist at the Village Chapel, Pinehurst, N. C. Professor Smith began his duties at Pinehurst Sunday, Jan. 4.

OPENS BARTHOLOMAY WORK

Recital by Eltermann at Baltimore—Other Organs by Same Firm.

F. A. Bartholomay & Sons, the Philadelphia organ builders, have completed a large two-manual instrument for the First German United Evangelical Church of Baltimore. The organ attracted highly favorable attention at the dedicatory recital, which was played Sunday afternoon, Dec. 21, before a congregation which filled the edifice, by John H. Eltermann, organist and director at the Brown Memorial Presbyterian Church and staff organist of station WBAL. The organ has twenty-seven speaking stops, including harp and chimes. Mr. Eltermann played: Festival Prelude on "Ein' Feste Burg," Faulkes; Intermezzo, Callaerts; "To the Evening Star," Wagner; "The Bells of St. Anne de Beaupre," Russell; Allegro moderato, First Sonata, Mendelssohn; "Christmas Evening," Mauro-Cottone; "In Bethlehem's Town," Mueller; Variations on an Ancient Carol, Dethier. Miss Carrie Bartholomay sang. The money to purchase the organ was bequeathed to the church by Henry Eibert.

F. A. Bartholomay & Sons also have installed a new organ in the First M. E. Church at Phoenixville, Pa., which the church received and dedicated on Christmas morning. This instrument is a two-manual with chimes. Another organ was installed by the same builders in the Church of Christ, Sayre, Pa., in time for Christmas and it was dedicated Sunday, Jan. 4. Contracts recently won by the Bartholomay factory are for new organs for Bethlehem Lutheran Church, Richmond, Va.; St. John's Reformed Church, Philadelphia, and St. Casimir's Catholic Church, Philadelphia.

GUILD SERVICE IN BUFFALO

BY DE WITT C. GARRETSON, F.A.G.O.

Buffalo, N. Y., Jan. 26.—The annual service of the Buffalo chapter of the American Guild of Organists was held at St. Paul's Cathedral Sunday afternoon, Jan. 18. The service was sung by the choir of the cathedral under the direction of DeWitt C. Garretson, organist and master of the choristers. The address was by Dean Brown on the subject of "Religion and Music." Organ numbers were played by William Benbow, Helen G. Townsend and Robert Huftader. Mr. Benbow played West's Fantasia in F, Miss Townsend played Cesar Franck's "Piece Heroique" and Mr. Huftader played Bonnet's "Variations de Concert." The choir numbers were three chorales by Bach—"O My Soul, Prepare to Meet Him," "Lord Jesus Christ, Thy Power

Display" and "Jesus, Joy of Man's Desiring"; "God Be in My Head," Robson, and "O Thou That Hearest Prayer," Walford Davies. A large congregation was present, and the cause of the Guild was furthered in this locality because such a service was held.

The next meeting of the chapter will be held at the First Presbyterian Church, Feb. 8, when Dr. Ernest MacMillan of Toronto will give a lecture on "Hymns and Hymn Singing."

The choir of the First Presbyterian Church, of which Clara Foss-Wallace is director, sang at the University of Buffalo Jan. 25 at a memorial service for Dr. Charles G. Stockton. It also broadcast an interesting program over station WBEN on Christmas Eve, using many carol arrangements of Clarence Dickinson and also numbers by Harvey Gaul, Mozart, Broughton and Russian liturgical music.

PORTER TO GIVE SERVICES

Lenten Offerings at Second Presbyterian Church in New York.

Hugh Porter has arranged a series of special Lenten musical services to be given at the Second Presbyterian Church in New York. The following offerings are announced:

On Sunday evening, March 1, there will be a Bach program. Among other numbers the cantata "Bide with Us" will be sung.

On March 15 there will be a program made up for the most part of choral and organ numbers by Cesar Franck.

On Palm Sunday evening, March 29, selections from Part 2 of Handel's "Messiah" will form the program.

On Good Friday evening, April 3, Dubois' cantata "The Seven Last Words" will be given.

On Sunday afternoons, March 8 and 27, there will be organ recitals by Mr. Porter. There will also be a special musical service under the auspices of the American Guild of Organists. The date for this service will be announced later.

**SUMMY'S
CORNER**

Some Suggestions for

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A Cantata by Philo Otis,
The Risen Christ..... .50

ANTHEMS

- 1261 As It Began to Dawn.... .15
Charles H. Bochau.
- 1166 A Psalm of Eastertide... .12
Eleanor V. Hull.
- 1260 Easter Bells15
Philo Otis.
- 1277 Easter Song of Triumph .15
Philo Otis.
- 1278 Awake Thou That
Sleepest15
Walter Spry.
- 190 Christ the Lord Is Risen
Today06
William S. Waith.

We are glad to send any of the above works for examination. Have you our Catalog of Music for Easter?

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Franklin Legge Organs are being installed in increasing numbers because of their beautiful design, musical tone and reasonable cost of installation and maintenance. Electric action only.

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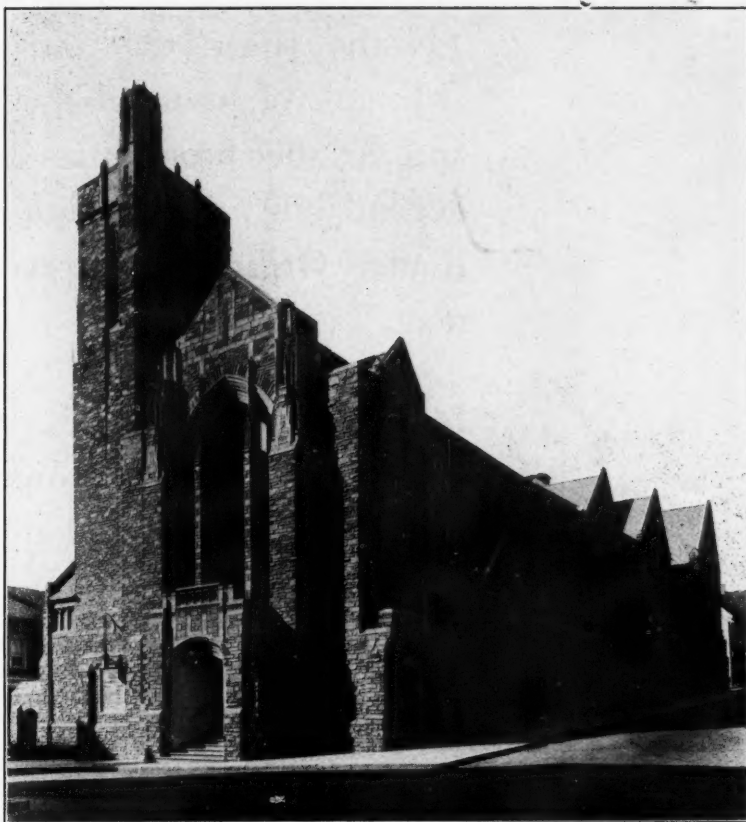
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HALL ORGANS



Christ Lutheran Church, Hazleton, Pa.

...and again in Pennsylvania

A HALL organ was recently dedicated with impressive ceremonies in the Christ Lutheran Church at Hazleton, Pa. This beautiful three-manual instrument in its new, attractive setting is a noteworthy addition to the extensive list of prominent HALL installations in the Keystone State.

Miss Chlora Fey, organist of the Christ Lutheran Church, was so enthusiastic about the remarkable performance of this new organ that she wanted one for herself. Christmas brought her a three-manual HALL residence organ, the gift of her father.

"The Hall of Fame"

THE HALL ORGAN COMPANY

WEST HAVEN, CONN.

Fernando Germani
Impresses Chicago
with a Fine Recital

Fernando Germani captivated and impressed the entire organ world of Chicago with his recital in Kimball Hall Jan. 6. And when one says "the entire organ world of Chicago" he is not exaggerating, for the audience represented a gathering of the clans such as is seldom noted, every organist who could do so breaking away from his routine duties and from the comforts of his fireside to accept the invitation of the Illinois chapter of the American Guild of Organists, which acted as host to all the organists and did a very gracious act in bringing the young Italian artist to Chicago for his second appearance since, at the age of 21, he sprang into fame in America on his initial tour.

Mr. Germani made a distinctly favorable impression throughout and the value of his stock went up appreciably. His technique, the remarkable ease and grace that marked his playing, his familiarity with American organs and their resources, and the rare touch he possesses all were noted. The enthusiasm over his work was such that he received a series of recalls and he generously played four additional numbers after the regular program had been performed. One of the extra numbers was a set of variations on an Italian melody which was lovely.

Of Germani's handling of the organ it may truly be said that he "plays" in more than one sense of the word. There is nothing that would give the auditor or the onlooker the idea that he worked at his job. There was also fine diversity of style in his selections, the list of which was as follows: Allegro from Concerto in G minor, Handel; Sarabande, Gigue and Badinerie, (MSS), Corelli; Prelude and Fugue, D major, Bach; Variations in E minor, Bonnet; Berceuse, Reger; Scherzo from Second Symphony, Vierné; Finale in B flat, Franck.

The Handel number at once established the conviction that was strengthened through the evening that Germani was a young giant among organists, and a growing one. In the Corelli work he incorporated the spirit of the violin as well as any organist ever could do it. One thing that aroused enthusiasm more than anything else was the brilliant pedal cadenza written by Mr. Germani for the Bonnet Concert Variations. It is not often in a lifetime that one hears pedal work of this sort. Then, as a contrast, there was a beautiful organ arrangement of the Reger Berceuse.

Altogether it was an evening that will go down in Chicago's organ history as one to be recalled with keen pleasure.

NEWS-NOTES FROM CAPITAL

BY MABEL R. FROST.

Washington, D. C., Jan. 23.—A unique feature of Christmas music in Washington was the dedication service of the tower chimes at the new National City Christian Church. Dr. J. T. T. Hundley, president of Lynchburg College, conducted the service, with Neil D. Caner of Philadelphia at the chimes console, Sunday morning, Dec. 28. Mr. Caner opened the service with four Christmas hymns on the chimes. The dedicatory ceremony proper consisted of a historical prologue, the act of dedication read responsively and a chime response, "I Love to Tell the Story." At the close of the service a chime postlude was played which embraced the following selections: "All Hail the Power of Jesus' Name," "Salut d'Amour," "Abide with Me," Londonderry Air and "O Little Town of Bethlehem."

The evening service also proved quite interesting, featuring the senior and chapel choirs, Walter Pagan, trumpeter, and Herman R. Hoffman, violinist, in a carol service. W. E. Braithwaite is tenor soloist and director of music and Mrs. H. C. Grimes organist.

The tower chimes are of Deagan manufacture and are the gift to the church of Lewis Eugene Grigsby of Los Angeles in memory of his wife,

Emma Miller Grigsby. They consist of twenty-five tones and are equipped with an electric automatic player which is clock controlled and can be set for concerts at any hour, and with Westminster chiming device, by which the familiar tones of the Westminster peal are sounded at each quarter hour.

On Tuesday, Dec. 6, the District of Columbia chapter, A. G. O., and the Friday Morning Music Club were guests of the Arts Club at a carol service in the Universalist National Memorial Church. The program was by the now famous choir of Emmanuel Church of Baltimore, and anyone who has heard this splendid chorus will understand the capacity audience. The beautiful edifice was a fitting setting for this inspiring rendition of thoroughly fine music. Frederick Erickson, M. A., F. A. G. O., directed the choir and before each group gave brief verbal program notes. There were four groups—all unaccompanied.

The National Capital Oratorio Association, Dr. Albert W. Harned, conductor, gave a most creditable rendition of the choral parts of the glorious Ninth Symphony, assisting the Boston Symphony Orchestra in the Beethoven festival the week of Dec. 1. The audience of more than 3,500 gave Dr. Koussevitsky, the orchestra and chorus a veritable ovation at the close.

We are pleased to learn of the appointment of two former Washington organists—Miss Lucy Clarke Street,

A. A. G. O., to be organist at Christ Presbyterian Church, New York, and Mrs. Grace French Tooke to be organist at Third Church of Christ, Scientist, New York.

Miss Ruth Miller, organist at the Church of the Advent, was married recently and is now Mrs. Blackburn.

Mr. and Mrs. James Carpenter are receiving congratulations on the birth of a son in December. Mrs. Carpenter is organist at the Fifth Baptist Church.

Miss Mary Minge Wilkins, A. A. G. O., organist and director at Christ Episcopal Church in Georgetown, was hostess Jan. 2 to a get-together party of all members of the local chapter of the A. G. O. who attended the last general convention.

Music of the masters, both classic and modern, was listed on the program of the benefit sacred concert at St. Dominic's Catholic Church on Sunday evening, Nov. 30. Constantino Yon, organist at St. Vincent Ferrer Church, New York, was the recitalist, assisted by a double male quartet from New York.

At least two special renditions of the "Messiah" were heard in Washington this Christmas, one at Central High School by the Washington Choir, Kurt Hetzel, conducting, Charlotte Klein, F. A. G. O., organist, and one at the Church of the Ascension, Mrs. Henry Hunt McKee, conducting, and Mrs.

Frank Akers Frost, organist. The former was Dec. 23 and the latter on Christmas Eve.

Virgil Fox, youthful winner of the Federation of Music Clubs national organ contest in 1920, was presented by the District of Columbia chapter, A. G. O., in a recital at the Church of the Epiphany Jan. 13. Gifted and apparently very well schooled, Mr. Fox is nearly if not altogether a virtuoso.

Pending the completion of the new Metropolitan Methodist Church, the congregation is worshipping in the beautiful chapel of the Mount Vernon Seminary in Wesley Heights. Dr. James Shera Montgomery is the pastor and Mrs. Montgomery is organist. The organ is a small Skinner and the seminary choir assists in rendering the church music for the time being. Adolph C. Torovsky, A. A. G. O., directs this choir.

A benefit concert is announced by the District of Columbia chapter, A. G. O., to be given Feb. 10 at Barker Hall, Y. W. C. A., by the Madrigal Singers, Mrs. John M. Sylvester, director, assisted by Arsenio Ralon, violinist.

In a recital by pupils of Frank Van Dusen of the American Conservatory of Music in Kimball Hall, Chicago, the afternoon of Jan. 10 the performers were James Cunliff, Clara Gronau, Esther Wunderlich and Ralph Peterson.

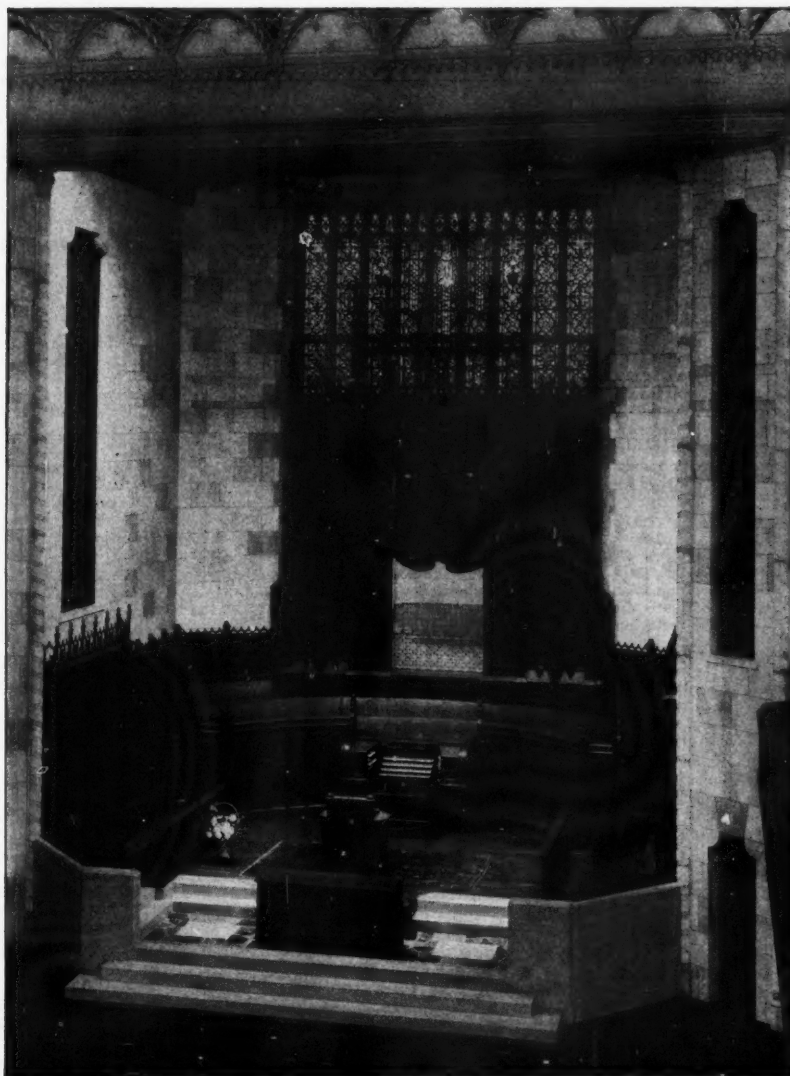
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This large church, one of the oldest and most prominent in the city, has long been known for its outstanding sacred music. Its new Four-Manual and Echo Kilgen organ has already received wide recognition, not only for the perfect artistry in the voicing of individual registers, but for the splendid Diapason and Reed choruses and its dignified, sonorous ensemble.

It is significant that this organ replaces a former Four-Manual Kilgen destroyed by fire a year ago. It is significant indeed that churches which once possess a Kilgen invariably insist on another Kilgen when a new organ is desired. And it is still further significant that there are today more than 300 Kilgen organs in use in the churches of St. Louis—an unprecedented record in any city of the world.



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PIPE ORGAN BUILDERS FOR ALMOST THREE CENTURIES

Volume on Electric Organ from the Pen of English Author

A comprehensive and informative volume, entitled "The Electric Organ," the author of which is Reginald Whitworth, has just come from the press of Musical Opinion in London. The book contains a detailed account of the application of electricity to the modern organ and will serve to help those desiring accurate knowledge as to the various systems employed and how they operate. The author traces the history of the electric action and presents a series of diagrams to illustrate his text. There is also a historical introduction and there are chapters on key contacts, magnets, combination actions, the tremulant, double touch, electric blowing, etc. All this is supplemented by handsome pictures of noteworthy modern consoles and organ cases, and specifications of the newest of the large instruments. Among the latter are a number of late American examples. The frontispiece shows the Skinner organ at the Rockefeller Chapel of the University of Chicago. Other cuts of organs on this side of the Atlantic present the Austin in Bushnell Memorial at Hartford, the Casavant in the Metropolitan Church at Toronto and the Kimball in the municipal auditorium at Minneapolis. In addition to the schemes of the instruments named, the Atlantic City high school organ, built by Midmer-Losh, is represented. It is more important to include such schemes in a book intended primarily for British readers than in one designed chiefly for Americans, as nearly all of the latter who are at all interested in organs have opportunity, through the pages of The Diapason, of becoming familiar with the stop resources of all important new instruments.

It is a strange coincidence that Mr. Whitworth's work and that of William H. Barnes, dealing with the same sub-

ject and going largely over the same ground, should be published in the same month. Mr. Whitworth, like Mr. Barnes, has no pet schemes or theories to expound, but wishes to convey the greatest amount of useful information possible within the limits of the space at his disposal. Like the discovery of Neptune by two astronomers, working independently in different parts of the world, at almost the same time, these two books by two men who were probably not aware of each other's existence, 5,000 miles apart, render the same service, the American work covering these matters more thoroughly for American readers, while Mr. Whitworth's excellent book will be more suitable for British readers.

Death of Edward W. Crome.

Edward W. Crome, for many years a well-known organ man of California, died at Los Angeles Dec. 29. Throughout his long career on the coast Mr. Crome had won the respect of organists generally and many of them have expressed their warm admiration for the decedent. Mr. Crome went to Los Angeles thirty-five years ago and became identified with the Murray M. Harris Organ Company. As superintendent of construction of this concern he had an important part in the building of various notable organs, including the St. Louis Exposition organ, now in the Wanamaker store in Philadelphia. He also installed the Philharmonic Auditorium organ, built by the Austin Company twenty-five years ago, the Austin at the First Methodist Church, the three-manual Wangerin at St. Cecelia's Church, etc. All of these instruments, also the large new four-manual organ at St. Vibiana's Cathedral, were in his care. Mr. Crome's business will be carried on by his sons, Edward A. and Carl A. Crome, to whom he taught his work and who for a number of years have been his assistants. Besides these sons he is survived by his widow and a daughter.

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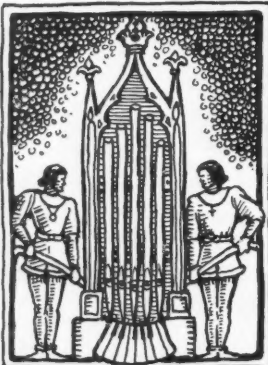
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- A Gothic Cathedral—Pratella-Weaver..... .60
- All Saints' Day of Penn. Croations—Harvey Gaul..... .75
- Minuet—Valentini-Cronham50
- Grotesquerie—C. R. Cronham..... .75
- Seventeenth Century Masters. Book One. Transcribed by Joseph W. Clokey..... \$1.25
- 1. Prelude Arcangelo Corelli
- 2. Sarabande..... Arcangelo Corelli
- 3. Prelude..... Louis Nicolas Clerambault
- 4. Pastorale..... Traditional
- 5. Andante Grazioso..... J. S. Bach

....."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."—W. Lester in "The Diapason."

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Pietro A. Yon



PIETRO YON has completed a new composition, it is announced. The composition, "The Mass in Honor of St. Therese, the Little Flower of Jesus," has been published by J. Fischer & Bro. It is adapted for two equal voices. The mass, which differs from others because of its brevity, suggests the beauty and simplicity of the young saint's life. It is described by Mr. Yon as an unusual experiment in the realm of modern music, written as it is in the Gregorian mode and rhythm used eighteen centuries ago—before the rhythmical division in music was invented.

Concert-goers and parishioners of St. Patrick's Cathedral, New York, where Mr. Yon is organist and musical director, will remember his contributions to organ literature in the recent past. He has written ten masses, most of which employ the full orchestra; several sonatas for the organ and a concerto for organ and orchestra. Perhaps the most beloved is his Christmas anthem, "Gesu Bambino." But no less popular are the Lenten and Easter anthems, "O Faithful Cross" and "Christ Triumphant," which with "Gesu Bambino" have won international prestige for their composer and have been published in Latin, Italian and other languages.

Discussing organ recitals, Mr. Yon pointed to the fact that he is already planning a second tour this winter. He will leave about the middle of February to fulfill a number of engagements in Southern and Middle Western cities, returning to New York in time to resume rehearsals on the Easter music program at the cathedral. He recently returned from a concert tour of the West and far Northwest, convinced that audiences will patronize good music if they have faith in the artists.

FINE KILGEN RECORD IN 1930

Long List of Organs Completed and Others Are Being Built.

George Kilgen & Son, Inc., with executive offices and plant at St. Louis, report that in spite of the world-wide depression during 1930 they completed a number of large organs and received many new contracts. A number of orders were received for delivery outside the United States.

Among the larger organs completed and dedicated during the year were those in Carnegie Hall and St. Patrick's Cathedral, New York; Concordia Lutheran Church, Rochester, N. Y.; Queen of Peace Church, Buffalo; St. Paul's Methodist Church, Houston; St. Paul's Episcopal Church, Lynchburg, Va.; St. John Cantius Church, Chicago; Third Baptist Church, St. Louis; Grace Methodist, St. Louis; First Presbyterian Church, Kalamazoo, Mich.; Zion Lutheran Church, Johnstown, Pa.

Large organs that have not been completed but will be delivered in 1931 are those for the First Christian Church, New Castle, Pa.; Central Presbyterian Church, St. Louis; Mundelein

College, Chicago; Mission Inn, Riverside, Cal.; St. Thomas' Seminary, Denver; St. Paul's Evangelical Church, Newport, Ky.; St. Barbara's Church, Lackawanna, N. Y.; SS. Madeleine and Sophie Church, Germantown, Pa.; SS. Cyril and Methodius Church, Birmingham, N. Y.; Holy Cross Catholic Church, Brooklyn; Our Lady of Peace Church, Brooklyn; Messiah Lutheran Church, Elmwood Park, Ill., and St. Bridget's Church, Framingham, Mass.

Weekly Broadcasts by Gleason.

Harold Gleason of the Eastman School of Music is giving a series of weekly broadcasts from Kilbourn Hall at Rochester, N. Y. These half-hour programs trace the history and development of organ and choral music from the sixteenth century to the present day. Four programs are devoted to sixteenth century music, the "golden age" of choral composition. Two complete programs of Bach will be another feature. Christmas Day Mr. Gleason and his choir were heard in an international broadcast of Christmas music.



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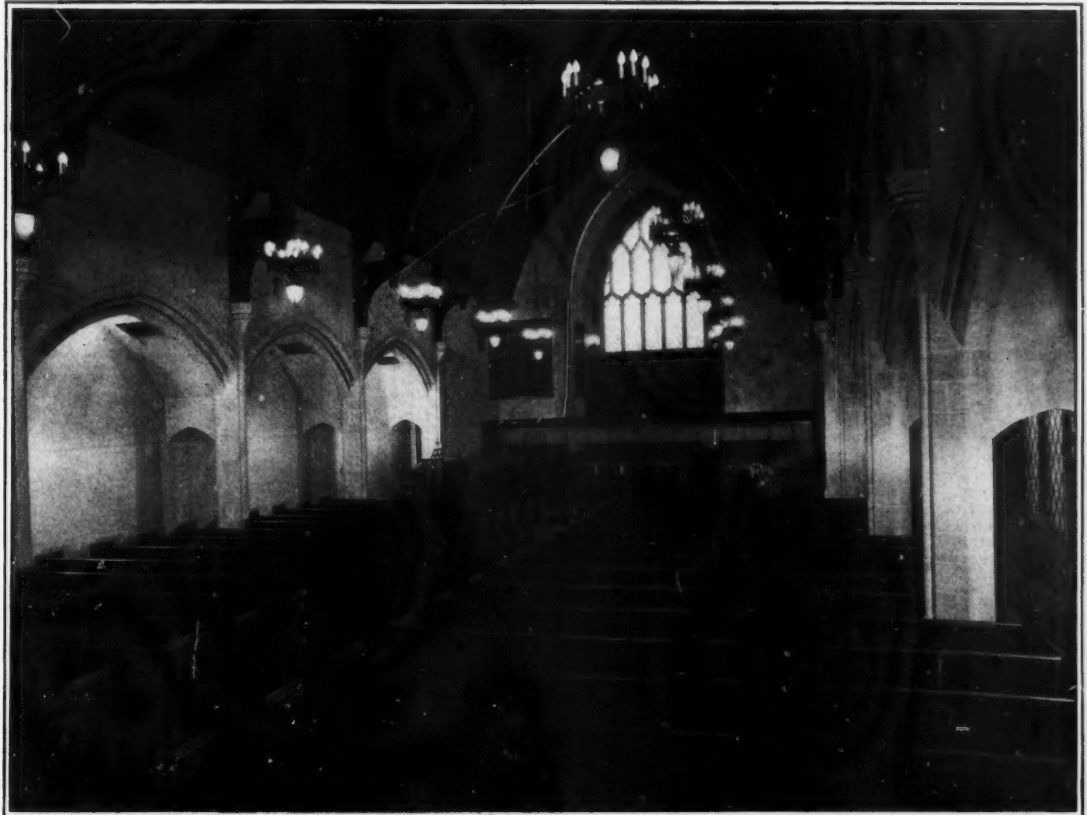
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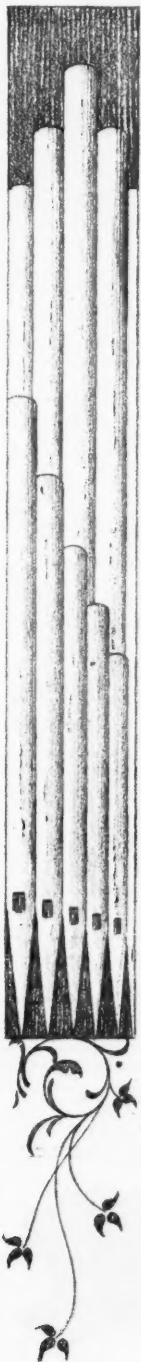
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**San Francisco News;
Estey Organ Opened
by Wallace A. Sabin**

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

San Francisco, Cal., Jan. 17.—Wallace A. Sabin, F. R. C. O., F. A. G. O., the distinguished organist of Temple Emanu-El and First Church of Christ, Scientist, played the dedicatory recital at the new Glide Memorial Church, South, Friday evening, Jan. 16. The organ is a three-manual Estey with particularly effective strings. Mr. Sabin was assisted by the Olympians, a male quartet which is popular over the air. The quartet was accompanied and directed by Mynard Jones, who has been engaged as organist of the church. The program follows: Festival Prelude on "Ein' Feste Burg," Faulkes; "Borghild's Dream," Grieg; "Novelette," Horatio Parker; Funeral March and Seraphic Chant, Guilman; "Chorus of Angels," Scotson Clark; "Holy Night," Bartmuss; "Hymn of Glory," Yon. One of the most popular numbers on the program was an improvisation on well-known Methodist hymns. In addition to other numbers the Olympians sang two compositions by Mr. Sabin, "She Walks in Beauty" and "Down in the Sally Gardens."

After Mr. Sabin's program the Guild members spent a pleasant hour at the Clift Hotel coffee-shop. Among the guests whom bay region organists are always glad to see was Stanley Williams, the Skinner representative and a member of the Los Angeles chapter. Mr. Williams is in San Francisco to complete the installation of a three-manual Skinner in the historic St. Patrick's Church on Mission street. From advance reports of organists who have heard it this instrument will be a valuable addition to the rapidly increasing number of good organs which are being installed around the bay.

Broadcasting stations around the bay offer much in the way of organ music. The playing of George Nyklicek over station KPO is especially worthy of notice, showing careful preparation and good musicianship. The fact that Charles Theodore Besserer, organist of the Oakland bodies, Scottish Rite, is now completing his third year of broadcasting over station KLLX speaks much for his popularity as a radio artist. He is heard every morning except Sunday from 8 to 8:30 and on Sundays from 5 to 6 p. m. Howard Couper, musical director of the Chapel of the Chimes, announces a new series of his church organists' recital series on Thursdays from 6:30 to 7 p. m. over stations KRE and KTAB. Jan. 15 Connell K. Carruth, organist of St. Paul's Episcopal Church, Oakland, played a Larghetto by Tartini, the first two movements of Borowski's First Sonata; Chaconne, by Durand, and "In Paradisum," by Dubois. The following organists will be heard: Jan. 22, Ethel Long Martin of the First Presbyterian Church, Berkeley; Jan. 29, Dr. Charles Greenwood of the Pioneer Methodist Church, Oakland; Feb. 5, Richard Purvis of the First Baptist, Oakland; Feb. 12, George Vuori of the Episcopal Church of Santa Rosa; Feb. 19, Doris Olson Howard of the First Congregational Church of Alameda; Feb. 26, W. J. Trevorrow of the Piedmont Interdenominational Church.

Theodore Strong, organist of Fifth Church of Christ, Scientist, San Francisco, and organist and musical director of Shell Happy Time, KPO, assisted by Herbert L. Roberts, tenor, played the dedicatory recital on the Rowe memorial organ at the First Baptist Church of Los Gatos Dec. 21. The organ is a two-manual Möller and the installation is most effective—three sets unified (diapason, string, flute) with a fine set of Deagan chimes in the church tower. The chimes are heard effectively in the church.

Mr. Strong was also heard Jan. 5 on the four-manual Austin in the Civic Auditorium at a noon Christian Science lecture, using the following numbers: "Introspection," Frederick Smith; "The Lost Chord," Sullivan; "Evensong," Baird, and "Evening," from Nevin's "Sketches of the City."

Harold Hawley, the talented young



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organist of the First Christian Church of Oakland, has been granted a leave of absence because of ill health. He is gaining strength in the Mother Lode country near Sonora, and his many friends hope he will soon be able to return to his work. During his absence his position is being filled by Edgar Thorpe.

Harold Gaige, formerly of the Seventeenth Church of Christ, Scientist, Chicago, has been appointed organist of the Third Science Church in San Francisco.

Connell K. Carruth was guest organist at Beulah Tabernacle, Turlock, Jan. 4. The new organ and opening recital by Doris Olson Howard were mentioned in the last issue. Turlock is a valley town of about 5,000, famous

for its cantaloupes. Beulah Tabernacle is a new and well-equipped Swedish mission church seating over 1,000. The fact that the minister, Paul W. Rood, fills his church twice a Sunday speaks much for his drawing ability and for the seriousness with which Turlock folk take their religion. Pastor Rood is well known in fundamentalist circles.

Warren D. Allen, organist of Stanford University, gave a memorial recital for Lynnwood Farnam Tuesday afternoon, Jan. 13, playing the following numbers: "Before Thy Throne, O God, I Stand," and "Hark, a Voice Saith, All Are Mortal," by Bach; Meditation and Intermezzo from Widor's First Symphony; "Lied," by Vierne, and "Piece Heroique," by Cesar Franck. This note preceded the pro-

gram: "Lynnwood Farnam was not only the greatest organist America has produced—he was an inspiring friend to his colleagues, and his life and character a shining example. This program is made up of some of his favorites, largely of works recorded by him, but selected primarily because they suggest the serenity and strength of his personality."

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L'organo della Incarnation Church, non possiede un numero eccezionale di registri, ma l'ensemble risulta maggiore di quello che dovrebbe essere per uno strumento di 50 registri; sembra un complesso doppio di cio' che e' in realta'.

Nel rallegrarmi sinceramente con la Fabbrica Costruttrice, formulo gli auguri piu' cordiali perche' il successo ottenuto si rinnovi e si moltiplichi.

Fernando Germani
Fernando Germani
Organista dell'Augusteo
Roma.

**Germani -
one of them -
says:**

M. P. MÖLLER
PIPE ORGANS
HAGERSTOWN, MD.

I have examined with great pleasure the organ of the Church of the Incarnation in New York, built by the well-known firm Möller of Hagerstown, Maryland.

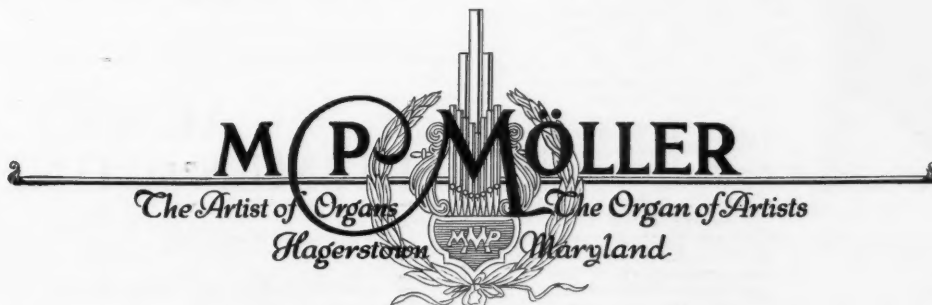
The mechanism is simply perfect in every respect, and though the instrument is divided into four different bodies, yet the blending is very satisfactory, especially in the forte.

Though the organ of the Church of the Incarnation possesses only fifty stops, yet the volume results are almost the double of those which an instrument of that size usually gives.

With most sincere congratulations, and wishing always more success.

FERNANDO GERMANI,
Organist, Augusteo, Rome.

(Translated by Melchiorre Mauro-Cottone.)



Who's Who Among the Organists of America

Frederick Schlieder.

It is not customary to begin a biographical sketch with an allusion to the subject's keen sense of humor. However, when I asked Mr. Schlieder for some material for a sketch, so I could comply with "ye editor's" request to help put Mr. Schlieder in "Who's Who Among American Organists" (this is only as far as The Diapason is concerned—I'll admit that he's been there a long time), I received among the data some material worthy of the best humor in Life or Judge. Being informed that this was only for the writer's private perusal, you gentle readers must be content with a quotation from it now and then.

A long time ago—so many years that I am not able to find any record of it anywhere save in my own memory—a recital was announced to be given in Philadelphia by a certain Frederick Schlieder of New York. It was whispered about among organists that this gentleman was a pastmaster in improvisation, making a specialty of this great art. While there was no improvisation on the regular program, he was prevailed upon to improvise after the recital. This was the beginning of an acquaintance between Mr. Schlieder and the writer which was destined—as the biographers say—to have a marked and lasting influence on the writer's career.

Frederick William Schlieder was born at Forreston, Ill., Jan. 22, 1873—just long enough ago to be now one of America's mature teachers. At the age of 9 years he began studying music with his father, who was a minister of the Reformed Church. At the age of 12 he became the organist in the German Church of which his father was minister. For six years he played the German chorales which gave him so deep a foundation in solid harmonic thinking and feeling. He had the unique distinction among organists—a very rare one indeed—of being also sexton of the church. His salary in this position was \$10 a year greater than that which he received for playing the organ. He says "perhaps it was on account of my tender years—how innocent I was!"

At the age of 18 he entered Syracuse University, being graduated four years later with the degree of bachelor of music. Two years later he became head of the music department of the Centenary Collegiate Institute of Hackettstown, N. J. There he "met, pursued, wooed and married Miss Mabel Price, upon her graduation from that institution." They both went to

Frederick Schlieder



France to study—he to study under Guilman and Dallier and Mrs. Schlieder to study French literature.

Mr. Schlieder's association with the French organists at that time brought him face to face with the problem of creative thinking in relation to musical expression. On his return to America

George Henry Day, Mus. D.



he began his researches in regard to the harmonic law and its operation through the stuff the mind is made of. He soon discovered that the law of rhythm was the all-important secret. With the unfolding of these two basic principles through self-expressive effort a pathway was ultimately discerned leading to a fulfillment of his hopes.

One day in his early youth when visiting New York Mr. Schlieder happened to pass the Collegiate Church of St. Nicholas on Fifth avenue. He stood in front of the edifice and decided within himself that he would be the organist there some day. In 1910 this thought-form became a reality. He relates the incident as evidence that it is possible for one to do or be what he wants "if he wants it badly enough." He held this position for thirteen years; then he abandoned it to carry on the work of creative study and teaching. He had held other minor organ positions previous to that at St. Nicholas'.

One book, "Lyric Composition through Improvisation," was published in 1927. A series of textbooks dealing with creative musical expression and the philosophy of music is in preparation for the press. Mr. Schlieder is head of the department of musical science and composition of the Philadelphia Conservatory of Music. He also teaches at the School of Sacred Music of Union Theological Seminary, New York, and at the Sutor School of Music, Philadelphia. He gives private and class instruction in his studio in New York and delivers numerous lectures throughout the season. His published compositions include a cantata, several anthems, sacred solos and French and English songs. He is a fellow of the American Guild of Organists and holds the degree of master of music from Syracuse University. He is a member, and at one time was president, of the National Association of Organists, a member of the American Organ Players' Club, the St. Wilfrid Club and the Delta Kappa Epsilon fraternity. He has one charming daughter, who is also musically talented.

The writer's own impression of Mr. Schlieder's work has frequently been given to readers of The Diapason. Mr. Schlieder has blazed, and is blazing, new trails in musical pedagogy. The seed sown when he was in France is already bearing much fruit and an idea so vital must, in the nature of things, grow till its influence is ultimately felt wherever music is made.

ROLLO MAITLAND.

George Henry Day.

Dr. George Henry Day, the Rochester, N. Y., organist and composer of anthems, cantatas, organ pieces, etc., is a native-born musician whose forbears were among the early American pioneers. He received his entire musical education in this country and has been an active factor in the affairs of

the organ world during the last two decades. He was treasurer of the National Association of Organists during the reconstruction period of 1913, served as a member of the council of the American Guild of Organists, and at one time was a director of the American Organ Players' Club. He organized the Delaware chapter of the N. A. O., and for the last four years has been dean of the Western New York chapter of the American Guild of Organists. Since March, 1925, Dr. Day has been organist and master of choristers at Christ Church, Rochester, where he has built up a choir of sixty-five men and boys and an auxiliary choir of thirty-five girls.

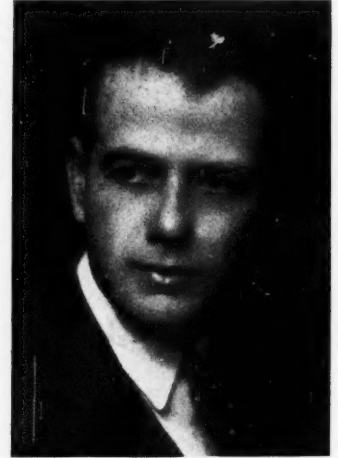
George Henry Day was born in New York City Sept. 13, 1883. He received his first musical instruction at a very early age from his parents, both of whom were musical. At the age of 8 he was admitted to the choir at Trinity Chapel, Trinity Parish, where he sang as a chorister for six years under the direction of Dr. Walter B. Gilbert, with whom he also studied piano. When Felix Lamond succeeded Dr. Gilbert in 1897 he continued in the choir as an alto.

In 1903 young Day became associated with Dr. G. Edward Stubbs at St. Agnes' Chapel, New York City, studying organ, harmony and boy voice culture, meanwhile serving as assistant organist and singing in the choir. While a student under Dr. Stubbs he passed the associate and fellowship examinations of the American Guild of Organists in 1909 and 1910.

Mr. Day received his first charge in January, 1911, when he was appointed organist and choirmaster of historic St. Peter's Episcopal Church in Chelsea Square, New York City. During the five years he was at St. Peter's he served as visiting choirmaster at St. Paul's Church, Westfield, N. J.

Up to this time Mr. Day had pursued a business career, studying accounts and commercial law at New York University and holding a position as assistant auditor of the Gorham Manufacturing Company of New York and Providence, R. I., in the meantime keeping up his music. His love for the organ, however, proved to be the stronger. After receiving his degree from New York University in 1913 he gave up his business connections and

Kyle Dunkel



devoted his entire time to music. Special courses at Columbia University followed and two years later he was graduated from the New York College of Music.

When Mr. Day left New York March 1, 1916, to take up his duties as organist and choirmaster of St. John's Church, Youngstown, Ohio, the warden and vestry of St. Peter's Church tendered him a farewell reception which was attended by more than 200 members of the N. A. O. and friends.

He did not tarry long in Youngstown, and June 1, 1917, finds him installed as organist and choirmaster at St. John's Church, Wilmington, Del. While in Wilmington he began to study the art of composition more seriously. He did considerable practical work in form, counterpoint and kindred subjects with Edward Shippen Barnes, and later with Dr. Orlando Mansfield. In 1923 he won the degree of doctor of music from Lincoln-Jefferson University by examination. As director of the Dover Choral Society

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in 1924 the operas "Robin Hood" and "Chimes of Normandy" were produced in the Dover Opera House. During the spring of that year Dr. Day gave a series of recitals on the newly-installed Aeolian organ at Pierre S. du Pont's Longwood estate.

Early in 1925 Dr. Day was appointed organist and choirmaster of the large Christ Church parish, Rochester, and he assumed his duties there March 1. In April, 1927, Dr. Howard Hanson included Dr. Day's setting of "Psalm 103" in a program given in the Eastman Theater of Rochester with a chorus of 300 and orchestra of ninety.

George Henry Day's best-known work probably is his Christmas cantata, "Great David's Greater Son." This colorful work in five episodes received its premiere in Tremont Temple, Boston, on Dec. 10, 1928, when it was given with ten choirs of Greater Boston and the Boston University chorus under the direction of Professor H. Augustine Smith. In December, 1929, this cantata was given with tableaux by the Strawbridge & Clothier chorus in Philadelphia under the direction of Dr. Herbert J. Tily, to whom the work is dedicated.

On July 4, 1916, Mr. Day married Anna Fredericka Hencken, a piano pupil of Paolo Gallico. They have five lovely children—Dorothea, Georgia, George Henry, Jr., Anita and Frances. They are all musical and are important members of the family orchestra.

Kyle Dunkel.

Kyle Dunkel, A. A. G. O., organist and choirmaster of All Angels' Episcopal Church, New York City, has held positions of outstanding importance in America and Europe during his musical career and is ranked among the younger organists of distinction in the metropolis.

A native of Dayton, Ohio, his early studies began there with Henry A. Ditzel. His work at the piano was of primary interest at the beginning of his career, and his playing of that instrument was well known before he turned to serious work at the organ.

Mr. Dunkel's first church position was at Christ Church, Dayton, Ohio, which he left in 1915 for further study in New York City. He was graduated from the Trinity School of Church Music, under Felix Lamond, now with the American Academy in Rome. In the spring of 1917 he became an associate of the American Guild of Organists. In the fall of 1917 he was appointed organist and choirmaster of St. Paul's Church, Rochester, N. Y. Military service compelled him to leave this post after less than one year. With the A. E. F. he was sent overseas, and after the armistice was stationed in Paris for some months.

In the fall of 1919 a vacancy occurred at the Cathedral of the Holy Trinity, Paris, and, after his release from the army Mr. Dunkel was appointed to the post. During his stay in Paris he studied, at different times, with Charles M. Widor and Marcel Dupre. His recital work at the cathedral attracted attention among the colony of Americans and, under the direction of Dupre, he played at other affairs of note. At the piano he was well known as an accompanist and he appeared often in that capacity.

In the fall of 1921 Mr. Dunkel re-

Vincent H. Percy at Cleveland Auditorium Organ



VINCENT H. PERCY, organist of the Euclid Avenue Congregational Church and of Public Hall, Cleveland, has been appointed organ architect of the Ohio Council of Congregational Churches, a position recently created and said to be the only one of its kind in the United States. Mr. Percy will act as an adviser to Ohio churches of the denomination in planning the installation of organs. He has prepared specifications for a number of church organs in Ohio, including the Metcalf memorial in the Euclid Avenue Congregational Church, built by the Austin Company.

Mr. Percy has been organist of the Euclid Avenue Congregational Church for the last twelve years. He has been

turned to America to take up his duties as organist and choirmaster of the Cathedral of the Incarnation, Garden City, Long Island. Here he had a large choir of boys and men and through his efforts a fine Casavant organ was installed which gave him scope for recital work there. Mr. Dunkel resigned at the cathedral in the spring of 1926 and spent the summer in Europe in further study. Upon his return to America in the fall he was appointed to the post he now holds at All Angels' Church, New York City. The choir consists of forty boys, women and men, and Mr. Dunkel upholds the high standard of music for which All Angels' has long been noted. A large four-manual Midmer organ affords fine opportunity for his own playing and for teaching.

NEWS-NOTES FROM OBERLIN

Oberlin, Ohio, Jan. 6.—Recitals were given in December by Miss Elizabeth Burnett of the class of 1931 and George O. Lillich and Bruce H. Davis of the organ faculty. Miss Burnett played three Bach chorale preludes and the Prelude and Fugue in C major, two movements from the Guilman First, the Karg-Elert "Clair de Lune" and compositions by Vierne and Franck, on the four-manual forty-five-stop Skinner in Finney Memorial Chapel. Mr. Lillich played the Reger Introduction and Passacaglia, Op. 63; Toccata, Adagio and Fugue, Bach; the Jepson "Pantomime" and compositions by Karg-Elert and Dubois on the three-manual Skinner in Warner Concert Hall. Mr. Davis played three movements of the Widor "Symphonie Romane," "Noel," with variations, by d'Agui, and a recent Sonata in B flat (MS) by Dr. George W. Andrews, which was dedicated to Mr. Davis. This recital was played entirely without notes in Finney Chapel.

Miss Eunice Kettering, F. A. G. O., '29, is again at the State Teachers' College at Harrisonburg, Va., where she had a successful season last year. In October Miss Kettering played the opening recital in the First Methodist Church of Harrisonburg on a three-

manual Estey which had been rebuilt to her specifications. Laurel E. Yeamans, who is at the Euclid Avenue Christian Church in Cleveland, presented "The Nativity," a cantata of his own composition, Sunday evening, Dec. 21. Mr. Yeamans completed this work while studying in Paris in 1929, and it was first presented at the American Church.

On Jan. 4 Mr. Percy opened a series of weekly Sunday 5 o'clock recitals from his church. These recitals will be called "Memories' Garden Recitals." He is assisted by Thomas Wade Lane, bass, who in addition to taking his place as a soloist on the programs, will introduce each selection with a reading that will establish the mood of the number to be presented.

James H. Hall supplied at Plymouth Church, Shaker Heights, Cleveland, during December.

Richard Jesson, '29, has begun his second year as instructor in theory at Kansas State Agricultural College, Manhattan, Kan. Because there is no organ at the college his work consists essentially of theory instruction at the present time. Nov. 20 he played the opening recital on a three-manual Austin at the First Presbyterian, Manhattan. While a student at Oberlin Mr. Jesson was organist at the First Christian, Ashland, Ohio.

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Bidwell in Recitals at Camp Home.

Marshall Bidwell of Cedar Rapids, Iowa, gave a recital on the organ in the home of Harry Upson Camp at Reading, Mass., Dec. 30 under the auspices of the Truette Club, the strong organization of pupils and former pupils of Everett E. Truette. Mr. Camp, of the Frazee Organ Company, delivered an interesting address on "Mixtures and Mutations." The program played by Mr. Bidwell consisted of these selections: Chorale Prelude, "In Thee Is Gladness," Bach; Passacaglia and Fugue in C minor, Bach; "Ronde Française," Boellmann; Prelude on the Welsh Tune "Rhosymedre," Williams; Canon in B minor, Schumann; Andante ("Grande Piece Symphonique"), Franck; Allegro Vivace (Symphony 5), Widor; "Up the Saguenay," Russell; Scherzo (Symphony 2), Vierne; "Benediction," Karg-Elert; Toccata, Gigout. On Jan. 2 Mr. Bidwell gave another recital at Mr. Camp's home, the guests on this occasion being a number of prominent organists of Boston. Jan. 4 Mr. Bidwell gave a third recital on the new three-manual Frazee organ in the Congregational Church of Southington, Conn.

**Cleveland Notes;
Vincent H. Percy in
New Recital Series**

By CARLETON H. BULLIS

Cleveland, Ohio, Jan. 19.—It is now several years since Vincent Percy has given a series of organ recitals at the Euclid Avenue Congregational Church. During this interval Mr. Percy has been active in other ways, particularly in radio work. This month, however, witnessed a resumption of the programs at this church. Announcement is made that the present series, entitled "Memory's Garden," will continue every Sunday afternoon at 4 o'clock from the first Sunday in January until Easter.

The plan this year is to introduce each number with a poetic reading by way of preparing the audience for the music to follow, with Thomas Wade Lane, the baritone soloist of Mr. Percy's quartet, as reader. Judging from the initial presentation of Jan. 4, the idea is effective, not only intriguing the interest of the listeners, but correlating the items of the program in a highly aesthetic manner. Mr. Lane's excellent voice and sympathetic delivery with Mr. Percy's fine playing combined to make the program highly gratifying. The readings were so selected as to lead from each previous piece to the next, making a continuous and attractive narrative or sequence of situations. The thread of the story may be imagined from the following program: "Evensong," Candles; "Dawn," Ross (sung by Mr. Lane); Suite for Organ, Clewelly; "Curfew Melody," Timmings; "To the Evening Star," Wagner (sung by Mr. Lane); "Starlight," Karg-Elert; "In a Monastery Garden," Ketelbey; "Paeon," Matthews. Particularly effective were the readings for the Clewelly suite. The latter, by the way, is an entertaining as well as a musicianly work.

The Cleveland Museum of Art presented Fernando Germani Jan. 9. The guest recitalist first played Handel's G minor Concerto, this being followed by an arrangement by the performer of Corelli's Sarabande, Gigue and Badinerie, which numbers greatly pleased the audience. Other pieces were the Bach C major Toccata, Adagio and Fugue, a charming set of variations by Mauro-Cottone on Gevaert's familiar Christmas carol, "The Sleep of the Infant Jesus," a Karg-Elert Canzone and Liszt's "Ad nos ad Salutarem." As an encore Mr. Germani added the Vienne finale from the First Symphony.

Reginald F. Merrill has been appointed organist and choirmaster of St. Alban's Episcopal Church, Cleveland Heights. This will keep the organicist Merrill family apart for several hours on Sundays. For Mrs. Merrill is organist at Garfield Memorial Methodist Church, Kinsman road.

A significant series of Wednesday evening recitals at the Museum of Art is scheduled for Feb. 4 and 18, March 4 and 18, and April 1, when Melville Smith, lecturer at the College for Women of Western Reserve University, will play programs of pre-Bach organ music.

Walter Hansen, recently appointed organist of Calvary Presbyterian Church, Euclid avenue, is announcing a recital at the church for Monday evening, Feb. 9, at 8:15. Mrs. Caroline Hudson Alexander will be the assisting vocal soloist. The program includes: G minor Fantasia and Fugue, Bach; Aria, Tartini; several soprano solos by Bach; Vierne's First Symphony; Angel Scene from "Hansel and Gretel," Humperdinck-Lemare; "Sunrise at Stonehenge" and Toccata, Wood; a song by Reinecke, some Brahms chorale preludes and Mulet's Toccata, "Tu es Petrus."

Handel's "Messiah" was sung at Christ Church, Indianapolis, Ind., Jan. 4 under the direction of Cheston L. Heath, organist and choirmaster. All of the first part and several choruses from the second part were presented. An orchestra directed by Henry Herbert of the Arsenal Technical High School assisted the choir.

CARL WEINRICH



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**Organ and a Dinner
Delight the Organists
of Los Angeles, Cal.**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Jan. 20.—One of the show-places of southern California is the Mission Inn at Riverside and it was a great treat to be there for the dedication of the Kilgen organ a few days ago and to enjoy the hospitality of Mr. Miller, the genial host of the inn. The Southern California chapter of the A. G. O., 170 strong, with several hundred others, were the guests of Mr. Miller for dinner. And such a dinner! It was more of a banquet than a common or garden variety dinner, and even if the organ and program had been bad it was worth the trip. However, both organ and program were excellent and the evening will stand as a highlight for some time to come.

The organ as rebuilt is a good-sized three-manual with a fine ensemble and some beautiful solo stops. The new Kilgen console is a joy to play. The tone comes out remarkably well and the pedal with its fine 16-ft. fagotto is very effective.

The program was divided into two parts, part 1 given by the regular Mission Inn trio under the direction of Newell L. Parker, A. A. G. O., the regular organist of the inn, and part 2 a recital by Alexander Schreiner, the brilliant organist of the University of Southern California at Los Angeles. Mr. Parker opened the program with a Prelude and Allegro by Ernest Douglas and "Vesper Prayer," by Roland Diggle. Both numbers were played with excellent finish and delightful registration. The two pieces were followed by vocal and harp solos, the trio combining in the Bach-Gounod "Ave Maria." Mr. Schreiner played the Bach Toccata and Fugue in D minor and the Vienne Finale in a brilliant manner, and other numbers by Wagner, Rimsky-Korsakoff, etc., brought out the softer registers.

If you should be in southern California do not fail to visit this remarkable place and hear the organ. Mr. Parker gives recitals three times a day in as delightful an environment as you could wish, and don't forget what I said about the dinner.

The annual banquet of the Guild was held at the Chapman Park Hotel Jan. 5 with some sixty members present. The program which followed was good fun.

A memorial service for Lynnwood Farnam was held at St. Paul's Cathedral on the 6th under the direction of Dudley Warner Fitch, with Clarence Mader, A. A. G. O., a pupil of Mr. Farnam, as guest organist.

One of the first persons I met on coming to Los Angeles nearly seventeen years ago was Edward Crome, and it is with regret that I have to record his death early in the month. Mr. Crome's long residence in Los Angeles and his association with the late Murray Harris made him one of the best-known organ men in southern California and his loss will be widely felt. All that he undertook to do he did well, and in the seventeen years that he looked after my organ I never remember having to call his attention to a single thing. His son will continue his work and I am sure he can be counted on to uphold the standard set by his father.

It is encouraging to know of one church at least that is increasing its music budget \$3,000 or \$4,000 a year. Give you three guesses.

The Kilgen Organ Company of St. Louis has completed the rebuilding of the organ in the Scottish Rite Cathedral and is busy installing a residence

C. Hugo Grimm



C. HUGO GRIMM'S "Song of Songs," a deeply impressive work by a Cincinnati composer and organist, for chorus, soli and orchestra, which was awarded the \$1,000 prize by the Chicago MacDowell Society, was given a brilliant premiere performance at the Wise Center in Cincinnati Dec. 8. About 100 singers and forty members of the Cincinnati Symphony Orchestra, Mr. Grimm conducting, elicited from the audience an ovation such as that famous hall is said never before to have experienced. There were on the first part of the program some smaller works by the same composer, including three pieces for the organ, the latter played by Parvin Titus of the Cincinnati Conservatory, all of great merit, showing depth of sentiment and clarity of conception. Mr. Grimm has proved himself a worthy son of Carl Grimm, pianist and pedagogue, who has published several instruction books on theory. He is a master in the invention of tuneful themes which he develops logically.

organ in Riverside. This instrument will have a mechanical player featuring some interesting improvements.

The Skinner organ recently installed in the Unitarian Church of Santa Barbara was formally opened with a recital by Clarence Mader, A. A. G. O., a few weeks ago. Mr. Mader played a splendid program, containing among other things "The Tumult in the Praetorium" of de Maleingreau, Dethier's "Christmas" and numbers by Salome Clokey, Bach, etc.

A small church requiring the services of an organist received forty-six applications. It seems to be as easy to get an organ post here as it is to collect garbage in Scotland.

At Christ Church Cathedral in St. Louis Handel's "Messiah" was presented by the choir of All Saints' Church Jan. 4 under the direction of C. Spencer Tocus, with Daniel R. Philippi, organist of the cathedral, at the organ. Mr. Philippi also played Bach's Toccata in F major as a postlude.

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Daniel A. Hirschler



COMMUNITY MUSICAL VESPER SERVICES at Emporia, Kan., under the direction of Daniel A. Hirschler, dean of the school of music of Emporia College, are drawing large audiences despite the fact that this is the thirteenth season of these Sunday afternoon services. The audiences number more than 1,000 and fill the memorial chapel to overflowing. On Dec. 14 the program was broadcast by station WIBW. Mr. Hirschler has an a cappella chorus of 100 voices whose singing has made a reputation throughout Kansas and the Southwest. Mr. Hirschler is the director, Olga Hiebert is the organist and Eunice Griswold the pianist.

ANNUAL SERIES BY KINDER
Thirty-Second Year of January Recitals in Philadelphia.

Ralph Kinder played his thirty-second annual series of January Saturday afternoon recitals at the Church of the Holy Trinity in Philadelphia in the month which has just come to a close. The attendance exceeded that of the last few years. Mr. Kinder made his programs of such a nature as to appeal to all tastes, the weather was propitious and each program was only one hour long. These factors, together with Mr. Kinder's well-established reputation, constituted the chief attractions of the recitals. The organ programs, which were supplemented every Saturday by contributions from assisting vocalists, were as follows:

Jan. 10—Triumphal March in E flat, Hollins; Meditation, d'Evry; Fugue a la Gigue, Bach; "Christmas in Sicily," Yon; Sonata in the Style of Handel, Wolstenholme; "Funeral March of a Marionette," Gounod; Song without Words, Kinder.

Jan. 17—"Offertoire de Sainte Cecile," No. 3, Grison; Andante Cantabile (Fifth Symphony), Tschaikowsky; "Piece Heroique," Bossi; Caprice, Kin-

der; Sonata, No. 3, Mendelssohn; Spring Song, Hollins; "By the Firelight," Pallatt.

Jan. 24—"Grand Choeur" in D major, Lacroix; Idyll in D flat, Kinder; Prelude and Fugue on B-a-c-h, Liszt; A Morning Serenade, Waite; Toccata in E major, Bartlett; "The Minster Bells," Wheelton; Oriental Sketch, No. 3, Bird; "Sieste," Laurens.

Jan. 31—Concert Overture in E minor, Morandi; Nocturne and Scherzo ("A Midsummer Night's Dream"), Mendelssohn; "Isthar," Stoughton; Swedish Wedding March, Södermann; Meditation, Kinder; Fugue from the Sonata in C minor, Reubke.

BUY KIMBALL FOUR-MANUALS

Philadelphia and Indianapolis Churches Place Orders.

The Second Baptist Church of Germantown, Philadelphia, which is replacing the edifice that was burned nearly a year ago, has ordered from the W. W. Kimball Company a large four-manual organ to be installed next summer. Details of the specification are being settled between Edward R. Tourison, the organist, and R. P. Elliot of the Kimball Company.

Another four-manual Kimball organ is to be installed in the North M. E. Church of Indianapolis for dedication in May. Lee Welker is organist and choirmaster and John A. Bell the organ architect. William M. McRostie negotiated this contract for the Kimball Company. This organ will be placed on both sides of the choir gallery, with the console in the center and provision for a quartet and chorus. There is to be a substantial echo organ in a recessed chamber over the gallery at the opposite end of the church.

Services by Avery's Choir.

The choir of St. Mark's Episcopal Church in Minneapolis, directed by Stanley R. Avery, has concluded a series of musical services given on Sunday afternoons in November and December. Large congregations have attended and on two occasions many were turned away. The first service was the singing of Gaul's "Holy City," Nov. 2, with St. Mark's choir and Gethsemane choir combined, in the chancel, and the new auxiliary choir in the gallery. This was repeated at Gethsemane Church the following Sunday evening under the direction of J. Austin Williams. At St. Mark's, Nov. 16, a program was presented by the auxiliary choir; Nov. 23 there was a harvest festival; Dec. 7 the choir of Hamline University, directed by Alec Simson, sang, and Dec. 14 an organ recital was played by Fernando Germani. The same evening St. Mark's choir combined with the choir of Central Lutheran Church, George Hultgren, director, in a presentation of "The Messiah" at Central Lutheran. Dec. 21 the performance was repeated at St. Mark's Church, with orchestra, under the direction of Stanley R. Avery, choirmaster and organist of the latter church. Dec. 28 a service of Christmas carols and anthems was accompanied by tableaux arranged by Dr. Phillips E. Osgood, the rector.

SELF-PLAYER FOR CARILLON

Deagan Work in Tower of New National City Christian Church.

In the colonial tower of the National City Christian Church at Washington, D. C., has been installed a carillon of twenty-five tubular bells and musical critics have proclaimed the bells one of the world's finest sets of attuned chimes. Besides serving a wide area surrounding the church, the chimes sound exceptionally beautiful within the auditorium. They are played manually by the organist directly from the console of the new four-manual Skinner instrument.

In addition to manual operation of the carillon, there is an electric device controlled by a master clock which plays the chimes entirely automatically. Daily carillon concerts may be played by simple setting of the master clock without the necessity of anyone being present. The carillon also automatically sounds the Westminster sequence. The range of two full octaves chromatic permits almost an unlimited repertoire in the playing of musical selections.

The carillon is a product of J. C. Deagan, Inc., of Chicago and is the gift of L. E. Grigsby, who in 1927 made a similar presentation to the Wilshire Boulevard Christian Church of Los Angeles.

Sister of Marriott Murdered.

The sympathy of everyone will go out to Frederick Marriott, one of the staff of organists of the University of Chicago, over the tragic death of his sister, Enid Marriott. Miss Marriott, a school teacher at Wiggins, Colo., disappeared Nov. 16 and her bullet-riddled body was found in the ice in an irrigation canal near Fort Morgan, Colo., Jan. 19. Miss Marriott's slayer had not been found, according to latest dispatches.

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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

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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.

There has been a splendid response to the bills for the 1931 dues. With such cooperation the headquarters committee will find little difficulty in planning the yearly budget.

Fifteen chapters were represented in our pages last month, showing that the old year closed with a fine record of N. A. O. activity. We must press on and double the number of chapters before the end of 1931.

Our congratulations go to the Connecticut council, which celebrated its second birthday in December, and to the Maine council, which is showing much enterprise in creating new chapters. These councils, with the one in Worcester, are building up a solid N. A. O. organization in the New England states. New Hampshire and Vermont ought to come into the fold in the near future.

Music week will soon be with us and it is not too early to begin to plan for an active part in that celebration. Last year there were a number of interesting programs prepared by our various chapters and, if we can have fifteen of a similar nature this year, we will have done much to further a notable movement. It would be a splendid achievement for some of our chapters to carry out a series of competitions patterned after those sponsored by the New York Music Week Association. Music week would be an ideal time for a choral festival. We cannot overestimate the value of such competitions in promoting a greater love for and knowledge of music and we feel sure that the N. A. O. will not fall behind in this great undertaking.

Illinois Council.

Members of the Chicago chapter had an unusual treat on the evening of Jan. 22 when Harold W. Thompson, Ph. D., Litt. D., of the State College for Teachers, Albany, N. Y., was the guest of the Chicago N. A. O. membership and delivered a talk at a dinner held in the Palmer House. Dr. Thompson, who is known to virtually all the members through his department in The Diapason, which has been a feature of the publication for the last thirteen or fourteen years, made a very favorable impression with his remarks, which dealt with various problems of the organist and choir director and which were in a distinctly sane and optimistic vein, punctuated with humor. There was a company of upwards of fifty out to hear him, and the reception accorded the Albany organist and literary man indicated clearly that he had won the friendship as well as the admiration of Chicago organists. Dr. Thompson emphasized that the time was ripe for American composers to be recognized more than they have been and pointed out that some of the lack in this regard was the fault of Americans themselves.

Dr. Thompson was introduced by President Albert Cotsworth of the Chicago chapter and by S. E. Gruenstein of The Diapason. The latter also made a brief report on the memorial service for Lynnwood Farnam in St. Thomas' Church, New York. The entire evening was one of the most interesting and successful items on the splendid season's program prepared by Mr. Cotsworth.

Continuing its campaign of publicity, activity and increase, a committee headed by Miss Fannie Mapes, with Herbert Hyde and Robert P. Elliot

as alert aids, kept open house on New Year's afternoon in the Kimball salon. The invitation list was large and the response of goodly volume. What was depended on as a shifting body became an entrenched one, the hospitality and the cordiality being so wholesome that everyone overstayed the hours. Mr. Hyde proved a true master of ceremonies in arousing the spirit of cheer in community songs, seconding it with an alluring punch bowl of still more alluring contents. An informal program had piano and organ duos by the Messrs. Benedict, father and son, a group of lively songs by Florence Boydston, Edith Heller to play for her, and Mr. Hyde put over his "Slumber Song" by finger and player cleverly. It proved one of the happy occasions in the life of the chapter.

Quincy, Ill., Chapter.

The December meeting was held Tuesday evening, Dec. 16, at the home of the president. The outstanding business of the evening was the election of officers, as follows: President, Ruth L. Brown; vice president, Juanita Nichols; secretary, Mrs. Roxanna Peine; treasurer, Edwin Brackensick. Part of the constitution was read and several tentative revisions were made, which will be presented at the next regular meeting for adoption. We continued the study of hymns, which was the basis of one of our fall meetings, this time taking special note of the Christmas carols. The following committee was appointed to plan a dinner meeting for January: Mrs. Roxanna Peine, chairman; Mrs. Maude Wells Dickson, Max Kruwell, Edwin Brackensick and Harry Love.

Maine Chapter.

"The Messiah" was presented Dec. 21 in St. Luke's Cathedral by the combined choirs of St. Luke's Cathedral and St. Stephen's Church, under the direction of Alfred Brinkler, F. A. G. O., the cathedral organist. The soprano solos were sung by Mrs. Eugene C. Merrill, the alto solos by Mrs. Alfred Brinkler, the tenor solos by Herbert Kennedy and the bass by Matthias C. Loewe. Mrs. Brinkler was especially effective in the air "He Shall Feed His Flock." The large edifice was crowded to the doors.

A recital was given in Augusta, Maine, Jan. 4, by Wilfrid Tremblay, state N. A. O. secretary, and a very favorable beginning was made following the recital toward a chapter of the N. A. O. in this locality, embracing several small cities of great possibilities. Further details regarding the formation of this chapter will be presented in succeeding issues of The Diapason. The program follows below: Chorale Prelude, Brahms; "The Garden of Iram," Stoughton; "L'Arlesienne" Suite No. 1, Bizet; Largo ("New World" Symphony), Dvorak; Marching Song (arranged by the performer), Holst; Melody, Rachmaninoff; Grand March ("Tannhäuser"), Wagner.

Miami, Fla., Chapter.

The Miami chapter held its annual business meeting and election of officers Jan. 12, at which time the following officers were elected: Charles T. Ferry, president; Florence Ames Austin, first vice-president; Joseph Tarpley, second vice-president; Martha Swain, recording secretary; Alva Robinson, corresponding secretary; L. A. Oates, reporter. A vote of thanks was extended to W. S. Sterling, retiring president, and to the other retiring officers.

In a recital under the auspices of the chapter Dec. 29 Mrs. Florence Ames Austin and Charles T. Ferry gave a program, assisted by Mrs. Bette Kometh Thornton, contralto. The organ selections were: Introduction to Third Act of "Lohengrin," Wagner (Mr. Ferry); "Sonata Cromatica," Yon (Mrs. Austin); Air, Brahms-Rogers; Adagio from Sonata in D minor, Charles T. Ferry, and "Nightingale and the Rose," Saint-Saens (Mr.

Ferry); Fugue in G minor, Bach (Mrs. Austin); Chorale Prelude on "Dundee," Noble; "Dreams" from "Tristan and Isolde," Wagner; Serenade in B flat, Federlein; "Introspection," Frederick Stanley Smith; "Legende," J. W. Clokey, and Londonerry Air, Traditional (Mrs. Austin); "Kremlin Shadows," Charles T. Ferry (Mr. Ferry).

Mr. Ferry's playing of the opening Wagner number was brilliant and his "Kremlin Shadows" at the close most interesting. Mrs. Austin's rendition of Yon's "Sonata Cromatica" was the outstanding one of her numbers, played with clear-cut technique and dignified interpretation. Of her last group the beautiful "Introspection" of Frederick Stanley Smith was noteworthy.

ALICE V. WILLIAMS, Reporter.

Delaware Chapter.

The monthly dinner meeting of the Delaware chapter was held Jan. 15. The election of officers was held with the following results: President, T. Leslie Carpenter; vice-president, Samuel Blackwell; secretary, Wilmer C. Highfield; treasurer, Sarah Hudson White; librarian, Elizabeth Johnson.

After the dinner we went out to Longwood as the guests of Firmin Swinnen for a demonstration and inspection of Pierre S. duPont's wonderful Aeolian organ. Mr. Swinnen showed us how to get different effects by combinations and how perfectly the different instruments of the symphony orchestra were imitated and gave a short recital, using Tschaiakowsky, Bach and Mozart numbers, after which we went through the organ chambers and the blower room.

WILMER CALVIN HIGHFIELD, Secretary.

Reading Chapter.

The Reading chapter held its monthly recital Sunday night, Jan. 4, in St. James' Lutheran Church, with Charles E. Hoffmaster in charge of the program. The program opened with the professional hymn, "Hark, the Herald Angels Sing," by choir and congregation, after which John Nichols, organist of the First Presbyterian Church, played "Noel Polonais" by Guilment. The choir of St. James' Church sang "There Were Shepherds," by Vincent. Another organ solo, "Gesù Bambino," by Pietro Yon, was played by Wilbert Stoner, a student. The hymn "O Little Town of Bethlehem" was sung by choir and congregation, followed by greetings from the pastor, the Rev. Henry K. Lantz. The program continued with an organ solo, Christmas Pastorale on "Silent Night," by Harker, played by Miss Iva A. Spacht, organist of the Lutheran Church of the Nativity. The choir was again heard in "Immanuel," by Thayer. The final organ number, Christmas Fantasy in March Form, by Roland Diggle, was played by Robert Auchenbach of St. John's Reformed Church. There were about two hundred in attendance.

MARGUERITE A. SCHEIFELE, Recording Secretary.

Harrisburg, Pa., Chapter.

A large audience received with enthusiasm the choral service given Jan. 13 by the combined choirs of the Camp Curtin Methodist Episcopal Church and the Messiah Lutheran Church in Camp Curtin Church, under the direction of Mrs. Catharine Izer, with Violette Cassel at the organ. Following the prelude, Finale (First Symphony), Maquaire, by Frank A. McCarrell, organist and choirmaster of the Pine Street Presbyterian Church, a vested choir of fifty voices opened the service with Rubinstein's "Seraphic Song." The accompaniments by Helen Gruber, violinist; Helen Sweger Stone, pianist, and Violette Cassel, organist, furnished a beautiful background for the rich, expressive voice of Miss A. Ethel Henry, contralto soloist of Messiah Lutheran Church. The Harmonic Trio, composed of Helen Gruber, violinist; Hilda Gingrich, cellist, and Violette

Cassel, organist, played Chaminade's Lento as the instrumental feature of the service. Alfred C. Kuscha, organist and choirmaster of St. Stephen's Episcopal Church, played the Andante Cantabile by Tschaiakowsky for the offertory. Other anthems sung were the "Hallelujah Chorus" from Beethoven's "Mount of Olives" and the "Inflammatus" from Rossini's "Stabat Mater." Mrs. Catharine Izer, soprano soloist of Messiah Lutheran Church, displayed exceptional ability in her powers of interpretation and depth of feeling in the soprano solos. Helen Sweger Stone, organist of the First Presbyterian Church of Carlisle, played Dunham's "Sortie" for the postlude. The Rev. A. S. Fasick, pastor of the Camp Curtin Methodist Church, made the address, and chose as his topic "The Place of Music in Our Lives."

CLARENCE E. HECKLER, Recording Secretary.

Pottsville Chapter.

A Christmas candle-light service under the auspices of the Pottsville chapter was held in the First Methodist Church Wednesday evening, Dec. 17.

On Dec. 24 a midnight candle-light service was held in Trinity Lutheran Church. The music, consisting of carols of all nations, was rendered by the senior and junior choirs under the direction of Orrie Kaiser, organist.

In St. John's Reformed Church, Schuylkill Haven, Miss Marie Kantner presented "The Glorious King" by Nolte Jan. 4 and Mrs. William P. Strauch, organist of the Second Presbyterian Church, was in charge of the music presented Dec. 25 at 7 a. m.—a candle-light service, with every member of the congregation holding a lighted candle.

Worcester, Mass., Chapter.

Alfred H. Booth, assisted by Ralph M. Warren, M. Joseph Smith and Lawrence F. Cleveland, provided Worcester chapter with its program of Jan. 13. Members gathered at the Norwegian Lutheran Church, of which Mr. Warren is organist and choir director. After a recital by Mr. Warren and Mr. Cleveland, Hamilton B. Wood, president of the Worcester Music Festival Association, was introduced. Mr. Wood spoke at length on the workings of this festival, telling the methods used in welding the forces together to promote success, and he also explained in detail the plans for the new municipal auditorium, for which ground was broken recently. As this building is to house a fine organ, the matter was interesting to all organists. A social hour and buffet luncheon followed Mr. Wood's talk.

The annual public concert will be presented by the executive committee in February.

ETHEL S. PHELPS, Secretary.

Central New Jersey.

The sixth annual candle-light carol service given by the Central New Jersey chapter was held Monday evening, Jan. 5, in the First Presbyterian Church, Trenton. The church was dimly lighted with candles and a vested choir of thirty trained voices sang the carols. The order of service follows: Prelude, "Meditation Serieuse," Bartlett (played by Miss Isabel Hill, organist of Gethsemane Baptist Church); processional, "O, Come, All Ye Faithful," Reading; "Joy to the World," Handel; "O Sanctissima," Sicilian hymn; carols, "The Three Ships," Taylor; "Still Grows the Evening," Bohemian; "Shepherd's Christmas Song," Austrian; offertory, "The Coming of the Magi," Morse (played by Mrs. Andrew Carton, Grace Lutheran Church); carols, "The Little Lord Jesus," Spillman, and "Nowell," Traditional; address, "The Power of Music," by the Rev. Edward Allen Morris, pastor of the First Presbyterian Church; hymn, "O, Little Town of Bethlehem," Rednor; carol, "Silent Night," Gruber;

recessional, "Hark, the Herald Angels Sing," Mendelssohn.

The service was played by Paul Ambrose, organist of the First Presbyterian Church.

NITA B. SEXTON, Secretary.

New Jersey Council.

The annual rally of the New Jersey council will be held at Camden the latter part of May, as correctly announced in the body of the reading matter in an item in The Diapason last month. The caption incorrectly stated that the meeting was to be held at Trenton.

Kentucky Chapter.

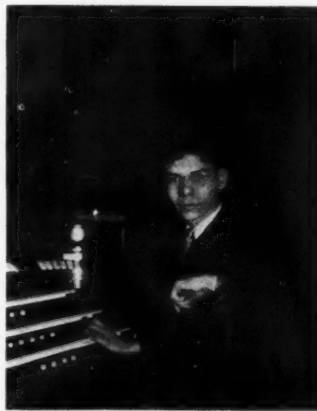
W. Lawrence Cook, choirmaster and organist of Calvary Episcopal Church, Louisville, gave an interesting talk on his travels in Europe at the meeting of Jan. 12. Mr. Cook spoke of his trip to Paris and his visit to St. Sulpice and his experience in the organ loft with Widor, where he met other American organists, as well as French. Mr. Cook spoke of French and English organs.

Farris A. Wilson, organist and choir-master of the Fourth Avenue Methodist Church, Louisville, will present Gounod's "Gallia" in February. Mrs. Albion Cornwall, organist and choir director of St. Andrew's Episcopal Church, will present "The Woman of Samaria" by Bennett. Gounod's "Gallia" will be presented in February by the choir of Christ Church Cathedral under the direction of Ernest A. Simon.

Germantown Church Buys Kilgen.

The Rev. Michael A. Crane, rector of St. Madeleine Sophie Catholic Church, Germantown, Philadelphia, has awarded the contract for an organ for his church to George Kilgen & Son, of St. Louis. St. Madeleine Sophie Church is an imposing edifice at Upsal station in the select residence section of Germantown, overlooking the Wisahickon in Fairmount Park and the beautiful Lincoln drive. The organ will have fifteen straight stops with some extensions in the pedal and harp and chimes.

Virgil Fox



AT THE AGE OF 18 YEARS, Virgil Fox has established a reputation as an organist not only in his home city of Princeton, Ill., and in other Illinois cities, but in Chicago, Cincinnati and other places. Recently he played the large organ in Rockefeller Chapel at the University of Chicago. Mr. Fox is a pupil of Hugh C. Price, M. Mus., of La Salle, Ill., who has looked after his musical development for the last four years. Mr. Fox played his first recital at the age of 14 years at the Withrow High School in Cincinnati. At the age of 16 he won the biennial contest for young organists of the National Federation of Music Clubs. All his programs are played from memory. His repertoire includes works of Bach, the Guilman and Mendelssohn Sonatas, compositions by Franck, Vierne, Karg-Elert, Schumann and Widor, and a long list of lighter numbers. As a high school pupil he stood second in scholarship in a school of 400 students. He has done considerable painting as a side line.

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Not oftener than semi-occasionally we have a word to say under the heading of "Merely Shop Talk" as to the policies or the modus operandi of The Diapason. As a rule our readers demand of us—and to the best of our ability they receive—service in exchange for their subscription and advertising patronage, and what goes on behind the scenes to render that service does not interest them except casually.

The Diapason is peculiarly a dual-purpose publication. On the one hand it might be called a newspaper, containing a record of what is going on, prepared accurately and promptly, and in an unbiased manner. In its other aspect this paper is a magazine, presenting the best thought of the ablest minds in the realm of organ playing and organ construction and offering a forum for the debate of questions of interest. All this aside from illustrations, special features, etc., of which we need not speak, as they speak for themselves.

In its role of providing a news record of events and developments we strive, sometimes with rather prominent success, not only in presenting a great many more items of interest and importance than any other agency thus far created, but in doing so from thirty to ninety days ahead of these agencies. Of course, we do so only as quickly as is consistent with accuracy, but we cannot subscribe to the theory that enterprise and quality cannot be combined. The clause "time is of the essence of this contract" applies to no contract more effectively than to that between the publisher and his subscribers. News, unlike cheese, does not improve with age. We have not heard any reflections on the luxury or comfort of the Twentieth Century Limited because it makes fast time and has a record for regular arrival at terminals. The makers of the Packard automobile have never advertised that to achieve a fine car it is necessary to limit its maximum speed to twenty miles an hour. An allegro movement is hardly improved musically by being played adagio. The tone of an organ pipe, so far as we have been able to ascertain, has never been bettered because the action was slow.

Up-to-date mechanical facilities for the printing and mailing of The Diapason possessed by its printers, the Western Newspaper Union, and careful planning throughout the month, make it possible to do the presswork, mailing and binding on our largest issues in twenty-four to forty hours after the last form, with the latest news, has been read for the last time and o.k'd for the presses. This is not done at the sacrifice of quality in work. Our presswork and halftone reproduction are declared by our readers to be of the highest excellence. As for proof reading, we confess being more than finicky. Every item that goes into the paper has been read in proof at

New Studio of Orson E. White at Racine, Wis.



A STUDIO that might well arouse envy in the hearts of ninety-nine of every hundred organists has just been opened in the home of Orson E. White at Racine, Wis. Here Mr. White teaches organ and piano, the new organ equipment being an instrument built by the Estey Organ Company and installed late in December. Mr. White held a formal opening of the beautiful new colonial studio on Maple street Saturday and Sunday afternoon, Dec. 20 and 21. Mr. White's studio programs are a feature over station WRJN every Monday from 5 to 5:30 and 8:30

to 9 p. m. and an hour's program is broadcast every Sunday evening from 6 to 7. Mr. White is organist of Greater Atonement Lutheran Church in Racine. He is a pupil of Rudolph Reuter and Henriot Levy of the American Conservatory in Chicago. Though only 22 years old, he has established an enviable reputation as a musician. Recently Mr. White launched a new organization which is known as the Schubert Choristers and is under the direction of Miss Ethel Fredriksen. The chorus includes over forty boys and girls from the ages 12 to 18.

least three times—twice in the editorial office. Despite this little detail almost any reader can now and then discover a typographical error—evidence that infallibility has not been achieved.

As for our editorial policy, it never has been dominated by the advertising columns—a practice somewhat rare, but which in the long run commands the respect of advertisers and readers alike. Of course, we do not endeavor to imitate a bull in a china shop. When we cannot make constructive criticisms or point out wrong tendencies in the abstract we prefer not to injure reputations by ex parte condemnation. For an editor of a publication with a widespread circulation to adopt any other role marks him as a bully with a powerful weapon and no judgment in using it. So-called "puffs" are not in our line and no word ever spoken in favor of any organ or any organist has been influenced directly or indirectly by gain for the publisher in any form.

It is not necessary to dwell on the quality or value of our magazine features. With men such as Dr. Thompson, Professor Macdougall and others writing regularly for our columns and with contributors such as Edwin H. Lemare, Professor Howard D. McKin-

ney, Dr. Roland Diggie, Rollo Maitland and a host of others we can safely leave the verdict to our large and faithful company of readers, whose judgment is much more reliable and fair than ours would be.

Mead Gives Benefit Recital.

Edward G. Mead, F. A. G. O., of Miami University, Oxford, Ohio, gave a recital for the benefit of the needy of Muncie, Ind., on the four-manual Skinner organ in the beautiful High Street Methodist Church of Muncie on the evening of Dec. 19. After the recital he was invited to the home of Mr. and Mrs. William H. Ball. In the living-room is a Skinner two-manual residence organ with player attachment. On this organ he played an informal recital consisting of the Toccata and Fugue in D minor, Bach; Meditation, Truette; his own Scherzo in G minor and "Will-o'-the-Wisp," by Nevin. Other recital dates for Mr. Mead include: Jan. 11 at Earlham College, Richmond, Ind.; Feb. 1 at the Irvington Presbyterian Church, Indianapolis; Feb. 5 at Denison University, Granville, Ohio; and in the latter part of March a recital under the auspices of the Southern Ohio Guild chapter.

HOTEL PENNSYLVANIA



IN PHILADELPHIA, there is no law that forces you to detour from the din and discord of the down town streets. If you really want to, you can go to bed with ear muffs on and shut out the clang and clamor of the city's bedlam. But the really sensible thing to do is to park yourself . . . and your car if you motor . . . 10 minutes from the city center but 10,000 miles from the noise . . . at the Hotel Pennsylvania. Here you can rest and relax in the cordial comfort of a room that was built for sleep.

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The Estey Organ

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

A NEW IDEAL IN COLLEGES CALLS FOR IDEAL ORGAN

Claremont Colleges in California Sign Contract for a large Four-manual Estey for
the new Mabel Shaw Bridges Music Auditorium



Photograph by Hurrell, Los Angeles

AN ORGAN AUTHORITY OF THE PACIFIC COAST

Joseph W. Clokey, Professor of Organ at Pomona College, organist at Claremont Colleges and composer of several notable works for the organ, whose choice of instrument is the Estey.

DEALS invite ideals. A type of education not hitherto attempted in the United States is forming at Claremont, California. It aims to combine the intimate fellowship and mental stimulus of the small college with the wide horizon and ample facilities of the university. To this end the associ-

ated Claremont Colleges have organized in a group of the Oxford style, to cooperate intellectually and socially.

Pomona College, co-educational, founded in 1887, and Scripps College for women, established in 1925, are the first and second colleges of the new community whose mutual interests are served by Claremont Colleges, chartered in 1925.

The Estey Organ

The ideal which this initial move represents, provides not only for the present group of institutions, whose combined assets in buildings, equipment and endowment totals approximately \$10,000,000, but for such other institutions as may come to join the Claremont group. Personal education is stressed in something of the same scheme as is familiar to every American visitor to Oxford and Cambridge in England, and on this continent to the University of Toronto. But the scheme begun with Claremont Colleges had not been undertaken prior to 1925 in the United States, although it has since won wide renown in education circles.

Among the new buildings which will provide larger central facilities of the Claremont Colleges is the Mabel Shaw Bridges Music Auditorium. It is located just east of the Marston Quadrangle of Pomona College on part of the 500-acre campus, which provides an ideal scenic setting.

The building itself is of Mediterranean architecture, and constructed of steel frame and reinforced concrete. It is planned to seat something over 2500 people and is to include the most modern equipment and appointments, the total cost being approximately \$650,000.

Provision for the new auditorium was made by Appleton Shaw Bridges, deceased, and his wife, who gave the building as a memorial to their daughter, Mabel Shaw Bridges, at one time a student at Pomona College. It is hoped the memorial audito-

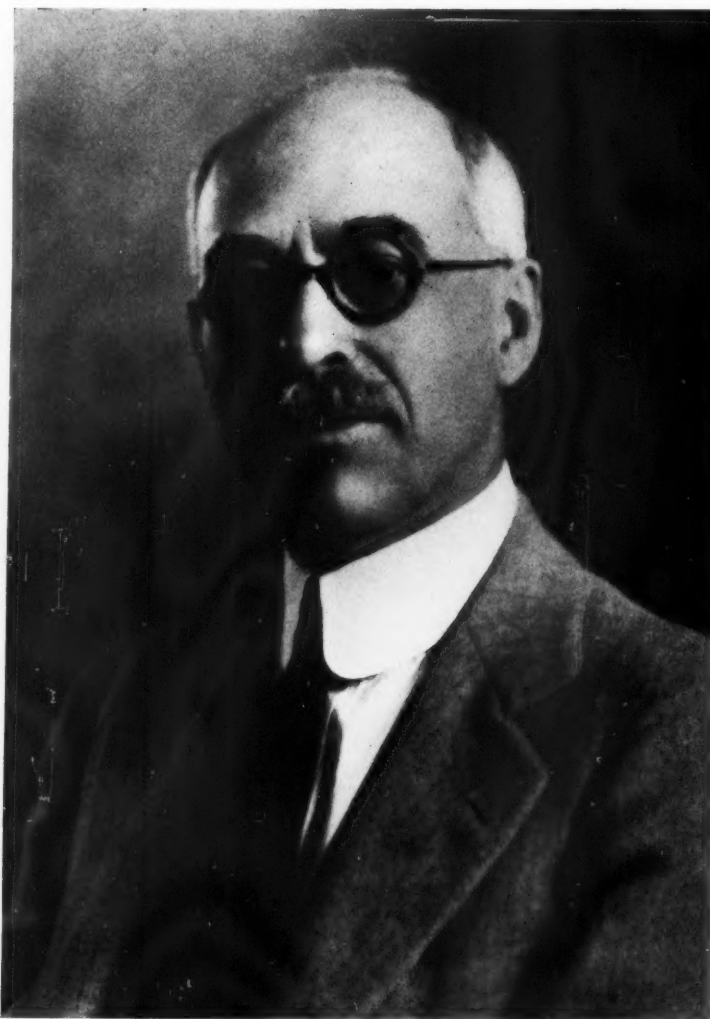
rium will prove a new music educational center on the Pacific coast.

Such, in brief, is the background of the ideals at Claremont Colleges, and to make them complete, in respect to music, the most recent problem was the choice of the ideal pipe organ. After long study of the field and deliberation, the choice was an Estey.

The signing of this latest contract, closing the

Estey sales record for the year, so swelled the figures that it may now be said the increase in Estey sales for 1930 was approximately 15 per cent greater than in 1929, and represented a greater volume of Estey pipe organ business than any year since 1926.

It may be assumed in the Claremont contract that price had second rather than first consideration. The one ideal in mind was quality of workmanship, materials and tone, and it was on that score alone that the choice was Estey, an organ well worth going after completely across a continent.



DR. JAMES ARNOLD BLAISDELL, D.D., LL.D.,
President of Claremont Colleges,
Claremont, Calif.

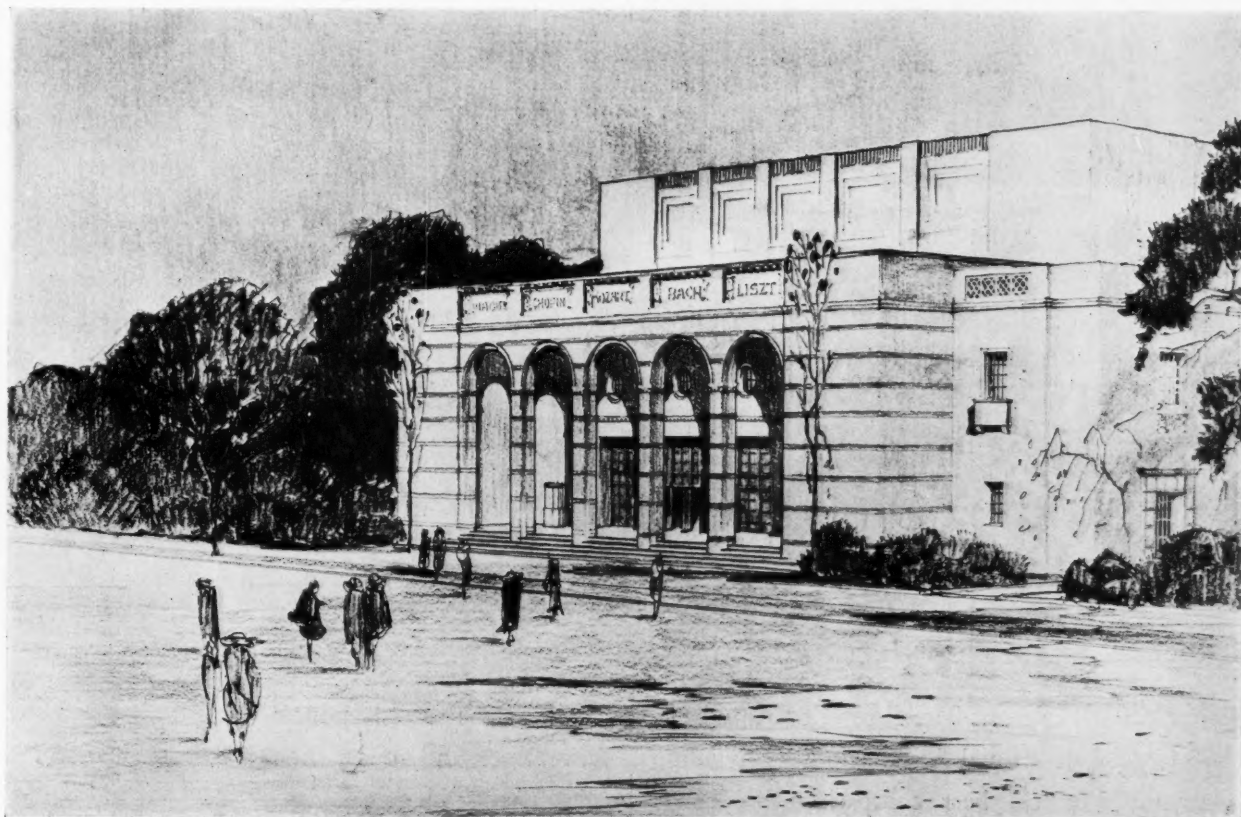
The musical authority most concerned in the choice of the Estey was Joseph W. Clokey, who for the past five years has been Professor of Organ at Pomona College and organist of Claremont Colleges. Professor Clokey was born at New Albany, Indiana, August 28, 1890, was graduated at Miami University in 1912 with the degree of A. B., and three years later he was graduated from the Cincinnati Conservatory of Music in Organ, and in Theory and Composition. For eleven years he was Professor of Theory at Miami.

The Estey Organ

As a composer he is also well known. His published compositions include eight cantatas, five operas, symphonic pieces for organ and piano, string trio and many works for organ, songs and choruses.

Professor Clokey has both ideals and practical knowledge of the organ's possibilities and he has drawn specifications for the Claremont Estey organ which should assure an exceptional instrument. He has faith in the Estey organization from experience

trip to Europe, where he worked out an interchange of ideas between Estey and the English builders. The latter were quick to recognize the superiority of American mechanical and electric work and their need for it. In return for the ideas which the Estey Company has passed on to them, they have given the Estey Company valuable information concerning their superior tonal work. This was a factor in the choice of an Estey for Claremont Colleges, and it is



Sketch by William Templeton Johnson, architect, San Diego.

MABEL SHAW BRIDGES MUSIC AUDITORIUM

A building of Mediterranean architecture to be a new center of music at Claremont Colleges.

both with its products and its personnel. Mr. C. W. McQuigg was the immediate negotiator of the contract.

Mr. McQuigg has been the Estey representative at Los Angeles for twenty years, during which time he has made wide and close contacts in organ circles of the Pacific Coast, and has proved to be one of the most loyal and successful members of the Estey sales staff. In all, he has been in the organ business for thirty years. He was assisted in some degree by Mr. J. B. Jamison of the San Francisco office, who will have supervision of the tonal work on this Claremont organ.

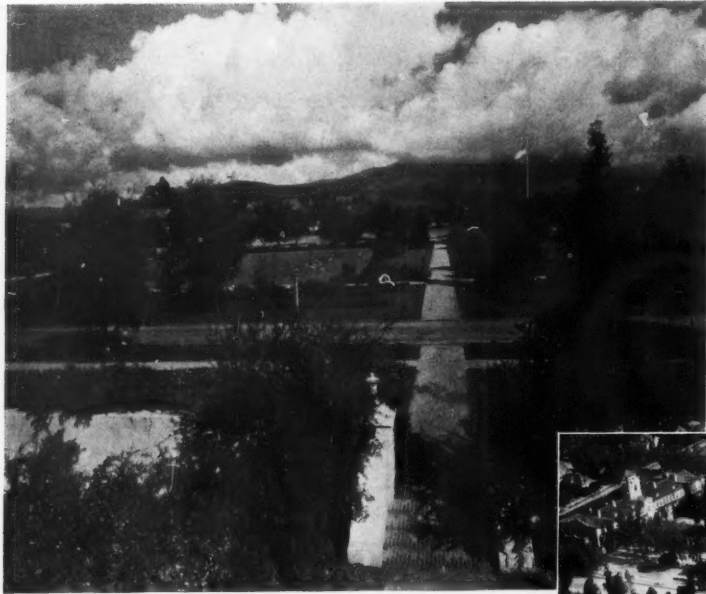
Mr. Jamison recently returned from a six months'

a point which any discriminating organ purchaser will probably henceforth not overlook.

Since the last month's issue of this folder the Estey Company, in addition to the four-manual Claremont organ, has recorded the following pipe organ sales:

Evangelical Lutheran Church . . . St. Louis
Dr. H. N. Cooper, residence . Watertown, N. Y.
R. M. Jackson, residence . . . La Habra, Calif.
Chapel, De Paul Hospital . . . St. Louis, Mo.
Porter Sargent Exhibit . . . Boston, Mass.

Although these few are two-manual instruments, a large part, to be exact 85 per cent of the total Estey business for 1930 in dollars, was in three-



Above: Part of the Pomona College campus fronting the Mabel Shaw Bridges Music Auditorium now under construction for Claremont Colleges.

Views of Campus at Claremont Colleges

Below: Marston Quadrangle of Pomona College at the right of which the Mabel Shaw Bridges Music Auditorium is now being erected.



Photos by Cooper

A Scenic Setting for the Next Estey Organ

and four-manual organs. The Estey Company has a list of large four-manual installations or pending contracts which will bear comparison with any American builder.

The truth is that the Estey Company is building today the finest organ in America at the fairest price. The Estey resources, plant, and finances are large, the

organization is old enough to pride itself upon its experience, and young enough to have initiative.

If your ideals call for an ideal organ you may find after fullest comparisons, as did Professor Clokey and the Claremont Colleges committee, that the Estey is "an organ worth going after completely across the continent."

— [Extra copies of these monthly Estey broadsides may be had on request at any of the Estey offices] —

ESTEY ORGAN COMPANY BRATTLEBORO VERMONT

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* Pipe Organ Studios.

**Dr. Clemens Plays
"Abide with Me" in
Author's Own Church**

[Experiences far from the routine of the visitor who hurriedly sees the large cities and the famous cathedrals of England were the lot of Dr. Charles E. Clemens, the eminent Cleveland organist, who spent several months of the past summer in his native land and not only inspected a number of noteworthy instruments, but was asked to give recitals in various places. One of the most interesting of his visits was at Brixham, a fishing village, where he played a recital that was recorded in the local press as "a memorable incident in the life of the parish." Here, where Henry Francis Lyte, then vicar of Brixham parish, wrote "Abide with Me," Dr. Clemens improvised on the tune "Eventide," by Monk, always associated with Lyte's hymn, and then the congregation sang it. Some notes on Dr. Clemens' trip have been jotted down by him at the request of The Diapason and are herewith presented.]

By CHARLES E. CLEMENS, Mus. D.

The little fishing village of Brixham, rapidly becoming a popular watering-place, has two outstanding features, each of which is well known throughout the country. The first of these (of special historical interest) is that William, Prince of Orange, landed at Brixham at his first contact with British soil, the prince later becoming King William III., whose statue stands in the Brixham market-place. The second feature, and the one of more immediate interest, is Henry Francis Lyte, former vicar of Brixham parish, who wrote "Abide with Me," the hymn known and beloved throughout Christendom. All Saints' Church was erected as a memorial to him and his work in Brixham. It is difficult at this distance to realize the hold which Lyte's work in the parish and his contributions to hymnody have upon the village and beyond. To many, Brixham and "Abide with Me" are inseparable, the one suggesting the other. The Brixham bells automatically play the Monk setting to "Abide with Me" and other of the Lyte hymns which are associated with definite tunes; the military bands around the coast play the Monk tune as a coda to their evening programs.

The recital at All Saints' was given wide publicity, the attendance was large, and among the assembled were residents of various parts of Devonshire, who had heard me in recital in the early days before I left England to take up activities abroad. I can never forget the close of the recital when, following my improvisation on the Monk melody, the congregation knelt and quietly and reverently sang "Abide with me, fast falls the eventide"; to me, at any rate, it gave the hymn a new lease of life and heightened meaning to its familiar lines. This special recital and the inspiring reaction to it on the part of the large congregation will always remain a bright particular spot in my three months' vacation, filled as it is with nothing but pleasant and useful memories.

Paignton, Devon, where my sisters and brother reside and which I made my headquarters during my trip, is situated in the same bay with Torquay; the lights of Torquay on its "seven hills" are viewed with panoramic effect from Paignton, which is a highly important little sister of Torquay. Paignton is rapidly attracting residents who have retired from their ordinary activities, and these, sooner or later, gravitate to one or other of the scientific and literary societies which have their headquarters in Torquay, and my brother, being "hon. sec." of two of these societies, made interesting contacts for me. I could have met but a fringe of the memberships of these societies, but this particular fringe included bishops and clergy of the Established Church and various denominations, two generals of the army, an admiral of the fleet and numerous men and women of note, well known in and beyond their respective spheres, some with outstanding publications to their credit. Also, there were some with musical associations, past and present, which were of special interest to me, as exemplified in the person of the Rev. Herbert Hunt, a retired minister,

who in his early days taught in the Tenbury School of Church Music, established by the Rev. Sir Frederick Ouseley, doctor of music and examiner in the Universities of Oxford and Cambridge, and a highly influential musical personage of the Victorian period. Group photographs in Mr. Hunt's possession showed that notabilities of the stature of Sir Edward Elgar, Sir Hubert Parry, Sir Walter Parratt and other important musical personalities had passed through these classes. An afternoon spent at the hospitable Hunt home was lively in the extreme, for I had had the privilege of instruction from several of those personalities well known to him, and I was often able to come to the rescue when the Hunt fund of anecdote ran dry.

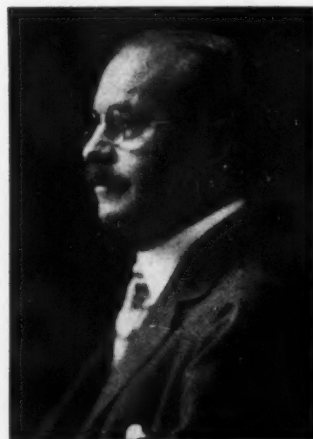
These societies divide their season into two parts—winter and summer. In the winter experts are brought from different parts of the country to give lectures; in the summer picnics are arranged with lecturers procured from their own membership, or from the outside, one of these picnics unexpectedly promoting me to the position of co-lecturer.

This especial picnic was held at a sanitarium erected at a spot high on the Moors, in connection with which a member of the Wills family of tobacco fame had given a beautiful small chapel and tiny organ. The luncheon and lecture were concluded when it was announced that a visit would be made to the chapel, and would I play the organ for them? I could not possibly decline, although I knew from previous descriptions that no program worthy of the name or of the occasion was possible. A very brief inspection showed me that the best that could be done would be to turn the occasion into an informal talk, explaining the unusualness of the instrument and illustrating at the console.

The tiny instrument was not an antique—it was evidently a very recent model of its kind. There were no pedals (there was no possible room for them), although a set of small-scale bourdons was plainly in view. There was only one manual, with four ranks of pipes, plus the bourdon set. The features of the instrument were that each of the flute and string ranks was controlled by two draw-stops, the first with results in the ordinary manner, the second with a special melody attachment, subduing every note except the highest in pitch held by the right hand; also, at the other end, the bourdons could be used in the ordinary way or the lowest note alone would sound. The entire contrivance was much better for congregational accompaniment than any possible reed organ, and, when physical circumstances permitted, it was often difficult to realize that a normal church organ was not in use. The remainder of this paragraph is a joke on myself. A day or two after the episode I phoned the doctor at the sanitarium that I would appreciate an opportunity of quiet study of the instrument; when I arrived at the gates a bell was ringing for assembly and when I brought up at the church the building was more than half filled with patients. The less said about the program the better, but it might be mentioned that one observant patient called my attention to the fact that one selection was at much too high a pitch and was only partly appeased by my explanation. This was altogether an interesting if somewhat embarrassing episode. The above faithfully records the circumstances connected with my recital on the smallest instrument encountered in my touring.

Outstanding among the organs of note in Devonshire is the instrument in Exeter Cathedral (Willis—Dr. Armstrong, organist). This instrument, of magnificent tone, evidently had been enlarged on the basis of much of its early mechanism. It was my initial contact with a console after arriving in England, and the vain attempts to reach the swell and solo expression pedals, coupled with other disturbing features, were not inspiring. From later experiences I was glad to note that the balanced expression pedal was winning its way in the country. There are magnificent instruments in the Guildhall, Plymouth, and St. Andrew's

Dr. Charles E. Clemens



DR. CHARLES E. CLEMENS, professor emeritus of music at Western Reserve University, Cleveland, delivered an address entitled "In England This Past Summer—Music, Old Friends, Happy Experiences" at the church night dinner of the Church of the Covenant in that city Jan. 21. The choir of the church, directed by Charles A. Rebstock, the organist, sang a number of Dr. Clemens' compositions. In announcing the lecture on the church folder the following tribute was paid to Dr. Clemens: "Cleveland cannot forget Dr. Clemens' great work as organist and choirmaster in this church from 1911 to 1927. Here is an opportunity to honor not only an internationally known musician, but the Covenant's dearly loved friend."

Parish Church, both instruments provided over by Harry Moreton, Mus.B., F.R.C.O., who is one of the most accomplished church and concert organists in the country.

My first visit to Buckfast Abbey, Devonshire, was so intriguing that I repeated it several times, although the organ itself is only temporary, my interest centering largely in Father Winfred, chief organist of the abbey, and a musical personality much beloved in the abbey and surrounding district. The music of the abbey keeps four organists busy, matins commencing each day at 2 a. m. As to the building itself, large-sized photographs would be required to do it justice; briefly, the structure is being erected by the monks themselves on the recently discovered foundations of the old abbey.

An interesting side-light was thrown on a certain phase of organ building affairs in the Totnes Parish Church, Devonshire, the instrument being a three-manual Father Willis of the vintage of 1851. Here this remarkable man, with outstanding vision, had seemingly experimented with an enclosed choir department, later removing the box on discovering the inadequacy of that department—probably because of its location or from the lack of the necessary pressure. The machinery still stands there and tells this tale. The action is cumbersome, as might be expected, but the tone is good, if a shade too solid.

During my touring east and north so many unexpected opportunities were offered, both social and organic, that my original schedule had to be changed. As things turned out, however, the instruments I was enabled to see and try included specimens of the product of the following firms: Willis, Hill, Norman & Beard, Walker, Hele & Co. and Rushworth of Liverpool—a fine group surely. But many of the individual visits were of necessity too brief. And in the circumstances no detailed critical appraisal would be appropriate. The hardest working day was under the personal escort of Henry Willis III., three outstanding instruments being visited in one day—Westminster Cathedral, Alexandra Palace and St. Paul's Cathedral—the last-named after hours. A day at each instrument would have been comfortable; the three in one day

was a glorious opportunity, but too strenuous for the best results.

Visits to cathedrals en route were made amid circumstances of greater leisure, these including Peterborough (Hill organ—Dr. Coleman, organist); Ely (Harrison—Dr. Middleton, organist); Coventry (Willis—Dr. Harold Rhodes, organist); Birmingham Town Hall (G. D. Cunningham, concert organist); Liverpool (Willis—Harry Goss Custard, organist). Throughout the touring the cordial welcome to the visiting organist from America was a shining light. The climax of the tour undoubtedly was the visit to the recently built organ in Liverpool Cathedral, a Willis work outstanding among the finest instruments of the country—an ideal cathedral instrument, admirably adapted to the extraordinary building.

Since my return I have often been asked: Are the organs in England superior to those in America? And what about the diapasons? Are not the English actions clumsy in comparison? Were any of your former ideas modified or changed while you were in England, and if so, which? Who is the best English organ builder? And other questions suggested by a healthy interest in organ building affairs.

No observant organist, or one keenly interested in conditions affecting the pursuit of his beloved vocation, could fail to be influenced by a summer residence in what was practically a new country. In my early days in England I was familiar with the tracker, stack and tubular-pneumatic output of Willis, Walker, Lewis, Hill and Hele & Co., and, with the exception of Lewis, these names are still prominent and a power in the land. Willis in particular has a mighty heritage and tradition to maintain which, in my judgment, is being fully done by Henry Willis III. This expression, however, does not in the least belittle the work of the other builders mentioned. It was a difficult task to leave the consoles of the magnificent instruments that I had the privilege of trying out.

As one result of my touring my ears have become less tolerant with the phonon type of diapason, sometimes found in the regular build-up of the great division of an organ in America; in several examples of diapason families in England, including from two to four 8-ft. members, there was ample sonority, without a trace of the somewhat haughty tone of the phonon. On the other hand, I occasionally missed the philomela, the very name of which acts as the waving of a red rag at a bull to some of us. It is my experience that this borrowed stop, slightly modified in its tenor register and upwards, is a valuable single orchestral baritone voice for occasional use; as a part of the regular build-up of the great division it is to be avoided. The strings, as a rule, are less keen than those found in the organs of America, a condition which can only be regarded as a matter of choice, my own taste favoring the English voicing.

In general I have a distinct impression that the best organ builders of England and America have each something which could be of interest and value to the other.

I was glad to see issues of The Diapason several times during my touring and was pleased to be able to answer questions concerning individuals mentioned in the editorials and advertisements. My trip altogether was interesting and educative beyond expression, and I am already aiming at a repetition in 1932!

High Praise for Sammond Chorus.

Bach's "Christmas Oratorio," parts 1 and 2, and "The Crusaders," by Gade, were presented by the Flushing Oratorio Society Dec. 16 in the Flushing, N. Y., High School under the direction of Herbert Stavelly Sammond. George William Vokel accompanied at the organ. In a critique written for the Flushing Evening Journal by George E. Brown of Malba Mr. Brown said: "By virtue of their excellent performance of the Bach Christmas Oratorio last evening the Flushing Oratorio Society may now take rank with the Society of the Friends of Music, the New York Oratorio Society and the famous Bach festivals at Bethlehem, conducted for many years by Dr. Franz Wollé."

The Diapason

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CHICAGO, FEBRUARY 1, 1931.

THE THINGS THAT REMAIN

"If you would see a memorial to Lynnwood Farnam, look about you," said the Rev. Roeliff H. Brooks, rector of St. Thomas' Church in New York, as he pointed to the congregation of 2,000 people which filled that large and beautiful church for the memorial service under the auspices of the National Association of Organists on Jan. 13. His paraphrase was indeed apt, for probably never before in history—at least not within the memory of organists living today—has such a genuine and such an overwhelming tribute been paid publicly to the life of any organist. It was an occasion so impressive in its size, in the sublimity of the music and addresses and in the character of the entire program as to appeal to every heart. Paraphrasing Dr. Brooks one might well have added: "If you would judge the real heart of the organ world today, look about you."

Whom did this throng come out to honor? Was it a man whose life had been spent making a popular appeal? Was it one who was able to win the applause of the multitude and who, unlike so many of the passing heroes, had not been forgotten immediately after he made way for another? Was it a performer who by various "tricks" knew how to make the theater crowd admire him, or who could do "sob stuff" in church better than anyone else? Not if we are to believe the appraisal of the man delivered by the Rev. Dr. Elwood Worcester of Boston, who with keen discrimination analyzed the character of the organist whom he had induced to come to the United States from Canada. He lived "like an ascetic" and spent his days and nights on the organ bench, practicing. He cared not for the world's applause as long as he could live up to his ideals, and "he knew only one kind of taste—good taste." Further we were told that "he was never a dazzling, sensational or popular organist," and "he was so devoid of self-exploitation that in spite of his superiority other organists were never jealous of him." Summarizing his estimate of Farnam, this clergyman expressed what might well be considered the opinion that all his friends had of the man—that his "great qualities were simplicity and sincerity."

Sometimes the earnest, aspiring youth who enters the organ profession must feel discouraged when it appears to him as if mediocrity ruled the day and as if it were far more essential to so-called success to have a faultless technique in blowing your own horn than in your work at the console. One cannot escape now and then being disheartened over the manner in which it seems as if many of the meritless forge to the front—temporarily—by insinuating themselves into public favor and into good incomes by means that are disingenuous. But when the bells in the tower of St. Thomas' played the majestic chorales to proclaim up and down America's most famous avenue that the greatest outpouring on record

in honor of an organist was about to begin, they proclaimed also that amid all the artificialities of the age the highest ideals in organ music are still cherished above all others—that we still are willing to give our best and most lasting affection to that which represents "simplicity and sincerity."

The National Association of Organists, Dr. T. Tertius Noble, Dr. Worcester, the pupils of Farnam who played and all others who had a part in this great event deserve a vote of thanks for having made it possible.

CHICAGO ADVANTAGES

We hear it said that opportunities to listen to good organ music during the week are few, with the supplementary statement that the demand for it is too small. True, great organs in many places are silent or not used to best advantage, and recitals draw discouragingly "select" crowds. But even in Chicago, which in recent years has not shown great devotion to organ music, there are such fine advantages that it is a wonder we do not call attention to them more frequently.

One of these comes every Tuesday and Friday, for forty-five minutes of the noon hour, when Arthur Dunham gives his recitals at the Methodist Temple. Any Chicago organist who does not attend these recitals with some regularity is missing something that would help him. Mr. Dunham plays superbly programs that are varied, eclectic, educational and entertaining, thus maintaining his own fine reputation, established during about two-score years of life in Chicago as an organist, and meeting the demands of those who placed him in charge of the large Skinner organ in the lovely house of worship that "nestles"—one might say—in the heart of a great office building in the center of the city's business activities. We wonder if the fathers who founded the original First Methodist Church and who would not abandon the location when business encroached upon the district and put all other churches to flight, are not taking delight, in their present abode, in Mr. Dunham's recitals.

The second opportunity is in the magnificent and world-famous edifice which the Rockefeller family provided as a chapel for the University of Chicago. Here, along the Midway, where during the world's fair of 1893 music of quite another kind entertained people from every part of the globe, a half-hour recital is played five afternoons a week, beginning at 5 o'clock, for the benefit of students and visitors. A visit to Chicago without having seen Rockefeller Chapel and without having heard Porter Heaps or Frederick Marriott or the others who from time to time preside at the great Skinner organ is incomplete. It is only twenty minutes from the loop by automobile or electric train. And if you have had a busy day in the office or in the crowded streets it will serve as a benediction at the close of the day's rush to go to this chapel.

A Chicago theater with three organists, two of whom unfortunately had become superfluous, adopted a Solomonic plan to dispose of the surplus of talent. Patrons of the theater were provided with ballots and were asked to vote for their favorite. The man receiving the largest number of votes over a period of one week was to keep his job, while the other two were to be consigned to outer darkness, or whatever awaits a theater organist when his employment collapses under him. The vote was reported as heavy, more than 80 per cent of the theatergoers taking part in the election. If this thing becomes fashionable politics will have to be taught by our organ schools along with some other subjects and the A. G. O. examination committee may be asked to include questions such as "What is the best way to achieve sufficient popularity to control a primary election?"

"Where and how did jazz develop?" is a question which will receive a tentative answer when the International Colonial and Overseas Exposition opens in Paris next May. A commission of experts on music, appointed by the Institute of France, has been appointed to determine the origins and trace the evolution of jazz from the

Walter Wild



WALTER WILD, F. R. C. O., of the Clinton Avenue Congregational Church of Brooklyn, N. Y., is engaged in a series of ten recitals, played on the second and fourth Sundays of every month during the present winter at 4 p. m. The first program was presented Nov. 9. On Jan. 11 Mr. Wild played these works: Choral Song, Wesley; Allegro Moderato (Trio-Sonata No. 1), Bach; Flute and Organ, Aria, Pergolesi and Sonata 4, Handel; Andantino from Fourth Symphony, Tchaikovsky; Melody in C, Salome; Scherzo in B flat, Hoyte; Flute and Organ, Suite in B minor, Bach; Pastorale and Idyll, Cesare Galeotti; Choral and Fugue in C (from Fifth Sonata), Guilman.

The program on Dec. 28 was as follows: Concerto in G minor, Camidge; Andante from Trio-Sonata No. 4, Bach; Pastorale (Sonata No. 1), Guilman; Caprice in F, Wolstenholme; Fantasia in E flat, Saint-Saens; "Harmonies du Soir," Karg-Elert; "Hallelujah" ("The Messiah"), Handel. At each recital Mr. Wild's offerings are supplemented by those of a vocal or instrumental soloist.

African jungle (if it started there) to the Montmartre cabaret. Further, an attempt will be made to ascertain the relation, if any, between the religious chants of African natives and the negro spirituals of America. The result of all this research will be evident in a series of picturesque programs at the exposition. There will be folksongs from Senegal, lullabies from Madagascar, and religious litanies from the banks of the Kongo. Several concerts will be devoted to native music, played upon native instruments, by native performers.

A newspaper dispatch from Danville, Ky., tells of a freak organ made there and installed in a store, the pipes of which are all of linoleum. The instrument is reported as actually producing organ music.

Another Generous Man Victimized. Worcester, Mass., Jan. 3, 1931.—Dear Mr. Gruenstein: I was interested in Mr. Kraft's letter, and highly amused, because last November a man came into the choir room and introduced himself as the brother of Henry S. Fry of Philadelphia. The man tallied with Mr. Kraft's description, and told the same story. I gave him some money, which he assured me "brother" would return with a note of appreciation, etc., etc. I am wondering how many new "relatives" this man has acquired among the organist fraternity to date. Sincerely,
SYDNEY WEBBER.

Mrs. Fred W. A. Witt, wife of the Chicago representative of Hillgreen, Lane & Co., died Jan. 4 after an illness of several years. Mr. and Mrs. Witt have many friends in Chicago and vicinity and Mr. Witt is well-known in organ circles.

That Distant Past as It Is Recorded in The Diapason Files

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

It was announced that an organ to cost \$30,000 was to be installed in the city hall at Portland, Maine, a gift from Cyrus H. K. Curtis, the Philadelphia publisher, as a memorial to Herman Kotschmar, after whom Mr. Curtis was named. The Austin Organ Company was selected to build the instrument. This organ, used in regular municipal recitals since that time, has been enlarged twice since it was first constructed.

Louis Falk, the distinguished Chicago organist, gave the recital at the Buffalo convention hall Jan. 1. On Christmas Day Mason Slade, also of Chicago, described as a young organist who recently had returned from study in Paris under Guilman, gave the Buffalo recital.

Ernest MacMillan, described as a boy of only 17 years, the son of the Rev. Alexander MacMillan, was made a fellow of the Royal College of Organists, according to a cable dispatch received in Toronto from London.

In an address in Boston before the annual meeting of the Music Teachers' National Association Everett E. Truette suggested the possibility of playing organs by wireless.

The New York Times reported a list of twenty-six organs promised to churches in 1910 for which Andrew Carnegie would pay in part.

The fourteenth year of recitals at Woolsey Hall, Yale University, was opened with a program by Professor Harry B. Jepson Jan. 9.

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

The contract to build an organ costing \$100,000 for the Cleveland Municipal Auditorium was awarded to the Skinner Organ Company. The instrument was to be a five-manual and the specification was drawn up by Ernest M. Skinner in consultation with Edwin Arthur Kraft.

The contract for an organ to cost \$75,000, for the Eastman Theater at Rochester, N. Y., was awarded to the Austin Company.

Palmer Christian in his report to the music commission of Denver, of which city he was municipal organist, set forth that he had given forty-five recitals during the year. His average audience was 1,800.

Albert Cotsworth, organist and director at the South Congregational Church, Chicago, underwent an operation at the Presbyterian Hospital Jan. 5.

King Leopold of Belgium decorated Charles M. Courboin, making him a chevalier of the Order of King Leopold II.

The National Association of Organists, through its committee for promoting the interests of organists, of which Lynnwood Farnam was chairman, addressed a letter to the clergy of the United States in an effort to raise the standard of church music, win proper recognition and encouragement for the organist, etc. A first edition of 10,000 copies was printed.

The first four-manual organ in Alabama, built by the Austin Company, was dedicated in the First Baptist Church of Birmingham Dec. 19, with Edwin Lyles Taylor, F. A. G. O., at the console.

The Illinois chapter of the American Guild of Organists gave a luncheon Dec. 31 in honor of organists attending the annual meeting of the M. T. N. A. Among those called upon by Dean John W. Norton to speak were George W. Chadwick of Boston, Professor George C. Gow of Vassar and Clarence Eddy.

The Diapason made note of the recitals given at Robert College in Constantinople by Charles E. Estes, the American musician who was spreading the gospel of good organ music in Turkey.

Westminster Presbyterian Church at Buffalo purchased a four-manual Austin organ. J. H. Shearer, organist of the church, drew up the stop scheme.

The Free Lance

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

Roland Hayes sings spirituals to general acceptance, giving them great significance, and acting for the moment as a representative of his people. Paul Robeson's program of spirituals and kindred songs that I heard in Carnegie Hall a year ago was splendidly done, yet gave me a little mild uneasiness. This was, I imagine, because I felt a certain inconsistency in concertizing with religious music; yet we make concert programs out of old Italian and Flemish church music.

I was therefore struck with an article, "Degrading the Spiritual," by W. Stuart Scott, appearing in the Christian World. Mr. Scott says: "The spiritual was the direct, fervent and unpremeditated emanation of the human heart—the heart of the slave made free—but it now lies in the mud under the human foot, the foot of the song-hack of Broadway and Charing Cross road. All the available forces of human entertainment, the theater, talking-picture, gramophone, the wireless have concentrated upon the spirituals and made a mockery of them."

"Words and Music," by Deems Taylor, in the January McCall's, has as a sub-title "Modernism takes off its whiskers." What Deems Taylor seems to mean is that modernism has taken off its disguise. When a man shaves off his whiskers it is usually because he feels he begins to look old, and may lose his job. Well, never mind about that; the figure may or may not be well invented, but the point D. T. makes is clear.

I quote a line or two from the sprightly McCall's article. "There are signs," writes D. T., "that the musical Reign of Terror is nearing its end; that the modern composer, having been on a glorious twenty-year spree of experimenting with polytonality, atonality, quarter-tonality, monotonality or what you will, is awakening to the sobering realization that in the long run an artist's prospects of permanent usefulness are dependent much more on what he has to say than on his manner of saying it."

Einstein said one thing in an interview with a New York boy who managed to get a moment with the great German scientist that needs to be said again—that progress is made on the old foundations. Do you remember that passage in Moscheles' "Recent Music and Musicians" in which Moscheles, who for fifty years was an unexcelled European pianist, confessed that he could not get his fingers around the passage-work in Chopin? Chopin's figuration was new, but reduced to its lowest terms it had the same (harmonic) foundation that the Beethoven-Mendelssohn figuration had. Chopin built on old foundations. The ultramodernist, however, has a legitimate cause for complaint in that the conservative never seems to be able to distinguish between the foundations and the less important things resting on them. Perhaps the only direct break from the old to the new was about 1600, when monophony came into being; but even here we need to be careful, for the textbooks overstress what is, after all, more a talking point than anything else.

An English paper conveys the interesting information that an American lady had the bright idea of getting herself incorporated; her friends put in \$15,000 and she was off! She has paid good interest on the stock, so she says, and she passed through the last stock débacle unscathed. Har!

Apropos of the item about Lowell Mason in last month's Free Lance, it may be that church musicians are not in general aware of Mason's contributions to the body of American Psalmody. In looking over "The Baptist Tune-Book," published in 1860, twelve years before Mr. Mason's death, I found his name appearing twenty times as arranger, thirty-eight times as a

harmonizer and thirty-six times as composer. I have a card catalogue of 186 hymn-tunes in connection with his name. I am glad to know that a life of him is in preparation, for with my own ignorance of a few years ago in mind, I assume that there is a too prevalent assumption that Dr. Mason (New York University, 1835) was a musician of the Moody and Sankey grade. A study of his career will place him in a proper light as a distinguished figure in a transition period of our music.

Lemare's article in the last Diapason on the leanness of the pedal in some of the big organs is, in my opinion, destined to do good. I would like to, and will, call attention to Lemare's influence on the American organ. Was it not he who was the predominating instigator in the change from straight to concave and radiating pedalboard? That was an enormous step taken by our organ builders. It was by no means easy to bring the organists to favor the r. and c. board. When I was playing at the Harvard Church in Brookline, 1895 to 1900, we installed a new Hutchings organ, and I was much in favor of the English pedalboard. Two things operated to dissuade me from having it. (1) I was told that B. J. Lang—a great man in those days—had tried it in his organ and had taken it out; (2) the man who would succeed me in the course of time might not be in favor of it and would curse me every time he sat down to the organ. Moral: Don't be afraid to take a step that you are reasonably convinced is advantageous. If I had taken that step I would have gone down in history as Macdougall, the far-seeing organist.

As I talk with organists of note, here and there, I find that there is approval of the movement for swinging the voicing of diapasons over to the string side and away from the flute side. Time brings about changes not only in things, but in ideas. Forty years ago everyone said that the American organ had stringy diapasons and that our builders had not yet acquired the art of making their diapasons fluty in tone. Now we are all set for the diapason leaning on the string side; I even hear builders calling the diapason that we ordinarily term "round," tubby. What a blow!

The Diapason, the architect's friend. Yes, why not? Have you noted the illustrations contributed by the advertisers and many of them well worth preserving? They cover, in the space of a year, hundreds of exteriors and interiors of churches, the interiors often showing a very effective and even—sometimes—a judicious placing of the organ. The exteriors, carefully chosen by advertisers to show by implication the importance of their clients, are for that reason impressive as well as fine specimens of church architecture. In opening The Diapason I find the advertisements absorbingly attractive and I look at the pictures of churches with the same attention that I give churches themselves when traveling. The open door of a church always attracts me.

Program for Chicago Women.

The Chicago Club of Women Organists will hold its monthly meeting Feb. 2 at the Kimball Hall salon. Miss Sophie M. P. Richter at the piano and Miss Sallie R. Hadfield at the organ will play the following selections: "Invocation," Suoer; Pastorale, Guilmant; "Venetian Echoes," Pinto, and Rhapsody, Demarest. They will also play a Meditation by Mietzke, assisted by George Leininger, violinist. Mr. Leininger, accompanied by his sister, Miss Lydia Leininger, will play the Seventh Concerto by de Beriot and an Etude by David.

Bronze Tablet for Ella Frances Purdy.

A bronze tablet in memory of Miss Ella Frances Purdy, who for many years was the organist and director of the choir in the First Presbyterian Church, Walnut Hills, Cincinnati, was dedicated Jan. 11 at the morning church service. The tablet bears the following inscription: "In loving memory of Ella Frances Purdy, 1851-1929, organist and director of the choir, who by her ministry of music in this church for more than fifty years and by her gracious personality endeared herself to all who worshiped here."

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- Bread of Heaven (M. A. 20)—Norman Cocker..... .10
- Sing Praises to God Who Reigns Above (E. H. 478)—(M. A. 18)—Whitlock..... .12
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(Send for Easter circular now in preparation)

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PUBLISHER

Cooper Square

New York



News of the American Guild of Organists

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

New Year's Reception Big Success.

The New Year's reception held by the American Guild of Organists in New York was a great success. Nearly 200 members and friends gathered at the Beethoven Association for a social hour late in the afternoon.

A committee of women under the direction of Mrs. Bruce S. Keator had charge of arrangements, and they did their utmost to give everyone a good time and to see that no one should be in any way lonesome.

Among the guests of honor were Oscar Seagle, Charles M. Courboin and Fernando Germani.

Gives Examination Rules.

In an effort to make the Guild examinations more efficient and to safeguard them in every possible way for the protection of candidates and examiners alike, Frank Wright, chairman of the examination committee, has sent to all deans of chapters an important letter. So that all who are interested in the tests may be informed of the contents of Mr. Wright's communication he has sent it to *The Diapason*. The letter, dated Jan. 13, contains the following:

The examinations are of paramount importance to the Guild. For the conduct of them we are responsible to the state of New York. For these reasons it is imperatively necessary for the chapters to assume the responsibility of conducting the examinations of the practical work at the organ as nearly as possible in the same manner as those held at the headquarters of the Guild. * * *

Considering the brief time that can be allotted to each candidate for organ practice, it is impossible to expect much in the way of registration. This fact has necessarily affected the choice of test pieces. Modern compositions that depend upon colorful registration are excluded, because no one can be expected to solve the problem in thirty or forty-five minutes. Combinations for sight-reading tests are usually set for the candidates.

At headquarters the identity of the candidates is known only to the chairman of the examination committee, who appoints such assistants as are necessary. The examiners are placed behind a screen, so that they cannot see the candidates when entering or seated at the console of the organ. They only know the number that is given to the candidate. The examiners agree as to the portions of the test pieces that they wish to hear, and the keys to which transpositions are to be made. The member of the committee who sits at the organ sees that these instructions are carried out. Similar arrangements should be made by the chapters. It is just as necessary to conceal the identity of the candidates from the examiners of the paper-work. The candidates must be instructed not to write their names on their examination papers. The number and the letter assigned to the examination center are sufficient means of identifying the work.

Local examiners should be nominated by the chapter not later than April 1, in order that they may be elected by the council of the Guild, and to make sure that they are familiar with the test pieces to be played. If any examiner learns the identity of the candidates he or she should be disqualified. * * *

All examination paper work, together with the marks awarded for practical work at the organ, should be immediately sent to the chairman of the examination committee, so that there may be as little delay as possible in notifying the candidates of the results.

May I also suggest that the chapters stir up interest in the examinations by forming study classes, and that one of the examiners play the test pieces at a recital, to which the members may be invited.

Northern Ohio.

Three very interesting events have made January an outstanding month for members of the Northern Ohio

chapter. Jan. 7 the chapter met at the First English Lutheran Church in Cleveland for a dinner in honor of Fernando Germani, who, later in the evening, gave a brilliant recital in the garden court of the Cleveland Museum of Art.

Jan. 19 the chapter held its monthly meeting at Trinity Cathedral. Mr. Kraft called attention to the increase in membership, which makes our total 254 members. Carleton H. Bullis, instructor of theory at Baldwin-Wallace Conservatory, Berea, Ohio, and former dean of this chapter, had charge of this meeting and gave a talk and demonstration lesson of his new method of teaching and studying harmony. This new theory has a very different approach from the harmony that is taught in most schools by use of a textbook. At Berea no textbook is used. Part writing is not studied from a rule basis, but rather from a feeling basis. Chords are formed from the soprano down, instead of starting with the bass and working up. This is done because the melody is considered the most important part of a chord, since it is the first part heard. Several of Mr. Bullis' students demonstrated the class-room exercises, ear training and the keyboard work that is carried on during each of the four years of training. Several original compositions were played by these students.

The annual card party was held in the parish-house of Emmanuel Church, Cleveland, Monday, Jan. 26, with Mr. and Mrs. Henry F. Anderson as host and hostess.

MARGARET RHODEHAMEL.

Convention in Kansas in April.

On April 6, 7 and 8 the Kansas chapter will meet at Independence in a joint convention with the two chapters from Oklahoma—the Oklahoma chapter, Marie M. Hine, dean, and the Oklahoma City chapter, Clarence Burg, dean. The chapters will have as a guest artist Albert Riemenschneider of Cleveland, who will play one general recital and two lecture-recitals, the first to the school children and the second a Bach lecture-recital. Leading organists of both states will appear in recital and in discussion. The meetings will be held in the First Presbyterian Church, where there is a fine Reuter organ recently installed. The lecture-recital to the children will be an unusual event in A. G. O. meetings.

Illinois Chapter.

Forty or more organists greeted Fernando Germani, the Italian organist, at a luncheon in his honor by the Illinois chapter at the Auditorium Hotel in Chicago Jan. 6. Dean Rossetter G. Cole called upon Albert Cotsworth, president of the Chicago chapter of the N. A. O., and on Miss Alice R. Deal, representing the Chicago Club of Women Organists, to express a few words of greeting, and then designated Leo Sowerby, the distinguished composer, a close friend of Mr. Germani, to present the guest of honor. Mr. Germani responded heartily and graciously.

Western New York.

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, was guest of honor at the annual banquet of the Western New York chapter, held at the Columbus Civic Center, Rochester, Jan. 15.

Speaking as entirely outside the organ profession, he deplored the lack of fundamental diapason tone in many of the organs of today. The tendency appeared to be to build larger organs by including more of the "entertaining features," while the tones that give grandeur and solemn beauty are often eliminated.

"I think when an instrument can evoke such emotions as the organ can, it is a pity that in some respects, tonally, it should fall below former standards."

Mr. Goossens made a plea for better music in the churches. He said: "Man is expected in church to come more and more into communion with his Maker. There is no power to aid this as the influence of good music."

Other guests that spoke at the dinner included Professor F. Eugene Bonn, organist of St. Patrick's Cathedral, Rochester, who recently received the

decoration "Pro Ecclesia et Pontifice," and Heinrich Shalit, composer-organist of Munich, Germany, guest organist at Temple Berith Kodesh. Mrs. Charles L. Garner was the chairman of the committee in charge of the arrangements for the dinner, which was the most successful in the history of the chapter. The occasion celebrated the twenty-second anniversary of its organization, Nov. 11, 1908. Dr. George Henry Day, dean, presided.

On Jan. 8 members of the chapter had the pleasure of hearing Fernando Germani give a brilliant recital on the Skinner organ in St. Paul's Episcopal Church through the courtesy of Warren H. Gehrken. After the recital Mr. Germani graciously played three additional numbers to the delight of the large group of organists who gathered around the console. Members of the chapter also enjoyed hearing Arthur Poister of Redlands University, Cal., give a recital in Kilbourn Hall Jan. 19.

New England Chapter.

A splendid meeting of the New England chapter in memory of Lynnwood Farnam was held Tuesday evening, Jan. 21, at 6 Chestnut street, Boston. Dean Robinson presided. About seventy people attended. Albert Snow of Emmanuel Church played two chorale preludes by Bach; Edward Shippen Barnes spoke of Farnam's personality; George Burdett delivered an address appreciative of his life as a unified achievement, and Dr. Elwood Worcester read the address he gave at the commemoration in New York by the N. A. O. Francis Snow played the slow movement from Bach's Fifth Sonata at the close of Dr. Worcester's address. The gracious hospitality of Mrs. Edwin Farnham Greene in opening her house for the meeting was gratefully acknowledged. The beautiful three-manual Skinner organ was much enjoyed.

The New England chapter is planning a memorial to Farnam commemorating his five years' service at Emmanuel Church. It will be placed near the organ console.

Texas Chapter.

The Texas chapter has had two delightful and successful social affairs this winter. The first one was on Dec. 15 in the Mungler room of the Y. W. C. A. at Dallas, and was in honor of the patrons. In the receiving line were the dean, Mrs. Walter Alexander; Katherine Hammons and Alice Knox Ferguson, past deans; the social committee, Caroline Schadek, Anita Hansen, Gertrude Day and Mrs. George Cochran, Mrs. I. W. Simmons, and Mrs. J. M. Sewell, registrar and treasurer, the Rev. Goodrich R. Fenner and E. C. Haurly, besides Mrs. John W. Day of the patrons. The following program was given: "The Value of the Patron to the Guild," Mrs. Walter Alexander; response, Dr. Robert E. Beddoe; "Si mes vers avaient des ailes," Hahn, and "Invocation to Eros," Kursteiner (Bess Pearce; Mrs. George C. Cochran, accompanist); "Souvenirs of the Console," Mamie Folsom Wynne; Impromptu, Navone, and "Martha Fantasia," Alberti (Geraldine Shanks Wright); "O Don Fatale," from "Don Carlo," Verdi, and "Seguedille," from "Carmen," Bizet (Keith Lamb O'Hearn; Mrs. Harry Crenshaw, accompanist).

On Jan. 6 the chapter had its annual banquet, this time honoring its new members. Five courses were served on a beautifully decorated table. In the center were flowers in red and yellow. The place cards were small gilt figures of the new year holding the name cards. Silver candleholders contained red candles. Mrs. Walter Alexander presided and introduced the speakers as follows: Alice Knox Ferguson, chairman of the membership committee; Helen Ewing, regent of the Fort Worth branch chapter, and W. J. Marsh of Fort Worth. Vocal solos were given by Mrs. Marion Myers, soprano soloist of the First Baptist Church, accompanied by Caroline Schadek, and harmonica solos by W. W. Macbeth.

The Rev. Goodrich R. Fenner, rector of Christ Episcopal Church, Dallas, a patron member of the chapter, was married on Dec. 29 to Miss Julia Hogan, a prominent Y. W. C. A.

worker. The wedding took place at Christ Church in Oak Cliff. The music was by Christ Church choir under the direction of Alice Knox Ferguson, A. A. G. O.

Fort Worth, Tex., Chapter.

Mr. and Mrs. Fred Mueller entertained the Fort Worth chapter in their home on Monday night, Dec. 22, with a buffet dinner. A short business meeting was held, with interesting and inspiring reports from each committee. Following this a program was given in the chapel of the Robertson-Mueller-Harper Funeral Temple. The program was as follows: Organ, Pastorale in C, Hugh Blair; Intermezzo in E, John H. Major, and "Grand Choeur" in D, W. R. Spence (Marie Lydon); violin, Nocturne in D, Chopin-Wilhelmj, and Polonaise in A, Wieniawski (E. Clyde Whitlock; Q'Zella-Oliver Jeffus, accompanist); organ, Christmas Pastorale, Harker; "L'Organo Primitivo," Yon, and Offertory in A minor, Hosmer (W. Glen Darst); piano, Nocturne, Respighi; "Valse Parisienne," Schutt, and "Bagatelles," Numbers 6 and 7, Tcherpnine (Mary Alberta Mueller).

Arkansas Chapter.

Sheldon Foote, F. A. G. O., organist and choirmaster at the First Methodist Church in El Dorado, Ark., and dean of the Arkansas chapter, was presented in recital by the Little Rock branch chapter in Trinity Cathedral (Episcopal), Little Rock, Tuesday evening, Nov. 25, at which time the following program was rendered: "Piece Heroique," Franck; "Dance of the Blessed Spirits" ("Orpheus"), Gluck; Scherzo, Rousseau; Toccata and Fugue in D minor, Bach; "Pastel," Karg-Elert; "Dreams," Stoughton; Minuet, Rameau; "Sportive Fauns," d'Antalfy.

At noon the next day a luncheon was given in the cathedral parish-house, to which all organists and ministers of the city were invited. Mrs. Morris W. Jessup, head of the Little Rock group, presided. She introduced Mr. Foote, who spoke on "The Ideal Minister, from the Organist's Viewpoint." Later the Very Rev. John Williamson, dean of Trinity Cathedral, spoke on "The Ideal Organist, from the Minister's Viewpoint."

District of Columbia.

The meeting Dec. 1 was marked by an overflow attendance and interest was at a high pitch. Chairman Tenley announced great activity and great secrecy attending the preparations being made by the committee for the twentieth anniversary banquet and a "wild time" was promised. Following the business meeting Miss Maud G. Sewall, F. A. G. O., played the associateship test pieces for 1931—chorale prelude, "In Dir Ist Freude," Bach, and Sonata in A (first movement), Mendelssohn. Lyman S. McCrary played the chorale prelude, "Wir Glauben All," Bach; Menuet-Scherzo, Jongen, and "Piece Heroique," Franck. A social hour followed.

The promised "wild time" actually was realized Dec. 15. Beginning with a banquet which was followed by a "vodvil," the entire affair being "closed"—for members only—the evening grew wilder and wilder. We were honored by the presence of Warden Sealy and five charter members—Miss Jennie Glennan, Miss Maud Gilchrist Sewall, Lewis Corning Atwater, Armand Gumprecht and Harry Wheaton Howard.

At the regular meeting Jan. 5 we were favored in being addressed by Conrad Bernier, organist and head of the organ department at the Catholic University. Mr. Bernier gave an impressive delineation of the organ at St. Eustache, going into considerable detail as to design, location, history, customs, organists and always referring with reverent devotion to his "professeur," Joseph Bonnet. Miss Ruth Farmer, organist at St. Paul's Church, Rock Creek Parish, played: Scherzo (Fifth Sonata), Guilmant; "Dreams," Stoughton; Fugue in G major, Bach. Virgil Fox, winner of the Federation of Music Clubs national organ contest in 1929, played: Prelude and Fugue in B minor, Bach; "Clair de Lune," Karg-Elert, and Allegro from Second Symphony, Vienne.



By WILLIAM LESTER.

"New Harmonic Devices," by Horace Alden Miller; published by Oliver Ditson Company, Boston.

Not since the time some fifteen years ago when Hull's masterly survey of musical tendencies at that moment, "Modern Harmony," made its appearance, has a book of like type and equal value appeared until now, with the issuance of Professor Miller's expert appraisal and tabulation of musical vocabulary as it is limned today. For definiteness and clarity the new book has the odds on the older work. This, of course, is to be expected. At the time when Eaglefield Hull wrote, the whole matter of future musical speech and the probable evolution of advanced idioms was in a puzzling state of flux. It is surprising, indeed, that Dr. Hull guessed as accurately as he did at the time. Professor Miller has carefully combed the works of the advance guard on all musical fronts (including these United States!) and has put down in clearcut, impartial fashion the results. I know of no recent work which can equal this volume in its breadth of consideration, its fairness of spirit, or the logic of its conclusions.

Whether or not the reader sympathizes with the composer of today, wallowing in his acrid dissonances, or with himself for having to listen to the same, he owes it to himself to master the logic of the various systems—for only from balanced knowledge should honest judgment proceed. One thing sure, a careful study of the score of chapters will lift the debatable subject of modern idiom from the plane of personal prejudice to that of logical scientific consideration and appraisal of purpose and verity. For the composer this encyclopedic study will be of remarkable value. Its detailed listing of the varied possibilities opens to the potential creative spirit today a new world of tonal possibilities, largely untried as yet. To the listener a careful perusal of its 200 pages will add immeasurably to his appreciation and sympathy with the new modes of speech to be heard in today's concert halls. Most of our professional critics and musical journalists would be much the better for an honest study of Professor Miller's logical analyses and tabulations—and an infection with his intellectual honesty and fairness of spirit.

The book is a valuable contribution to the musical literature of today—an achievement. As to style, it is human, polished, readable. The publisher has been generous with musical illustrations. All in all, a book that should be in the possession of every forward-looking musician.

"In Deepening Shadows," by R. S. Stoughton; "The Angel of the Twilight," by Frederick Lacey; published by Theodore Presser Company.

Both these nocturnes are tuneful, attractive and simple. Mr. Stoughton's number is the more distinctive of the two—but both are interesting and well worth playing. The first-named is a short essay in song form, with the initial theme set for vox humana solo against neutral background. After a straight-away preachment of the contrasting section (a barcarolle-like measure) the main idea reappears, largely unchanged. A short coda puts the finishing touch on a very attractive effort.

Mr. Lacey's production is largely the development of one idea, contrast being achieved by switches between major and minor. Both pieces will be of value for service or concert use, where tuneful, quiet numbers are desired.

"Ode to the Mountains," by Alfred T. Mason; "Bayou Song," by Ferdinand Dunkley; published by Oliver Ditson Company.

The first number is a simple pastoral lyric of attractive enough contour and pleasing in all its naive clarity. Technical demands are extremely mod-

est, as are its stop indications. The sort of organ music which sounds much more complicated and imposing than it really is—that owes more to a good organ than to the composer!

The miniature tone poem by Mr. Dunkley is an effort—a very praiseworthy one, incidentally—in the mode of the spiritual. An affecting air, of gracious curve, is set forth against a characteristic background. Fine craftsmanship and equally fine grade of creative thought is revealed and demonstrated.

LUTKIN VISITS PITTSBURGH

By HAROLD E. SCHUNEMAN.

Pittsburgh, Pa., Jan. 21.—Dr. Peter Christian Lutkin, dean of the Northwestern University School of Music, was scheduled to be in Pittsburgh Jan. 25 and 26, in the interest of hymn singing and church music. Sunday morning, Jan. 25, he will be at St. Stephen's Episcopal Church, Sewickley, where Julian R. Williams is organist and choirmaster. The same evening he will speak at a community service at the First United Presbyterian Church, Jan. 26. Dr. Lutkin will be the guest of the Western Pennsylvania chapter, American Guild of Organists, at its monthly dinner and meeting, and will speak on the subject "The Church Organist and Choirmaster."

The combined choirs of the Third United Presbyterian Church, the Sixth Presbyterian and Asbury M. E. gave a special Christmas music program at the Third U. P. Church Dec. 27, under the direction of James Meanor, organist and director at the latter church.

Practically every church in the city had a Christmas pageant. One of the outstanding performances was "A Mystery of Christmas," given at the Bellefield Presbyterian Church by a cast of twenty-five and a chorus of twenty-five, under the direction of Earl B. Collins. Another was that at Trinity Cathedral, called "The Christmas Mystery." Trinity Choir and Trinity Choral Society participated, with harp and organ, under the direction of Alfred Hamer. The pageant was directed by Boris Glagolin.

Miss Gladys Schade has been appointed organist at the Point Breeze Presbyterian Church, succeeding Mrs. W. M. Garrigus. Miss Schade assumed her duties on the first Sunday in January.

Earl Mitchell, organist and director at the Shadyside Presbyterian Church, gave a recital on the new organ in the Highland Presbyterian Church, Perrysville, Pa., Sunday evening, Jan. 18, assisted by Viola K. Byrgerson, contralto of the Bellefield Presbyterian Church.

Boothroyd Plays Again After Illness.

Frederick Boothroyd of Colorado Springs, Colo., underwent an operation for appendicitis Oct. 2 and for two months was kept from his work as the result of complications. He has now recovered fully and in January gave his memorial organ recitals at Grace Church. These Tuesday and Thursday afternoon recitals, given at 5:30, have attracted widespread attention. His most recent offerings have included these:

Jan. 13—Overture in C minor, Thomas Adams; Sarabande, Air and Gavotte from the Eleventh and Fourteenth Suites for Harpsichord, Handel; "The Curfew," Horsman; Hungarian March from "Faust," Berlioz.

Jan. 15—Prelude and Fugue on B-A-C-H, Bach; Three Norwegian Tone Poems, Torjussen; Overture, "1812," Tchaikowsky.

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NEWS-NOTES FROM ST. LOUIS

By DR. PERCY B. EVERS DEN.

St. Louis, Mo., Jan. 19.—One of the most interesting programs given during the holiday season was the closing vesper recital of the year at the First Congregational Church by Daniel R. Philippi of Christ Church Cathedral. Mr. Philippi's playing is always attractive and St. Louisans are beginning to appreciate him in larger numbers.

A premier presentation of a new setting of the Forty-sixth Psalm was given at Pilgrim Congregational Church on the afternoon of Dec. 28. The composition was by John Kessler, one of our younger musicians who recently returned from studies in Europe. It is modern in style and musicianly in character and calls for artistic work. The regular church quartet was assisted by a chorus from various church choirs, and the accompaniments, at times brilliantly orchestral in color, were splendidly given by Vernor Henshie, the church organist. The church was well filled with an appreciative audience, including many of our city organists.

Mr. Galloway's December recital at Washington University was a program

of Christmas numbers which he gave in his usual brilliant style with the assistance of the university choir. On this occasion, the Sunday before Christmas, there was the largest attendance yet seen at these recitals.

The fifty-second meeting of the Music Teachers' National Association was held at the Hotel Statler on the last three days of December, with an attendance reported at 50 per cent above that of any previous meeting of the association since its founding in 1876. This convention attracted many organists. Among them were noticed Dr. Ernest R. Kroeger, William John Hall, Charles Galloway and Daniel R. Philippi of St. Louis; James T. Quarles of the University of Missouri; Albert Riemenschneider of Berea College, Ohio; Dr. Caspar P. Koch of Pittsburgh; Palmer Christian of the University of Michigan and many others. On the evening of the second day Dean Quarles played the following program in Christ Church Cathedral: Prelude and Fugue in A minor; Two Chorale Preludes, Bach; Passacaglia and Fugue, Bach; "Grande Piece Symphonique," Cesar Franck.

About sixty of the delegates visited the Kilgen organ factory on the afternoon of the second day and many interesting questions were asked.

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choir. Parts available for violin, 'cello, harp. (Gray.)
 Baumgartner—"The Conqueror." Chorus needed, fine organ part. (Ditson.)
 Baumgartner—"Say Not That Christ Is Dead." (Ditson.)
 Coke-Jephcott—"Hymn of Resurrection." (Schmidt.)
 Voris—Old French—"Christ the Lord Is Risen." (Schmidt.)
 Baker—"At the Lamb's High Feast." Soprano obbligato. (Gray.)
 McCollin—"Resurrection." Eight parts, unaccompanied. (Ditson.)
 Voris—"Ring, Ye Bells of Easter Day." One stanza for SSA. (Schmidt.)

There are other fine American anthems for Easter, but I feel sure that those found in this list would be widely accepted as typical of our very best compositions. Why not make this an American Easter?

There is not space for suggestions for Lent, but let me recommend two new anthems: Dr. George B. Nevins' "O Saving Victim," one of his best compositions, may be sung unaccompanied by a quartet or any other choir (Ditson); Mr. Voris' "He Leads Us On" (Schmidt) certainly should be sung unaccompanied, and it also is easy.

The White-Smith Company is distributing free among choirmasters an interesting booklet called "The Choir Calendar," prepared by Dr. George H. Day of Rochester, N. Y. This is an anthem catalogue of a really valuable sort, especially for those who observe a church year. For each Sunday or feast day the editor has chosen a verse from prayer-book or Bible which sets the tone of that day. The task has been done so gracefully and skillfully that Dr. Day has clarified many a liturgical problem. I was surprised to note how many standard Victorian anthems are now published by this firm.

T. S. Roberts at Post 25 Years.

With the auditorium jammed to capacity and with a hundred people standing in the lobby, while many were turned away, Professor T. S. Roberts dedicated the chimes, the gift of Mrs. B. E. Carrier, to the First Methodist Church of Salem, Ore., Sunday night, Oct. 12. The dedication marked the completion of twenty-five years of service at the organ by Professor Roberts and when he appeared in the choir loft to take his seat a round of applause burst forth from the hundreds of his friends gathered to do him honor. Walter Winslow, speaking for the trustees of the church, accepted the chimes on behalf of the congregation and at the same time spoke in highly complimentary terms of Professor Roberts' work at the organ. Following the rendition of a program of vocal and instrumental music by the choir, Professor Roberts and Miss Gretchen Thielsen, Professor and Mrs. Roberts were called to the front of the church, where A. A. Schramm presented Mrs. Roberts with a large bouquet of chrysanthemums and Professor Roberts with an electrically operated chime clock.

Swift & Co. Offer Prize.

A prize of \$100 is offered by the Swift & Co. Male Chorus of Chicago in its eleventh annual competition in composition. The prize is offered this year for the best musical setting of "Song of the Winds," by Catherine Farmer. The composition must be for a chorus of men's voices, with piano accompaniment, and must be by a composer who is a resident of the United States. His composition must "sing well" and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure. Compositions must be sent to the conductor of the chorus, D. A. Clippinger, Kimball Building, Chicago, and be in his hands by June 15. The jury which will make the award is composed of Iorwerth W. Prosser, Stanley Seder and D. A. Clippinger.

H. Frank Bozyan Takes Bride.

Mr. and Mrs. Charles Franklin Bliss announce the marriage of their daughter, Margaret, to H. Frank Bozyan, at New Haven, Conn., Dec. 19. Mr. Bozyan is a member of the organ faculty at Yale University and has made a splendid reputation as a performer. Mr. and Mrs. Bozyan will be at home after Feb. 1 at 60 Churchill road, Spring Glen, Hamden, Conn.

Russell V. Hupp



RUSSELL V. HUPP, who has returned to the console of the three-manual Marr & Colton organ at the Armo Theater, South Bend, Ind., as solo organist, is one of those who are encouraged over evidences of the restoration of the organ to its proper place as a "movie" attraction of the first order. The new management of the theater, after feeling the public pulse in the large manufacturing center of northern Indiana, decided that programs such as those played by Mr. Hupp were a distinct drawing card. Mr. Hupp writes thus in a letter which should buoy up the spirits of many other theater musicians:

"Just when things for organists looked darkest in this town, the Public Colfax Theater engaged two organists to play its Wurlitzer and the RKO Palace and RKO Granada here, with their big Kimball and Wurlitzer instruments, have reinstated their organ presentations in their regular programs. The public here has come to know and demand the organ in the theater because of the fine organ programs broadcast from Chicago and the Middle West—not forgetting our local radio station WSBT.

"I firmly believe that the organ in the theater is coming back stronger than ever before and will be featured on a higher plane and on its own merit alone. The day of the theater organist who just 'wisecracks' and uses the king of instruments to accompany gag slides and bellowing audiences is passing. Community singing will always have its place, but the timely presentation of effective organ solos artistically displaying the resources of the organ is what audiences educated by the radio are beginning to demand to contrast with the talking-picture.

"I don't know what this pipe organ world would do without The Diapason. All success to you!"

GOOD SERVICES IN DETROIT

BY GUY FILKINS, A. A. G. O.
 Detroit, Mich., Jan. 19.—Special Christmas music was presented in the leading churches in Detroit Sunday, Dec. 21. Some had special services on Sunday, Dec. 28.

The combined choirs of the Highland Park and Royal Oak Congregational Churches gave Handel's "Messiah." Miss Nellie Huger is the director and Ella Culver the organist. The thirteenth annual carol service was presented at St. Paul's Cathedral Sunday evening, Dec. 28. Francis A. Mackay is the choirmaster. At the Birkett Memorial Church the senior choir under the supervision of Lloyd Holtz sang Ashford's "Holy Night." Highland Park Presbyterian Church chorus of forty voices sang the cantata "Hail, Messiah."

An unusual Christmas pageant, "The Feast of the Stars," under the direction of Wayne Frary, organist of the North Congregational Church, was given by the choristers and Sunday-school dramatic society. Frank Wrigley, organist of the First Presbyterian Church, directed a presentation of "Bethlehem," by Maunder.

A special memorial service honoring Woodrow Wilson was held at the Woodward Central Christian Church. Miss Marian Van Liew, organist of the church, played a fitting memorial recital preceding the service.

The British-American choir gave a sacred concert at the Highland Park Presbyterian Church Sunday evening, Jan. 11.

The Cornish choir of St. Paul's Methodist Church gave a special program at the First Congregational Church Sunday evening, Jan. 11.

Palmer Christian, university organist at Ann Arbor, this year had a much larger audience than one year ago (when Detroit experienced the worst blizzard of the season) when nearly a capacity crowd filled the Institute of Arts to hear him in the second of a series of thirteen programs to be given at the institute. An unusually interesting program played with fine style and finish made the evening most delightful. Much to the pleasure of this correspondent, Mr. Christian substituted Mulet's Toccata, "Thou Art the Rock," for the Finale to the Maquaire Symphony in D.

On Jan. 18 D'Avignon Morel, organist of Holy Redeemer, played the dedication program on the new organ in St. Cecilia Catholic Church.

Orders for Reuter Factory.

Among recent contracts awarded to the Reuter Organ Company of Lawrence, Kan., are orders for organs to be built for St. Mark's Lutheran Church, Bloomfield, Neb.; St. Paul's Lutheran Church, Yorktown, Tex.; Trinity Evangelical Church, Kansas City, Mo., and the First Congregational Church, Kinsley, Kan.

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 SYKES**

MUS. D., F. A. G. O.
 LANCASTER, PA.

Organs and Organists in the Universities

XV. University of Minnesota

By HAMILTON C. MACDOUGALL

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

Are you not a little ennu'd with so much high-hat music on the organ or elsewhere, an all-Brahms or an all-Bach program? Or organ program after program of Bach-Widor-Franck? I seem to hear you assent, possibly half-heartedly, and I therefore propose (this being on a Friday afternoon) that we slip into one of Fairclough's weekly organ recitals in the auditorium of the music building at the University of Minnesota and see what he has to offer. Don't fear! His program I am sure will be as varied as possible, will contain several selections from the standard composers of organ literature, Bach, Widor, Cesar Franck, Guilman and others, interspersed with pieces of a lighter and more popular nature, but will not avoid transcriptions of music written originally for instruments other than the organ or for voices. From 4 to 5 p. m. the four-manual Austin will be played, and here are the pieces: Rossetter Cole's "A Song of Gratitude," three things of good old J. S. B.—chorale prelude on "Rejoice, Ye Christians," Toccata in C and Aria in A minor—"Kamennoi Ostrow" by Rubinstein, the Canon of Schumann in B minor, Schubert's "Ave Maria" (by request), S. S. Wesley's Larghetto in F sharp minor, Intermezzo by Macbeth and two Widor movements—Andante Cantabile (Symphony 4), Finale (Symphony 4).

Come, let's jump in!

"Who's Who" calls George Herbert Fairclough organist and musical director; I am inclined to dub him church musician, organ recitalist, teacher, music minister, composer, all-around musician. As church musician he is organist and choirmaster at the Church of St. John the Evangelist, St. Paul (choir of boys and men, fifty to sixty voices), and has just completed thirty years of service there. He is playing his third organ in this church; the first was a two-manual (Hutchings-Votey), the first electric action organ in the Northwest; then a Hope-Jones four-manual, and now a four-manual Skinner of thirty-five speaking stops with a console prepared for many additions and a west-end gallery organ also in the future. He spends three days during the week in the University of Minnesota, where he teaches the organ, ranks as assistant professor, and gives recitals every Friday afternoon from 4 to 5. These are much appreciated by the student body and are sponsored by the student paper, the Minnesota Daily, the world's largest college newspaper—at least that is the way its editors characterize it. After his university task is done he goes back to his private studio in the Dyer building, St. Paul, and gives lessons in piano, theory and organ and does coaching and all the other things that a busy musician has to do. Choir rehearsals, services, lessons to stupid and clever pupils, attempts to arouse the spark of a love for music in pupils and university students, gifts of the best of recital music to those whose taste in music is formed and who eagerly want it gratified (much of all this effort apparently not appreciated by those who profit by it)—this is what makes a minister in music. You cannot make me believe that a man who has held a church position in the leading Episcopal church in St. Paul for thirty years is not at heart a man who sees his art as fundamentally a ministry.

Let me for a bit turn away from Professor Fairclough as a worker and give an idea of the place where he works. St. Paul and Minneapolis have been called the twin cities of the West; they were founded about the same time (not far from 1838), their centers are hardly ten miles apart, they are friendly rivals in all laudable civic projects and are in many respects co-laborers. Their combined population is a million, and they are growing steadily. The University of Minnesota (founded

in 1869) is housed in Minneapolis. The campus (I am now speaking of what may be called the academic campus, housing the principal buildings used for instruction, research and administration) is beautifully placed on land bordering on the Mississippi River, conforming to a curve in the river something like the left side of the letter "U." In the main the campus stretches north and south, with a turn at the north to the west, where it is limited by the tracks of the Northern Pacific Railway. From the river on the west to Oak street on the east is nearly half a mile, and from a southern point on the East River drive at the university hospital to the mine experiment station at the north is over five-eighths of a mile. The landscape gardener has had a complaisant nature to assist him and in summer especially the abundance of trees, vine-clad buildings, shrubs and flowers makes the university a delight to the eye and a gratification of the aesthetic sense. At the southeast corner made by University avenue and Oak street are the Memorial Stadium, Northrop Field, six tennis courts added to the thirty-four down by the river and various facilities for athletic purposes. The stadium—an all-the-year-round structure—accommodating 50,000 people, is new and a marvel of completeness; it is used not only for outdoor games in the season, for opening convocations in the fall, when the freshmen are welcomed to the university, and for commencement exercises sometimes attended by 12,000 people, but also for winter sports in its interior; here are a quarter-mile cinder track, team quarters, locker-rooms, ample space on a dirt floor for field events. An Easterner would be inclined to say that the campus was broken up by intersecting avenues, but the magnificent buildings of this particular section of the university (twenty-nine in number) are so well placed and so widely spaced that the effect is highly unified.

The Universities of Wisconsin, Michigan and Minnesota are natural rivals, since they have about the same number of students, are neighbors, and all under state control. From the latest United States census (1927-1928) I give the number of students and total receipts of each university in the order just named—10,079, \$7,987,904; 10,311, \$10,332,546; 13,440, \$9,527,303. The university is just completing a ten-year building campaign, and although university presidents never cease calling for more money it is evident that Minnesota has nothing to worry about so far as buildings and stadium are concerned.

Yes, quite so; but what about the arts and belles-lettres? I can only answer for music, and here I think our Eastern universities might well take notice and govern themselves accordingly. The Minnesota Daily, referring to the Minneapolis Orchestra, styles it "the only university-affiliated symphony orchestra in the world." From this point of view why does not Harvard with its over \$87,000,000 of productive funds, or Columbia, with its over \$63,000,000, take over the Boston Symphony and the New York Philharmonic? Echo is very busy with replies to this question. At any rate, the Minneapolis Orchestra ministers to its university and metropolitan St. Paul-Minneapolis public with sixteen concerts at the university beginning in October and ending in April. One-third of the audience comes from St. Paul and two-thirds from Minneapolis. Season tickets are from \$10 to \$25; the concerts are held in the new Cyrus Northrop Auditorium, seating 5,000 people—no longer in the old Armory, with only 2,300 seats. The Armory was not large enough to provide a remunerative audience for the splendid orchestra which Henri Verbrugge conducts. Opera, too, with the New York Metropolitan and Chicago Opera

companies, is now possible with the present adequate facilities.

It was in 1918 that the university department of music assumed control of the smaller series of artist recitals by appointing Mrs. Carlyle Scott, wife of Carlyle Scott, director of the department, as manager; and it does not need a vivid imagination to conclude that the establishment of the symphony concert season at the university may be traced to the same far-sighted intelligence.

It is in this healthy and invigorating musical atmosphere that Fairclough lives and moves and has his being. By education and musical experience he is well fitted to help the cause; he is in middle age, enriched by a fruitful experience, motivated by high aims. He began musical work when 14 years old as organist of St. Mark's Church, Hamilton, Ont., after two years going to the Church of the Ascension in the same town, playing a three-manual organ. Later he found himself in the Church of the Redeemer, Toronto. When he was 19 he reached the exalted position of organist and choirmaster in All Saints' Church, Toronto, having a boys' and men's choir under his management and an organ of three manuals and forty-five stops. Would you not like to have seen this youth of 19 "wrestle" those boys and keep on the right side of the men? I am sure, though, that he was a success. Somewhat later he played in Zion Presbyterian Church, Brantford, Ont.

His early instruction he received from his oldest brother, William E. (now retired and living in Folkestone, England), who was organist of the Anglican Cathedral in Hamilton, Ont., and who gave him lessons in piano and organ. He sang as choir boy in the cathedral choir and took the organ occasionally at week-day services for his brother, when he was about 10; it was about four years later that he may be said really to have begun his career. After graduation from high school he went to Toronto to enter the University of Toronto. In the same year (1887) the Toronto Conservatory of Music was opened and he became a

student; it was during his third year at the university that he played at All Saints'. By musical work, giving a few lessons, he paid all his living expenses. In the middle of his senior year he received a flattering offer to go to Brantford as musical director in the Brantford Young Ladies' College, and to be organist at Zion Church. The offer was too good to be resisted, and he remained at Brantford until he felt the urge for foreign study, which in this case meant the Royal High School of Music, Berlin. There was a very severe entrance examination at the high school, but the young man passed it and remained three years. His principal study was piano, but he also had harmony, counterpoint, fugue and orchestration. Charles E. Clemens was at that time living in Berlin as organist at the English Church, St. George's. The English and American students— or quite a number of them—did not care for the German style of playing and teaching the organ then in vogue, and went to Clemens for lessons. Fairclough had two songs, secular words, published by a Berlin firm while living in Germany and he gave an organ recital in the English Church just before returning to Canada. He did not go directly home, but spent a few months in Paris and London, listening to great organists, visiting important churches and cathedrals, famous art galleries, etc. He was interested in meeting "Westminster" Bridge, who was very courteous to him and with whom he sat in the organ loft at a service in the abbey, in addition to which he listened to rehearsals of the boys. After getting back to America Fairclough became organist and choir-master in Kalamazoo, Mich., remaining there (St. Luke's Episcopal Church) for five years, until called to St. John the Evangelist, St. Paul, in January, 1901. He has also had many years' experience in the Hebrew ritual—twenty-two years—resigning six years ago. He was on the faculty of Macalester College Conservatory of Music, a Presbyterian college, for twenty-five years, giving this post up only five years ago.

It was, then, as an experienced

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A colorful anthem, full of charm and variety. Not difficult. After a spirited beginning there follows a quiet portion, a cappella or accompanied, working up to the rhythm of the first movement. A short soprano solo follows, leading to a close in the spirit of the opening.

WOOLER, ALFRED Christ the Lord Has Risen
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A simple carol anthem upon a lively theme in the vein of a folksong. This anthem offers a bright Easter number to every choir, even those for whom great simplicity is a necessity. There are no solos.

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worker in academic institutions that Fairclough went to the University of Minnesota as instructor in organ, twelve years ago; later he became assistant professor. His first university pupil came to him at his studio in St. Paul, where he has a two-manual, electrically blown, pedal reed organ. The second year a small two-manual Austin organ was installed in the small building on the campus then being used as a music school. The class grew rapidly and he was soon spending a whole day at the university, at the present time lengthened to three days. In 1922 the present splendid music building costing \$257,000, was built; this has an auditorium with 600 seats. There is a fully equipped stage, a four-manual Austin of thirty-five stops, orchestra pit, teachers' studios, class-rooms, library, three small practice organs and thirty-two soundproof practice studios. It is on the four-manual Austin that Professor Fairclough gives his Friday recitals.

A larger instrument is contemplated and such an organ will be provided in the Cyrus Northrop Auditorium and \$65,000 to \$75,000 will be spent for its installation. Then Fairclough will have a fine organ with which to work and carry on his musical ministry. The department of music has a university orchestra, a double band of 100 pieces, a men's glee club, a women's glee club, and a university mixed choir under the direction of Professor Earl G. Killeen. There are the usual courses in harmony, counterpoint, composition and orchestration; also four-year courses in piano, organ, voice, violin and certain orchestral instruments. These, under suitable provisions, count toward the arts degree. The director of the department since 1905 has been Professor Carlyle Scott; it was under his direction that the men's glee club made a transcontinental tour a few years ago. The department is on the approved list of such institutions as the Juilliard Foundation, which awards scholarships in music to American students each year.

Like nearly all musicians of maturity

George H. Fairclough, University of Minnesota Organist



Fairclough blushing admits the possession of many manuscripts of songs, part-songs, church music, piano and organ music, transcriptions for organ. Of his published works I will mention three pieces for piano, "Night Song," "Valse Impromptu," "Valse Caprice"; three songs, "To Possess Thee" and "With All My Heart" (secular) and "There Is a Blessed Home" (sacred); Te Deum in A and Jubilate in A, published by the Parish Choir; two organ pieces published by H. W. Gray—"Eventide" and "Song of Happiness"; "Benedicite Omnia Opera," published

by Gray (1930).

In closing this tribute to a distinguished musician of the Northwest—a tribute that fails to do full justice to Professor Fairclough's work and abilities, but succeeds if sincerity of purpose be the test—I think I have proved that I was right in characterizing him as a church musician, organ recitalist, teacher, music minister, composer, all-around musician. But in regard to the man and his work what could be more significant than a line that accidentally caught my eye a few days ago in idly glancing over a page of the Minneapo-

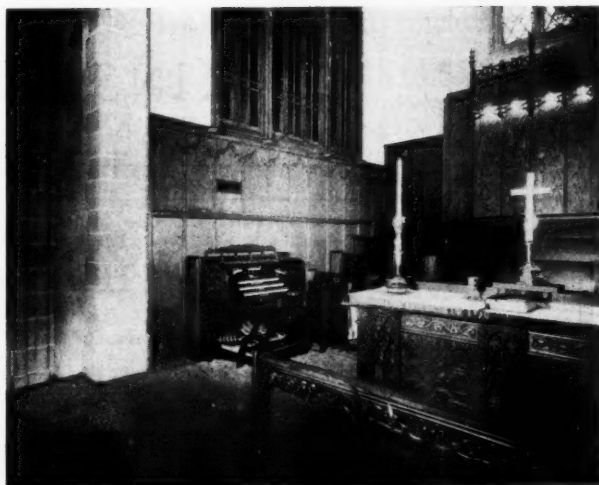
lis Journal? This is it: "WHERE TO LISTEN THIS WEEK. Tuesday, 6 p. m., Organ recital by Professor George H. Fairclough; no disappointments here—WLB."

Report of M. T. N. A. Meeting.

The annual meeting of the Music Teachers' National Association at the Hotel Statler in St. Louis, Dec. 29 to 31, in conjunction with the National Association of Music Schools and the biennial meeting of the Phi Mu Alpha Fraternity (known as Sinfonia), brought out the largest attendance in many years. Talks and papers were given by such representative musicians as J. Lawrence Erb, New London, Conn.; Earl V. Moore, Ann Arbor, Mich.; James T. Quarles, Columbia, Mo.; Osborne McConathy, Glen Ridge, N. J.; Howard Hanson, Rochester, N. Y.; Peter Dykema, New York City; Burnet C. Tuthill, Cincinnati; C. S. Skilton, Lawrence, Kan.; Franklin Dunham, New York City; Rudolph Ganz, Chicago, and Stanley Chappe, London. An organ recital by James T. Quarles was given on the second evening at Christ Church Cathedral. The annual banquet on New Year's Eve was attended by 175 and was presided over by Dr. Howard Hanson, who arrived only that day from Rome, where he had conducted his new symphony. Large groups were conducted by special busses to the Kilgen organ factory. New officers elected for 1931 are as follows: President, Donald M. Swarthout, University of Kansas, Lawrence; vice-president, Karl W. Gehrkens, Oberlin, Ohio; Secretary, Leo C. Miller, St. Louis; treasurer, Oscar W. Demmler, Pittsburgh; executive committee for the three-year term, Miss Ella Scoble Opperman, Florida State College for Women, Tallahassee, Fla.; F. B. Stiven, University of Illinois, Urbana, Ill., and William C. Mayfarth, Converse College, Spartanburg, S. C.; one-year term, William Arms Fisher, Boston; Howard Hanson, Rochester, N. Y.; Earl V. Moore, Ann Arbor, Mich., and Mrs. Crosby Adams, Montreat, N. C. Detroit was chosen as the convention city for 1931.

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**Dr. Charles H. Mayo,
the Noted Surgeon,
Relaxes at Console**

How Dr. Charles H. Mayo, the noted surgeon of Rochester, Minn., finds relaxation at the console of the organ in his home, taking charge of the registration with hands skilled in handling a scalpel during his working hours, is told in an editorial in the January issue of the Etude. The article is as follows:

"World-wide is the fame of Dr. Charles H. Mayo of Rochester, Minn. There, together with his equally famous brother, Dr. William J. Mayo, he has built an institution that is one of the marvels of medical history. Foreign governments and scientific societies by the score have decorated Dr. Charles H. Mayo for his astonishing accomplishments. His penetrating insight, wisdom and judgment have saved the lives of thousands of men and women. Last year alone the staff of 400 physicians under the direction of the Mayos treated 81,000 patients at Rochester.

"Your editor has just come from a dinner where he had the privilege and honor of sitting beside Dr. Charles H. Mayo for the best part of the evening. Interested in directing the attention of the public to the great men of the past and the present who have been strong advocates of music study, he asked Dr. Mayo a few questions. It was revealed that for years the Mayo brothers have gone far, far out of their way to promote music study in their community because they have unlimited faith in its advantages. Dr. Charles H. Mayo does not understand music in the ordinary sense, but he has installed in his home a large organ with a player attachment at which he often sits daily for hours at a time after his strenuous work.

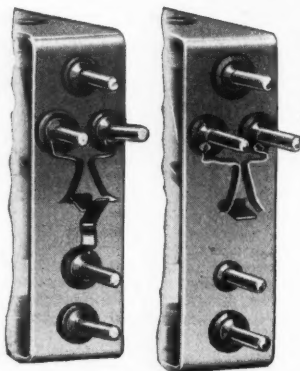
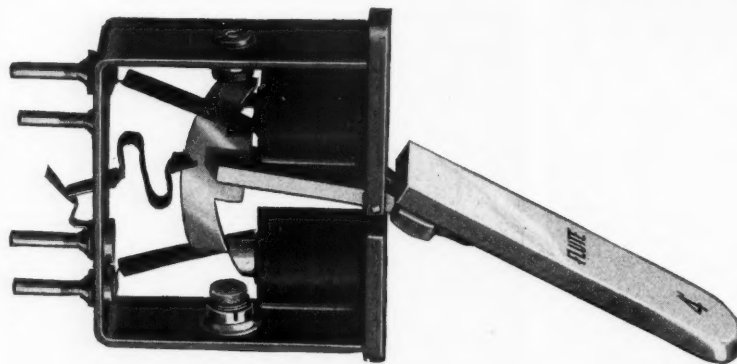
"Dr. Mayo said: 'I get something from playing my organ which is of a recreative and reconstructive value and which I can find no other way. It helps to rest and rebuild me every day. I would have given anything if I had had a musical training. They have organs that are automatic. That is, you can start them going and then go off and listen to them; but I like to sit at the instrument and vary the stops and dynamics so that I feel I am, in part at least, controlling the music. We have brought many musicians to Rochester to provide instrumental music for the community, but we tell them that we are not so much interested in the music they make as in stimulating and training our own young

people to be able to play and understand music. The parent who fails to give the child a musical education is denying him one of the greatest advantages in life.'"

New Mass by Oscar E. Schminke.

A Latin mass, "O Cor Jesu Amantissime," composed during the last year by Dr. Oscar E. Schminke, was sung by the mixed choir of St. Augustine's Catholic Church of Larchmont, N. Y., on Christmas Eve and Christmas Day. The new work was received with evident approbation by both choir and congregation.

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**Philadelphia Party
Marks Anniversary
with Gay Merriment**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Jan. 21.—Tuesday, Dec. 30, was a red letter evening for Philadelphia organists. The place was St. Mark's Lutheran Church (parish building) and the event was a Christmas party, given by the Pennsylvania chapter of the Guild in honor of the fortieth anniversary of the American Organ Players' Club. The time was from 6 p. m. to the final round about 11 p. m.

When Newell Robinson, chef, blew the whistle for "first call to dinner" you should have seen the mob line up to the "first round" of chicken, etc., and have their tickets punched by the austere treasurer, William F. Paul. Maybe you think the service would be incomplete without the aid of Tourison and Warhurst; well, they were there doing "their bit" with the et ceteras.

Did the ladies who engineered the fun do their work well? You should have heard the new jazzy effects produced by these sedate and F. A. G. O. culprits on the mouth organs. And the games! When the fat lady sat on the balloon did it sound like an earthquake? And when the "dog and cat" show began operations, didn't the cop on the beat come in to quell the riot?

O, yes! the "movies"! And they were some "movies," too—we had some of the French battle scenes; a lovely episode by "Felix" (ever heard of that cat?); under-water scenes in Bermuda and a charming love and intrigue story where the princess (in the picture) made goo-goo eyes at Rollo Maitland (at the piano) much to the delight of the audience and unknown to Rollo.

The Pennsylvania chapter of the A. G. O. tendered a complimentary dinner to George Alexander A. West, who has just completed forty years as organist and choirmaster of St. Luke's, Germantown, at the Belgravia on the evening of Jan. 20. A large turnout of his co-workers, friends and pupils congratulated him on a tenure all too rare in organ circles. Many complimentary addresses were made, laudatory, of course, but all well deserved.

At least three of the Philadelphia group of organists were absent from their posts of duty on Christmas Day due to illness—Mary Mullen of Our Lady of Lourdes, Francis O'Brien of the Church of the Gesu and Agnes Rappengluck of the Holy Child.

Dr. Rollo Maitland of the faculty of the Philadelphia Musical Academy played a recital under the academy's auspices at the New Jerusalem Church on the evening of Jan. 8, repeating the program he played at Riverside Church in New York.

A local organist and composer, William T. Timmings, had an unusually large number of his works played and sung during December and January. His "Lullaby" was heard in three churches; the cantata "The King Shall Come" in three; the cantata "The Lord's Anointed," or selections therefrom, in four, while of the organ works, Canzona, "Grand Choeur," "Melodie Impromptu" and "Paean" were also noted.

The annual series of Saturday afternoon recitals in January at Holy Trinity Church is being given again by Ralph Kinder, who played the first recital Jan. 10.

A series of Christmas carols of ancient Liege, some with fauxbourdon,

have featured the evensong services at St. Mark's Church during December and January. H. William Hawke is organist and choirmaster.

At St. Barnabas' Church, Germantown, a special performance of Handel's "Messiah" was given Dec. 7 and a large portion of Mendelssohn's "St. Paul" on Jan. 4. Both renditions were under the tutelage and direction of Julian F. Adger, who for many years has been active in presenting the classic composers to his congregation.

C. Walter Wallace gave a successful recital in St. James' M. E. Church, Olney, on the evening of Jan. 20. He had the assistance of Josephine J. Wallace, violoncello; Frank M. Conly, basso; Gladys Thistle, soprano, and the Olney Baptist Church choir.

Dedication at Washington, Pa.

The new edifice of the Second Presbyterian Church of Washington, Pa., with its three-manual organ built by the Skinner Company, was dedicated with services covering the period from Dec. 28 to Jan. 4. Howard L. Ralston, who has been engaged to preside over the new instrument, was at the console. Mr. Ralston formerly was at Shorter College, Rome, Ga. The services occupied every day for a week and a number of the most prominent Presbyterian ministers of the East were among the speakers. A dedicatory recital on the organ, the specification of which appeared in The Diapason Aug. 1, 1930, was played Jan. 1 by Laurence H. Montague of Kenmore, N. Y. His program was as follows: Sonata in A minor, Van Eyken; "Träumerei," Schumann; Prelude and Fugue in C major, Bach; Toccata in E minor, de la Tombelle; "Noel," d'Aquin; Serenade, Flagler; Impromptu, Hoffmann; "The Bells of Aberdovey," Stewart; Intermezzo, Archer; "The Magic Harp," Meale; Londonderry Air, arranged by Coleman; Grand Chorus, Faulkes.

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By HOWARD D. MCKINNEY

IV.

Every student of the organ music of Bach is familiar with the work of Harvey Grace, editor of the Musical Times, London, and a well-known essayist on musical subjects. His book, "The Organ Works of Bach," is a standard work, the product of a brilliant writer familiar with his subject matter, an authoritative organist, a devoted Bachian who nevertheless can recognize the occasional lapses of his hero's creative inspiration. Several years ago a remark by Mr. Grace in one of his amusing "Peabody Speaking" articles, printed in the Rotunda, the organ magazine published by Willis, the English organ firm, started me on an interesting line of research which has resulted in some pleasant musical pilgrimages and some very definite ideals as to the playing of Bach's works for the organ.

"Organ music, like other kinds, gains much from an appropriate setting," says Mr. Grace. "The spacious architectural quality that marks much of the best of it is realized only in a fine church. Even the drawbacks of the organ—its comparative inflexibility and a deficiency in real nuance and accent—matter far less in a church than in a concert hall. In fact, the question of surroundings and atmosphere is so important that the organ loses a good deal by being transplanted from the church to the concert hall. But here, as in everything else, we have to balance gains and losses. The organ itself loses, but its repertory gains. It is hardly an exaggeration to say that certain quick fugues of Bach have never been really heard in any large church where the organ is ample. [This statement should perhaps have been qualified by adding that this is not entirely the fault of the acoustics of the church interior—the voicing of the modern organ has much to do with it!] The listener has been thrilled, or more probably fatigued, by glorious masses of sound, but too often it had little significance, as the harmonic basis was as muddled as the polyphony. If the player tried to give the details a chance by adopting a slow pace the result was often far worse, as it gave the letter without the spirit. I am all for a quick pace in Bach, except in the few instances where there can be no doubt a slow pace is right. And the contemporary references to his organ playing prove that he played brilliantly and the result was no doubt free from muddle because his instruments were lightly voiced and prompt of speech. I haven't gone into the question, but so far as mere pictures are a guide, I should say that the buildings in which Bach played were smaller and far less resonant than our cathedrals and large parish churches."

It was this last statement which started me on my wanderings; for on the casual visits I had made to the churches where Bach had played it seemed to me that Mr. Grace's statement was hardly justified by facts. Just what acoustical conditions had Bach been familiar with, and how had the organs of that day sounded in the interiors where he had played? It seemed that an answer to these questions might help in a better understanding of how his music should be played under modern conditions. My experiences in the Cathedral of Freiberg (related in last month's Diapason) convinced me that a large building and a resonant interior, which greatly aids and enlivens organ tone, is not necessarily conducive to muddled polyphony. The organ at Freiberg, although never played by Bach, may be said to represent an idealization of his principles regarding organ specifications. He knew and approved Silbermann's work, for he was invited to examine the Saxon builder's organs again and again; unfortunately he never possessed an organ of his own at all commensurate with the Freiberg one in completeness of resources.

Bach, we know, was possessed of an uncanny intuitive knowledge of acous-

Parish Church at Ohrdruf



THIS PICTURE shows the parish church at Ohrdruf, taken from the windows of the house occupied by young Johann Sebastian Bach when he lived here with his brother.

tics. We remember Forkel's statement that the great composer could determine the good or bad acoustical qualities of a building at a glance, whereas others were able to do so only after experiment. And so it is certainly safe to infer that in determining the style of writing best suited to project the thoughts which surged through his mind Bach was influenced not only by the traditions which he inherited from his predecessors, but also by the practical considerations of how the music would sound in the church. In other words, the grandeur of such organ works as the D minor Toccata and Fugue, the G minor Fantasia and Fugue and the Passacaglia and Fugue (this last, although originally written for clavicembalo is essentially organistic in style) is due to three factors: the essential greatness of the ideas themselves, the unparalleled technique with which these ideas are expressed and the very practical knowledge of how they could best be projected into the resonant interiors of churches which Bach had in mind when he wrote them.

For my own satisfaction, at least, I resolved that I would try to determine the kind of churches with which Bach had been familiar, especially in the formative years of his life, when his style was in the making. Were they interiors conducive to the tremendous swirling masses of tone which Grace mentions? That such conditions exist we all know too well; I recall with painful vividness a particularly unsatisfactory Bach recital in the Worcester Cathedral, where a Hope-Jones organ with tremendous reeds and diapasons spoke into a very resonant interior; the resulting confusion was such that one came away with no impressions whatsoever other than megrimg thankfulness at reaching the cathedral's exterior alive. Or were Bach's churches possessed of the dry, unresonant interiors with which we Americans are only too familiar, buildings in which Bach or any other music sounds deader than door-nails? And playing this music upon an instrument which lays more stress upon solo stops and romantic colorings than upon general ensemble effects does not help it any.

It has always seemed to me that the principal reason for our public's lack of enthusiasm for the organ music of Bach—a lack of enthusiasm which can be felt on the part of both professional and amateur musicians—is that it seldom has a chance of hearing this music in proper circumstances. Something is usually at fault; either the player, the organ or the acoustical conditions. It is obviously unfair always to put the blame for poor Bach playing on the organist.

The church in which the young Bach first heard the instrument which was

later to become the medium for expressing some of his greatest ideas was St. George's, Eisenach. Located on the market-place of that charming Thuringian town, not far from the house in which Sebastian was born, this church served as the Bach family church in Eisenach and was the one in which Sebastian's school choir sang on Sundays. Johann Christoph Bach, a relative of Sebastian, had been organist at St. George's since 1665 and it is easy to imagine, as Terry suggests, that the boy often climbed on the organ bench beside his cousin and was eager to pull out the lumbering stops or help in turning the thumbed manuscript on the organ desk. Often "in the ample gallery below he must have sung the music of Johann Christoph, whom in after years he recalled as 'ein profunder Componist.'"

This church stands today almost exactly as it did in Sebastian and Johann Christoph's time, and the visitor can gain a very accurate idea as to how the organ must have sounded to the young boy. An interesting example of German renaissance and baroque, the building is some 130 feet in length and 50 feet in breadth—an interior which can hardly be called small. Of great height and finished with plaster and wood, this church is an excellent place for sound, as we came to realize during the hour which it took us to photograph it. All the time we stood in the chancel with tripod set, anxiously awaiting a period of sufficient length to photograph the dark interior without crowds of curious visitors thronging the aisles, the organist was pegging away at his Bach up in the gallery at the other end of the church. The present instrument was built in 1911 by the Dresden firm Gebrüder Jehlich, supplanting the one which Johann Christoph had planned for the church in 1697.

Here is an interior of ample size, with no over-resonance, and the organ must have sounded well; this instrument became fixed in Sebastian's mind as an ideal one, for years later, when he was called upon to remedy defects in the organ at St. Blaise's Church, Mühlhausen, he used the St. George's organ as a model when drawing up his list of suggested changes.

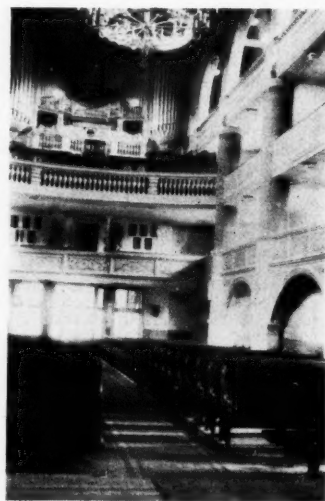
The church at Ohrdruf, where the boy Sebastian was sent after the untimely death of his parents, has been destroyed and rebuilt several times since those years and so the present structure is of no value in determining acoustical conditions in Bach's time. Sebastian's older brother, another Johann Christoph, was organist here and superintended the instruction of his young charge in both organ and clavier. The church was an ordinary parish church (Predigerkirche) and could hardly have been inspiring to the unfolding genius of the young organist. These Ohrdruf years, however, were fruitful for the practical knowledge they gave to Bach of organ building, a knowledge which stood him in good stead for the rest of his life. During the time of Johann Christoph's predecessor at St. Michael's, Ohrdruf, a new organ was ordered for the church and it was in process of erection and repair for a number of years. Very evidently organ building in those days was neither a science nor an art, for this instrument, contracted for in 1688-90, was still unfinished at the time when Sebastian lived in Ohrdruf, 1695-1700. The boy must have watched the builders carefully and probably did some of the actual work himself; otherwise he could hardly have been so sure of himself later in life when prescribing changes or suggesting alterations in organs under his charge.

The organ, finally finished after Sebastian left Ohrdruf, was built to this specification:

MANUAL.
Quintadena, 16 ft.
Principal, 8 ft.
Grobgedeckt, 8 ft.
Oktava, 4 ft.
Quinta, 3 ft.
Klein Oktava, 2 ft.
Mixture, 4 rks.
Cimbal, 2 rks.
Trompetta, 8 ft.

RUCKPOSITIV.
(The pipes at the back of the organist).
Still Gedeckt, 8 ft.
Principal, 4 ft.

St. George's Church, Eisenach



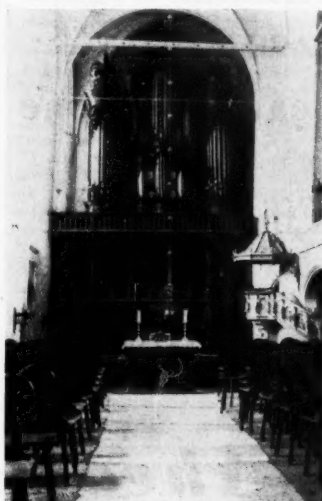
THE ORGAN in St. George's Church, Eisenach, although modern, has the old case and is located exactly as in Bach's time.

Nassat, 3 ft.
Flöte, 2 ft.
Oktava, 1 ft.
Sesquialtera, 3 rks. (?)
PEDAL.
Principal, 16 ft.
Gedeckt Subbass, 16 ft.
Oktava, 8 ft.
Mixture, 3 rks.
Fagott, 16 ft.
Cornett, 2 ft.

The North, the land of promise in so far as organ music of those days was concerned, with Buxtehude at Lübeck, Böhm in Lüneburg and Reinken in Hamburg, gave the young Bach a fresh outlook. He was sent to school at Lüneburg, some eighty miles south of Hamburg, an ancient and prosperous city, a member of the Hanseatic League and a center of considerable culture. Here he entered the school connected with the Michaeliskirche. The appointment to the St. Michael Academy was given Sebastian because of his serviceable soprano voice and he sang regularly in the church choir, which for years had maintained a high standard under an imposing list of cantors. The present-day visitor to the Michaeliskirche will find an imposing structure, with its lofty nave and chancel practically the same as in Bach's time; the only change that has been made is in the position of the organ. Now especially effective in its place at the west end, over the main doors, it formerly stood on the south side wall, according to a picture of the former interior arrangements of the church in the city museum at Lüneburg. It is a most imposing interior, of excellent proportions and, finished in stone, it makes a fine resonating space for music.

Sebastian did not seem inclined to study the organ here, probably because of the rather mediocre organist then in charge, but he had plenty of time to observe and to listen. Terry suggests that Lüneburg, "a community whose musical apparatus exceeded any to which Bach was as yet accustomed and whose traditions encouraged its lavish use," revealed to him for the first time the full resources of music in relation to church worship. Certainly the organ had its place in these important influences shaping his career at the time. The more so as one of the other Lüneburg churches had as organist one of the leading players and composers of the time. George Böhm was organist at the Johanniskirche; a pupil of Reinken, he was filled with the spirit and ideals of the North German school, a group of players brilliantly headed by Buxtehude. And it was certainly Böhm's playing of these masters upon the fine organ in the Johanniskirche which inspired some of the young musician's first attempts at organ composition. Although these early compositions, such for instance as the Prelude

Michaeliskirche, Luneburg



Neither the piccolo nor the harmonics of the violin, nor yet the glockenspiel will give you the quality of a Silbermann mixture. And when an orchestral conductor in the grand finale of a Bach number turns on the full brass choir of Richard Strauss and a battery of kettledrums, he is substituting one phenomenon of nature for another; instead of the shimmer of the rainbow and the coruscation of the aurora borealis he is giving you Vesuvius or Mont Pelee in eruption. And don't for a moment imagine that I don't enjoy this emotional thrill of goose chills running up and down my spine. But a sunset is one thing and a forest fire is something else again (as Milt Gross would say).

Mr. McKinney is quite right in asserting that the more mystical chorale preludes don't go well on the old organs. The modern organ or orchestra is a far better medium for these unique gems of Bach's genius.

In conclusion let me say to all organists: "Don't take my word for a thing; go and see and hear for yourself." Meanwhile let us be duly grateful to Messrs. Stokowski and Toscanini for making Bach's masterpieces accessible to the concertgoing public in a lucid and generally satisfying form.

Yours sincerely,
OSCAR E. SCHMINKE.

and Fugue in C minor (Peters 243 No. 5) and the Prelude in G (Peters 247 No. 11) "exhibit the composer's timidity, inexperience, sensitive temperament and sympathetic reaction to the inspiration of Buxtehude and Reinken," they likewise point directly to the glories of the later works. Terry, an authority not given to reckless statements, thinks that Sebastian's work with Böhm set him upon a new path and that the older master not only helped the younger write out his compositions, but probably listened to him play them in the loft of the Johanskirche.

[To be continued.]

For a Silbermann Ensemble Today.

New Rochelle, N. Y., Jan. 2, 1931.—My dear Mr. Gruenstein: I was delighted beyond measure to read Mr. Howard McKinney's description of old Silbermann's masterpiece in the Cathedral of Freiberg. It is very gratifying that another American organist sees eye to eye with me as to the marvelous suitability of these old organs to Bach's music. I am happy also that he gave some technical points as to the mechanical construction of the mixtures. Would that I could persuade our best builders to go over there and examine these amazing instruments and expose their secret! A Silbermann ensemble could easily be incorporated into a concert organ of any size, and we could then draw on this particular tone quality for our Bach and antique numbers. Mr. Skinner in his Princeton organ has approached to this coruscating and iridescent shimmer, but it would be wrong to contend that he has exactly duplicated it. As for Mr. Stokowski and some of his so imposing orchestrations of Bach's masterpieces, I can only say that if he once heard the D minor Toccata and Fugue on an old Silbermann his color sense for this type of music would undergo a revolutionary transformation.

Many of my artist friends tell me that they prefer to hear Bach done by orchestra rather than an organ. I think they would change their minds if they heard this music performed on an instrument of Bach's day, done in the way that he most likely did it.

Kenneth J. Winter

Organist and Choirmaster
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ACTIVITIES IN MILWAUKEE

BY ARTHUR GRIEBLING.
 Milwaukee, Wis., Jan. 15.—Among the hundreds of fine musical services which are an annual Christmas treat, the "Messiah," sung by the Arion Musical Club and the Milwaukee Musical Society, always stands out as the event of greatest importance. It was presented this year on the evening of Friday, Dec. 26, at the Milwaukee Auditorium by a fine chorus to a record audience, the two combining to make the evening truly inspiring. The combined chorus was directed by Dr. Daniel Protheroe and was supported by a portion of the Milwaukee Philharmonic Orchestra. Hermann A. Nott was the accompanist. An innovation was the carol singing before the regular concert by the Arion Juniors. The carols were two and three-part and were sung from different parts of the auditorium.

It is quite impossible, of course, to mention more than a mere handful of Christmas services, so I have tried to pick out the most interesting. The candle-light service Christmas Eve at Sherman Park Lutheran Church was such a success that it was repeated the Sunday following Christmas. Arthur Bergmann, choirmaster and organist, played at this second service: "Adeste Fideles" and "Noel," Guilman; "Angelic Choir," Turner; "Silent Night" and Three Carols, Bergmann.

Gounod's St. Cecilia Mass has become traditional at St. Mark's Episcopal Church and is presented at the midnight service Christmas Eve. Carl Oltz directs this choir.

E. A. Callaer presented his choir in a candle-light service at the Church of the Epiphany (Lutheran) Sunday afternoon, Dec. 21.

At the Christmas service in the Lutheran Church of the Redeemer the following anthems were heard: Pergolesi's "Gloria," Dickinson's "Bethlehem," Foster's "There Were Shepherds," and Yon's "Jesu Redemptor." O. M. J. Wehrley is organist at this church.

Mozart's Mass in B flat was presented by Milton Rusch's choir at All Saints' Cathedral Christmas Day. The following Sunday evening a Nativity pageant was presented by the cathedral choir.

Earl P. Morgan again presented his choir in a Christmas carol service at St. Paul's Episcopal Church Sunday, Dec. 28. The program was a varied one and included the carols of many nations. As usual, this choir of boys and men presented a fine program.

On Jan. 3 the local Guild chapter was invited to the lovely home of Mr. and Mrs. Rudolf Hokanson, River road, where two of its members presented a short program. Besides the organ numbers there were several vocal duets. Mrs. Winogene Hewitt Kirchner opened the program with "Elegy," Borowski; "The Little Shepherd," Debussy, and "French Rondo," Boellmann. After a vocal duet Arthur Griebling played "The Shepherd's Pipes and the Star" by Stcherbacheff; "Third Verset de Psaumes," Dupre, and "In dulci júbilo," Bach. After another duet by the Mesdames Kroetz and Lazar luncheon was served.

Present Piano and Organ Program.

An unusual treat was offered an audience of 1,400 people in the series of Sunday afternoon programs at the Dayton Art Institute Jan. 18 when a piano and organ concert served to bring before the public the high talents of three local pianists—Roy Seifert, Isabelle Herbst and Mary Werner—together with beautiful organ work as a background by their instructor, Henry A. Ditzel. The presentation of three concertos marked a venture into new fields in that Mr. Ditzel played on the organ the portions that are generally assigned to an orchestra.

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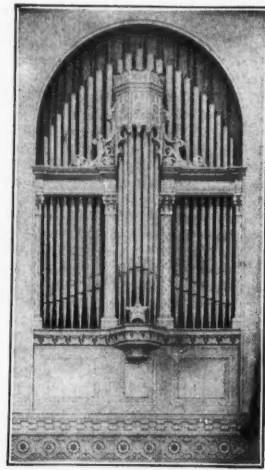
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Hymns and Hymns

By the REV. FRANK DAMROSCH, Jr.

A friend of mine is in charge of the chapel music at a school for girls. He was once approached by a mother who was considering entering her daughter at the school.

"I am very particular," said this woman, "about my girl's musical education; and I wish to find out how you do things here. For instance, do you sing the hymns fast or slowly?"

"Madam," replied my friend, "we sing the fast hymns fast and the slow hymns slowly."

"Nonsense," retorted the mother, "hymns are hymns."

Too often, I fear, that is the attitude of organists and choir directors. "Hymns are hymns," and are treated with rigid impartiality. Sometimes the clergyman and his organist are agreed that "pep" and "life" are needed in the services; whereupon all hymns are speeded up. Again, the feeling may be that "dignity" is of greater value than "pep" and everything is slowed down accordingly. But "hymns are hymns" and what is done with one is done with all.

The purpose of this article is to plead for a recognition of the various types of hymn-tunes and for an intelligent treatment of these types when recognized. But first we must consider the function of music in the worship of the church. This seems to me to be twofold—to assist the worshippers spiritually and to beautify the service itself as an offering and oblation to God. In the latter function music becomes an art employed as the handmaiden of religion; and just as we strive for the best in church architecture, mural paintings or stained-glass windows, so should we seek to adorn the worship of God with noble and intrinsically beautiful expressions of the art of music. What is known as "choir music"—anthems, motets, anthem type settings of the liturgy and compositions of this sort wherein the congregation can take no direct part—should be viewed, it seems to me, from this angle.

Unfortunately the prevalent conception is of music performed toward the pews rather than toward heaven. The congregation becomes an audience, listening critically, if not intelligently, certainly not devotionally; and the musicians are much more concerned with pleasing the chairman of the music committee than with rendering consecrated efforts to Almighty God.

And again unfortunately, the standard of music chosen to adorn worship today is lower than the standard of the concert hall. When one recalls the place which the church once held in music the disgrace of this situation is apparent. Some of my readers will remember the concerts of the Musical Art Society of New York, under the direction of my father, Dr. Frank Damrosch. A choir of eighty trained, professional singers sang only the very finest choral music, most of it a capella. The first half of each program consisted of church music; one recalls the names of such composers as Palestrina, Vittoria, Bach, Brahms; frequently, too, there were modern motets, such as "Adstant Chori Angelorum," by Horatio Parker, or some compositions by Sir Edward Elgar. But did you hear in those concerts the sort of anthem by the modern English and American composers which fills up about 95 per cent of our church service lists? You did not. Placed alongside the works that were sung in that concert hall they would have been like Woolworth jewelry next to the great ruby of an Indian rajah.

There are a number of men and women of broad musical training, combined with the courage of their convictions, who are fighting this situation, and all honor to them! Let it be said in passing that the size or ability of the choir has nothing to do with the case. If the village choir would rehearse a Bach chorale as painstakingly as they do some trumpy anthem they might produce a work of art instead of a piece of tinsel.

But now let us turn to the function

of music in directly stimulating devotion. Here, I think, we should be concerned primarily with the reaction of the worshippers; and here is where we come to hymns. The people sing, or should sing, the hymns. If people are cold to Bach and warm to Sankey, then for their souls' salvation give them Sankey. But it is probably true that the nobler and finer the type of hymns, the nobler and finer will be the ultimate type of religion. And so, although we may find it necessary to employ poor music to achieve certain religious purposes, there is nothing to prevent us from seeking to elevate people's taste to the point where the poor music will be no longer necessary.

The newer hymnals seem to be making decided efforts along this line. Examine, for instance, "The English Hymnal," published by the Oxford Press, and you will find alongside of typical "Gospel" hymns the very cream of hymnody, culled from almost every land and every century which has produced Christian songs of worship. This book, however, is not always accessible in this country, so I venture to take most of my illustrations from "The New Hymnal" of the Episcopal Church, having myself been a member of the commission which produced it. To a lesser degree than in the case of "The English Hymnal," but more, I think, than in any other American collection, this book contains examples of the various types of tunes which I shall discuss in a moment.

But of what avail is it to edit and put on the market a hymnal of this kind if to the organist and choirmaster "hymns are hymns"? Let us examine, then, some of the principal groups into which one may divide hymn-tunes—a division which may be somewhat arbitrary, yet which will answer for all practical purposes. To get away from the "hymns are hymns" point of view two things are necessary: To know a hymn type when you see it and to know what to do with it when you recognize it.

I.—Plainsong.

This is, of course, the most ancient extant church music. The chief characteristics of the tunes belonging to this group are (a) that they are written in the ancient "modes," not in the modern scales or keys, and (b) that they are not measured in the modern manner, but their rhythm is free, depending absolutely on the rhythm of the words. We need not consider the former here, for practically all plainsong material on the market is issued with harmonizations by experts. To the choir director, however, the rhythmic structure of plainsong is vitally important. He will find it difficult at first to teach singers to accent according to the natural emphasis of the words; particularly will it be hard to avoid the accentuation of final weak syllables.

Consider, for example, "Veni Emmanuel." Although not plainsong, it is rhythmically in the plainsong style. In the past, due to faulty editing, it has been sung like this: "Rejoice! Rejoice! Em-ma-a-an-u-EL"—the "el" being hit for all its worth and held on to like grim death. Better editing (cf. New Hymnal, 66) makes it possible to sing straight ahead: "Rejoice! Rejoice! Emmanuel shall come to thee O Israel."

And as to tempo. There seems to be a popular impression that plainsong is slow, sad, lugubrious. It is nothing of the sort. It should go along flowingly, lightly, and with fair rapidity. The tune just mentioned is often hated because it has been wailed and dragged out, instead of being sung brightly and joyously. Nor is it "queer" or "always minor." "Corde Natus," in English, "Of the Father's Love Begotten" (N. H. 74), written in a mode which corresponds to a modern major key, sung gracefully, not too slowly, with careful attention to accent, is a tune which people soon learn to love. In studying these hymns another principle of plainsong should be noted—namely, that when a group of notes is sung to a single syllable the accent comes on the first note, with a diminuendo to the end of the syllable. Failure to observe this rule will result in a horrible wooden style of singing which quickly disgusts anyone with plainsong. There are a number of plainsong tunes in

The Rev. Frank Damrosch, Jr.



THE REV. FRANK DAMROSCH, JR., is rector of St. Andrew's Episcopal Church at Newark, N. J. His intelligent interest in the music of the church may be considered the natural result of his ancestry. He is the son of Frank Damrosch of New York and a grandson of the late Leopold Damrosch—names of great importance in the musical history of America.

"The New Hymnal," all edited by the American authority on the subject, Canon Douglas; they are separately indexed and will repay your study.

II.—The Chorale.

The product of the Lutheran Reformation, this type of tune has its peculiar genius. Strength, dignity, majesty, breadth—such are words which one may employ in its characterization. And upon these tunes the "peppy" specimen of the "hymns are hymns" school wreaks terrible destruction. Aided and abetted by editors, the characteristic holds and the ends of the lines are omitted, the tempo is "jazzed up"; and if Bach, Luther or Hans Leo Hassler turn over in their graves every time their hymns are murdered they must be revolving at a frightful speed.

Because these tunes must be sung slowly, with proper holds and rugged strength, they are not possible for all choirs or congregations. Yet it is surprising what can be accomplished, first by drill with your choir and then by educating the congregation. When once a group of worshippers has felt the thrill of such a hymn as "Sleepers, Wake" (N. H. 62) it will be hard to be content with weaker stuff.

III.—The Psalter Tune.

These hymn-tunes are first cousins to the chorales. Evolved under similar circumstances, but under Calvinistic instead of Lutheran auspices, the type differs from the chorale only in the necessity of conforming its rhythmic structure to that of the metrical paraphrases of the Psalms which constituted the hymnody of Calvinism. Like the chorale, it is slow, stately, dignified. It has suffered even more from mishandling in these modern days than has the chorale, for many favorite hymns were once of this type but have been changed almost beyond recognition.

The rhythmic characteristic of the Psalter tune is a doubling of the time value of certain notes. For some unknown reason the editors of hymnals during the nineteenth century changed the rhythm of all these tunes to a straight 4-4, with every note a quarter-note. To sing "Old Hundredth" in its original and proper form one must put a half-note (supposing the time to be 4-4) on each syllable which I print in italics:

Praise God from Whom all blessings flow;
Praise Him all creatures here be-low;

Praise Him above ye Heav'n-ly Hosts;
Praise Father, Son, and Ho-ly Ghost.

Now I hear this hymn sung in three ways: "Pepped up"—a horrible travesty! Slowly, with every note a quarter-note; that is better. But best of all in the original form; powerful, strong, inspiring.

Several of the English hymnals, including the one referred to previously, have restored the Psalter tunes to their proper rhythm. "The New Hymnal" has done so only in the case of "Old Hundredth," and that even rather timidly, for the revised version is provided as an alternative.

IV.—Folksongs.

We are just beginning to appreciate the value of folk music. A tune which has caught the imagination of a people so that it is handed down for generations must have intrinsic value. Thus, "Stille Nacht, heilige Nacht" has been appropriated by the whole world. There are other folk melodies not so well known, but which have real merit as hymn-tunes. Such are "St. Patrick's Breastplate" (N. H. 525), the Welsh tune, "Ton-y-Botel" (N. H. 433), or the French folksong "Picardy" (N. H. 339).

Sometimes people rebel a bit at the introduction of some of these hymns; they say they are "queer," by which I presume they mean a little different from the obvious, a quality always resented by a certain type of mind. But I believe that there are two good reasons for introducing such tunes: They are intrinsically worth while and they help make American Christianity more cosmopolitan. Whatever the theological varieties of our different bodies may be, they surely would all wish to appeal to all America, with its many racial groups, and in this appeal the inclusion of folk melodies helps mightily. A few years ago I was asked to speak on hymns at a great choir festival. Instead of a formal address I told them about the different types of tunes and led the assembled choirs and the congregation in singing a few of each kind. They responded splendidly, from plainsong right on down; but when we came to "Ton-y-Botel" I thought that the roof of the church must surely be blown off by the blast of sound. You see, about three-quarters of the men were Welsh coal miners!

V.—Modern Tunes.

Little need be said under this heading. You know them all. But whereas one may lay down fairly definite rules for treating such distinct types as the chorale or the Psalter tune, modern hymn melodies vary tremendously in character and it becomes the duty of the choirmaster to take some pains to differentiate between them in his treatment, particularly as to tempo. Personally I do not believe in fooling around much with dynamics in hymn singing; you at once discourage congregational participation if you scare them with sudden pianissimos or other dynamic "effects." But the matter of tempo is vital.

Let me illustrate the point with two tunes used for Trinity Sunday in "The New Hymnal." Dykes' familiar "Nicaea," for "Holy, Holy, Holy, Lord God Almighty!" and Hopkins' "St. Athanasius," for "Holy, Holy, Holy, Lord God of Hosts, Eternal King." I have found the greatest difficulty in persuading organists to differentiate in the tempo of these two tunes. Yet "Nicaea" is obviously stately and majestic in character, so that it is ruined if "pepped up," while "St. Athanasius" seems to me as obviously bright and demanding a rather lively tempo not to seem dragged and ineffective.

I do not know any way in which the director of a choir could put in time to better advantage than by sitting down at his piano and studying the hymns in whatever book he is using. And by studying I do not mean playing them over; naturally anybody can do that. What I mean is analyzing them—getting beneath the surface and finding essential character. For hymns may be hymns; but so, too, people are just people until you get beneath superficial externals. We do not treat all people alike; we know our friends and treat them differently from acquaintances. Let's be friends with our hymns!

Seattle Activities; Edouard Potjes Dies; Honor to M. W. Brain

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

Seattle, Wash., Jan. 17.—Seattle mourns the loss of one of its leading pianists, teachers and composers in the death of Edouard Potjes, who passed away Jan. 3. For a number of years Mr. Potjes had made Seattle his home and the center of his musical activities. He was the composer of several operas, songs and piano numbers. In 1912 he was awarded a prize by the Belgian government for his opera, "Salome's Jewel-Box." Subsequently many of his compositions were played before royal courts and in the theaters of Europe. One of his most recent symphonies, "Easter Morning," was played by the Seattle Symphony Orchestra in its November concert of 1930. Dr. Potjes at one time headed the advanced piano department of the Belgian Royal Conservatory of Music at Ghent, and numbered among his intimates Saint-Saens, Brahms, Rubinstein and other prominent composers of continental Europe. Dr. Potjes was born in Nymegen, Holland, in 1862. Solemn requiem mass, with the Rev. Edward McFadden as celebrant, was said in St. James' Cathedral Jan. 8. Dr. Franklin S. Palmer, organist of the cathedral, presided at the organ with his male choir singing the service. Monsignor J. G. Stafford delivered the sermon.

The many friends of Marvin W. Brain, late sub-dean of our chapter of the American Guild of Organists, will welcome the news of his success in musical circles in Stockton, Cal. On Dec. 1 he opened the activities of the Central California chapter of the Guild when he gave the first recital of the season in the First Christian Church at Stockton. He played the following program: "Fiat Lux," Dubois; Intermezzo, Callaerts; "Postludium," Gaul; "Indian Legend," Candlyn; "Carillon," DeLamarter; "Caress," Groton; Scherzo (Fifth Sonata), Guilmant; "Petite Pastorale," Ravel; Finale (First Sonata), Mendelssohn.

Frank Tattersall, organist of First Church of Christ, Scientist, and late director of the Mendelssohn Club at Spokane, was signally honored by that organization at its December concert when it rendered as one of its numbers, "Spring Song," by Pinsutti, arranged for male voices by Mr. Tattersall. Mr. Tattersall, as guest conductor, directed the chorus in the singing of this number. The work met with the approval of the public, which called for an encore.

The local chapter of the Guild had its regular monthly luncheon-meeting in the Pine Tree tea-room Jan. 8, with the dean, James Lewis, presiding. According to the financial report the chapter seems to be in a flourishing condition. Following the routine business a talk on "Carillons of the Old and New World" was given by Mrs. Victoria Roberts, who knew her subject and its contents thoroughly. The meeting was perhaps one of the best for some time.

Ronald Hooper, organist of the Ballard Lutheran Church, and Miss Gladys Leslie were married at the Wright undertaking parlors of this city Dec. 29 by the Rev. O. L. Haavik, pastor of the church of which Mr. Hooper is organist and choir director. Mr. Hooper at one time was secretary of the local chapter of the Guild.

At the University Temple Jan. 9 Harold Heeremans gave a fine recital on the four-manual Kimball. He will be heard again in recital at the University Temple Feb. 6, when he will play the following program: Allegro con brio (Fourth Sonata), Mendelssohn; "Invocation" ("Messe de Mariage"), Dubois; Cantabile (Sixth Symphony), Widor; Allegro (Fourth Concerto), Dupuis; Chorale Prelude, "Lord Christ, Reveal Thy Holy Face," Bach; Chorale Prelude, "My Inmost Heart Doth Yearn," Brahms; Prelude and Fugue in E minor (the Cathedral),

James T. Quarles at Cornell University Organ



JAMES T. QUARLES, dean of the college of fine arts of the University of Missouri, gave the only organ recital heard at the annual convention of the Music Teachers' National Association in St. Louis Dec. 29 to 31. Mr. Quarles, a seasoned recitalist whose work when he was at Cornell University for a number of years attracted nationwide attention, played a program the first

half of which consisted of works of Bach and the second of Cesar Franck's "Grande Piece Symphonique," which he played in its entirety. The Bach works were the Prelude and Fugue in A minor, two chorale preludes and the Passacaglia. A number of prominent organists from various parts of the country attended the sessions in St. Louis and heard Dr. Quarles.

Bach; "The Swan," Stebbins; "Chant de May," Jongen; "The Legend of the Mountain," Karg-Elert; "Reverie du Soir," Saint-Saens; Toccata, "Thou Art the Rock," Mulet.

Selected at random the following twilight recital programs were played by local organists. Miss Katherine Robinson, organist of the University Christian Church, played on the four-manual Casavant Dec. 14: "Christmas," Foote; Canon on "Holy Night," Goller; "Christmas in Settimo Vittone," Yon. Walter Reynolds played at the First Methodist Jan. 4: "Evening Harmonies," Bartlett; Caprice in G, Cadman; Variations on Hymn-Tune "Mercy," Reynolds. The church has a three-manual and echo Kimball. Frederick Feringer played at the First Presbyterian Church Jan. 4 on the four-manual Austin a Bach program made up of the following numbers: Toccata and Fugue in D minor; chorale, "In Thee Is Gladness"; chorale, "In dulci jubilo"; chorale, "We All Believe in One God."

The "Messiah," by Handel, seems to have been the favorite for the local choirs in their special Christmas renditions. Many of our choirs who did not wish to give the whole oratorio selected portions from the work by the master.

Acting on requests from composers all over the world for an extension of time, directors of the Hollywood Bowl have postponed the closing date of the annual \$1,000 prize composition contest until March 1. Glenn M. Tindall, business manager, has announced. No entries postmarked after midnight March 1 will be accepted. The winning composition will be played as a featured number during one of the regular Bowl programs.

Poister Back from Tour of East.

Arthur W. Poister of Redlands University, Redlands, Cal., spent January on a tour of the East in the course of which he was heard in several recitals on important organs. Mr. Poister was in Chicago Jan. 24 to 26 on his way back to his college duties. He attended the Farnam memorial service in New York Jan. 13. Mr. Poister's recitals were played in the New York Wanamaker Auditorium, at Princeton University, in Kilbourn Hall at Cornell University, in Kilbourn Hall at the Eastman School of Music, Rochester, N. Y.; at Rockefeller Chapel, University of Chicago, and at the First Congregational Church of Sioux City, Iowa, his old home town. Mr. Poister also visited Pittsburgh and was entertained by the organists there.

WANTS in the Organ World

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

ON PAGE 53 OF THIS
ISSUE

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Milwaukee Builder Wins Contract of Holy Rosary Church.

Holy Rosary Church at Dayton, Ohio, has awarded to the Wangerin Organ Company of Milwaukee the contract for a three-manual to be installed in April. The contract was secured by Adolph Wangerin and calls for considerable additions, including a sanctuary organ, in the near future. The present specification is as follows:

- GREAT ORGAN.**
(Enclosed with Choir)
1. Open Diapason, 8 ft., 61 pipes.
 2. Gross Flöte, 8 ft., 61 pipes.
 3. Viola da Gamba, 8 ft., 73 pipes.
 4. Melodia, 8 ft., 61 notes.
 5. Dulciana, 8 ft., 61 notes.
 6. Octave, 4 ft., 61 pipes.
 7. Octave Quinte, 2½ ft., 61 pipes.
 8. Tuba, 8 ft., 61 pipes.
- SWELL ORGAN.**
9. Bordone Dolce, 16 ft., 97 pipes.
 10. Open Diapason, 8 ft., 73 pipes.
 11. Bordone Amabile, 8 ft., 73 pipes.
 12. Violoncello, 8 ft., 85 pipes.
 13. Vox Angelica, 8 ft., 73 pipes.
 14. Vox Celestis, 8 ft., 49 pipes.
 15. Quintadena, 8 ft., 61 notes.
 16. Flute d'Amour, 4 ft., 73 notes.
 17. Violina, 4 ft., 73 notes.
 18. Dolce Cornet, 3 rks., 183 pipes.
 19. Oboe, 8 ft., 73 pipes.
- CHOIR ORGAN.**
20. Contra Gamba, 16 ft., 61 notes.
 21. Melodia, 8 ft., 85 pipes.
 22. Gamba, 8 ft., 73 notes.
 23. Dulciana, 8 ft., 73 pipes.
 24. Waldflöte, 4 ft., 73 notes.
 25. Flageolet, 2 ft., 61 notes.
 26. Clarinet, 8 ft., 73 pipes.
- PEDAL ORGAN.**
27. Contra Basso (Console provision), 16 ft.
 28. Sub Bass, 16 ft., 44 pipes.
 29. Bourdon, 16 ft., 32 pipes.
 30. Lieblich Gedeckt, 16 ft., 32 notes.
 31. Violoncello, 8 ft., 32 notes.
 32. Flauto Basso, 8 ft., 32 notes.
 33. Flauto Dolce, 8 ft., 32 notes.
 34. Dulciana, 8 ft., 32 notes.
 35. Tuba Profunda (Console provision), 16 ft.

Service Work for Guilmt Pupils.

As a means of preparing organists for positions in churches, the work at the sessions of the master class at the Guilmt Organ School in New York has been arranged to make it practical from all viewpoints. At several sessions the playing of the church service will be done from start to finish, each student having a part to do. The prelude, hymns, anthem, offertory, chants, responses and the postlude will each be played by one of the members, with constructive criticism to follow. The standard oratorios will be gone over in the same manner. Starting with the overture, the principal solos, duets and choruses will each be played by one of the students. The first one presented will be Handel's "Messiah." Fifty students of the Guilmt School now hold positions in New York City and large numbers are located throughout the country. The midwinter examinations are scheduled for Feb. 18.

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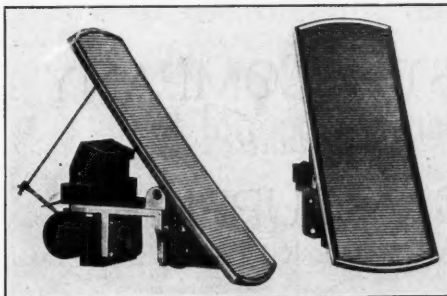
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ORGAN RECITALS in funeral chapels had their inception, like many other good things, in California. Today, as news items in The Diapason from time to time reveal, it is no longer entirely unique to have public performances on the instruments being installed throughout the land in these distinctly modern establishments provided to afford last honors to the dead. The initial recitals in a so-called funeral home were given at Fresno, Cal., in 1914. They are still being given every Monday evening, the organist being Mrs. Etta Haase Morrison. The mortuary is the Stephens & Bean Memorial Chapel. Mrs. Morrison studied at the Northwestern University School of Music in Evanston and under Wallace Sabin of San Francisco. Her programs continue to attract good audiences and are a feature of the musical life of Fresno. Mrs. Morrison is a member of the N. A. O.

The average audience at the recitals is from 100 to 150 and in addition to Mrs. Morrison's numbers there are vocal selections by soloists from Fresno churches. Over a year ago the organ was enlarged through the addition of a number of stops and for nine months the recitals were broadcast regularly by one of the radio stations on the Pacific coast.

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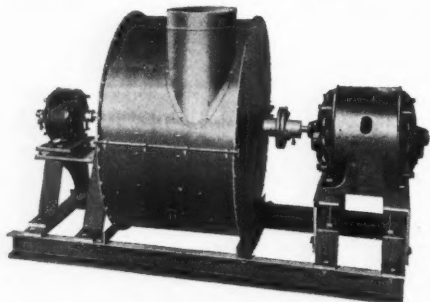
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Memorial Address on Lynnwood Farnam, the Modest Genius

By ELWOOD WORCESTER, D. D.

Only the wicked deserve our pity. When a life so pure, so consecrated, as that of our departed friend is cut short in the full splendor of its genius and achievement we should feel only gratitude to God for an unspeakable gift.

When Farnam left Boston to come to this great Babylon he asked me if I would give him a few words of counsel in regard to his new life. I told him that if he were a lesser man or different from what he was, I should urge him not to lower his standard of perfection, to make no concessions to the common standards of the day and never to try to be a dazzling, sensational or popular organist. Being what he was, I could only advise him to continue as he had begun and to be satisfied with the recognition of those who appreciated the best. He smiled and said that this coincided with his own intuition.

I do not believe that any clergyman of our church has been more fortunate in his organists than I have been. First for eight years in the chapel of Lehigh University I had the privilege of listening daily to the playing of the marvelous organist J. Fred Wolle, who shared with Farnam the fame of a great interpreter of Bach. Then at St. Stephen's Church in Philadelphia was the wonderful blind organist, David Wood, who occupied a unique position in the musical life of Philadelphia, of whom I can truly say that I never heard a greater, a more solemn, a more exquisite player. During my early years in Emmanuel Church, Boston, we had as our organist the accomplished, always satisfying, ever delightful Arthur Hyde, to whom the brilliant, talented Ernest Mitchell of Grace Church owes his first inspiration and his first teaching. And, after an interval, came Farnam, and when we had the unspeakable sorrow of losing Farnam to New York he was succeeded by the learned and charming player, Albert Snow.

As I had the great honor of bringing Farnam to the United States, I may be permitted to recall the circumstances of his coming. Not long before I had gone to preach in the cathedral of Montreal at some commemorative service. Naturally I was impressed by Farnam's playing and by his conducting of a very fine mixed choir. Emmanuel at that time was without an organist and I asked Farnam if he would come to Boston and give us an example of his playing. As none of our people had heard him I asked several good musicians, Wallace Goodrich, Mrs. H. H. A. Beach, the composer, and one or two others, if they would be present and give me the benefit of their advice. At that time Farnam could not have been more than 26 years old and he looked like a child. He was small, meek in appearance and when presented to these celebrities he merely smiled in a humble, deprecatory manner. I saw them look at him quizzically and then at me as if to say: "Why did he send for us to listen to this urchin?" And I said: "Farnam, what can you play for us?" Even in those days he was by no means meek or deprecatory when it came to a question of his own powers. Drawing a well-worn notebook from his waistcoat pocket, he said very coolly: "Anything in this book." I examined it and read the titles of about 200 of the greatest organ compositions in the world, and I said: "I guess you can't play all those, Mr. Farnam," and he said: "Certainly I can."

I selected a fugue of Bach's and Mr. Goodrich and Mrs. Beach chose several difficult modern compositions. Without any written music Farnam sat down and played one great composition after another for two hours. These old musicians who had heard everyone and everything were amazed, and at the end their report was: "We can find nothing to criticize in his playing. The

man is a genius. Engage him if you can."

So he came to us shortly before the beginning of the war and in a little while his fame began to spread through music-loving Boston. He was so modest, so sincere, so devoid of self-exploitation and self-advertising, that in spite of his superiority, other organists were never jealous of him. They were content to worship him and to learn of him what they had learned from no other teacher—perfection.

We had considered our organ an excellent one. Horatio Parker had frequently played on it. Arthur Hyde had been quite contented with it. But after a few months Farnam began to tell me that its resources were limited, that it was quite inadequate and that we must have a new one—in fact, as he modestly stated, the greatest church organ in Christendom. By this time the great war was the one preoccupation of the country, and I was constantly pleading with the people to curtail their expenses, to live economically and to give all they had to the country and to the splendid home for soldiers and sailors we had established in Boston. I therefore besought Farnam to be satisfied with our old instrument and not to appeal at that time for the most expensive organ that money could buy. He would listen to me with his patient, inimitable smile as one would listen to a cat purring, but into every house he entered and at every parish meeting he would revert to the theme just as Cato used to end all his speeches with the words: "Carthago delenda est."

At last, to my surprise, a very generous woman came to me and informed me that she would give the great west organ in memory of her deceased husband, provided that the congregation would undertake the building of the chancel organ and an echo organ on which Farnam had set his heart.

Then followed what Farnam often told me was the happiest year of his life. At last the work was completed and on Sunday, Jan. 20, 1918, the organs were dedicated and were heard for the first time in a magnificent service Farnam had prepared for the occasion.

In my sermon I remember saying that no other man living could have obtained such organs from our congregation at that time, and now that he had them I prayed God he would long sit on his bench and continue to play them. Alas! That was not to be. With the unerring sense of genius as to what is best for it, Farnam had already begun to turn to New York, where he soon gained a place and recognition which he had not found in Boston.

Genius is the diamond of the spiritual world which resists and shatters all our efforts to explain its secret. But there is one quality common to all the men of genius of which we think far too little. That is, their incredible capacity to take pains—their unremitting toil and labor—in one word, their courage. It is as if they were pursued by a demon who will not let them rest. They are haunted by a fear which has followed Paderewski all his days, the fear of falling beneath their best. So Balzac, than whom there was never a greater workman, says: "Mental toil, search through the higher regions of the intellect, is the hardest labor known to man. It requires a courage of which vulgar souls have no conception. If an artist does not spring to his task like a soldier to the breach, if he contemplates his difficulties instead of conquering them one by one, his task remains unachieved and the artist assists in the suicide of his own talent. Rossini, brother genius of Raphael, is a startling example of this in the ripe and opulent old age which followed his indigent and toiling youth."

Farnam's capacity and willingness to work were apparently inexhaustible, and I have no doubt that they contributed to his lamentable taking off. His will power annihilated his body and made him insensible of the warnings he must have received while he was preparing and executing his great programs last summer which won the admiration of Paris and of Europe. He

lived like an ascetic. His little, comfortable room in a humble hotel in New York expressed his contempt for ease and luxury. When he was at Emmanuel he almost lived on his organ bench. Hour after hour his great themes and melodies would peal forth, as he would spend hours on some little passage which apparently he knew perfectly when he began, but whose execution for some mysterious reason did not perfectly suit him. Often when he was with us I would go into the church to refresh my soul through Farnam's holy spirit and I would find the building unheated, as cold as ice in winter, and I would see Farnam wrapped in his overcoat keeping himself from freezing only by his own exertions.

Every great player has his own peculiar gift, his own intellectual and spiritual endowment, his graces and excellencies. To my untrained mind Farnam's great qualities were his simplicity and his sincerity. He knew only one form of taste and that is good taste. He set but one standard of excellence before him and that was perfection. In his pursuit of goodness, truth and beauty, he forgot himself, he never obtruded himself, he did not seek with the art of a prestidigitator to call attention to his own marvelous dexterity of technique. So he succeeded in carrying his hearers with him to the pure world of artistic expression to which he aspired. At times his art seemed above art.

In noble music man appears to come into contact with another world than this. The most wonderful thing about music is that it has no model, no counterpart on earth. It springs from the soul itself. Every other art has its original in nature, which it copies with more or less fidelity. Music alone has no model. It builds its marvelous fabric out of purely spiritual elements and its effects are purely spiritual. Is there anything more wonderful on earth than the passion, the exaltation, the self-revelation to 10,000 hearts locked up in a single score of Bach or Beethoven or Wagner?

Farnam's mind was singularly hospitable and catholic. He could take pleasure in trifles, in little ephemeral modern compositions, provided they possessed real beauty, and some of his most charming programs consisted of these brief, scintillating, quivering flights of melody, and effects of suspense and surprise which had never received such interpretation as his fingers gave them. Yet, like all the great classical organists of the past, like Albert Schweitzer, like David Wood, to him there was only one all-sufficient master whom it was the business of his life to interpret. In Johann Sebastian Bach, perhaps the greatest example of human genius, he found what other men have found, inexhaustible fertility of invention, capacity to compass and express the whole gamut and range of human emotion, a world of light, of joy, of noble sorrow, of adoration, of understanding of Jesus Christ. If we would know the springs of Farnam's spiritual life and of his amazing influences we can find them chiefly in that all-comprehending soul which he studied so profoundly and interpreted so faithfully.

There is but one key to Bach, that which he himself supplies in the text he wrote over his greatest works. "Dei soli gratia, Dei soli gloria," that is to say, the way of religion. This was the undying motive which gave to him the unity of purpose, the serenity of mind needed for the unfolding of his unique power. "Never has a more marvelous mechanism performed the functions of a human brain, nor has been known a mind that was sounder, better balanced," says one of his commentators. When Bach used to be asked the cause of his amazing success, he would reply modestly: "I was poor and obliged to work. Any one who will strive as I did will succeed as well."

After hearing the chorale prelude, "Schmücke dich, O liebe Seele" ("Adorn Thyself, Dear Soul"), Robert Schumann wrote to Mendelssohn: "The melody seemed interlaced with garlands of gold and the work breathed forth such happiness as to inspire me to this avowal: 'Were life deprived of

all trust, of all faith, this simple chorale would restore all to me."

This was the mind Lynnwood Farnam set himself to comprehend, to master, to interpret, and in this great world of thought, of light and of peace he contentedly dwelt. In this iron world in which we are living, or as, I believe, in this dark age through which we are passing, perhaps we owe our deepest gratitude to such a life and to such a soul as Farnam's, through whom God's glory and the beauty of the spiritual world continue to shine on us from heaven. I believe that ere now he has found his great master and that Bach is teaching him new themes surpassing the old and the technique of the celestial instruments. God be praised for his gifts! God be praised for his pure, selfless, consecrated life.

Sung by Boyd's Seminary Choir.

The Cecilia Choir, under the direction of Dr. Charles N. Boyd, sings at the Monday evening chapel service of the Western Theological Seminary, Pittsburgh. The choir, which has specialized in unaccompanied music, is now in its twenty-eighth season. The anthems sung during the first semester were: "Let My Prayer Be Set Forth," George C. Martin; "Welcome, Welcome, Dear Redeemer," César Franck; "Te Deum, B flat, C. V. Stanford; "O Jesu, So Meek," Bach; "Souls of the Righteous," Noble; "The Day Is Gently Sinking," James; "Come, Holy Ghost," Palestrina; "To Thee We Call," Tschaiakowsky; "The Morning Star," Praetorius; "God That Madest Earth and Heaven," H. Alexander Matthews; "Fairest Lord Jesus," Christensen; "How Lovely Is Thy Dwelling-Place," Brahms; "O Praise Ye the Lord," Tschaiakowsky.

Grosh Conducts "Messiah."

Paul E. Grosh directed the singing of Handel's "Messiah" at a union service of churches of Grove City, Pa., at the First Presbyterian Church the evening of Dec. 14. The performance was sponsored by the Arts Society of Grove City. There was an audience of 1,600, with several hundred standing and a thousand people unable to obtain admittance to the church. The community chorus under Professor Grosh's direction did excellent work, according to the critics who were present.

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DEFENDS HIS NEW HYMNAL

Freiburg, Baden, Germany, Dec. 8, 1930.—Editor of The Diapason: A few days ago someone disturbed the sabbatical peace of a sabbatical year devoted to editing the yet unpublished compositions of an early English organist by sending me a copy of your issue of Oct. 1 which contains some animadversions upon the new "Oxford American Hymnal." Having published the criticism you will surely be fair-minded enough to publish also my apologia pro opere meo.

The critic is kind enough to grant that the book is "a handsome one"—for which feature I am not responsible—and also that it contains some excellent features. Indeed he concludes with the words: "I regard it as one of the best for colleges." The critic, however, takes issue with the title "The Oxford American Hymnal" because the tunes of American composers would seem to have been rigidly excluded and the American hymnists to have fared not so much better.

With regard to the title may I say that the original title was simply "A Hymnal for Schools and Colleges." As so many books have been published under very similar titles it seemed feasible to find another, and I suggested "The Oxford American Hymnal"; in the first place, because it is published by the Oxford Press; in the second place, because it draws extensively on hymnals previously published by the Oxford Press; and finally "American," not because it contains primarily the works of American composers or poets, but because it contains the kind of music toward which our American schools and colleges should strive. Has the critic done me the honor to read the preface to the book? I had the very sincere desire to present only the very best, absolutely irrespective of the source from whence that best comes. The critic will remember that England and Germany are the only two countries that have a rich heritage in Protestant congregational music. So far as the German chorale is concerned, there is no better congregational music than this.

With regard to the critic's "100 per cent" implication, may I be allowed to say that not only was I born in America, but, with the exception of several years spent in study at German universities, I received my entire education in America. But I firmly hold that he serves America best who presents to her the very best in a particular field no matter what its origin.

On closer inspection the critic finds a few American tunes "though none of the best." As the writer in earlier life was organist in the Anglican, Methodist Episcopal, Lutheran and Presbyterian communions, to say nothing of the quantities of hymnals he has consulted, he may lay claim to a fairly thorough familiarity with American tunes also. I do not think—though it will doubtless sound like rank heresy—that the tunes of Warren or of Parker have genuine lasting qualities, even though they appeal to the multitudes on first hearing. On the other hand, I

insist that such tunes as "Hamburg" (not because it has a German name, but because it is based on the eighth Gregorian tone, incidentally the only good tune that Lowell Mason has produced, if one may call an adaptation a production) and "Federal Street," though written by a Charlestown artisan, have lasting qualities. The question of durability was the determining one in my mind. In another column the critic objects to Dr. Terry's attack upon Samuel Sebastian Wesley, and says that "for twelve years I have been preaching that S. S. Wesley was the only Victorian who can be called a master composer." I should think he would have expressed some delight then in finding a book which contains twenty tunes by his favorite Victorian composer. * * *

The reviewer continues: "The American poets have fared a little better; Holmes and Whittier he has been unable to exclude." Surely the critic is willing to be fair in the review, and will allow me to add the names of Bacon, Bates, Blanchard, Brooks, Chadwick, Coffin, Doane, Dwight, Frothingham, Furness, Gladden, Hay, Hosmer, Howe, Jacobs, Johnson, Kelly, Key, Krauth, Samuel Longfellow, Lowell, Merrill, North, Palmer, E. P. Parker, T. Parker, Roberts, Smith, Stone, Very, some of them represented by more than one hymn. Neither is the writer unfamiliar with the output of more recent writers. The great difficulty here is in finding excellent tunes for the meters in which the modern lyrics are frequently written. And the writer confesses frankly that when it comes to a decision between a strong vehicle with a weaker content or a stronger content with a weak vehicle he thinks the former choice the better.

Finally the writer says: "I don't like it as well as the Harvard Hymnal." Far be it from me to undervalue the work of a colleague for whom I have the highest respect. But I have a right to say that the off-hand statement seems to me to create a very wrong impression. The two hymnals have apparently exactly the same ideals, the prime difference being that the "Oxford American Hymnal" contains about twice as much material as the Harvard Hymnal, all of it on the same general high plane. If one prefers a briefer hymnal that is a matter of choice. * * *

The writer does not hesitate to conclude with a fanfare that may also serve as a challenge, to the effect that the hymnal under discussion is the only one in the English language published in America that does not contain one bad tune. Indeed even the excellent English Hymnal contains "The Ninety and the Nine."

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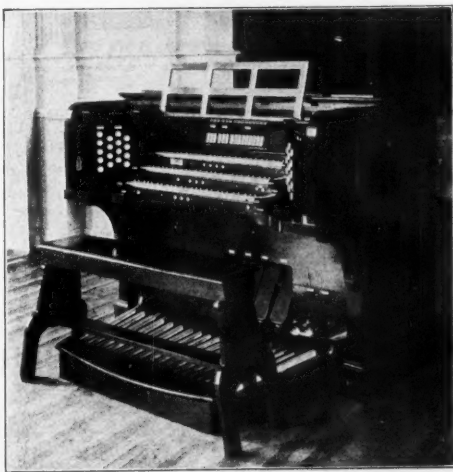
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Catholic Church Music; Hints for Those in Charge

By ARTHUR C. BECKER

Within the last few days I received a letter from a well-known organist and choirmaster, and his query is: "How may one recognize Catholicism in a musical composition?" By Catholicism he means in this instance that the composition is suitable for the Catholic service. This is indeed a perplexing question, for the reason that standards seem to vary to a great extent. The Motu Proprio of Pius X., however, has stated explicitly that all compositions used in the Catholic Church should have dignity, solemnity and those qualities which uplift the minds and hearts of the people to the worship of God. If music of a trivial nature, or music with rhythms that distort a measured tread, are used in the service, the reaction is bound to be contrary to the edict of the Pope, and also to our feelings as musicians and as co-workers in the divine service.

The Society of St. Gregory has published a white list of masses and motets suitable for all combinations of choirs and practically all publishers of Catholic church music have conformed to a greater or lesser extent to the reform. But even these catalogues fail to give us, I am sure, many compositions which are and should be on the white list just as much as those that are enumerated.

Because of the nature of his calling, a Catholic musician should be a person of culture and refinement, and as such should be able to judge the true and beautiful in church music just as easily as he or she would in manners and customs of decorum. A composition might be allowed by a pastor of one church and rejected by another. But I am speaking of the general nature of a composition that will meet the requirements mentioned.

My correspondent writes that in his church they do not allow Mason's "Nearer, My God, to Thee" on the ground that it is not a Catholic hymn. And he also mentions "Adeste Fideles," which, of course, we all know, is used in our services at Christmas. Though the author is unknown, and the music is used in Protestant churches, it is so vividly Catholic that there is no question of its being used in the Catholic Church. I feel the attitude at his church to be absolutely correct in regard to "Nearer, My God, to Thee." It is a beautiful hymn, but its association is Protestant, and not Catholic, and for that reason it should not be used in our services.

There is often a question in regard

to the beautiful "Lead, Kindly Light" of Cardinal Newman, for the reason that Newman wrote it before he became a Catholic. In regard to "Adeste Fideles," however, irrespective of how many churches may use it, it is traditional with the Catholic service and part and parcel of our Christmas celebration.

A frequent question is in regard to the two wedding marches which are ever popular—the "Bridal Chorus" from "Lohengrin" and the wedding march from "Midsummer Night's Dream," by Mendelssohn. I have always felt that while both of them are taken from operas, the nature of the operas differs so widely that there is hardly a comparison. "Lohengrin" is a semi-religious work and the "Bridal Chorus" has a dignity and beauty that seem to fit well with the marriage ceremony. The Mendelssohn march, however, is taken from an opera which is based more or less on a fairy story, and contains no lofty ideals. The music itself has a swing which I admit is fetching, but which is unsuitable for the dignity of the Catholic marriage ceremony. If one must be abolished, by all means do away with the Mendelssohn march.

I think the worst practice we find in Catholic music, but something which I have observed is getting less and less as the reform movement gains ground, is the adaptation of Latin words to well-known melodies and arias from operas. We all remember the "O Salutaris" which was set to Morrison's "Meditation," the "Tantum Ergo" set to the sextet from "Lucia," and many others too numerous to mention.

If all our organists have a clear judgment of what is really good music, music which is great in itself, that has dignity and breadth, music that creates a spiritual warmth in the heart of the listener, this will do more than anything else toward the banishment of music unsuitable for the Catholic service. Publishers will soon take cognizance of what is really wanted and in a short time there will be none of the trash on the market that we now so often find.

Handel's "Messiah" was sung by the Wheaton College and Community Chorus at the college auditorium Dec. 16, the choral forces being conducted by Robert L. Schofield. Elisabeth Spooner was the organ accompanist.

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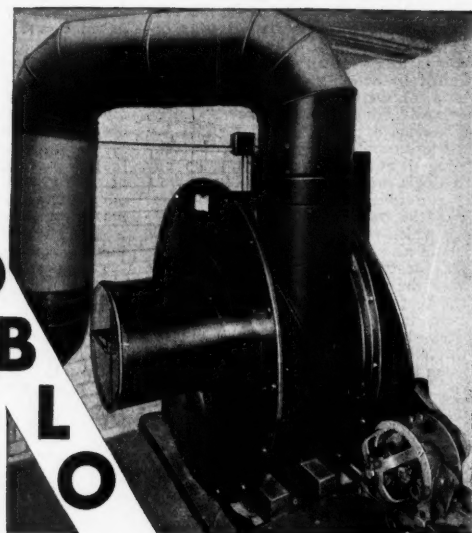
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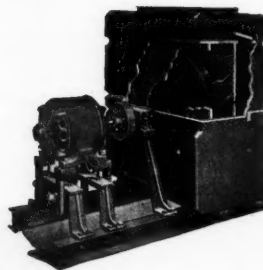
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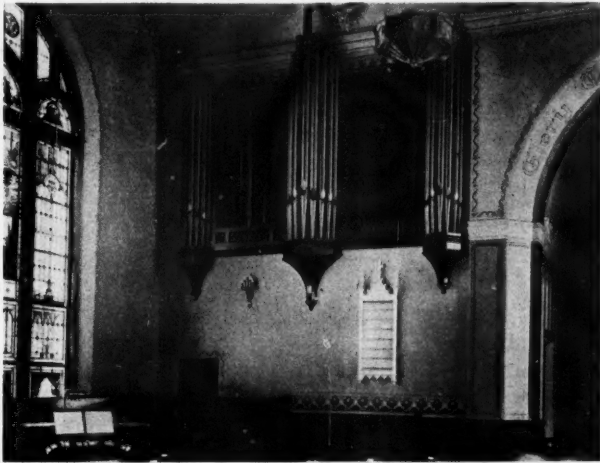
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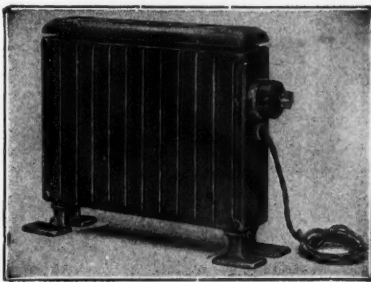
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