

THE DIAPASON

STACKS



A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

Twenty-second Year—Number Seven.

CHICAGO, U. S. A., JUNE 1, 1931.

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

NEW ODELL ORGAN FOR MIDDLE COLLEGIATE

HISTORIC NEW YORK CHURCH

Instrument Will Be Placed in Two Chambers—Chimes as Memorial to Jacoby—Herbert S. Sammond Organist of Church.

The Middle Collegiate Church, one of several houses of worship of the Collegiate Reformed (Dutch) Church of New York City, the oldest Protestant church organization on the North American continent, with a continuous history of over 300 years, is to have a new Odell organ which will be completed for use in the fall. This is the second Odell organ for the Middle Church and the fifth to be built for the Collegiate Church of New York during more than fifty years of service to it by the Odells.

The specifications were prepared under the supervision of Herbert Stavelly Sammond, organist of the Middle Church, who is chairman of the executive committee of the National Association of Organists and conductor of the Morning Choral of Brooklyn and the Flushing Oratorio Society, and who has served as judge for the National Music League of America and the New York Music Week Association. Mr. Sammond was assisted in this by George William Volkel, organist of the Ninth Church of Christ, Scientist, Town Hall, New York City, and Lewis C. Odell.

The new organ will be of three manuals, placed in two chambers on the sides of the pulpit platform. Special consideration has been given in planning the instrument, as well as in re-arranging and enlarging the choir loft, to accommodating the needs of the Middle Church choral union, which Mr. Sammond has conducted with great success for the young people. The organ chimes will be presented to the church by the choral union as a memorial to Louis Jacoby, Mr. Sammond's predecessor at Middle Church, who for thirty-six years prior to his death was organist there.

The specification of stops for the new instrument is as follows:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Octave, 4 ft., 73 pipes.
3. *Gamba, 8 ft., 73 pipes.
4. *Dulciana, 8 ft., 73 pipes.
5. *Doppel Flöte, 8 ft., 73 pipes.
6. *Wald Flöte, 4 ft., 73 pipes.
7. *Tuba, 8 ft., 73 pipes.

*Enclosed with Choir organ.

SWELL ORGAN.

8. Bourdon, 16 ft., 73 pipes.
9. Open Diapason, 8 ft., 73 pipes.
10. Sallcional, 8 ft., 73 pipes.
11. Aeoline, 8 ft., 73 pipes.
12. Vox Celestis, 8 ft., 61 pipes.
13. Stopped Diapason, 8 ft., 73 pipes.
14. Violina, 4 ft., 73 pipes.
15. Cornopean, 8 ft., 73 pipes.
16. Oboe, 8 ft., 73 pipes.
17. Vox Humana, 8 ft., 61 pipes.
18. Cathedral Chimes, 20 tubular bells.

CHOIR ORGAN.

19. Viol d'Orchestre, 8 ft., 73 pipes.
20. Melodia, 8 ft., 73 pipes.
21. Flute Celeste, 8 ft., 61 pipes.
22. Dolce, 8 ft., 73 pipes.
23. Unda Maris, 8 ft., 61 pipes.
24. Rohr Flöte, 4 ft., 73 pipes.
25. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

26. Double Open Diapason, 16 ft., 44 pipes.
27. First Bourdon, 16 ft., 32 pipes.
28. Second Bourdon (from No. 8), 16 ft., 32 notes.
29. Bass Flute (from No. 26), 8 ft., 32 notes.
30. Violoncello, 8 ft., 32 pipes.
31. Gedeckt (from No. 8), 8 ft., 32 notes.

Möller Orders in Chicago.

The Chicago office of M. P. Möller, Inc., has been awarded contracts to build two-manual organs for the First Christian Church, Moline, Ill.; Augustana College and Theological Seminary at Rock Island, Ill., and the Swedish Lutheran Mission Church, Lockport, Ill.

Four Estey Organs in Concert on the Air



Photograph by Gladys Müller

FOUR ORGANS PLAYED IN UNIQUE BROADCAST

NOVEL CONCERT ON THE AIR

Estey Instruments Used in Performance from New York Studio Over Columbia System Nationwide Hookup May 9.

A widespread radio audience on May 9 heard a decidedly unique recital by an ensemble of three pipe organs and a reed organ over a nationwide hookup of the Columbia Broadcasting System from the New York studios of the Estey Organ Company. The music was arranged by Parke V. Hogan. An experiment equally in the musical and the radio field, the program was conceived to demonstrate new possibilities both in tone coloring and orchestral effects.

In scoring the music Mr. Hogan succeeded in preserving for each instrument its individuality, producing in the contribution of each in effect a musical third dimension, while greatly enriching both the orchestral and symphonic structure of each number. While the orchestral resources of organs have been expanded in the past by the employment of two artists controlling the same set of pipes, the use of an ensemble of separate organs, with distinctive pipes, voicing and action had never before been attempted.

The organs used in the Estey studio were a three-manual instrument with 2,700 pipes, two self-contained or "Minuette" organs, differently voiced, but with identical action and both designed and voiced for residence and studio or educational work, and a portable reed organ, with its distinctive voicing and tone coloring. Ernest Mehaffey, organist of Calvary M. E. Church, East Orange, N. J., was at the console of the large organ; Mr. Hogan was at the concert "Minuette." Harold Godshalk, organist of the First Presbyterian Church of Easton, Pa., was at the upright "Minuette" and R. W. Edwards, director of the reed organ department of the Estey Company, played the reed organ.

In the opening number, Gounod's "Ave Maria," Mr. Hogan achieved an arrangement which was not only unique but which would have been impossible with less than four different instruments. The solo part was assigned to the concert "Minuette," using the vox humana stop. At the other "Minuette" Mr. Godshalk rendered the violin obbligato, which overlaps with the solo part and therefore required a separate instrument. The harp accompaniment was played by Mr. Mehaffey, while Mr. Edwards at the reed organ supplied the organ background tones, which were sustained throughout the piece.

Perhaps the most effective number on the program was the arrangement of the "Poet and Peasant" Overture. While two or more organs were speaking almost constantly, it was possible to bring in so many different notes and yet to separate the tone colors so distinctly that the use of the individual organs was clearly apparent to the hearer much of the time. In both this and Dvorak's Largo, which concluded the program, the full range and tonal richness of a symphonic orchestra was put before the radio audience. In the "Poet and Peasant" Overture the selection opened with a brass chorus on the great organ, the upright "Minuette" bringing in clarinets and bassoons, following a cello solo with harp accompaniment on the large organ. The concert "Minuette" then entered the composition with a cello solo while the great organ played sustained chords on the bassoons and arpeggios on the harp. The upright "Minuette" then entered with a cello solo, while the large organ played sustained chords on the bassoons and arpeggios on the harp. The upright "Minuette" next re-entered with flutes and clarinets, while the reed organ added string tones brought out in strong relief against the background of the other organs. Here

HARTFORD CHURCH DESIGN HERE IS CHEERING NEWS!

Scheme of Three-Manual Austin for Asylum Avenue Baptist.

The Austin Organ Company has been commissioned to build a three-manual organ for the Asylum Avenue Baptist Church of Hartford, Conn. The stop scheme will be as follows:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- English Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Claribel Flute, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Corno d'Amour, 8 ft., 73 pipes.
- Chimes, 25 tubular bells.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Sallcional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Muted Viols (tapered), 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 67 notes.
- Mixture, 3 ranks, 179 notes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Tremolo (valve).

CHOIR ORGAN.

- *English Diapason, 8 ft., 73 notes.
- *Viola, 8 ft., 73 notes.
- *Claribel Flute, 8 ft., 73 notes.
- *Concert Flute, 8 ft., 73 notes.
- *Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- *Harmonic Flute, 4 ft., 73 notes.
- *Corno d'Amour, 8 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 8 ft., 61 bars.
- Tremolo (A. O. fan).

*Interchangeable with Great.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Contra Viola (Viola extended), 16 ft., 12 pipes, 20 notes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Octave (Open Diapason extended), 8 ft., 32 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Trombone (Trumpet extended), 16 ft., 12 pipes, 20 notes.
- Chimes (Great), 32 notes.

TO GIVE ORGAN DIPLOMAS

Commencement Exercises of American Conservatory June 15.

The forty-fifth annual commencement concert and exercises of the American Conservatory of Music will be held at Orchestra Hall, Chicago, Monday evening, June 15. The program will include piano, violin, voice, organ and cello numbers, with full symphony orchestra, Adolf Weidig conductor. The organ department will be represented in the concert by Marie Cowan, pupil of Frank Van Dusen, who will play with orchestra "Grand Choeur Dialogue," by Gigout. Graduates in the organ department are: Master of music, Sister M. Anthony, Milwaukee, Wis.; bachelor of music, Frank Church, Athens, Ga., and Mary Ellen Billings, Valparaiso, Ind., and collegiate diploma, Clara Gronau, Chicago, and James Cunliff, Duluth, Minn.

Estey Company Sales Indicate Return of Luxury Buying.

Sales and inquiries in the first four months of 1931 indicate a return of luxury buying and an American market for organs in excess of last year's requirements, it is estimated by Harry F. Waters, general manager of the Estey Organ Company.

The Estey Organ Company finished the first four months with a record of sales 6 per cent ahead of last year, and in 1930 our pipe organ sales were larger than in any year since 1927," Mr. Waters stated. "We understand the organ industry generally has held up well for these months, though somewhat under the figures for last year. However, there has been a substantial increase in residence pipe organ sales, indicating a return of so-called luxury buying. There are indications, also, of considerable increases in theatrical sales because of a general acceptance of the movable or self-contained pipe organ for theater and radio entertainments.

"Our pipe organ production figures for the first four months are 20 per cent in excess of last year and our production schedule has been on full time operation since Sept. 1. We entered the year with a four months' carry-over of unfilled orders."

GOOD SIGNS OF BETTER DAY

Möller Factory Reports Renewed Activity in Month of May.

Reports from the factory of M. P. Möller at Hagerstown, Md., indicate that spring brought a renewal of activities which seems to show that the organ business is on the eve of a period of improved conditions. During the first two weeks of May shipments were made from the Möller plant to the following:

- Cyril and Methodius Catholic Church, Lakewood, Ohio.
- Prescott Memorial Baptist Church, Memphis, Tenn.
- Calvary M. E. Church South, Washington, D. C.
- United Presbyterian Church, Latrobe, Pa.
- Trinity Lutheran Church, Perkasio, Pa.
- First Presbyterian Church, Alpena, Mich.
- Dodson Avenue M. E. Church, Fort Smith, Ark.
- St. Paul's Lutheran Church, Concordia, Mo.
- St. Luke's Lutheran Church, Summerville, S. C.
- Walker Memorial Baptist Church, New York City.
- Kappa Gamma Chi Fraternity, Anandale, N. Y.

Devereaux Leaves Minneapolis.

Eugene Devereaux has resigned his post at St. Paul's Episcopal Church, Minneapolis, Minn., effective June 1 and will return to New York, where he will enter Teachers' College at Columbia University to work for a degree. He will also do work under Dr. Clarence Dickinson at Union Theological Seminary.

**PENNSYLVANIA N. A. O.
IN STATE CONVENTION**

THREE DAYS OF INTEREST

Pearson, Hovdesven, Weinrich and Rechlin Recitalists at Norristown —Dr. Wolf Re-elected President of Council.

Norristown effectively filled the role of host to a prominent group of musicians in attendance at the eleventh annual state convention of the Pennsylvania council, National Association of Organists, for a three-day program, May 3, 4 and 5.

On Sunday afternoon, May 3, the Norristown chapter, Joseph R. Bowman president, presented the opening recital at the First Baptist Church as follows: Organ, Prelude, Maitland, and "Sunset," Lemare (Marion Walker Maxwell); choir, "The Heavens Are Telling," Haydn; violin, "Legend," Wieniawski (Caroline Fox); offertory, Adagio from Third Sonata, Guilman (James Baker); violin, "Träumeret," Schumann (Miss Fox); choir, "God So Loved the World," Stainer; organ, "Grand Choeur," Spence (Flora Wilson Grenfell). In the absence of the pastor of the church, the Rev. P. Vanis Slawter, the Rev. J. Elmer Saul gave the official welcome to the visiting organists on behalf of the Norristown chapter and the First Baptist Church. Mr. Saul in his remarks noted the great development music has undergone since the last generation.

"Music," he continued, "has become a very important part of worship, as well as of other phases of life. Organists are now a highly trained and specialized group, and Norristown deems it a great honor to entertain you as representatives of your organization, and bids you a hearty welcome."

In the evening, at Grace Lutheran Church, the Rev. C. M. Snyder, pastor, an impressive musical service was presented by senior and junior choirs, under the direction of Joseph R. Bowman, organist and choirmaster, assisted by the Imperial Trombone Quartet. The guest speaker, William A. Wolf, Mus. D., Ph. D., president of the council, delivered an address, "Is Hymnology Essential in Church Worship?" The service was arranged as follows: Prelude, "Preludio" from Third Sonata, Guilman; processional; vespers; Psalm No. 150; anthem, "The Lord Is My Light," Parker; Scripture reading; anthem, "Festival Te Deum," Buck; Imperial Trombone Quartet, "Praise Ye the Father," Gounod, and "Deep River," Negro Spiritual; offertory,

Carl Weinrich



Meditation from First Suite, Borowski; anthem, "Great and Marvelous Are Thy Works," A. R. Gaul (senior and junior choirs); trombone quartet, "Pilgrims' Chorus," Wagner; hymn; prayers; benediction and silent prayer; postlude, "March for a Church Festival," Best.

Monday was "Norristown Day." During the afternoon an unusually large gathering assembled at the Val-

Charles A. H. Pearson



ley Forge Hotel for registration, preceding a dinner at 6 o'clock. In the evening at Trinity Lutheran Church the Rev. Paul L. Yount, D. D., pastor, a festival service was presented by the senior choir of thirty-five voices, under the direction of Samuel B. Gaumer, assisted by Laura Zimmerman, organist, of Harrisburg, and Charles E. Wisner, organist, of Lancaster, as follows: Prelude, "Praeludium," Gordon B. Nevin (Miss Laura Zimmerman, Harrisburg); processional hymn, tune "Chestnut Street," William A. Wolf; opening verses; anthem, "Gloria Be to God the Father," Rachmaninoff; Psalm 23; Gloria Patri; anthem, "An Evening Prayer," Dickinson; Meditation, Dr. Paul L. Yount; offertory anthem, "I Waited for the Lord," Mendelssohn; hymn, "In the Cross of Christ I Glory," a cappella chorus, "All Praise to Him," William A. Wolf; prayer and benediction; recessional hymn, tune "Gaumer," William A. Wolf; postlude, "Marche Religieuse," Guilman (Charles E. Wisner). The hymn-tune "Gaumer," composed for this service, is inscribed to Samuel B. Gaumer, organist and choirmaster of Trinity Church.

Tuesday, May 5, "Pennsylvania Day," was auspiciously ushered in with a breakfast, with seventy-five members present. The occasion was unique and proved its value in the pilgrimage to historic Valley Forge, personally conducted by Frank Stickler. In the Washington Memorial Chapel the Octave Club Chorus, under the direction of Miss Marion Spangler, with Miss Eleanor Honeyman at the organ, presented a program which proved most effective. The Rev. W. Herbert Burk, D. D., founder and rector of the chapel, made a brief address, which was followed by a program on the recently re-installed peal of bells.

Returning to the Valley Forge Hotel for luncheon, the address of welcome was by Edwin L. Seabrook, secretary of the Norristown Chamber of Commerce. Following reports and routine business the nominating committee, including these chapter presidents, was appointed: Mrs. W. P. Strauch, Pottsville chapter; Alfred C. Kuschwa, Harrisburg chapter; Joseph R. Bowman, Norristown chapter; J. William Moyer, Reading chapter; T. LeRoy Lyman, Williamsport chapter; Mark L. Davis, Easton chapter; I. W. Rothenberg, Susquehanna chapter; Charles E. Wisner (in the absence of its president), Lancaster chapter. Arthur B. Jennings, Jr., Pittsburgh, representing western Pennsylvania and James Emory Scheirer eastern Pennsylvania.

In the afternoon at 2 o'clock a recital at Trinity Lutheran Church was played by Charles A. H. Pearson of Pittsburgh. His playing was a revelation to his auditors. He more than delighted the connoisseurs as well as the music-lovers by his clear, incisive style, intelligence, dignity and repose. The program follows: Concert Variations, Garth Edmundson; "I Call to Thee, Lord Jesus Christ," Bach; Two Ancient Hebrew Melodies—"A Chasidic Dance of the Feast" and "A Chasidic Religious Song," arranged by Paul Allen Beymer; "A Madrigal," An-

thony Jawelak; Chorale No. 1 in E major, Cesar Franck; "At the Foot of Fujiyama," Harvey B. Gaul; Prelude and Fugue in C minor, Bach; Adagio from Third Symphony, Vienne; Finale from Seventh Symphony, Widor.

At 3:15, in St. John's Episcopal Church, a recital was played by E. Arne Hovdesven, Mercersburg Academy, Mercersburg, Pa. His technique was clear and fluent and his treatment of color effects and rhythm was uncommonly good. His exquisite conception and finish of execution afforded his auditors much pleasure. The program follows: Chorale Preludes, "In Dir ist Freude" and "Herzlich tut mich verlangen," Bach; "Ariel," Bonnet; "Canyon Walls," Clokey; "Mirrored Moon," Karg-Elert; "Tu es Petrus," Mulet.

Carl Weinrich of New York, in his recital, presented at 4 o'clock in the Central Presbyterian Church, brought to his auditors a well-constructed program, splendidly played, as follows: "Christians, Rejoice," Bach; "Come, Redeemer of Our Race," Bach; Fifth Trio-Sonata in C major, Bach; Toccata on "Ave Maris Stella," Dupre; "Cortege et Litanie," Dupre; Suite No. 35, "The Mystic Organ," Tournemire; Fantasy on a Welsh Tune, "Ton y Botel," Noble; Cantabile from Second Symphony, Vienne; Finale in D from First Symphony, Vienne.

At 6 o'clock a banquet was held in the ball-room of the Valley Forge Hotel, with J. Christopher Marks, Mus. D., New York, as toastmaster. Greetings were read from Harold V. Milligan, president of the N. A. O.; S. E. Gruenstein, editor of The Diapason; Dr. Walter A. Heaton, New Orleans; Frank A. McCarrell, Harrisburg; Howard S. Tussey, Camden chapter, and Mrs. Harriet S. Keator, New York. Dr. Edward Young Mason was a guest of honor. The occasion was enhanced by a group of solos by John W. Wilson, baritone soloist of St. Stephen's Cathedral, Harrisburg, with Alfred C. Kuschwa, organist and choirmaster of the cathedral, as accompanist.

The concluding event of the festivities was the presentation of the report of the nominating committee, which resulted in the election of the following: President, William A. Wolf, Mus. D., Ph. D., Lancaster; first vice-president, Frank A. McCarrell, Harrisburg; second vice-president, Arthur B. Jennings, Jr., Pittsburgh; secretary, Mrs. J. J. Groner, Easton; treasurer, Charles E. Wisner, Lancaster. The executive committee will include the officers and Charles Heinroth, Mus. D., Pittsburgh; Rollo F. Maitland, Mus. D., Philadelphia; Charles W. Davis, Easton; Ernest H. Artz, Reading;

E. Arne Hovdesven



Henry S. Fry, Mus. D., Philadelphia; Mrs. Lila M. Davis, Easton; Mrs. Isabel P. Fuller, Bethlehem; George Benkert, Lancaster; Harold May, Pottsville; Gordon Brearey, Williamsport; Gordon Balch Nevin, Johnstown; James C. Warhurst, Philadelphia; James Emory Scheirer, Harrisburg; Catharine Morgan, Norristown; Dr. John McE. Ward, Philadelphia, and the chapter presidents who will be elected by their

Edward Rechlin



respective chapters in June.

In the evening a climax to the day's events was reached with the playing of a recital at the Haws Avenue Methodist Church by Edward Rechlin of New York, world-famous as a Bach interpreter. His high attainments place him in the front rank among American organists. His interpretations are characterized by great elegance, clarity and technical fluency. He feels the music, he plays and re-creates it in his own ardent way—such was the interpretation of the following program: "Praise to the Lord, the Almighty," Johann Gottfried Walther; Sonatina, Christian Ritter; "Jesus, Priceless Treasure," J. G. Walther; "As Jesus Stood at the Cross," Samuel Scheidt; "Awake, Awake, for Night Is Flying," Johann Ludwig Krebs; Improvisation on an Original Chorale, en forme Symphonique Variations, Dr. William A. Wolf; Sinfonia, Bach; "Deck Thyself, My Soul, with Gladness," Bach; Toccata in F major, Bach.

Seldom, if ever, has the Pennsylvania council been given a more delectable treat than this convention. The programs were interestingly built and beautifully interpreted. The council has proved its material and artistic worth by bringing together at stated periods a representative group, with interested guests, thus maintaining interest in the highest ideals of ecclesiastical music. Its several noteworthy events during the year in various sections of the state, its chapter activities and growing membership bear testimony to its significance as an educational institution. Norristown chapter, although one of the smallest in the council, impressively served as a genial host.

KEEP YOUR MUSIC NEAT!

Use Our New Perfected

OCTAVO FILING FOLDER

Keeps music clean and easy to get at. Can be made up into box form.

Furnished with imprints, colored labels and index card system. Made of heavy fibre board one inch and two inches wide.

Ask today for information or copy "On Approval."

THE KAYSER MUSIC BINDING CO.
509 S. Wabash Ave. Chicago, Ill.

RHAPSODY

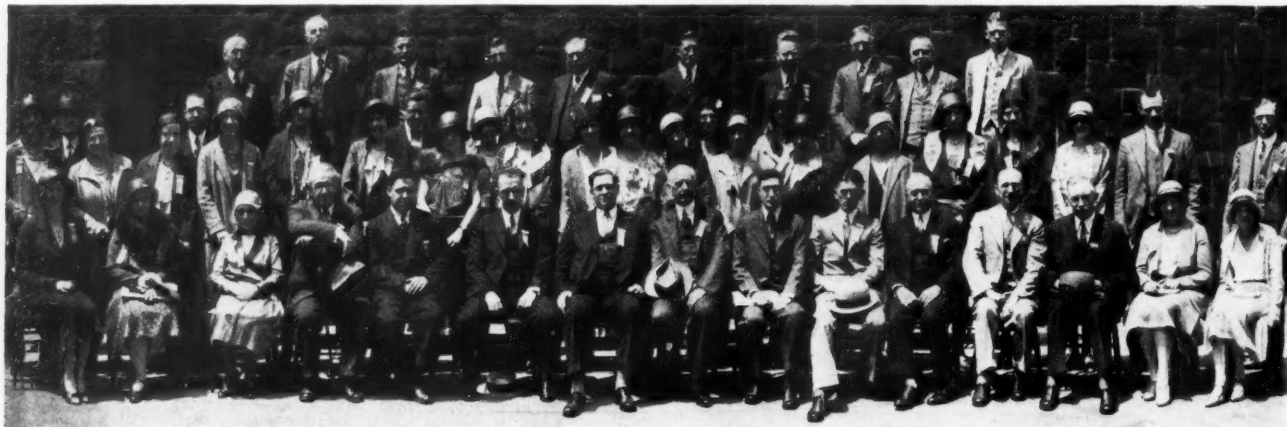
**For Organ, Piano, Violin
By Lily Wadhams Moline**

Published by Gamble Haged Music Co., CHICAGO

Edith B. Athey

Organ Recitals — Accompanying
Hamline M. E. Church
Washington, D. C.

New Jersey Organists Gathered at State N. A. O. Rally in Camden



NEW JERSEY FORCES IN RALLY AT CAMDEN

BIG DAY FOR N. A. O. COUNCIL

Preston Ware Orem and Dr. Wilfred W. Fry Speak—Catharine Morgan Chief Recitalist—Evening Concert—Officers Re-elected.

BY EDWARD S. BRECK.

The fifteenth annual rally of the New Jersey State Council, National Association of Organists, was held at Camden May 19.

The delegates from all parts of the state, and a number from the Pennsylvania council, began to assemble at the Centenary Tabernacle at 10 o'clock. The business meeting was called to order at 11 by the president, Henry Hall Duncklee. The council received a cordial welcome to Camden from the president of the Camden chapter, Harry R. Bagge. Mr. Duncklee responded with a brief word of thanks. Reports from the officers of the council were heard and approved. All the chapters were represented by their presidents except the Atlantic chapter. Each president gave an interesting account of the season's activities and each reported an increased membership and a lively interest in the organization. Mr. Duncklee spoke of the projected organization of the members in Hudson county into a new chapter to be known as Hudson chapter.

The nominating committee recommended that the present officers be re-elected for another year. There were no new nominations and the secretary was instructed to cast the ballot.

Mr. Duncklee then presented the speaker of the morning, Dr. Preston Ware Orem of the Theodore Presser Company. Dr. Orem took the place of Francis Rogers, who was prevented from fulfilling his engagement to speak on account of illness. Dr. Orem's talk, of general interest to organists, was most instructive and entertaining.

A group photograph was taken in front of the Centenary M. E. Tabernacle, headquarters of the rally, after which the visitors went to the Walt Whitman Hotel for the annual luncheon. President Duncklee called upon Miss Jane Whittemore, who gave a poetic resume of the fifteen rally days of the state council; George I. Tilton, state vice-president; Paul Ambrose of the Central chapter, a former state president; Mr. Davis and Mr. Wisner, who presented greetings from Pennsylvania, and Wilfred W. Fry, LL. D., president of the Musical Art Society of Camden, principal speaker of the day. Dr. Fry gave a very illuminating and inspiring address, emphasizing convincingly the influence of the organist in the musical education of the youth and the great possibilities for mutual benefit in the close co-operation of organist and minister. He closed with a plea for a keener appreciation of poetry dealing with the organ.

The musical feast of the afternoon was spread at the Church of the Im-

maculate Conception. William T. Timmings first played his composition, "Elves," which was awarded the annual prize by the Camden chapter. Edward S. Breck played his arrangement of the Overture to "Prince Igor," by Borodin, which was awarded the 1930 prize for an organ arrangement by Ernest M. Skinner. Lewis Shearer, baritone, of the Choral Club, sang Mendelssohn's "O God, Have Mercy," with Miss May D. Niles at the organ.

The recitalist of the day was Miss Catharine Morgan, F. A. G. O., of Norristown, Pa., who played with faultless skill the following program: Finale (Symphony 6). Widor; Chorale Improvisation, "O Sacred Head Now Wounded," Karg-Elert; Musette, Ravanello; Fantasia and Fugue in G minor, Bach; Four Sketches, "The Bee," "The Cuckoo," "The Glow-Worm" and "The Firefly," Lemare; Toccata, "Sunshine," Swinnen. After the recital the delegates returned to the Centenary Tabernacle, where a brief impromptu recital was given by Dr. Rollo Maitland.

Supper was served at the Plaza Hotel, after which the delegates were guests at the annual spring concert of the Choral Club of the Camden Musical Art Society, Dr. Henry S. Fry, conductor, Robert M. Haley and Harry R. Bagge, accompanists, assisted by the Pro-Musica String Quartet.

Program at New Haven Church.

The Center Church A Cappella Choir of New Haven, Conn., Miss Pauline Voorhees, conductor, gave its fifth and final program of the season Sunday, May 3, at 5 o'clock, this being the initial music week program. The vested choir of twenty-eight voices sang: "Tenebrae Factae Sunt," Palestrina; "Bless the Lord, O My Soul," Ippolito-Ivanoff; "Go Not Far from Me," Zingarelli; "Lo! A Voice to Heaven Sounding," Bortniansky; "Ave Maria," Arkadelt; "Sheep and Lambs," McKinnon; "Alleluia! Christ Is Risen," Koponyoff; "List to the Lark," Dickinson; "Ave Verum," Mozart; "Now Sinks the Sun," from "St. Christopher," Horatio Parker. Mrs. Mary Clapp Howell, the organist, played Clokey's "Wind in the Pine Trees," Bossi's Scherzo in G minor and Gigout's Toccata in E.

Chapter Guests of du Ponts.

On Saturday, May 16, 125 members and friends of the Union-Essex chapter of the N. A. O. in New Jersey went to the Longwood estate of P. S. du Pont near Wilmington, Del. A recital on the large Aeolian organ was given by Firmin Swinnen and a marvelous supper was served to all as the guests of Mr. and Mrs. du Pont, who greeted each member personally. After the supper the members inspected the organ from the lighted ramps built for that purpose and had an opportunity to see the pipework of the instrument, which contains over 10,000 pipes. The members were then invited to the open-air theater, where Mr. du Pont personally operated the electric fountains. The return trip by bus brought the members home at 3:30 a. m. Sunday in good time for the morning services.

NEW YORK ORGAN TO BE MOVED AND ENLARGED

PLAN AT ST. PETER'S CHURCH

New Console and Other Additions for Kilgen Four-Manual and Complete Reinstallation in Remodeled Edifice.

The Rev. Father Noonan, pastor of St. Peter's Catholic Church, New York City, in planning to reconstruct his present church building, conceived the idea of moving the Kilgen organ from the west gallery down to the sanctuary. As his plans developed the scheme was enlarged and in consultation with his organist, Robert W. Wilkes, the scheme finally adopted was not only to move the great organ, but to place an echo over the old chamber in the gallery and add a solo organ to the main organ in the sanctuary, placing the great and choir on one side of the chancel and the swell over the choir room on the other side, behind which is placed the solo organ.

A new four-manual console of the wing type cathedral style will be placed in the sanctuary and a new 10-horsepower blower is included in the contract.

The organ has been considerably enlarged, as the specification will show, and the stops are arranged on the sides with only the general pistons, tremolos and register lights above the manuals. There will be two classes of tremolos, light and heavy. When completed by September this organ will rank as one of the large church organs in New York City.

The specification follows:

GREAT ORGAN.

Diapason, 16 ft., 85 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 notes.
Violin Diapason, 8 ft., 61 notes.
Double Flute, 8 ft., 61 pipes.
Claribel Flute, 8 ft., 61 notes.
Viola, 8 ft., 61 notes.
Dulciana, 8 ft., 89 pipes.
Dulciana Celeste, 8 ft., 77 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Dulciana Celeste, 4 ft., 61 notes.
Flute, 2 ft., 61 notes.
Flute, 2 ft., 61 notes.
Flute, 1 3/5 ft., 61 notes.
String Mixture, 3 ranks, 61 notes.
Dulciana Mixture, 5 ranks, 305 pipes.
Tuba, 8 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 101 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 notes.
Harmonic Flute, 8 ft., 85 pipes.
Flute Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Salicional Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Gedeckt, 4 ft., 73 notes.
Gedeckt, 2 ft., 61 notes.
Flute, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana (tenor C), 16 ft., 73 pipes.
Vox Humana, 8 ft., 73 notes.

CHOIR ORGAN.

Viola, 16 ft., 101 pipes.

Violin Diapason, 8 ft., 73 pipes.
Tibia, 8 ft., 73 pipes.
Violin, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Viola, 8 ft., 73 notes.
Viola Celeste, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gemshorn Celeste, 8 ft., 73 notes.
Dulciana Celeste, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 89 pipes.
Viola, 5 1/2 ft., 73 notes.
Dulciana Celeste, 5 1/2 ft., 73 notes.
Viola, 4 ft., 73 notes.
Viola Celeste, 4 ft., 61 notes.
Dulciana Celeste, 4 ft., 73 notes.
Flute, 4 ft., 73 notes.
Viola, 2 ft., 70 notes.
Dulciana Celeste, 2 ft., 70 notes.
Viola, 2 ft., 65 notes.
Dulciana Celeste, 2 ft., 65 notes.
Viola, 1 3/5 ft., 61 notes.
Dulciana Celeste, 1 3/5 ft., 61 notes.
Dulciana Mixture, 5 ranks, 61 notes.
Clarinet, 73 pipes.
Heavy Tremolo.
Light Tremolo.

SOLO ORGAN.

Clarabella, 16 ft., 85 pipes.
Stentorphone, 8 ft., 85 pipes.
Clarabella, 8 ft., 73 notes.
Clarabella, 4 ft., 61 notes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba, 16 ft., 85 pipes.
Tuba, 8 ft., 73 notes.
Tuba, 4 ft., 61 notes.
Chimes, 25 notes.

ECHO ORGAN.

Gedeckt, 8 ft., 73 notes.
Echo Salicional, 8 ft., 73 pipes.
Salicional Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
Salicional, 4 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.
Chimes, 25 tubes.

PEDAL ORGAN.

Diapason, 32 ft., 56 pipes.
First Diapason, 16 ft., 32 notes.
Second Diapason, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Clarabella, 16 ft., 32 notes.
Gedeckt, 16 ft., 32 notes.
Viola, 16 ft., 32 notes.
Quint, 10 1/2 ft., 32 notes.
Dolce Quint, 10 1/2 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Clarabella, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Violin, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Tuba, 16 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Tuba, 8 ft., 32 notes.

ECHO PEDAL ORGAN.

Bourdon, 16 ft., 85 pipes.
Gedeckt, 8 ft., 32 notes.

Vassar Change to Four Manuals.

A decision of importance was reached by the Vassar College musical authorities and the Kimball engineers after the specifications of the hall of music organ were published in The Diapason last month. It had been desired to keep down the size, and especially the height, of the console, and the statement was made: "Although in scope a four-manual organ, it is to be built with three keyboards. The solo organ is complete in every respect, with its own couplers to all three manuals, its own combinations and independent expression." The actual layout of the console convinced all concerned that so little was to be saved in that direction that it will be built as a standard four-manual with a floating antiphonal.



Old St. Peter's Church, Philadelphia, Penn.

*A*nother one of America's oldest and most historic Churches entrusts the building of the new organ to the Skinner organization.

SKINNER ORGAN COMPANY

Organ Architects and Builders

CHURCH RESIDENCE AUDITORIUM UNIVERSITY

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



FACTORY:
Boston,
Massachusetts

**CONVENTION IN TEXAS
REVEALS A.G.O. GROWTH**

TEN CITIES REPRESENTED

Meeting at Fort Worth Marked by Service, Reception and "Progressive" Recital—Mrs. J. M. Sewell Elected Dean.

The Texas chapter has again gone on record with a successful state convention, held in Fort Worth May 12 and 13, the host being the Fort Worth branch chapter, organized last fall. Every state convention of the chapter has been considered a marked success and each year has seen new growth from the roots which were started six years ago.

Ten cities were represented on the register, and in Texas that means a good deal in mileage. There wasn't a hitch in the machinery from beginning to end and the whole occasion, which was planned on the lines of a national convention, showed most careful thought and untiring labor.

The Guild service at Trinity Episcopal Church on the evening of May 12 gave the proper impetus to the program. It was a churchly service from the opening organ number to the recessional hymn.

The program opened with Yon's "Hymn of Glory," played by Mrs. Q. O. Jeffus of Trinity Church. Helen Ewing played a Meditation by Massenet and Mrs. Walter Alexander played a Fantasia on a Welsh Hymn by Ley. Trinity choir sang "This Is the Day," by Schubert, and an ensemble consisting of Blanche Sarles, violinist; Hazel Munger, cellist, and Mrs. Jeffus at the organ played Tchaikowsky's Andante Cantabile from the String Quartet.

After this service a reception at the home of Mr. and Mrs. T. G. Shaw gave the visitors a chance to renew old acquaintances and to form new ones. Some indulged in dancing and others wandered over the beautiful house and grounds.

On Wednesday morning registration was held with Mrs. Lena Rudmose in charge. At the business session annual reports were heard and two new members admitted—Miss Annie Laurie Rehkopf of Texarkana and R. D. W. Adams of Denton. Mrs. Wesley Merritt of Galveston also was transferred from the Southern California chapter.

An interesting address was delivered by Mrs. J. H. Cassidy, A. A. G. O., of the Southern Methodist University on "Karg-Elert and Modern Music." The round-table discussion led by Robert Markham of Baylor University, at Waco, was animated. Talks were made by Kenneth Runkel, F. A. G. O., of Morris College, Jacksonville; Mrs. Cassidy of Dallas, Harry Lee Spencer of Waco, R. D. W. Adams of Denton, Alice Knox Fergusson, A. A. G. O., of Dallas and Mrs. Walter Alexander of Dallas.

Luncheon was served at the church for the delegates attending the convention. Forty guests attended. W. J. Marsh, Fort Worth composer, presided. Marius Thor played a group of violin selections, accompanied by Mr. Marsh. Mrs. Lili Bogen Morris sang a group of solos. Talks were made by Mrs. Walter Alexander, Dallas, retiring dean; Mrs. Sewell, incoming dean, and John Hammond, sub-dean. A miniature organ made by Mrs. H. L. Rudmose formed the decoration for the center of the luncheon tables. Red candles and red and gold mints were also used.

Then the guests were taken on a tour of the magnificent new plant of the First Methodist Church by Mrs. Hawk, wife of the pastor.

Progressive recitals were the feature of the afternoon, followed by a picnic supper at the Neil Anderson clubhouse, Lake Worth.

These recitals, three in number, were played at the First Presbyterian, Broadway Presbyterian and Central Methodist churches and the performers were Mrs. Roy Johnson, Billie Muth, Mrs. F. R. Collard, Mrs. Alexander J. Miller, Kenneth E. Runkel, Maude McElvaney, John Hammond and Mrs. George Cochran.

As the closing event the Guild members were guests at the initial performance of W. J. Marsh's operetta.

Texas A. G. O. Forces Gathered at Fort Worth



"Florence Fair at Pekin." This is a beautiful opus and was well rendered and greatly enjoyed.

New officers as elected for the year are: Dean, Mrs. J. M. Sewell, Dallas; sub-dean, John Hammond, Terrell; registrar, Mrs. Harry V. Culp, Dallas; secretary, Miss Gertrude Day, Dallas; treasurer, Mrs. Ernest Peoples, Dallas; for executive committee, Mrs. J. L. Price, A. A. G. O., Miss Alice Knox Fergusson, A. A. G. O., and Mrs. Walter Alexander of Dallas.

PARTY SEES MÖLLER PLANT

District of Columbia A. G. O. Members Guests at Hagerstown.

About forty members of the District of Columbia chapter of the American Guild of Organists made a pilgrimage to Hagerstown, Md., May 16 to visit the home of the Möller organ works. After a luncheon at the Dagmar Hotel they made an inspection tour through all the departments of the large plant, conducted by J. O. Funkhouser, general superintendent. The visit at the factory closed with a demonstration of the Möller "Artiste" by F. A. Hoschke, musical director. A residence organ also was shown them at the reception late in the afternoon at the home of G. S. Funkhouser. An informal banquet took place at 6:30 p. m. M. P. Möller, Sr., in a humorous and chatty manner gave reminiscences of the famous organists he has known since the early eighties. The eventful day closed with a recital by Dr. Harry Sykes of Lancaster, as visiting artist, and by Roy A. McMichael, organist of St. John's Episcopal Church, where the recital took place. Mr. McMichael played Wagner's "Liebestod" and Lemmens' "Storm." Dr. Sykes played Best's March, several chorale preludes by Bach, "Hymn of Glory," by Yon, and his own "Woodland Thrush." The party left at midnight for Washington.

Appointed to Winnetka Post.

George R. Howerton, organist and director at Immanuel Presbyterian Church, Kansas City, Mo., has been appointed to the same position at the Winnetka, Ill., Congregational Church, and follows his former Kansas City pastor to the new post in the Chicago suburb. The Winnetka church has purchased ground for a new edifice and expects soon to erect one of the largest and finest churches on the north shore. Mr. Howerton, who is 25 years old, studied at Drury College, Springfield, Mo., and under Hans Feil at Kansas City and later with Dr. Wilhelm Middelschulte in Chicago and Marcel Dupre in Paris. He received his bachelor of arts degree from William Jewell College and has done additional study at the University of Southern California and at Northwestern University. Despite his youth Mr. Howerton has achieved a reputation for his work with choirs and his development of a correlated service for non-ritualistic churches.

Newell Robinson Pupil Wins Honors.

In the Philadelphia boy week organ contest the winner of the senior class was Martin Snyder, a pupil of Newell Robinson, F. A. G. O. His winning numbers were the Fugue in D major of Bach and "Clair de Lune" by Karg-Elert. He is also the holder of five out of seven prizes for scholastic standing at his graduation from the Germantown High School last February and contemplates entering Princeton this fall.

RECITALS FOR NOTRE DAME

Dr. Middelschulte to Play Historical Programs at University.

Wilhelm Middelschulte, LL. D., will give a summer series of five historical organ recitals in the Sacred Heart Chapel at Notre Dame University, South Bend, Ind., on Sunday afternoons at 4 o'clock, beginning June 28. The recitals by Dr. Middelschulte have attracted many organists, as well as university students, to Notre Dame in the past and have been a feature of the summer term. The programs for this season are announced as follows:

June 28—Ricercare, Palestrina; Sonata in D minor, Veracini; Prelude and Fugue in B minor, Bach; Sonata in C major, with cadenza by Middelschulte, Mozart; Partita on the Chorale "Wir Christenleut," Arnold Mendelssohn; Sonata in A minor, Op. 23, Ritter.

July 5—Tocatta, Reinken; Sonata in D minor (violin and organ), Vivaldi; Concerto in A minor, Bach; Prelude and Fugue in F minor, Handel; Chorale in A minor, Franck; "Marche Religieuse," Guilmant.

July 12—Bach program: Prelude and Fugue in C sharp minor, in five parts; Ricercare and Andante from "Musical Offering"; Sonata in A major for violin and organ (the Rev. Aloys Mergel assisting); Fugue in D minor, in four parts, from "The Art of Fugue"; Aria and Finale from "St. Matthew Passion"; Tocatta in F major.

July 19—"Sonata da Organo," Bassani; "Passa Mezzo" (twelve variations), Scheidt; "Folies d'Espagne" (violin and organ), Corelli; Concerto No. 4, in F major, Handel; Chorale Preludes, "Alle Menschen müssen sterben" and "Das alte Jahr vergangen ist," Bach; Sonata No. 5, in C minor, Guilmant.

July 26—Ciaccona in F minor, Pachelbel; Sonata in D major, Haydn; "Goldberg Variations," Bach; "Ave Maria" and "Benedictus," Reger; Chromatic Fantasie, Middelschulte.

ORGAN WEEK AT WATERBURY

Noonday Organ Recitals Are Given at St. John's Church.

Music week at Waterbury, Conn., was marked by a series of noon organ recitals in St. John's Church from Monday to Friday. The organists who played were Edward K. Macrum, A. A. G. O., of Brooklyn, Adelaide Bracken of Waterbury, Mrs. Robin Ogden, Lyman B. Bunnell and Clifford Hotchkiss, all of Naugatuck, Conn., and Miles I. A. Martin of Waterbury. Mr. Macrum on Monday played this Wagner program: Prelude and Cathedral Scene, "Lohengrin"; Prize Song, "Die Meistersinger"; Prelude, "Entrance of the Knights of the Grail" and Good Friday Spell, "Parsifal"; "Siegfried's Death," "Song to the Evening Star" and "Pilgrims' Chorus," Tannhäuser.

Mr. Bunnell's program, played Wednesday, was as follows: Fugue in B minor, Bach; Adagio from Concerto in C minor, Camidge; "Air du Roi Louis XIII," Ghys; "Lamentation," Guilmant; "Invocation," Guilmant; "Fiat Lux," Dubois; Volga Boatmen's Song, Eddy; Serenade, Rachmaninoff; "Music of the Spheres," Rubinstein; "Marche Pontificale," Lemmens.

Mr. Martin played as follows: Prelude in B minor, Bach; "Ave Maria," Bach-Gounod; Allegretto, Clerambault; Chorale in B minor, Franck; Berceuse from "Jocelyn," Godard; Spinning Song, Rogers; Military March, Schubert.

**BETHLEHEM CHURCH
ORDER FOR MÖLLER**

SCHEME FOR THREE-MANUAL

Stop Specification of Instrument Which Will Be Installed in Christ Reformed in the Pennsylvania City.

Christ Reformed Church at Bethlehem, Pa., is to have a three-manual Möller organ and the stop scheme prepared for it is as follows:

GREAT ORGAN.

- Bourdon 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 2 rks., 122 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes, 21 notes.
- Harp, 4 ft., 61 notes.
- Harp Celesta, 8 ft., 61 notes.
- Tremolo.

SWELL ORGAN.

- Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 146 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Mixture, 3 rks., 219 pipes.
- Waldhorn, 16 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 21 notes.
- Harp Celesta, 8 ft., 61 notes.
- Tremolo.

CHOIR ORGAN.

- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 21 bells.
- Harp, 4 ft., 61 bars.
- Harp Celesta, 8 ft., 61 notes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Waldhorn, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Chimes, 21 notes.
- Trombone, 16 ft., 20 notes.
- Salicional, 8 ft., 32 notes.

**JOSEPH W.
CLOKEY**
COMPOSER-ORGANIST
Pomona College
CLAREMONT CALIFORNIA

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

ARCHER LAMBUTH
ORGANIST CENTRAL CHURCH
ORCHESTRA HALL, CHICAGO

Hugo Goodwin
CONCERT ORGANIST
GRINNELL COLLEGE
GRINNELL, IOWA

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



St. Paul's Methodist Church Houston, Texas

The new Kilgen four-manual and echo Organ with Ripieno in this outstanding church is recognized as the most artistic achievement in organ building ever seen in the Southwest.

Its installation—the first Kilgen Organ in Houston—was immediately followed by orders for three other large Kilgen Organs in the same city. The significance of this fact is further emphasized by the large number of Kilgen Organs

now under construction for New York, Chicago, Los Angeles, Detroit and other cities.

Here in St. Louis, with its more than 300 Kilgen[®] Organs in use, seventeen of the twenty-two contracts for organs placed during the past year have specified Kilgen. Included among these have been every order placed for a four-manual, and all of the three-manuals but two.

GEO. KILGEN & SON, Inc., 4010
N. Union Blvd., St. Louis, Mo. . . . Pipe
Organ Builders for Three Centuries.

Kilgen
Choice of the Masters
Organs

NEW YORK . . . Steinway Hall
LOS ANGELES, 720 S. Broadway
CHICAGO . . . Wrigley Building

BIG DAY AT TOLEDO FOR OHIO ORGANISTS

FOUR RECITALS A FEATURE

Many Visitors Join Local Organists in Enjoying Programs on Four Skinner Organs — Musicians' Banquet in the Evening.

BY JOHN GORDON SEELY.

The fifth annual Ohio A. G. O. convention and the first for the Toledo region of the Northern Ohio chapter, held in Toledo on the afternoon of May 12 and the morning of May 13, was a surprisingly successful undertaking on the part of Dean Edwin Arthur Kraft to bring the benefits of the Guild to organists of northwestern Ohio who live too far from Cleveland to attend the regular meetings and recitals of the chapter. Four recitals on four different four-manual Skinner organs, two addresses, two luncheons and a banquet made it a comprehensive and profitable twenty-four hours to organists.

The attendance included over fifty Toledo organists, one or more each from twenty surrounding towns, about a dozen from the Cleveland area, as many from Oberlin, C. L. Heath of Indianapolis, dean of the Indiana chapter; Ernest M. Skinner of Boston, R. P. Elliot of Chicago, Walter Holtkamp and F. E. Blashfield of Cleveland, and many local music-lovers.

The convention opened with registration and a luncheon at the Commodore Perry Hotel. This was followed by a recital by Bruce H. Davis of the faculty of Oberlin Conservatory in the beautiful hemicycle of the Toledo Museum of Art. The program was modern in character, beautifully played from memory, and featured a sonata (in manuscript) by Dr. George W. Andrews of Oberlin, who was present. After this recital Dr. Andrews gave an interesting talk on his many experiences during his fifty years as organist and teacher.

The second recital was at the First Congregational Church and was given by Arthur R. Croley, organist of the church, who has recently moved to Toledo after a year's study with Bonnet in Paris. The organ and its setting furnished an atmosphere of warmth and color, and this, combined with Mr. Croley's artistry, made this performance conspicuous for its charm and artistic refinement.

The visitors were favored next with a private hearing of the large new Skinner organ in the Cathedral of Our Lady Queen of the Holy Rosary, in a recital played by Edwin Arthur Kraft. The organ has just been installed, but the cathedral will not be opened for several weeks. It is a magnificent edifice, with perfect acoustics, and as one sat, stood or wandered about, absorbing the beauties of the place, and heard this organ and the masterly playing of Mr. Kraft, the impression was one never to be forgotten. The great Reger Fantasia and Fugue on B-A-C-H could not have a better setting.

In the evening the organists joined with the Toledo Piano Teachers' Association and delegates of the National Federation of Music Clubs, who were holding district contests at the time, in a musicians' banquet at the Women's Club building. Over 200 attended, and among the speakers were J. Harold Harder, toastmaster; Mrs. Elmer James Ottaway, president of the federation; Mrs. Edgar Stillman Kelley, Edwin Arthur Kraft, Ernest M. Skinner and others.

The Wednesday morning session was held in old Trinity Church, downtown. Mr. Skinner gave a talk on the great old Boston Music Hall organ, its history, specifications and present location, and incidentally livened things up with his characteristic humor. A recital was played by Thomas H. Webber, Jr., organist and choirmaster of the First Presbyterian Church of New Castle, Pa. Mr. Webber has a decided flare for brilliance, and with a powerful organ at his command the Lemare "Toccatto di Concerto" made a thrilling finale to four varied and outstanding recitals on four characteristically different and interesting organs.

Toledo has not been noted for its activity in the organ field, but the interest manifested in this convention and the fact that over thirty Toledo organ-

ists have joined the Guild would indicate that Toledo may be heard from in the future. It is the hope of Edwin Arthur Kraft, dean of the Northern Ohio chapter, to hold a similar convention in Youngstown in October for the organists of the eastern part of the state, and to hold the second annual Toledo convention in the spring of 1932.

FOR ST. JACOBI IN BROOKLYN

Specification of Three-Manual Being Built by Möller for Church.

St. Jacobi Evangelical Lutheran Church, Brooklyn, N. Y., is to have a three-manual organ under construction at the factory of M. P. Möller. The design provides for the following stops:

- GREAT ORGAN.**
 First Open Diapason, 8 ft., 61 pipes.
 Second Open Diapason, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Doppel Flöte, 8 ft., 73 pipes.
 Harmonic Flute, 4 ft., 61 notes.
 Octave, 4 ft., 61 notes.
 Twelfth, 2 3/4 ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Gemshorn, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Viola da Gamba, 8 ft., 73 pipes.
 Tuba, 8 ft., 73 pipes.
 Chimes, 8 ft., 25 bells.
 Harp, 8 ft., 49 notes.
 Celesta, 4 ft., 49 notes.

- SWELL ORGAN.**
 Bourdon, 16 ft., 73 pipes.
 Stopped Diapason, 8 ft., 73 pipes.
 Open Diapason, 8 ft., 73 pipes.
 Viole d'Orchestre, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Aeoline, 8 ft., 73 pipes.
 Flute Dolce, 8 ft., 73 pipes.
 Flute Celeste, 8 ft., 61 pipes.
 Flute, 4 ft., 73 pipes.
 Mixture, 3 rks., 183 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
 English Open Diapason, 8 ft., 73 pipes.
 Harmonic Flute, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 notes.
 Unda Maris, 8 ft., 61 pipes.
 Doppel Flöte, 8 ft., 73 notes.
 Gemshorn, 8 ft., 73 notes.
 Gemshorn Celeste, 8 ft., 61 pipes.
 Viola da Gamba, 8 ft., 73 notes.
 Flauto Traverso, 4 ft., 61 notes.
 French Horn, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Harp, 8 ft., 49 bars.
 Celesta, 4 ft., 49 notes.
 Chimes, 25 notes.

- PEDAL ORGAN.**
 Resultant, 32 ft., 32 notes.
 Open Diapason, 16 ft., 44 pipes.
 Bourdon, 16 ft., 44 pipes.
 Liebleh Gedeckt, 16 ft., 32 notes.
 Tuba, 16 ft., 32 notes.
 Tuba, 8 ft., 32 notes.
 Octave, 8 ft., 32 notes.
 Flute, 8 ft., 32 notes.
 Violoncello, 8 ft., 32 notes.

The Marshall High School Orchestra, with ninety-five players, recently won second place in the final orchestra contest in Chicago. Its director, Merle J. Isaac, was a theater organist until two years ago, when he joined the faculty at Marshall. The orchestra has been built up in that time from a small group to a complete, well-balanced symphony organization.

The Rev. Le Roy E. Wright



UNDER THE DIRECTION of the Rev. LeRoy E. Wright, associate pastor and minister of music, the music had an important part in the services during Lent at the Court Street Methodist Church of Rockford, Ill. Mr. Wright presented a series of six noon recitals on the new three-manual Kimball organ which was installed last fall. This is the first time that noonday recitals have been given in Rockford. The first recital was well attended, and after that each week brought an increased number. The many requests for the continuation of the recitals brought the promise of two series next year, the first during Advent and the second in Lent.

On Easter Sunday evening the newly organized vested chorus choir of sixty voices presented Srainger's "Crucifixion."

Mr. Wright was born in 1906 at Douglas, Neb., the son of a Methodist minister, the Rev. E. C. Wright, Ph. D., and his work in the church began at an early age. Beginning the study of piano at the age of 10, at 16 he was teaching both summer and winter while completing high school. In 1928 he was graduated from Nebraska Wesleyan University with the degree of bachelor of arts. While in school there he began the study of the organ and also directed choruses and orchestras. During the summer of 1926 he was in charge of a branch of the Sherwood Music School in Norfolk, Neb., having a class of over fifty pupils in piano. He also served as pastor on a student charge for two years.

After one year as assistant minister of the Linwood Boulevard Methodist Church in Kansas City, Mr. Wright entered the Northwestern University School of Music and Garrett Biblical Institute. While there he acted as

choir director in the Albany Park Methodist Church of Chicago and later as organist and choirmaster of the St. Lawrence Episcopal Church, Libertyville, Ill.

Oct. 1, 1930, he went to Rockford as the associate minister and minister of music in the Court Street Methodist Church. With the remodeled chancel and the recently installed three-manual Kimball organ, one of the finest services to be found outside the liturgical churches has been established.

WOMEN ORGANISTS ELECT

Alice R. Deal President of Chicago Organization for Year.

The Chicago Club of Women Organists will be entertained at the home of Mrs. Lily Moline Hallam, 821 North Kenilworth avenue, Oak Park, Monday evening, June 1. The following are the officers for the season 1931-1932:

- President—Alice R. Deal.
 Vice-President—Frances Anne Cook.
 Secretary—Mary Ruth Craven.
 Treasurer—Marie Stross.

Executive committee — Ramona Beard, Ora Bogen, Lydia Leininger, Ora Phillips and Sophie Richter.

The Chicago Club of Women Organists enjoyed a program of vocal and piano selections on the evening of May 4 in Kimball Hall. In addition to this there was one organ number—Hollins' Concert Overture in C major, played by Miss Frances Anne Cook. The piano group was played by Edith Phillips Heller and consisted of four selections. Miss Emma N. Ewen and Miss Florence E. Boydston sang solos and duets. It was one of the best evenings of the many arranged by this organization.

ORGAN TO ST. MEL'S, CHICAGO

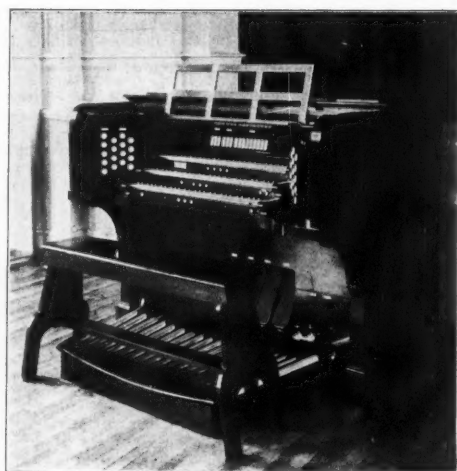
Kilgen Will Install Three-Manual in Large Catholic Edifice.

One of the largest Chicago Catholic churches, St. Mel's, on Washington boulevard, is to have a new organ, ready for the Feast of St. Cecilia next November. The contract has been awarded to George Kilgen & Son, Inc., of St. Louis, and calls for a three-manual built in two chambers in the west gallery of the church. The old case is to be retained, it being built of tile, with an ornamental plaster grille, and the console will be placed between and in front of the two chambers.

JOHN T. ERICKSON
 Mus. Doc. A. A. G. O.

Organist and Choirmaster
 Gustavus Adolphus Church
 151-153 E. 22nd St., New York, N. Y.

Wm. W. Carruth
ORGANIST
 Mills College, California



L E W I S & HITCHCOCK, Inc.

Factory and Offices
 228-30-32 K Street, S. W.,
 WASHINGTON, D. C.

ORGAN ARCHITECTS AND BUILDERS
 Churches -- Auditoriums

AUSTIN

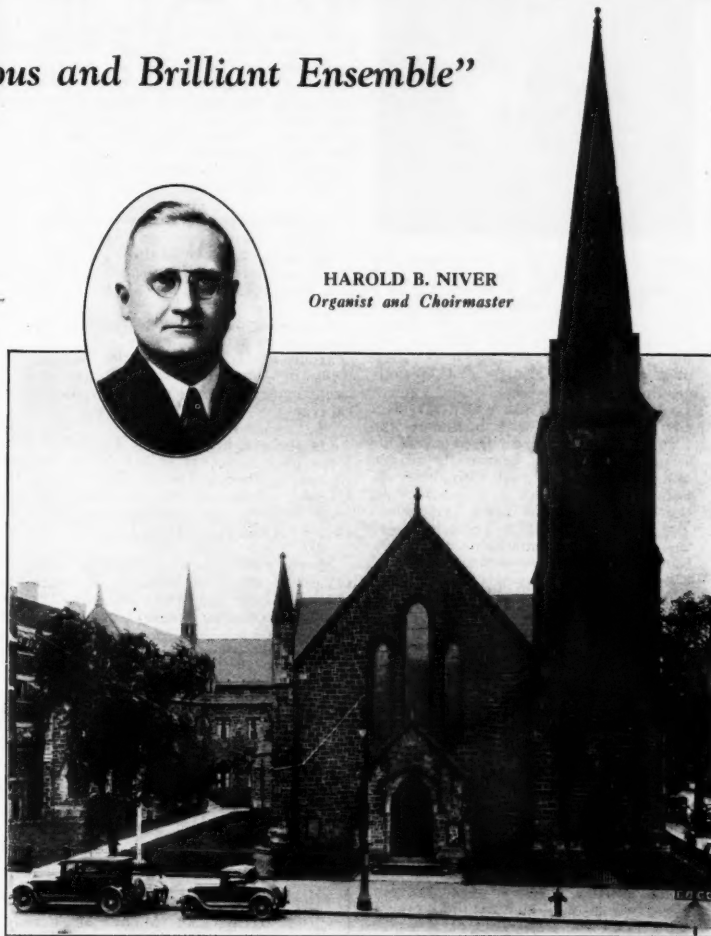
ANOTHER MASTERPIECE IN TONAL PERFECTION

4 MANUALS. 112 STOPS. DONATED BY MRS. CHARLES H. HAMPTON

"A Glorious and Brilliant Ensemble"



HAROLD B. NIVER
Organist and Choirmaster



Grace Church, Newark, N. J.

Rev. Charles L. Gomph, Rector

The Austin Organ Company,
Hartford, Conn.

Newark, N. J.,
March 29th, 1931.

Gentlemen:

Now that the many finishing touches of voicing, regulation and mechanical adjustment on our great new four-manual Austin organ have been taken care of, I am writing you to express our one hundred percent satisfaction and delight in this magnificent instrument.

Tonally and mechanically it leaves nothing to be desired. The diapasons are rich and churchly, the strings are exquisite; and the beauty and individuality of the solo stops are really extraordinary. Moreover, the entire instrument blends into a glorious ensemble, massive, yet brilliant. And, what is so important to the organist, the whole organ is brought under perfect and easy control by the ingenious yet simple mechanism of the splendid Austin console.

It is a delight to me to preside at this instrument; and its tone is a delight to the Donor of the organ, to the Rector and to every member of the Congregation.

Very truly yours,

[Signed] HAROLD B. NIVER,
Organist and Choirmaster, Grace Episcopal Church,
950 Broad St., Newark, New Jersey.

35 Vernon Terrace,
East Orange, New Jersey

March 4th, 1931.

Austin Organ Company,
Hartford, Conn.

Gentlemen:

The tone of our organ is all that you promised, and we are satisfied that there can be no finer toned instrument in the country.

For our needs, I consider it perfect.
With kind regards, I am

Very Sincerely,

[Signed] CHARLOTTE T. HAMPTON.

AUSTIN ORGAN CO.

HARTFORD, CONN.

**MISSOURI ORGANISTS
BENEFIT BY GALA DAY**

MEETING HELD IN COLUMBIA

Statewide Convention Arranged by A. G. O. Draws Ninety to University Town—Philippi, Cooper and Eigenschenk Play.

The Missouri clans gathered in force for a day of benefit and of pleasure arranged on April 27 for all the organists of the state under the auspices of the state chapter of the American Guild of Organists. The convention was held in the university town of Columbia, a beautiful little city whose chief industry is to train the minds of the youth in the University of Missouri and the two other colleges which make Columbia their home. Three prominent recitalists, two from Missouri and the third from Chicago, played excellent programs on the large four-manual Skinner organ in the cathedral-like new Missouri Methodist Church. A discussion of church choirs and a banquet attended by eighty-two organists were other events of the day and the whole had a delightful climax in a song recital by Mme. Claire Dux, given in the evening at the university auditorium, to which all the visitors were invited as guests. The successful meeting was arranged by Dean Alfred Lee Booth of the chapter, with the co-operation of the host of the day, Professor James T. Quarles, dean of the college of fine arts of the University of Missouri and known for many years as one of the leading concert organists of the country.

The convention was statewide in every particular. The players and speakers came from the two principal cities at each end of the state—St. Louis and Kansas City—and organists were present in force not only from these cities, but from many other points and from colleges throughout Missouri. The total registration reached ninety.

After brief welcoming speeches early in the afternoon the first recitalist was heard in the person of Daniel R. Philippi of Christ Church Cathedral, St. Louis. Mr. Philippi's one number was the Reubke Sonata on "The Ninety-fourth Psalm" and he played it with fine understanding and in clean-cut style, showing a mastery of the meaning of that great work and an appreciation of all its intricate detail. It was a performance that left a feeling of satisfaction and made one realize that there is no music of more colossal proportions than the best in organ literature adequately performed.

Harry E. Cooper, F. A. G. O., organist and choirmaster of the Country Club Christian Church of Kansas City, was the second recitalist of the day and gave a program of fine variety, performed with skill and true musicianship. He opened with the infrequently played "Fantasietta avec Variations" by Dubois, an interesting composition which shows the French composer of the last generation to have been quite up to a standard which admirers of the French school of today would deny him. Loret's popular Easter fantasia on "O Fili et Filiae" was made an exquisite gem as rendered by Mr. Cooper and Fibich's "Melody," transcribed by Nevin, was most appealing. The Bach D major Fugue was played with spirit and technical perfection and the closing number, Bonnet's "Chant de Printemps," had scintillating brilliancy.

Between recitals there was a brief but informative discussion of chorus choirs, their organization, development, etc., with Powell Weaver of the Grand Avenue Temple, Kansas City, noted organist and composer, as principal speaker. Mr. Weaver made a plea for the chorus choir as best suited for church services. He dealt with his own experiences in an interesting manner. T. Stanley Skinner, dean of music at Drury College, and Julius H. Oetting, A. A. G. O., organist and choirmaster of Bethany Evangelical Church, St. Louis, led in the discussion of Mr. Weaver's remarks and several others spoke during the limited time.

The last performer of the day was Edward Eigenschenk of Chicago, organist and director at the Second Presbyterian Church. This young concert

Harry E. Cooper, F.A.G.O.



player has built up a reputation as a wizard which he was amply prepared to show the Missourians. He played his entire program from memory and his performance revealed a constant gain in taste on his part. The offerings on the program were: "Grand Choeur Dialogue," Gigout, into which Mr. Eigenschenk plunged with brilliancy and force; the Scherzo from Widor's Fourth Symphony, beautifully played and presenting contrast with the numbers which preceded and followed it, the Finale from the same symphony; Jarnefelt's "Praeludium," which proved the performer's remarkable technique, but might have been more effective at a slower and more stately tempo; Mrs. Moline-Hallam's "Seraphic Chant," which was interpreted beautifully and was very effective; the Andante from Haydn's Symphony in D major, the clock movement; Bach's Fugue a la Gigue; Clokey's "Canyon Walls," which under the hands of Mr. Eigenschenk gave the impression of being one of the finest descriptive pieces of this present-day contributor to the best organ literature; and the Vierne Scherzo and "Carillon de Westminster." At the close he responded to a very cordial and enthusiastic encore by playing Shelley's "Fanfare d'Orgue."

As a very pleasant interlude to the organ programs of the day the glee clubs of the University of Missouri sang two groups—one by the women's club under the leadership of Miss Geneva Young and the other by the men's club under the baton of Marshall F. Bryant. The young women and men both did singing that seemed far above the average standard of glee club work, both as to interpretation and grade of offering, and the girls especially excelled in tone quality and ensemble, while the solo of Miss Maxine Korfhage was a finished piece of work.

At the banquet in the church good fellowship ruled and several short talks were made by representatives of various cities who were called upon by Dean Booth.

The recital by Mme. Dux was indeed a treat at the close of the busy day and was thoroughly appreciated by all who were able to stay over. The automobile caravans wended their way back to the ends of the state late at night with a feeling of satisfaction over the success of this "regional" convention and of appreciation for the excellent arrangements made under the lead of Professor Quarles.

Texas Churches Order Kilgens.

Among the contracts received by George Kilgen & Son, Inc., of St. Louis during the month was one from the First Methodist Church at San Benito, Tex., of which the Rev. C. E. Marshall is pastor, for a straight organ of two manuals. The Kilgen factory also has received an order to build a two-manual with grille for St. Andrew's Episcopal Church, Seguin, Tex. The factory branch office at Fort Worth negotiated the sale.

NEWS-NOTES FROM ST. LOUIS

BY DR. PERCY B. EVERS DEN.

St. Louis, Mo., May 19.—Miss Jessica May Young, Ph. D., professor of astronomy at Washington University, has been selected to succeed the late Charles Galloway as organist to the university and director of the chapel choir. A tribute is thus paid to Mr. Galloway in selecting one of his most promising pupils to continue his work at the university.

Dr. Young made her official debut on the afternoon of Sunday, May 17, rendering the following program: Prelude and Fugue in B flat major, Bach; Meditation, Vierne; Caprice in B flat, Botting; Evensong, Johnston, and the Finale from Widor's Second Symphony.

A recital was given by Dr. Percy B. Eversden on the new Kilgen at Faith Lutheran Church Friday of music week. A permanent organist has been engaged in the person of Ernest Hares, who has been heard in St. Louis for some time at one of the theaters but now has opportunity of showing the results of his early church training, obtained in England.

An attractive program by one of our growing young organists, Walter A. Eichinger, was given in the First Presbyterian Church, Belleville, Ill., on the evening of May 12.

A number of St. Louis organists are planning to attend the A. G. O. convention at Indianapolis the second week in June and arrangements are being made to take a regular St. Louis caravan.

On the evening of April 23 Carl W. Kern gave a recital in the Methodist Episcopal Church, Herrin, Ill., assisted by the choir of the Presbyterian Church under the direction of Mrs. Harvey Yuill.

Speros Safrithis, who claims to have organized the first choir in a Greek church in this country in Washington, D. C., introducing the first organ in a

Daniel R. Philippi



Greek orthodox church, is preparing a choir of twenty-five voices to sing the liturgy of the Greek mass and hymns according to the ancient Byzantine school in the new St. Nicholas Church edifice under construction in the city. The choir is composed of twenty-five men and women, the male portion of which will form the sanctuary choir, consisting of first tenor, second tenor and bass, there being no baritones.

Outdoor Organ War Memorial.

An organ has been erected by the Austrians as a memorial to the fallen in the war. It has been installed at Kufstein in the Austrian Tyrol in a tower of the ancient fourteenth century fortress of Gerolseck. The organ is in the open in the tower. It has electric action and is played from a console in a pavilion 150 feet below. A system of amplification has been installed by which the organ will be heard for many miles along the Tyrolean and Bavarian valleys. All proceeds from the performances are to be given to charity.

School of Sacred Music

POST-GRADUATE

UNION THEOLOGICAL SEMINARY

Rev. Henry Sloane Coffin, D.D., LL.D., President
Clarence Dickinson, Director

Courses in Everything Pertaining to the Ministry of Music in the Church

DEGREE: Master of Sacred Music.

FACULTY: Rev. Canon Douglas, Dezso D'Antalfy, Miles Farrow, Becket Gibbs, Marguerite Hazzard, Alexander Kisselburgh, Charlotte Lockwood, Carl Mueller, Mrs. William Neidlinger, T. Tertius Noble, Hugh Porter, Franklin Robinson, Hugh Ross, Frederick Schlieder, Edwin J. Stringham, Christos Vrionides.

Year Opens September 23rd Catalogue on Request

Broadway at 120th Street, New York

EDWIN H. LEMARE

(Hon. Fellow Royal Academy of Music, London. Fellow Royal College of Organists, London. Hon. Fellow American Guild of Organists.)

RECOGNIZED AUTHORITY ON ORGAN DESIGNING

Available for consultation with organ committees and those desirous of obtaining the most effective and "comprehensive" instruments for a given sum at their disposal.

ACTS ENTIRELY IN THE INTEREST of the PURCHASER

Organs to be built by any of the outstanding firms in accordance with the exacting details (tonally and mechanically) of specification before Mr. Lemare places his OK for final payment.

"A writer on organ topics of unquestioned standing. *** What he writes has the value which comes from authority, experience and study." Editorial, The Diapason, Jan. 1, 1931

Address present residence, Fairfield Avenue, Hollywood, Calif.

TWO
AEOLIAN ORGANS
FOR
ST. LOUIS, MO.

~~~~~  
Important order received for an Aeolian  
to be installed in the large new

**MEMORIAL PRESBYTERIAN CHURCH**

~~~~~  
PRINCIPIA COLLEGE

One of the foremost co-educational preparatory schools and
colleges has ordered an Aeolian for the new college chapel

~~~~~  
***ÆOLIAN COMPANY***  
*689 Fifth Avenue, New York*

Clifford Demarest



AT THE COMMUNITY CHURCH, New York City, of which the Rev. John Haynes Holmes is the minister, the twentieth anniversary of Clifford Demarest as organist and musical director was observed at the morning service April 26. The Rev. Mr. Holmes' sermon topic was "Is Religion Destined to Be Superseded by Art?" All the music was composed by Mr. Demarest. As a prelude he played "Sunrise," from his Pastoral Suite; Aria in D and Prelude to "Materina." The postlude was a "Festival Postlude." The two solos were "The Coming Kingdom" and "The Good Life," the latter written especially for this anniversary service.

Clifford Demarest, F. A. G. O., was born in Tenafly, N. J., and has always resided there. He was taught first by his mother, who was an organist and pianist, and played in church at the age of 14 years. After holding positions as organist of several prominent churches in New York City and Brooklyn he went to his present church in 1911, when it was known as the Church of the Messiah, at Thirty-fourth street and Park avenue. It was changed to a community church in 1919. The old building has been razed in preparation for a splendid new one and services are held during the construction in Temple Beth-El on Fifth avenue.

Mr. Demarest studied with R. Huntington Woodman for five years. He is the author of more than seventy-five published compositions, both vocal and instrumental. The principal ones are the cantata "The Cross Victorious," the anthems "My Mouth Shall Speak" and "O Lord, I Will Praise Thee," and these organ pieces: "A Pastoral Suite," Cantilena, Cantabile and Aria in D, besides the following organ and piano duets: Fantasie, Grand Aria and Rhapsody. These last three are very popular and his "best sellers."

During the last twelve years Mr. Demarest has been supervisor of music in the schools of Tenafly and vicinity. He has a fine high school orchestra of sixty players that has won first prizes three times in state contests. Mr. Demarest was secretary of the American Guild of Organists for about ten years and warden for three terms. Many of his former pupils hold prominent positions and he himself used to do considerable recital work.

**Ex-Blowers in Solemn Session.**

The Guild of Former Pipe Organ Pumpers, America's foremost non-sessional organization, held its "forty-seventh, forty-eighth and forty-ninth fiscal meetings and the first bicenten-

nial hard times party" at the Hotel Brevoort in New York May 13. Surrounded by charts showing the progress of the wild cast-iron animal life conservation crusade, about 100 members ate chicken and passed the pretzels. By far the greatest interest was shown in the annual report of Samuel Taylor Moore, vox humana of the New York loft and acting tremolo of the conservation crusade. He explained that the resolutions adopted earlier by the guild had been sent to Congress, and he hoped that in a little while a wild cast-iron animal life reservation would be set aside. Reports on the guild's activities were made by Chet Shafer, grand diapason, who read sections of depression form letters 483,960 and 138b. He said a committee had started preliminary investigations in the hope of placing a conch shell in every American home to bring the sea within reach of everyone. During the evening three persons received pump-handles for distinguished work in the Guild. One, the grand fagotto, went to Richard W. Saunders; another, augmented bombarde, to E. H. Kittredge, and the third, chief tremolo, to Archer Gibson. Speeches were also made by Frank D. Waterman, James H. Baldwin, Benjamin F. Affleck, who came on from Chicago, and others.

**Bach Recital at Fayette, Mo.**

As a part of the celebration of national music week Professor Luther T. Spayde, M. Mus., head of the organ department at Central College, Fayette, Mo., presented students and faculty members in a program of Bach works Sunday afternoon, May 3. One of the largest and most appreciative audiences of the year attended this program, and the local music critic pronounced it one of the most interesting programs that had been presented. The compositions played were: Prelude and Fugue in E minor, played by Burton Hughes; Passacaglia in C minor, played by Miss Marion Gibson; Concerto in the Italian Style (Allegro Animato), played by Miss Mildred Auchmuty, pianist; Fugue in E flat major, Miss Dorothy Dennis. All of the numbers were played from memory. The next number on the program included two movements from the Concerto for Two Violins in D minor, played by Miss Reinhold, instructor of violin, and Reid Jann, with Miss Gladys Hamstreet of the piano faculty as accompanist. The final number on the program was the Toccata and Fugue in D minor, played on the piano and organ. The piano part, which was composed by Dr. Wilhelm Middelschulte of Chicago, was played from manuscript. Miss Hayes of the piano faculty and Mr. Spayde took part in this number.

**Vesper Service at Turners Falls, Mass.**

At a special musical vesper service in the Congregational Church of Turners Falls, Mass., May 3 Gaul's "Holy City" was sung by a choir composed of singers from the churches of Athol and Orange, who have been singing together for about three years. John T. Bone of Orange, Mass., directed the choir. Mrs. Edith Swift was at the organ and Mrs. Marion Bone at the piano. Mrs. Swift is organist of the Starrett Memorial Church of Athol, Mass. J. Frank Bates, organist of the Turners Falls church, arranged for the service in celebration of music week. A large congregation was present.

**New Contracts for Reuter.**

Recent contracts received by the Reuter Organ Company include organs for the First Methodist Church, Laramie, Wyo.; St. Paul's Episcopal Church, Las Vegas, N. Mex.; Runge Brothers' mortuary, Davenport, Iowa; St. Paul's Lutheran Church, Council Bluffs, Iowa; the First Methodist Church, Cawker City, Kan.; the First Presbyterian Church, Raton, N. Mex.; Immanuel Evangelical Church, Ellinwood, Kan.; the First Methodist Church, Friend, Neb., and the First Methodist Church, Aspinwall, Iowa.

"Keen sense of color; rich imagination."  
Prager Abendzeitung  
"Finished and plastic."  
Narodni Listy  
Prague, Czechoslovakia.

**E. HAROLD GEER**  
P. K. L. Mus. B. F. A. G. O.  
Vassar College  
Poughkeepsie, New York

RECITALS  
FOR  
1931-1932  
NOW  
BEING  
BOOKED

**Frank Van Dusen, A. A. G. O.**  
**ORGAN INSTRUCTION**

Six Weeks' Summer Session, June 25 to Aug. 4  
Preparatory and Advanced Courses in  
Organ Playing—

Special Courses in Church Service Playing—  
Church and Recital Repertory—

Organ pupils of Frank Van Dusen who have appeared as soloists with the Chicago Symphony Orchestra, Frederick Stock, Conductor:—

- 1925—Edward Eigenschenk
- 1926—Helen Searles Westbrook
- 1927—Harold Cobb
- 1928—Whitmer Byrne

Other appearances of pupils of Frank Van Dusen as soloists with Symphony Orchestra:—

- EDWARD EIGENSCHENK, with Chicago Solo Orchestra at Kimball Hall, Chicago—
- EDWARD EIGENSCHENK, with Philadelphia Orchestra at Wanamaker's, Philadelphia—
- EMILY ROBERTS, with Symphony Orchestra at Kimball Hall, Chicago—
- HELEN SEARLES WESTBROOK, with Symphony Orchestra at Orchestra Hall, Chicago—
- PAUL ESTERLY, with Symphony Orchestra at Orchestra Hall, Chicago.
- KENNETH CUTLER, with Symphony Orchestra at Orchestra Hall, Chicago.

Send for Summer Catalogue

Address

**ORGAN SCHOOL**  
**American Conservatory of Music**  
Kimball Hall — Chicago, Ill.

**Appreciated Everywhere**

*The Organ Compositions*

by

**PIETRO A. YON**

|                                        |                                                                      |
|----------------------------------------|----------------------------------------------------------------------|
| American Rhapsody.....1.25             | Il Natale a Settimo Vittone (Christmas in Settimo Vittone) ..... .60 |
| Arpa Notturna.....1.00                 | La Concertina......75                                                |
| Cristo Trionfante......75              | Minuetto Antico e Musetta..1.00                                      |
| Concerto Gregoriano.....2.00           | Rapsodia Italiana.....1.25                                           |
| Cornamusa (Sicilian Bag-pipe)......50  | Rimembranza......60                                                  |
| Echo......60                           | Sonata Cromatica (Seconda).....1.50                                  |
| Elan du Coeur......60                  | Sonata Romantica (Terza) 1.50                                        |
| Gesu Bambino (Pastorale) .75           | Speranza (Hope)......75                                              |
| Humoresque—L'Organo Primitivo.....1.00 | Trio all' Ottava......50                                             |
| Hymn of Glory.....1.00                 |                                                                      |

**SACRED SONGS**

|                                                       |                        |
|-------------------------------------------------------|------------------------|
| Gifts. High, Eb; Low, Bb.....                         | Joseph W. Clokey .50   |
| God Is in Everything. High, Bb; Low, F.....           | Joseph W. Clokey .50   |
| The Hour of Calvary. High, G; Medium, F; Low, Eb..... | Geoffrey O'Hara .50    |
| Thy Will Be Done. High, Bb; Low, G.....               | A. Walter Kramer .50   |
| Come Unto Him. High, F; Low, Db.....                  | James P. Dunn .50      |
| The Throne of God. High, F; Low, D.....               | Edward F. Johnston .50 |

**NEW ORGAN MUSIC**

|                                               |                    |
|-----------------------------------------------|--------------------|
| Legend of St. Michael (Concert Overture)..... | R. Diggle .75      |
| Crinolina.....                                | Mary Downey .50    |
| Florete Flores (Bloom Flowers).....           | Mary Downey .50    |
| Cloud on Sinai.....                           | R. Deane Shure .50 |
| Voice of the Descending Dove.....             | R. Deane Shure .40 |

**J. FISCHER & BRO. -:- New York**  
119 WEST 40TH STREET

# HALL ORGANS

ARE known throughout the country for their adaptability, performance, endurance and tone quality.

Outstanding churches from coast to coast boast of a HALL. Public and private auditoriums please their audiences with the true notes of a HALL. Their preeminence is recognized.

The leading colleges and preparatory schools of the country use HALL ORGANS. Yale College has installed seven. Vassar College, Occidental College, Phillips Andover Academy, Kent School, Abbott Academy and others are equipped with a great HALL.

Such noteworthy installations are justified and the success of the HALL is attributed to its quality.

"THE HALL OF FAME"

*The* **HALL**  
**ORGAN**  
*Company*

 BUILDERS OF  
PIPE ORGANS

WEST HAVEN  
CONNECTICUT

BRANCH OFFICES

222 Seaman Street  
New York City

6331 Chew Street  
Philadelphia, Pa.

151 S. Craig Place  
Chicago, Ill.

2801 Library Avenue  
Cleveland, Ohio

Palos Verdes, Est.  
Los Angeles, Cal.

**SOUTHERN ORGANISTS  
GATHER AT MEMPHIS  
HOLD TRI-STATE CONVENTION**

**Guild Service Under Direction of  
Harry J. Steuterman—McConnell  
Erwin of Chattanooga Gives  
a Fine Recital.**

The fifth tri-state convention of the American Guild of Organists was held in Memphis, Tenn., May 8 and 9. This meeting of the organists of Tennessee, Mississippi and Arkansas was, as heretofore, sponsored by the Tennessee chapter. A very interesting program was arranged by Harry J. Steuterman, chairman of the convention committee, and it was carried out as planned.

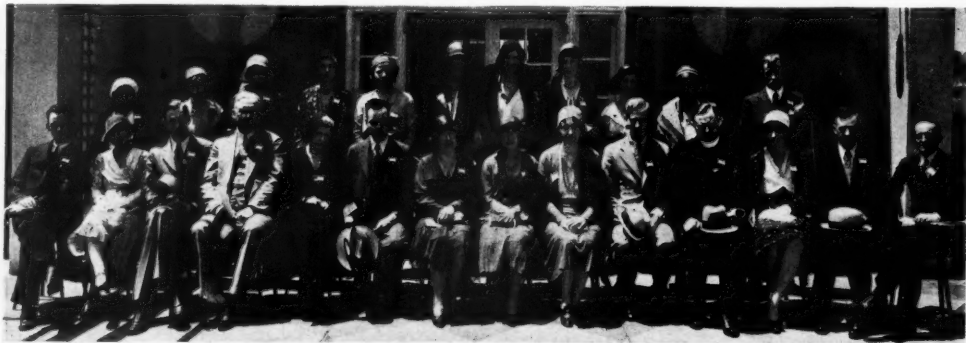
The program opened with a Guild service at Grace Episcopal Church, where Harry J. Steuterman is organist and choir-master. The high lights of the service were two groups of anthems by the choir, a body of thirty-two mixed voices. The sections of the choir were well balanced and the tone quality was good. The first group consisted of three accompanied anthems, the "Inflammatus" from Rossini's "Stabat Mater," Spicker's "Fear Not, O Israel" and the "Gloria" from Mozart's Twelfth Mass. The second group consisted of three unaccompanied anthems, Noble's "Fierce Was the Wild Billow," Stainer's "God So Loved the World" and "Go to Dark Gethsemane," also by Noble. These proved the choir to be one of the best in the South, particularly in unaccompanied work. An interesting part of the program was a group of piano and organ numbers played by Mrs. Clement H. Marshall, at the piano, and Adolph Steuterman, F. A. G. O., of Calvary Episcopal Church, at the organ, a good-sized Kimball three-manual. The numbers were Widor's Serenade, the charming Intermezzo from Clokey's Symphonic Piece and the Cesar Franck-Harold F. Schwab "Piece Symphonic," recently published by Gray. The Franck arrangement is a fine piece of work and will prove most interesting on any program. Piano and organ recitals, by the way, are not new in Memphis. Several have been given by Harry J. and Adolph Steuterman with gratifying results. The rector of Grace Church, the Rev. Charles T. Wright, D. D., led the organists in reciting the Guild pledge, welcomed the members and emphasized their important part in the worship of God.

Saturday morning the convention was called to order by the dean of the Tennessee chapter, Mrs. H. P. Dachsel, A. A. G. O. The invocation was pronounced by Chaplain J. B. Mitchell of St. John's Methodist Church, Memphis, and the address of welcome was given by Mrs. E. A. Angier, Jr., A. A. G. O. The first address, "Aims and Ideals of the Guild," was given by Mrs. O. F. Soderstrom of Memphis. In it she emphasized the high purpose of the organization and the importance of taking the examinations. "The Ministry of Music" was the subject of remarks by the Rev. Hiram K. Douglas, canon of St. Mary's Cathedral. He stressed the religious approach to music in the service and discounted the concert performance of detached numbers. He said "the importance of music in the church has been recognized from the beginning of Christianity. The first record of Christians in secular history is a mention of the 'singing of hymns by these people who call themselves Christians' in an account by Pliny. Music in the service should result in a worshipful atmosphere and the organist and choir should lose themselves in their work."

Morton B. Welch of Birmingham, Ala., Southern representative of the W. W. Kimball Company, gave an interesting paper on the "History and Construction of the Modern Organ." He brought to mind the years of experiment and invention behind the organ as we know it today, and the amount of engineering knowledge behind many of the appliances on the modern organ that we accept and expect without question.

At 12:30 luncheon was served. The tables were beautifully decorated and a delightful menu was served under the direction of Mrs. Soderstrom and her

## Organists Gathered at Guild Meeting in Memphis, Tenn.



committee. At 1:30 the Rev. Dr. R. J. Bateman, pastor of the First Baptist Church, Memphis, gave a talk on "The Psychology of Music." He, too, emphasized the importance of music in worship and among other things recommended the rendition of only such numbers as the choir and organist had thoroughly mastered. The luncheon was adjourned after the dean had introduced several distinguished visitors and had thanked the general chairman of the convention committee, Harry J. Steuterman, for his effort and the splendid result.

Automobiles were waiting to take delegates and guests to the memorial auditorium for the recital by McConnell Erwin, city organist of Chattanooga, Tenn. The recital was given in the north hall on the five-manual Kimball installed in 1929. Mr. Erwin, a young man, blind since childhood, a pupil of Marcel Dupre on the organ and Isidor Philipp on the piano during his four years' study in Paris, gave an excellent rendition of the following program: "Grand Choer Triomphale," Guilman; "Soeur Monique," Couperin; "Le Coucou," d'Aquin; Gavotte, Martini; Passacaglia and Fugue in C minor, Bach; Andante from String Quartet, Debussy; Chorale No. 2, in B minor, Franck; Berceuse and Prelude and Fugue in G minor, Dupre; Toccata from Symphony 5, Widor.

At the conclusion of the recital automobiles under the direction of Mrs. Eroy Connable were waiting to proceed to the country home of Mr. and Mrs. J. P. Norfleet on Walnut Grove road. The estate is one of the show-places of the South and was particularly beautiful with all the flowers in bloom. Mrs. Norfleet received the guests and R. J. Lilley, Southern representative of M. P. Möller, gave a demonstration of the "Artiste" player action of the Möller three-manual installed in the living-room. Later Mr. Erwin, yielding to insistent requests, played Saint-Saens' "The Swan" and Cesar Franck's Third Chorale. Punch was served and after wandering through the fragrant gardens and to the beautiful pool delegates and guests departed for their homes, near and far, voting the convention a delightful experience.

### HYMNS IN TWO LANGUAGES

#### Unique Service Held at Church of the Covenant, New York.

An unusual service was held in the Church of the Covenant, New York, of which Reginald L. McAll is organist and choir-master, Sunday evening, April 26. As the interior of this Presbyterian church had just been redecorated and the electric lighting replaced, the service was one of rededication, so planned that both congregations, the English and the Italian, could join in the celebration equally. Hymns being the only part of the service in which the entire congregation could join, four of them were chosen, sung simultaneously in the two languages. The following well-known tunes were used, "Aurelia," "Coronation," "Diademata" and "Austria." The two choirs entered the church singing "The Church's One Foundation" and its equivalent in Italian, followed by the members of the congregation, all singing as they marched. The worship was continued with an organ meditation, Guilman's

Cantilena being used. The two choirs sang festival anthems and the words of consecration, an appropriate prayer from the Presbyterian Book of Common Worship, were read impressively by the entire congregation in English. Both organists, Reginald L. McAll and Mrs. Rosario Valenti, shared in playing the service. Those who could hear the bilingual singing of the hymns—sung with great heartiness and expression—reported that the effect was thrilling.

Such singing of hymns is not new. At the Stockholm Conference in 1925 a hymn-book known as "Communio" was used. The hymns were printed in English, French, German and Swedish, with the addition of an occasional Latin or Greek lyric—all adjusted to the rhythm of the tune selected. The book contained sixty hymns, ending with a metrical benediction in six languages. The World's Committee of Young Men's Christian Associations and the World's Student Christian Federation have published similar books.

### SCHNITGER WORK RESTORED

#### Notable Task on Organ Built in 1686 in Norden, Ostfriesland.

P. Furtwängler & Hammer, the German organ builders, with headquarters in Hannover, have made what is admitted to be a highly successful job of the restoration of the famous Schnitger organ in the Luidigerkirche of Norden, Ostfriesland. This organ, built in 1686 by the Hamburg builder Arp Schnitger, was considered a fine example of the best instruments of its day. As it was protected by the German law as to memorials from any radical change, the problem of the builder was to restore it to a condition as good as new, but as nearly as possible as it was originally. The windchests and action had been the victims of the ravages of time, but the pipework was still in good condition. The builders were authorized not only to preserve the old mechanical design, but to keep the original tone quality. Only twenty-three of the original sets of pipes remained, but documents which were found and a

study of organ building of the day in which Schnitger did his work enabled the Hannover firm to perform its task with understanding. The most important changes made were in the extension of the compass of both manuals and pedals and in the increase in wind capacity. Pneumatic action was installed for the swell and pedal and new couplers were added. The console is new and considerably modernized, but the Schnitger scales were preserved for all the pipework. Gottfried Gallert is the organist who presides over the restored instrument. The stop specification as it is today shows forty-six speaking stops and four manuals.


### Opening Recital by Seder.

The opening recital on the three-manual organ installed in the First Presbyterian Church, La Grange, Ill., by the Estey Organ Company will be played by Edwin Stanley Seder, F. A. G. O., June 1. Soon thereafter he will give a recital on the Estey organ recently opened in the Christian Reformed Church, Lansing, Ill. Mr. Seder was soloist May 22 and 24 at La Grange and Forest Park in united choir concerts, including in his program Bach's "St. Ann" Fugue, Clokey's "Dripping Spring," the Finale from Vierne's Third Symphony and Mr. Seder's "Chapel of San Miguel" (MS.). On May 7 he was organist for the Chicago Bach Chorus concert at Orchestra Hall.

### Kilgen Dedicated in St. Louis.

On April 26 William F. Moritz, organist of Trinity Evangelical Church, St. Louis, opened the Kilgen organ recently completed in his church. The specification of this organ has appeared in The Diapason.

The Rev. Hobart F. Goewey, pastor of the Covenant Methodist Church at Worcester, Mass., told the story of Albert Schweitzer, who spends half his time giving organ recitals in Europe, the other half as a missionary in Africa, in the second of a series of sermons on "Modern Saints" April 26.



## WHEN JOB HAD BOILS

he broke the long distance record for patience. But the American business man, waiting for sales to get back to normal, is running Job a close second. Many organ manufacturers, weary of the delay, have found the reproducing organ a welcome stimulus to shrinking profits. They specify Artistouch equipment—of course.

# ROESLER HUNHOLZ INC.

258-260 SCOTT STREET MILWAUKEE WIS.

**A** FEW days ago we came across a brochure printed and distributed among the many sales branches of his manufacturing company by the man who was chairman of the building committee of the North M. E. Church in Indianapolis, whose new four-manual Kimball organ, dedicated May 10, will be used for two recitals during the National Convention of the American Guild of Organists in June.

### EDUCATING A SALESMAN

Every man who hopes to sell should try his hand at buying occasionally. It gives the buyer's viewpoint—a priceless thing in selling. And I might add, it would not spoil some buyers to do a little selling at intervals.

The writer, whose business is selling, has for months had the experience of being a member of two committees charged with the responsibility of spending wisely between one and two millions. A wide variety of products and services have been purchased. I have been interested in studying both the buyers and the salesmen. As contract after contract has been considered and placed, I have tried to analyze the basic reasons for each conclusion reached.

At least one opinion, which I have held for years, has been strongly confirmed by these experiences: namely, that buying and selling at its best is a cooperative process, not a battle of wits between a man who wants to sell something and another man who doesn't want to buy anything; that only those transactions in which the buyer and seller both profit, count in the long run.

Other observations I have been able to make are as follows:

1. The past records of concerns for sound principles, square dealing and keeping their promises seemed to count for more than anything the salesmen said on these points.
2. These keen business men seemed most interested in making certain that they would achieve the results for which they were spending the money. They apparently took it for granted that to get these results they must seek for the concerns who have proven that they can produce them.
3. The best salesmen seemed to be those who knew enough about their product and the requirements to be met, to assist these men in arriving at sound conclusions.
4. There was evidence of a tendency to be cautious in buying the product of concerns who are behind the times, as well as of those who have made too frequent revolutionary changes in their products.
5. Apparently these men have learned from long experience that by no feat of magic can a supplier deliver more than he is paid for furnishing; that good buying consists in finding the firm which is able to spend your money so as to furnish the actual result you want at minimum cost.

J. W. ESTERLINE, *President*  
THE ESTERLINE-ANGUS COMPANY.

No doubt the principles so ably set forth governed the Committee's selection of Kimball as builder of the North M. E. Church organ. It has been finished to the complete and strongly expressed satisfaction of the buyers, their organist and their organ architect.

# W.W. KIMBALL CO.

KIMBALL HALL  
CHICAGO

105 West 40th Street  
NEW YORK

**San Francisco News;  
Josephine C. Aylwin  
Honored at Recital**

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

San Francisco, Cal., May 17.—The third and last of the 1930-1931 series of Guild recitals was given Sunday afternoon, May 17, at Trinity Methodist Church, Berkeley. The program was arranged in honor of Josephine Crew Aylwin, a fellow of the Guild and one of the most distinguished members of the chapter. Mrs. Aylwin has been obliged to give up active work because of ill health and is now living at Los Gatos. Although born in Kansas she has lived most of her life in California and has been trained by California musicians. Among her teachers were Otto Bendix in piano, Dr. H. J. Stewart in organ and theory and Oscar Weil, Wallace Sabin and Domenico Brescia in composition. Among her compositions are numerous vocal and instrumental pieces, a cantata, "The Pied Piper of Hamelin"; two operettas, "The Strike," which was composed for a San Francisco Music Club jinks, and "The Japanese Bride." A short time ago a string quartet from Mrs. Aylwin's pen received first prize from the Federated Music Clubs.

The program opened with the Sonata, "The Ninety-fourth Psalm," by Reubke, played by Harold Mueller, A. A. G. O., organist of St. Luke's Episcopal Church, San Francisco. Mr. Mueller gave a stunning rendition of this great work, playing the many difficult passages with the greatest ease and facility. The Berkeley Choristers under the direction of Claire McClure, with Estelle Drummond Swift, F. A. G. O., at the organ, sang "I Wrestle and Pray," by Bach, and "Adoramus Te," by Palestrina. "A Song of Triumph," by Mrs. Aylwin, was next sung by Nelson McGee, tenor. This song was composed for the dedication of the organ at Second Church of Christ, Scientist, Oakland, where Mrs. Aylwin was organist for fifteen years. Two sketches for the organ by Mrs. Aylwin—"Desert Sands" and "A Nipponese Sunrise"—were played by Ethel Whytal Miller, A. A. G. O., of the First Congregational Church, Oakland. Marian Stiltz Calder, contralto, sang two Biblical songs by Dvorak, "Hear My Prayer" and "Sing Ye a Joyful Song," and "The Pilgrim's Song," by Tschai-kowsky. Mrs. Elizabeth Woods, organist of the church, concluded the program with a Scherzo by Faulkes and Introduction and Bridal Chorus from the Third Act of "Lohengrin."

On April 26 the Mills College Choir under the direction of Luther Marchant, with Connell K. Carruth at the organ, gave the Sunday hour of music at Stanford University. The program was devoted for the most part to early Easter music from Italian, French, Russian and Spanish sources. On Sunday evening, May 17, the Stanford University choir of mixed voices, under the direction of Warren D. Allen, university organist, reciprocated by giving the vesper hour at Mills College. The choir was assisted by the Marguerite MacManus String Ensemble, which provided the accompaniments and also played the Third Brandenburg Concerto in G major by Bach. Among other numbers the choir sang Bach's Cantata No. 67, "Hold in Affection Jesus Christ." Connell K. Carruth was guest organist at Stanford University on this date, playing Rheinberger's Pastoral Sonata; "Chanson du Soir" and "To Spring," by H. Alexander Matthews; "Lied des Chrysanthemus" and "Chant Provençal," by Bonnet.

The third recital under the auspices of the First Baptist Church of Oakland, arranged by the church organist, Richard Purvis, was to have been given at the church by Doris Olson Howard, A. A. G. O., pianist, and Connell K. Carruth, F. A. G. O., organist, but because of the difficulty in getting a piano on the stage, the program was given on May 12 at "The Abbey," the Carruth studio. Mrs. Howard is organist of the First Congregational Church of Alameda and a brilliant pianist. Among other compositions she played Schumann's Sonata in G minor and Liszt's



# SATISFACTION

THE decision of an organ committee to purchase a Pilcher quite naturally arouses our zeal ▲ ▲ ▲ But the process of executing the contract to the complete and permanent satisfaction of the customer is far more interesting to Pilcher ▲ ▲ ▲ An attribute essential to good workmanship and good business ▲ ▲ ▲ an important factor in the Pilcher organization for over a century.

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

## PILCHER ...Organs

### THE VOICE OF INSPIRATION

Concerto in E flat. The orchestral accompaniment was played on the organ by Mrs. Carruth. Mrs. Howard, assisted by Ruth Hall Crandall, contralto, and Mrs. Carruth, organist, recently gave much the same program in Beulah Tabernacle at Turlock.

The last recital in the Baptist series will be given by Richard Purvis Monday evening, June 1.

**Installs Organ in His Home.**

Frank A. Bryce of Grand Ledge, Mich., has had an organ installed in his home. The instrument consists of six sets of pipes, chimes and orchestral bells with soft hammers. There are three sets of strings, a stopped diapason, a vox humana and an oboe. These sets of pipes are all of seventy-three notes except the stopped diapason, which has ninety-seven pipes. These are unified so that with the combinations there are forty-five stopkeys and each manual is equipped with six adjustable pistons. The contract was given to N. Doerr of Chicago. A number of home concerts are being arranged by both local and outside organists.

**CHANDLER  
GOLDTHWAITE**

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

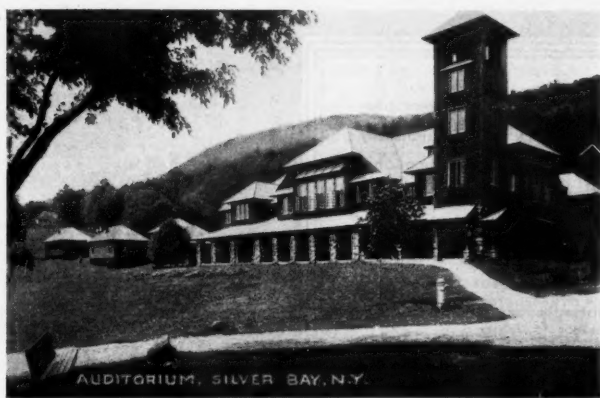
**EVERETT E. TRUETTE**  
MUS. BAC. A. G. O.  
CONCERT ORGANIST AND TEACHER  
200 Pupils holding positions in various parts of the country  
Candidates prepared for the A. G. O. Exams.  
295 Huntington Ave., Boston

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

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

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





AUDITORIUM, SILVER BAY SCHOOL

## *An Organ With A Dual Purpose*

**I**N the Chapel at Silver Bay, dedicated to the memory of Helen Hughes, daughter of the Chief Justice of the United States Supreme Court, a Möller "Artiste" Organ was inaugurated on Memorial Day.

THIS "ARTISTE" ORGAN will not alone fulfill its mission as a leader in divine worship, but will also spread the love and culture of music among generations of young Americans.

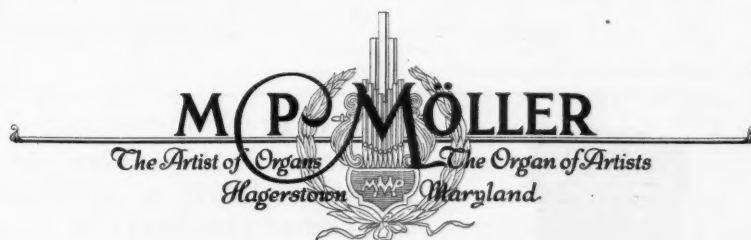


SILVER BAY ON THE HUDSON, N. Y.

TO PLEASE and to charm with the beauty of its tone; to inspire religious fervor with the majesty of its song, is the coveted purpose of every builder for his instrument.

THE MÖLLER "ARTISTE," however, does more. It ennobles the musical ministry of the organ; it idealizes its artistic individuality; it enlarges the scope of its interpretative resources.

ABOVE ALL, it is a powerful medium for the education of the public taste for better music.



**Fine Programs Given  
by A. G. O. Chapter in  
Southern California**

Los Angeles, Cal., May 10.—An interesting Guild service and recital was given in All Saints' Episcopal Church, Pasadena, on April 28. Percy Shaul Hallett, organist and choirmaster of the church, was responsible for the program and is to be congratulated on the excellent congregation that turned out to hear it. Richard Keys Biggs of Hollywood played the "Ave Maria" by Arkadelt, "Prayer," by Bossi, and the Schumann Sketch in F minor. Edward P. Tompkins played the Guild associate test pieces—"In Thee Is Joy," Bach, and Introduction and Fugue on a Chorale from the Third Sonata of Mendelssohn. A group of anthems sung by the church choir under the direction of Mr. Hallett was well done, especially as to diction and dynamics. It was good to hear such anthems as Stainer's "Hosanna in the Highest" and Goss' "The Wilderness," both of which are too good to be placed on the shelf. The other anthems were "Fierce Raged the Tempest" of Candlyn and Rachmaninoff's "Blessing and Glory." Of the two the Candlyn pleased me more.

Dudley Warner Fitch played a recital at St. Paul's Cathedral during music week and among other things gave a fine performance of the Symphony in C minor of F. W. Holloway. This work is almost unknown here but is played a great deal in England, where Mr. Holloway is well known as a concert organist. The composition is well written and the slow movement is very effective. Other numbers on the program were the Franck "Piece Heroique," Karg-Elert's "Legend of the Mountain," Bird's Concert Fantasia and pieces by Lemare, Russell, Corelli, etc.

A splendid meeting of the Guild was held at the First Baptist Church in Los Angeles May 4. It is always a pleasure to meet here, where the atmosphere is so hospitable and where the dinners remind you of the kind that mother used to cook. After dinner the annual election of officers took place, resulting in the following: Dean, Ernest B. Ballard, organist and choirmaster of St. Stephen's Church, Hollywood; sub-dean, Clarence Mader, A. A. G. O., organist Immanuel Presbyterian Church; Secretary, Stiles M. Johnson, organist and choirmaster Grace Memorial Church; treasurer, Mrs. Leroy C. Hooker; librarian, Edward P. Tompkins; chaplain, Walter F. Skeele; honorary chaplain, the Rt. Rev. Robert B. Gooden, suffragan bishop of Los Angeles. This strikes me as being an excellent set of officers and we shall all look forward to splendid meetings next season.

After the business meeting the steam roller was pushed back into the garage and we adjourned to the church, where a public recital was given, all the eighteen numbers on the program being by members of the chapter. The program was some thirty minutes too long, but aside from that was well worth the doing, for it must have helped all the composers to hear their creations performed in this way. It seemed to me that the great fault with the majority of the works presented was lack of form. Like so many sermons, the composers overlooked many excellent stopping-places. To me the high light of the program was the charming song, "The Rose," by J. W. Clokey—I suppose twenty-five to thirty bars in length. The recital was most interesting, all the performers gave of their best, and there was not a number on the program that did not have good stuff in it. I for one hope we shall have more programs along the same line. The complete program follows: Organ: "Prelude (Carillon) et Marche de Fete," Amadee Tremblay; Fantasia in A minor (upon an ancient plainsong theme) (MSS.), Albert Tufts; "Toccata Jubilant," Roland Diggie (Albert Tufts, A. A. G. O., organist and director Wilshire Presbyterian Church, Los Angeles); voice and piano: "Search Me, O God," Robert W. Allen; "The Rose," Joseph W. Clokey; "The Sunbeam," Clokey; "Oh, Wood Thrush"

... The hands and minds of a competent personnel . . . the production facilities of splendidly equipped shops . . . the desire to produce only the finest . . . the knowledge of a half century's experience in percussion making . . . these are the things that unite in Deagan Chimes and Harps. They are the specific reasons for this typical remark, "I can unhesitatingly recommend Deagan Percussions." . . . Deagan Harp and Chimes can be added to any organ now installed or building. . . . Consult your organ builder.

**Deagan**  
ORGAN PERCUSSIONS

Standard  
on  
Finest Organs  
•  
DEAGAN  
CHIMES  
•  
HARP  
•  
VIBRA-HARP



**J. C. DEAGAN, Inc. : Deagan Building : Chicago, U. S. A.**

(MSS.), Clarence Mader (Gladys Miller, soprano and director of music Plymouth Congregational Church, Whittier); organ: "Prelude Solenne" (MSS.), Dudley Warner Fitch; A Little Fantasia for Organ (MSS.), Frank Colby; "Sub Throno Dei," Stiles Johnson (Alice MacMichael); Prelude for Piano and Organ (MSS.), Julia Howell (Wesley Kuhnle, F. A. G. O., and Robert B. Mitchell, A. A. G. O.); piano: Adagio Cantabile from Sonata in C minor (MSS.), Otto T. Hirschler; "A Lament" from "Three Sketches for Piano" (MSS.), Hague Kinsey; Variations (MSS.), Wesley Kuhnle; "A Georgian Scherzo" (MSS.), Clarence Mader (Wesley Kuhnle, F. A. G. O., organist and director Central Christian Church, Glendale); organ: "Intrigue" (MSS.), Ernest Douglas; "Twilight Moth" from "Nature Sketches," Joseph

W. Clokey; Prelude and Allegro quasi Fantasia, Ernest Douglas (Robert B. Mitchell, A. A. G. O., organist and director All Saints' Church, Montecito).

A rally day for the Los Angeles and San Diego chapters of the Guild is planned for June 2. It will be held at La Jolla. Recitals and lectures are being arranged and it is expected that over 100 organists will attend.

Carl M. Twaddell, A. A. G. O., is playing at the First Church of Christ, Scientist, in Santa Barbara during May.

I am glad to see that Arthur W. Poister of the University of Redlands is to be one of the recitalists at the Guild convention. This will be Mr.

Poister's second tour East this year. If we don't look out here in southern California someone will grab this young man up and keep him East and we shall be out of luck.

**Opens Kilgen Organ at Pueblo.**  
Herbert Alvin Houze gave an opening recital on the Kilgen organ in the First Methodist Episcopal Church of Pueblo, Colo., April 6, playing the following numbers: Toccata and Fugue in D minor, Bach; Reverie, Baldwin; "Grande Offertoire de St. Cecile," No. 2, Batiste; "Song of the Brook," Baldwin; "La Paloma," Yradier-Houze; Swedish Wedding March, Soedermann; Variations on a Scotch Air, Buck; "Chorus of Pilgrims," from "Tannhäuser," Wagner; Barcarolle from "Tales of Hoffman," Offenbach; Overture, "William Tell," Rossini;

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

# New Music

By WILLIAM LESTER.

Chant ("Nobody Knows the Trouble I've Seen"), set by Clarence C. White; transcribed for organ by Robert Nelson; published by Carl Fischer, Inc.

This fine old negro spiritual, as harmonized by Mr. White, now appears reset for the organ. The new dress is even more effective than the original one for violin and piano—which is awarding it high praise! The arranger has kept his setting simple and in keeping with the genius of his instrument. Altogether, a lovely number of unusual musical values.

"Cypress Groves of Lebanon," for organ, by R. Deane Shure; published by Oliver Ditson Company.

Another certain Shure success—to follow the many that have already appeared. This particular piece is a musical commentary on some loved and familiar lines from Isaiah. Structurally it is simple, a well-worked-out development of an individually shaped theme announced in the first few measures; its technical demands are equally simple. Organists and listeners will here find a well-expressed fantasy of choice melody and clever harmonization.

"Legend of St. Michael," concert overture for organ, by Roland Diggle; published by J. Fischer & Bro.

This large-scope work deserves the careful attention of the organ playing fraternity, for it is a robust piece of writing of unusual musical values. After a brilliant cadenza-like introduction, the main theme sets out in the key of G major a spirited masculine melody worked out in close imitation.

The contrast idea soon appears in the dominant key, followed by a clever intertwining of the two themes. A sturdy climax is developed as a preparation for the recapitulation. A bravura coda brings a fine work to a rousing conclusion. Native organ music of a grade suitable for first-class recital use is all too rare these days—the more necessary it is that we welcome such material when it does appear, as in this case.

"Voice of the Descending Dove," "Cloud of Sinai"; two pieces for organ, by R. Deane Shure; published by J. Fischer & Bro.

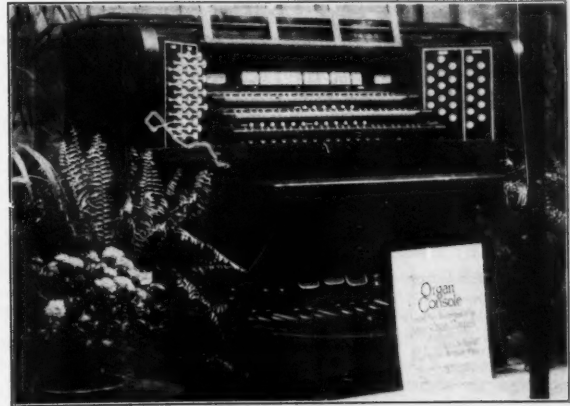
For consideration we have two more of Mr. Shure's interesting tone pictures of Scriptural inspiration. He is worthily continuing the Malling tradition and style. The particular titles listed above are technically simpler and perhaps more directly tuneful than their immediate predecessors. Both are fine pieces, well worked out, set down clearly, and distinctive in musical values. That pieces of this type meet a definite need is proved by their ever-increasing inclusion on both service and concert programs. Program music as written by Mr. Shure has valid reason for being, musically as well as illustrative.

"May Night," by Palmgren, transcribed for organ by Frederick Stanley Smith; Four Short Preludes, by Arthur G. Colborn; published by Oliver Ditson Company.

The bizarre color piece by the famous Finnish composer has been well arranged for the modern organ by an expert in that field. The resultant dual accomplishment will reward concert organists with a colorful, grateful tidbit of modernity, well worth the effort.

The brief sketches by Colborn are the first of this well-grounded writer's work I have seen under the imprint of an American publisher. He has published voluminously on the other side, notably with Paxton. His music is always sane, well-written and of interest to both player and listener. These small, easy pieces are of like character.

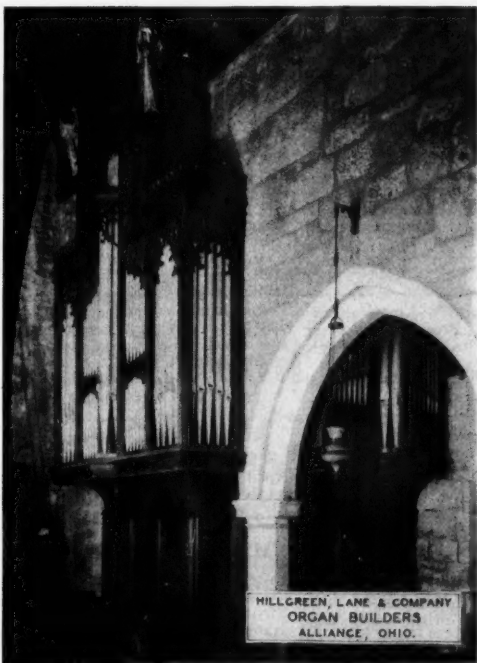
"FAVORABLY KNOWN FOR FRAZEE TONE"



## FRAZEE ORGANS

Play a new Frazee  
and you will agree  
there is nothing  
finer

FRAZEE ORGAN COMPANY  
134 Tremont Street  
EVERETT, MASSACHUSETTS



Another illustration of the splendid installations of Hillgreen-Lane Organs

# Hillgreen-Lane ORGANS

WITH thoroughly equipped factories for producing the components of an organ;

With capital sufficient to deal advantageously with the markets;

With an experience far beyond experimental stages;

With a system of construction unequalled for durability and efficiency;

With a policy involving the use of the highest grade of material and workmanship only, and

With no desire to indulge in sensational publicity, the Hillgreen-Lane Company is prepared to assure the public of excellent values in every essential of a high-grade, artistic organ.

HILLGREEN, LANE & COMPANY :: ALLIANCE, OHIO



# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

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

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

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

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

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

What a wide variety of services, recitals and lectures fill a month of N. A. O. activities! In glancing over recent reports we note:

At Hartford, Conn., a public choral evensong drew an audience of 1,200. Several choirs participated in that service.

A paper on the objects of the N. A. O. and a description of the Riverside Church of New York City were heard at a successful dinner meeting of the Portland, Maine, chapter.

In keeping with the present progressive age the Worcester, Mass., chapter listened to a lecture on "Modern Music."

Down in Miami, Fla., there was an interesting and instructive talk on the "Development of the Organ" and a demonstration of Catholic church music.

Turning a little more westward to the Kentucky chapter we read of a paper on Russia telling of conditions in music there.

Back in Jersey there was a Mendelssohn program and an enlightening paper on organ construction problems.

In the ever active state of Pennsylvania there were many programs of organ and choral numbers. Organ construction was the subject of discussion also in that state, as we find it was in still another chapter in the nearby state of Illinois.

This abbreviated resume testifies forcefully to the value of association with N. A. O. activities. If you are not already a member, we hope this review may encourage you to become one.

In writing last month of the new chapter at Hagerstown, Md., we failed to indicate that the formation of that chapter was brought about largely by the efforts of Miss Katharine E. Lucke, state president for Maryland. Miss Lucke has promoted many splendid programs in Baltimore and is one of the most loyal supporters of the N. A. O. Under her general guidance we are sure the Hagerstown chapter will prosper.

Our members have been wonderfully prompt this year in responding to the bills for dues. However, we come to the period of the year when it is necessary to remove names from the Diapason membership list. We know that you will not want to miss a single issue of our official monthly. If through an oversight you have neglected your N. A. O. dues, we hope you will send your remittance at once. Our treasurer would like to see all accounts closed before the vacation season is upon us.

## Service at St. Bartholomew's.

Dr. David McKinley Williams, organist and choirmaster of St. Bartholomew's Church, New York City, invited headquarters members of the N. A. O. to be present at a special service held at that church on the evening of Ascension Day, May 14, in which the choirs of All Angels', Holy Communion, St. Luke's and St. Bartholomew's took part. The church was well filled to hear these splendid choirs under Dr. Williams' direction. The service was a choral evensong and the anthems were: "Cantate Domino," David McK. Williams; "O God, When Thou Appearest," Mozart, and "O Clap Your Hands," Vaughan Williams.

In addition to the splendid work which Dr. Williams does with his own choir, he frequently invites the choirs

of other churches to join with them in a festival service such as the annual presentation of the "St. Matthew Passion." The Ascension evening service was, as is usual at St. Bartholomew's, an unqualified success. New York owes Dr. Williams a debt of gratitude for the high quality of the music which he presents.

## September Convention Plans.

The national convention will be held in New York City Sept. 7, 8, 9, 10 and 11. The program, which is rapidly taking form, reveals three important subjects for discussion:

"Choir Technique." Hugh Ross and Father Finn are expected to be among the speakers.

"Liturgy." Mrs. Clarence Dickinson will speak and lead the discussion.

"Organ Construction." This will be illustrated by a tour of the city which will make possible a study of notable organs.

Among other features of the convention, including recitals by prominent performers, there will be a one-day outing. Next month we hope to print a complete program.

## Illinois Council.

The luncheon at the Palmer House in Chicago May 5 was a joint meeting with the members of the Illinois chapter of the American Guild of Organists, the Chicago Society of Women Organists, the Chicago Society of Theater Organists and the Van Dusen Club. About seventy sat down at the tables. The luncheon was made the occasion for celebrating the fortieth anniversary of Siegfried E. Gruenstein as organist at the First Presbyterian Church of Lake Forest, which occurred Easter Sunday. Short talks of a gracious nature were made by President Cotsworth of the Chicago chapter, N. A. O., Dean Rossetter G. Cole for the A. G. O., Mrs. Lily Wadhams Hallam, state president of the N. A. O., representing the Chicago Society of Women Organists; Miss Anita de Mars for the theater organists and Philip McDermott for the Van Dusen Club. To these greetings Mr. Gruenstein responded warmly. Letters and telegrams were read from a number of men in various parts of the country.

The occasion had been arranged under the lead of President Cotsworth by a committee headed by Mrs. Gert-rude Baily. A feature consisted of solos and duets by Miss Florence Boydston and Miss Emma N. Ewen, with Miss Alice R. Deal at the piano. Another feature was the presentation to Mr. Gruenstein of a new composition by Mrs. Hallam, dedicated to him in honor of the anniversary.

A request sent out to members of the chapter by President Cotsworth that American compositions be used to mark music week in the service lists of May 3, met with a very encouraging response and the music in many Chicago churches was appropriate to the day.

## Worcester, Mass., Chapter.

A jaunt to Boylston was hugely enjoyed by chapter members on May 25, the objective being the Boylston Congregational Church, where Walter A. Morrill, organist and choirmaster, was host, assisted by Mrs. Walter C. Stevens, Mrs. Helen Sawyer and Waldo A. McCracken.

After an informal reception and business meeting the guest speaker of the evening, Arthur J. Dann, was introduced and gave an interesting address on "Music in the Public Schools." A capella singing was presented by a selected chorus of thirty-six high school students and they left the impression with the audience of being well trained and intelligent musicians. A social hour and luncheon ended a delightful evening.

On May 5 the choirs of twenty churches of Worcester and its suburbs gave a joint concert in Mechanics' Hall, directed by Dr. John Finley Williamson. This was a unique event in

the annals of Worcester's musical history and it proved to be so highly satisfactory in every way that it is hoped such a concert may become an annual event.

Rollo Maitland played one of his inimitable recitals on the new Möller organ in Old South Congregational Church May 7. A large audience enjoyed the recital.

Plans are maturing for the annual meeting of the chapter in June, when the year's activities come to a jolly and harmonious close.

ETHEL S. PHELPS, Secretary.

## Central New Jersey.

The seventh annual membership recital of the Central New Jersey chapter was held Tuesday evening, May 5, in the Central Baptist Church, Trenton. The program was as follows: First Movement from Sonata in F minor, Rheinberger (Mrs. Carl Myers, Hamilton Avenue M. E. Church); Impromptu in G, Wolstenholme, and "In Moonlight," Kinder (Miss Dorothy Ashton); Andantino quasi Allegretto, from Fifth Symphony, Widor (Miss Caroline Burgner, Greenwood Avenue M. E. Church); Finale from Second Symphony, Widor, and Minuet from "Berenice," Handel (Miss Hilda MacArthur, Pearsonville M. E. Church); soprano solo, "Hear Ye, Israel," from "Elijah," Mendelssohn (Mrs. Lynnette F. Hoagland, Central Baptist Church); "Romance," Svendsen (Mrs. Wilfred Andrews, Central Baptist Church); duet for organ and piano, Rhapsody, Demarest (Mrs. Wilfred Andrews and Mrs. Norman W. Hartman); First Movement from First Sonata, Guilman (Mrs. Norman W. Hartman, First Baptist Church and Har Sinai Temple).

Following the program the annual business meeting was held. The newly elected officers of the chapter are: President, Miss Caroline Burgner; first vice-president, Mrs. Wilfred Andrews; second vice-president, W. A. White; secretary, Miss Nita Sexton; treasurer, Edward Riggs.

NITA B. SEXTON, Secretary.

## Bangor, Maine, Chapter.

The Bangor chapter is active and has enjoyed interesting meetings during the past year. The study program has been as follows:

October—Current events, Miss Helen Tewksbury, chairman.

November—Hymns; talk by the Rev. Arthur M. Little, D. D., pastor of Hammond Street Congregational Church. Mrs. C. E. Tuttle.

December—American organ composers and some of their works, Miss Adell Eyeleth.

January—Some early American organists, Mrs. E. C. Brown; some later American organists, Miss Mabelle Ames.

February—A few notable English and Canadian organ writers, Mrs. E. L. Howes.

March—French organ writers and their music, with interesting musical program, C. Phillips Staples.

April—Noted German composers for organ, Professor Harry Smith, University of Maine.

May—Anthems, Wilbur Cochrane. Mrs. E. C. Brown, Corresponding Secretary.

## Reading, Pa., Chapter.

The final program for the season was given in the First Reformed Church Sunday, May 3, with Myron R. Moyer in charge. The choir assisted, under Mr. Moyer's direction. There were about 250 in attendance. The program opened with the singing of "Angel Voices Ever Singing" by choir and congregation, after which "Finlandia," by Sibelius, was played by Marguerite A. Scheifele, organist of Holy Spirit Lutheran Church. This was followed by the singing of Charles Gilbert Spross' "Lead, Kindly Light" by the choir, "Clair de Lune," by Karg-Elert, was played by Earl W. Rollman, organist of St. Stephen's Reformed Church. A discourse on "An Appreciation of Music" was given by the

Rev. Daniel J. Wetzel, pastor of the church. This was followed by the Sonata in D minor of Guilman, played by Miss Betty Fidler. The choir was again heard in two beautiful a capella numbers, "Bless the Lord, O My Soul," Ippolitoff-Ivanoff, and "Hymn to the Cherubim," Bortniansky. The final organ number, "Marche Religieuse on a Theme by Handel," Guilman, was played by Harold E. Bright, organist of St. John's Lutheran Church.

MARGUERITE A. SCHEIFELE, Recording Secretary.

## Easton, Pa., Chapter.

Easton chapter met in the Brainerd Presbyterian Church Monday, April 20, with President Mark L. Davis presiding. Reports from the officers and program committee were heard.

A members' recital was held by the chapter on Sunday afternoon, April 26, at 3:30 o'clock, in St. Mark's Reformed Church, Easton. Thomas Britton, tenor, assisted. A large audience thoroughly enjoyed each number. The program was as follows: Chorale and Toccata in C minor, "Suite Gothique," Boellmann (Miss Ethel Fulper); Intermezzo, Steane (Mrs. Lila M. Davis); "God Be Merciful to Me," Percheffi (Mr. Britton); Mrs. Helen Weston, accompanist; "Reverie Poetique," Strang (Mrs. Hazel Kleckner); Allegro, First Sonata, Borowski (Randolph Hackman); "Lovest Thou Me," Lambert (Mr. Britton); "Angelus," "Scenes Pittoresques," Massenet (Miss Mae Litsinger); Allegro, Second Symphony, Vienne (Mark L. Davis).

MAE LITSINGER, Secretary.

## Harrisburg Chapter.

A choral service by the choir of the Pine Street Presbyterian Church was held April 14, assisted by Mrs. John R. Henry, organist of the Fifth Street Methodist Church, and Miss Cornelia Snitcher, organist of the Paxton Presbyterian Church. Frank A. McCarrell, organist and musical director of the Pine Street Church, played the service and accompanied the choir in the anthems: "He Sendeth the Springs into the Valleys," Wareing; "O Saviour Sweet," Bach; "The Lord Is My Shepherd" (women's chorus), Schubert; "Seek Him That Maketh the Seven Stars," Rogers; "Hear My Prayer," Mendelssohn. Mrs. Henry played for the prelude Liszt's "Ad Nos, ad Salutarem Undam," and Miss Snitcher played for the postlude Lemmens' "Marche Pontificale." The professional Easter hymn, "Welcome, Happy Morning," was sung to the setting of Dr. William A. Wolf, president of the Pennsylvania council of the N. A. O. The Rev. C. Waldo Cherry, D. D., gave a scholarly dissertation on the "Spirit of Music in Worship."

CLARENCE E. HECKLER, Corresponding Secretary.

## Susquehanna, Pa., Chapter.

The Susquehanna chapter held its April meeting in the conservatory of music at Susquehanna University April 24. Current business was discussed and plans were made for the May program. Professor Rothenberg, president, was elected to represent the chapter at the Norristown convention. A vote of thanks and appreciation was extended Elrose L. Allison for the splendid program which he presented. Professor Allison's program was as follows: Fifth Sonata, Guilman; "In Wintertime," Andrews; "Song of the Basket Weaver," Russell; "The Flight of the Bumble-bee," Rimsky-Korsakoff; "A Mood," Allison; "Cathedral Cliffs," R. Deane Shure.

MILDRED KLINE BLUE, Secretary.

## Lancaster Chapter.

A varied program of vocal and instrumental music was presented April 21 in the First Methodist Church, Lancaster, under the auspices of the Lancaster chapter, by Miss Edna Mentzer and Donald Nixdorf, assisted by Mrs. Henrietta P. Scott, soprano soloist of

the Tabernacle Church, Philadelphia. The program follows: "Finlandia," Sibelius; "Menuett," C. P. E. Bach; Berceuse, Dickinson (Mr. Nixdorf); Allegro affettuoso from Piano Concerto in A minor, Schumann (Miss Mentzer, piano; Mr. Nixdorf, organ); "Save Me, O God," Randegger; "All in an April Evening," Diack (Mrs. Scott, with Mr. Nixdorf at the organ); Serenade, Widor; "Menuet de L'Arlesienne," Bizet; Pastorale, Op. 26, Guilman; Finale in E flat, Op. 40, Guilman (Mr. Nixdorf, piano; Miss Mentzer, organ); "The Joy of Spring," Woodman; "Sometimes," Walthey; "I Love Life," Mana-Zucca (Mrs. Scott, with Miss Mentzer at the piano); "Capriccio Brilliant" in B minor, Mendelssohn (Miss Mentzer, piano; Mr. Nixdorf, organ).

**Hagerstown, Md., Chapter.**

The recently organized chapter in Hagerstown is fast becoming an important artistic factor in the community. Its membership is increasing and it is attracting many associates outside of the profession.

The first recital given by the chapter took place April 29 at St. John's Episcopal Church. An interesting program was prepared by Roy Alexander McMichael, the president. The organ used was the four-manual Möller. A double quartet took part in the program, which included organ solos by J. Atlee Young and Mr. McMichael and organ and piano selections by Miss Louise Beachley and Asher Samuel Edelman.

**Kentucky Chapter.**

The meeting of May 4 was well attended and the following officers were re-elected: President, Farris A. Wilson; vice-president, Mrs. Frank A. Ropke; treasurer, David Bishop; recording secretary, Mrs. G. A. Vonderhaar; corresponding secretary, Archibald D. Jonas; chairman program committee, Maurice Davis.

Gounod's "Messe Solennelle" was sung by the choir of St. John's Evangelical Church, Louisville, May 12 under the direction of Mrs. Julia Bachus Horn, organist and choir director, with Hildred Morrow, soprano; Joseph Eisenbeis, tenor, and William Meyer, baritone. An appreciative audience was present to hear the excellent rendition of this music. This service was sponsored by the Kentucky chapter.

The chapter is also presenting Rossini's "Stabat Mater" Monday evening, June 22, in Christ Church Cathedral. This is to commemorate the thirtieth anniversary of the service of Ernest Arthur Simon as organist and choir-master and is under the direction of Farris A. Wilson, organist and choir director of the Fourth Avenue M. E. Church and president of the Kentucky chapter.

J. Thurston Noe



AFTER AN ABSENCE of three years J. Thurston Noe has returned to Calvary Baptist Church, in West Fifty-seventh street, New York, as organist and director of music, a position he held from 1923 to 1928. Mr. Noe resigned from Calvary Church three years ago to accept an invitation from the Clinton Avenue Baptist Church of Newark, N. J., which offered to purchase a new four-manual organ if he would accept. During the time he was organist and choirmaster there he built the choir from seventeen to sixty-five voices at one time. He introduced the Hebrew traditional music, which was sung in the original Hebrew for the first time at the dedication of an organ in a Christian church.

Mr. Noe, who has appeared on many radio programs, will continue as organist at the Wanamaker Auditorium and as conductor of the John Wanamaker cadet choir of 150 mixed voices. He also will continue his work as conductor of the Brooklyn Glee Club, organized under the auspices of the Brooklyn Chamber of Commerce. Last winter, under the direction of Dr. Hollis Dann of New York University, he was organist of the national high school chorus of 510 voices, representative of high schools in all parts of the country, held in the main auditorium of the Masonic Temple at Detroit.

Graduated from New York University with the degree of B. S. in music, Mr. Noe is completing a postgraduate course for master of arts, which degree, it is expected, will be conferred in June.

**PROMETHEUS**  
**Organ Loft Heater**  
 Your pipe organ will not require tuning so often and the tone quality will be far better if you keep the organ loft warm with a Prometheus Electric Heater.  
 It maintains the desired temperature by means of a thermostat, which automatically shuts off when this temperature is reached, and thus saves electricity.  
 No part becomes red hot to start a fire. Will not dry out the air and open joints in woodwork. Simple in construction. Nothing to get out of order.  
 Write for catalog.  
**PROMETHEUS ELECTRIC CORP.**  
 354 W. 13th St., New York, N. Y.

**ERNEST WHITE**  
**ORGANIST**  
**ST. JAMES' CHURCH**  
 Walnut and Twenty-Second Sts.  
**PHILADELPHIA**

**CLARENCE DICKINSON**  
*Concert Organist*  
 Organist and Director of Music, The Brick Church and Union Theological Seminary.  
 Director of the School of Sacred Music of Union Theological Seminary.  
 412 Fifth Avenue, New York

**Chas. F. Chadwick**  
**ORGAN BUILDER**  
 28 Dorchester Street  
**SPRINGFIELD, MASS.**  
 My specialty is modernizing old instruments  
 Tuning, Voicing and Repairing  
 Electric Blowers Installed

**MAX GARVER**  
**MIRANDA**  
 A. A. G. O.  
 RECITAL ORGANIST  
 Beloit College, Beloit, Wis.

**WILLIAM F. SPALDING**  
 Organist and Choirmaster  
 Emmanuel Episcopal Church  
 Denver, Colorado

**Marshall Bidwell**  
 A. A. G. O.  
**CONCERT ORGANIST**  
 Municipal Organist of Cedar Rapids  
 Coe College, Cedar Rapids, Iowa

**W. LAWRENCE CURRY**  
**BEAVER COLLEGE**  
 Trinity Episcopal Church  
 Wilmington, Delaware  
 Asbury University Church  
 Philadelphia

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

**C. M. TOPLIFF, Organ Builder**  
 41 Strong St., Rochester, N. Y.  
 Let us modernize the old church organ. We do all kinds of work up to a complete new organ. Chimes and harps furnished.  
 Kinetic fan blower furnished and installed

**DENISON BROS.**  
 Manufacturers of  
**ORGAN STOP KNOBS FOR CHURCH AND REED ORGANS**  
 Name Plates, Pistons, Tilting Tablets, Stop Keys, etc., of all kinds of Ivory and Imitation Ivory  
 Established 1877  
 DEEP RIVER - - - - - CONN.

**FRANKLIN STEAD**  
 Church and Concert Organist  
 1142 South Michigan Boulevard  
 Chicago

**MARR and COLTON**  
**ORGANS**  
 Beauty of Tone  
 Matched by  
**Excellence of Construction**  
 Secure the result of many years of experience in all that is practical and beautiful in organ building  
 Main Office and Factories, WARSAW, N. Y.

**LaMARCHE BROTHERS**  
**PIPE ORGANS**  
 BUILDING | REPAIRING  
 MAINTAINING | REBUILDING  
 6525-31 Olmsted Ave. | Newcastle 2071  
 A CHICAGO CONCERN SINCE 1918

**F. A. BARTHOLOMAY & SONS**  
 Designers and Builders of  
**PIPE ORGANS**  
 Actions Installed for Ringing Tower Chime Bells  
 ESTABLISHED 1880  
 N. E. Cor. American and Bainbridge Sts., Philadelphia, Pa.

**CHARLOTTE KLEIN**  
 F. A. G. O.  
 First Woman Recitalist General Convention  
 American Guild of Organists  
 Church of the Transfiguration  
 3217 Wisconsin Avenue | Washington, D. C.

**N. LINDSAY NORDEN**  
**PHILADELPHIA**

### Cleveland Events; Kraft Series Ends; Restoring a Relic

By CARLETON H. BULLIS

Cleveland, Ohio, May 18.—The season's series of recitals by Edwin Arthur Kraft at Trinity Cathedral came to a close May 5 with Donna Elizabeth Rich assisting as soprano soloist. Mr. Kraft's recitals are an institution of long standing in the musical life of Cleveland.

John F. Cerny, who has just completed thirty-five years of continuous service as organist at Our Lady of Lourdes Church, East Fifty-fourth street, was honored at a banquet in the parish auditorium on May 2. Over 300 guests joined in this celebration.

At a meeting of the Fortnightly Musical Club, held in Florence Harkness Chapel May 5, three members played organ numbers. The Bach Passacaglia was played by Margaret M. Sykora. Selections by Guilment, Widor and Hägg were performed by Catherine K. Daniels. Thelma Merner used pieces by Widor, Rheinberger, Foote and Gigout. Mr. Rebstock and his solo quartet from the Church of the Covenant appeared in several ensembles.

Last month we recorded the news that Miss Thelma Merner was winner in the state organ contest of the National Federation of Music Clubs at Cincinnati. Since then the district contest was held at Toledo, and reports are that Miss Merner is again victor. She is now entitled to participate in the national contest to be held in California. The prize winner is organist of the First M. E. Church.

Music week was observed in a number of churches, but the outstanding program by far was the evening musical service May 17 at the Lakewood Methodist Church, where F. Karl Grossman is music director and Ida M. Reeder is organist. An orchestra of amateurs and students of the community, sponsored by the church and nurtured by Mr. Grossman through the years since the close of the war, has grown from small beginnings to a full-fledged symphonic ensemble. It has taken part in a church event once a month. In the present instance it opened the service with a Vivaldi Concerto, then accompanied choir and soloists in several choruses and arias, participated in Boellmann's "Variations Symphonique" for violoncello, and played the first movement of Cesar Franck's D minor Symphony. And all this ambitious undertaking was done with most satisfying skill, precision and fine interpretation, the Franck symphony movement being a particularly inspiring sermon in music. On the program was a group of organ numbers by Mrs. Reeder.

Would that more church organizations, who already possess the space for rehearsals and the opportunities for public appearances, would see their duty towards their communities and their opportunities for service, by providing the talent of the community with means of self-expression and of service to the church! These performers of Mr. Grossman's orchestra, and the members of the splendid chorus choir as well, no doubt get more thrill, inspiration and lasting satisfaction from this work under the wing of Lakewood Church than would be possible from any amount of frivolous pleasure seeking.

During a visit a while ago to the organ factory of Votteler-Holtkamp-Sparling I happened to be attracted to a pile of what appeared like debris in the corner of the erecting-room. Lying there were parts of a dismantled console—one of four manuals, old-fashioned draw-knobs and an array of adjustable combination gadgets that somehow brought to mind that I had seen this outfit before. Upon inquiry I learned that it was the old organ from St. Paul's Episcopal Church at Euclid avenue and Fortieth street, Cleveland, where George Emerson played, and where Dr. Charles E. Clemens previously held sway, before

he took up his duties in 1911 at the Church of the Covenant. Near this pile of junk, in a store-room, were the pipes of the old instrument. I then was told that the old St. Paul's edifice, several years vacant since the removal of the congregation to a more fashionable setting on the Heights, had been sold to the Franciscan Sisters of Perpetual Adoration, and that the Votteler-Holtkamp-Sparling firm had the work of reconstructing the old instrument for the new owners of the property. Close inspection of the dismantled console showed it to be a relic of the early days of electric actions, with the nameplate of Emmons Howard, and therefore my interest in historical matters was immediately aroused. Naturally I sought information from Dr. Clemens, who, after correspondence with some of the old-timers to refresh his memory, gave a fascinating account of the old instrument.

Old St. Paul's, built in 1874, was furnished with a Johnson instrument of three manuals. It was this that Dr. Clemens played years later when he became organist there. His eagerness for four manuals finally led to a plan to put additions in a chamber on the opposite side of the chancel. As the Johnson instrument was a gift, the vestry decided against reconstruction. Any changes had to be mere additions. A number of prominent builders refused to hitch up the old relic to any new equipment. Emmons Howard agreed to the plan, and was given the contract. The result was a new solo organ, pedal additions and a new console with tubular-pneumatic action. The outcome involved "memories that must be forgotten," for the action was sluggish. Renewed agitation soon caused Howard to take out the tubular action and to try electricity. This was successful, and so the mongrel Johnson-Howard served St. Paul's for many years thereafter, being perhaps the initial four-manual organ in Cleveland. Ernest M. Skinner, during the early days of his own company, made an addition of a one-manual movable affair with extended cable, enabling Dr. Clemens at rehearsals to play the swell division from a point of vantage in the chancel aisle.

Now the Franciscan Sisters are having about half of the fifty old sets of pipes retained and fifteen new ones added, with completely new mechanism and a three-manual layout. We hope soon to report on the rebuild.

#### Fine Program by W. Carl Meyer.

A vesper concert of sacred music was given by the Redeemer Choir under the direction of W. Carl Meyer, at Redeemer Lutheran Church, Sixty-fourth street and Harvard avenue, May 3 at 4 p. m. The selections were arranged in historical sequence and were by composers taken as representative of their periods. Wilhelm Middelschulte, L. L. D., presided at the organ in an organ and piano duet, the G minor Concerto by Handel. This number was scored by Dr. Middelschulte from Augener's edition of the piano arrangement. The following other selections were listed: Ricercare, Palestrina; "O Bone Jesu," Palestrina; "Crucifixus," Lotti; Passacaglia, Frescobaldi; "Jesu, Priceless Treasure," Bach; "Lord, When My Raptured Thought," Beethoven; "Gallia," Gounod.

#### Historic Dartmouth Church Burns.

The Church of Christ, on the Dartmouth College campus at Hanover, N. H., was destroyed by fire in May. The Austin organ, over which Professor Homer Whitford of the Dartmouth faculty presided, was destroyed with the edifice and the choir library also was a total loss, as well as a pair of the organist's shoes. The Church of Christ was a historic edifice and was built in 1795. This summer the college authorities had planned to move it across the campus and onto the site now occupied by Rollins Chapel so that it might balance Reed Hall as one of the white flanks of Dartmouth Row.

Edward B. Whittredge, organist and choirmaster of Christ Church, Quincy, Mass., has been seriously ill with appendicitis, followed by pneumonia. He is now out of danger, but is still very weak. Mr. Whittredge has been at this church for a number of years and is very popular.

### Specialists in

MODERNIZING TUNING ADDITIONS REPAIRING

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

### L. D. Morris Organ Company

1897 Inc. 1931  
833 Sheridan Road  
Chicago, Ill.  
Telephone Bittersweet 1341

MARGARET

WILLIAM

LESTER

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS AND FESTIVALS

DEDICATION PROGRAMS AND ORATORIO APPEARANCES A SPECIALTY

426 FINE ARTS BLDG.

CHICAGO, ILL.

# KRAFT

For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

## ANDREW BAIRD

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

## WILHELM MIDDELSCHULTE, LL.D.

1015 East Sixty-second Street, Chicago, Illinois

Phone: Plaza 1337. Studio: 6115 Cottage Grove Avenue—Tuesdays and Fridays  
Director of Wisconsin Conservatory, Milwaukee, Wis.  
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.  
Professor of Organ, American Conservatory, Chicago, Ill.  
Professor of Organ, Rosary College, River Forest, Ill.  
Professor of Organ and Counterpoint, Notre Dame University Summer School, Notre Dame, Ind.

## VINCENT H. PERCY

RECITALS and LESSONS

Euclid Ave. at East 96th St.

CLEVELAND

## HUGH McAMIS

F. A. G. O.

RECITALS—INSTRUCTION

All Saints' Episcopal Church, Great Neck, Long Island, New York

## FRANK WRIGHT

Mus. Bac., A. G. O.

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

## CHARLES R. CRONHAM

RECITALS . . . MUNICIPAL ORGANIST

Room T, City Hall

PORTLAND, ME.

## WILLARD IRVING NEVINS

Dedications RECITALS Festivals

Address: Gulimant Organ School, 17 East Eleventh Street, New York City

# The Estey Organ

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

## THE VALUE OF REPRODUCING ORGANS IN MUSICAL CULTURE

By George H. Gartlan, Director of Music, Public Schools of  
Greater New York, in *The Journal of Education*

**D**R. GARTLAN is one of the outstanding authorities on musical appreciation in America. Twenty-six years ago he began his association with the public school system of Greater New York. His first assignment was as a teacher of music, but he was very soon promoted to the position of Special Teacher of Music in the Brooklyn Training School for Teachers, now known as the Maxwell Training School for Teachers. In 1911 he was appointed Assistant Director of Music, Public Schools of Greater New York, and in 1919 to the position of Director of Music, which he has held with such credit that New York City schools are now probably leading the country in musical appreciation work. Himself wholly a product of American methods, he is an educator whose methods are not only attracting notice in this country but also abroad.



© Underwood & Underwood

DR. GEORGE H. GARTLAN

"The time is not far distant," says he "when the teaching of the organ will become a part of the regular school curriculum."

*The following article by Dr. Gartlan is reproduced by permission of The JOURNAL OF EDUCATION, in the 50th Annual Midsummer Number of which publication it appears this month.*

**F**OR centuries the cradle of musical development was in the church. In the great master works of art—the cathedrals of Europe—music lovers found their opportunity for intellectual, aesthetic and spiritual refreshment, as did the lonely and weary travelers of the desert seek the oasis. Naturally this desire sought outlet through the most spiritual instrument of music—the organ—a glorious combination of all the tone colors of sound.

Down through the ages the triumphant message of the Deity

Advertisement

has sounded through this stupendous medium. The spiritual influence of the message of Mount Sinai, the Sanctification of the sermon on the Mount, and all ethical and religious feelings have been sustained by the throbbing companionship of music.

To religion and its great teachings we owe a never ending debt. How, then, shall we carry on this great obligation in education?

No one shall question that what we call practical preparation for life is essential. This has to do with the academic side of education. On the other hand what are we doing for the spiritual side of life? As the church has prepared the way, so must the school carry on during the meantime, in order to sustain and perpetuate the path which has been made.

# The Estey Organ

One of the most powerful influences in education is music—music in all its branches. First for the talented, second for the interested, and third for the great mass of students whose only realistic contact with art is through the medium of the school. It is generally recognized that the ability to listen to music intelligently is as important a part of musical culture as actual participation.

What more valuable means to this end could be provided than through the agency of reproducing instruments? The king of them all—the organ—is the logical and destined agency through which the goal shall be reached. Under the old order of things, in the absence of a performer nothing could be accomplished. Now, thanks to scientific imagination, the whole musical sphere is at our disposal.

Throughout our country in elementary schools, high schools, and colleges, students are being trained to sing in chorus; in the theoretical side of music; and in instrumental participation.

casation during which the auditorium of the school is in use. Such a provision more than justifies the increased cost of installation.

The time is not far distant when the teaching of the organ will become part of the regular school curriculum, and take its place along with the development of general instrumental instruction.

## The Type of Organ

In preparing specifications for school organs it was found advisable to return to what is commonly called the church type of organ rather than the orchestraly designed instrument provided for the leading motion picture theatres throughout the country. The foundation of any organ is in the Diapason stops and everything must be built from this point. With the modern system of dynamic control the variety of tone quality and volume is immeasurable.



### SEVEN NEW YORK CITY HIGH SCHOOLS ORGAN-EQUIPPED

In each of these fine school edifices there have recently been installed the latest type of the Estey automatic reproducing pipe organs, with new visual instruction lights, all received with enthusiasm both by students and by experts.

Progress during the last quarter century has been remarkable, but it is true that only a small percentage of students take music as a major subject. The great problem is with the vast majority who are being trained to become the audiences of the future, and the study of music from this angle is of vital importance.

The installation of reproducing instruments does not in any sense mean that music teachers are not needed, nor that students will not be required to participate. It is quite the opposite. The situation actually calls for a more highly skilled type than we accept at present and for a continuance of a policy toward the training of teachers fully equipped to demonstrate in full the meaning, construction and interpretation of the composition played.

## The Value of a Music Library

The present system of manufacturing reproducing rolls provides for arrangements of practically every type of music. The extended library makes it possible for the organ to become 100 per cent efficient. That is, it may be used at all times of the school day, for afternoon and evening meetings, and at any oc-

## Advantages in Civic Life

In many communities the high school auditorium really takes the place of the familiar town hall. If reproducing organs are installed in such auditoriums the public, as well as the high school students, will profit. It will simplify matters, insofar as it will not be necessary to depend upon the presence of an organist, or orchestra, because many times it is not possible to have one present. Some people might look with disapproval upon such a suggestion, but it doesn't mean that the organist is to be eliminated, because great as the reproducing mechanism is, after all what is it but the interpretation of the human individual?

## Music from the Educational Viewpoint

With each succeeding year music is being given a more prominent place in the educational scheme. Unfortunately so many people look upon school music as merely singing, from which pupils do not carry away a lasting impression. This is not true. Singing creates a desire for a further investigation of music. It is not to be assumed that every pupil will become a



# The Estey Organ

performing musician, but an opportunity should be given to every child to be brought into close contact with music, and to determine for himself whether or not he desires to pursue it further. The granting of major credit in all branches of music for the senior high school students has been a boon to the development of cultural America. The old type of the formal academic course is being changed rapidly so that students may have the opportunity of preparing themselves, while in school, for the contacts which they will make in later life. There is no subject in the curriculum against which criticism has not been aimed, perhaps due to the oversteering of the alleged impor-

living monuments to the forward looking vision of the civic and educational authorities.

GEORGE H. GARTLAN

## Many Testimonials

Were there space there might be quoted here several recent articles similar in sentiment to that of Dr. Gartlan, for the introduction of the latest Estey reproducing organs into seven New York schools has naturally attracted much attention among both teachers and students of music.

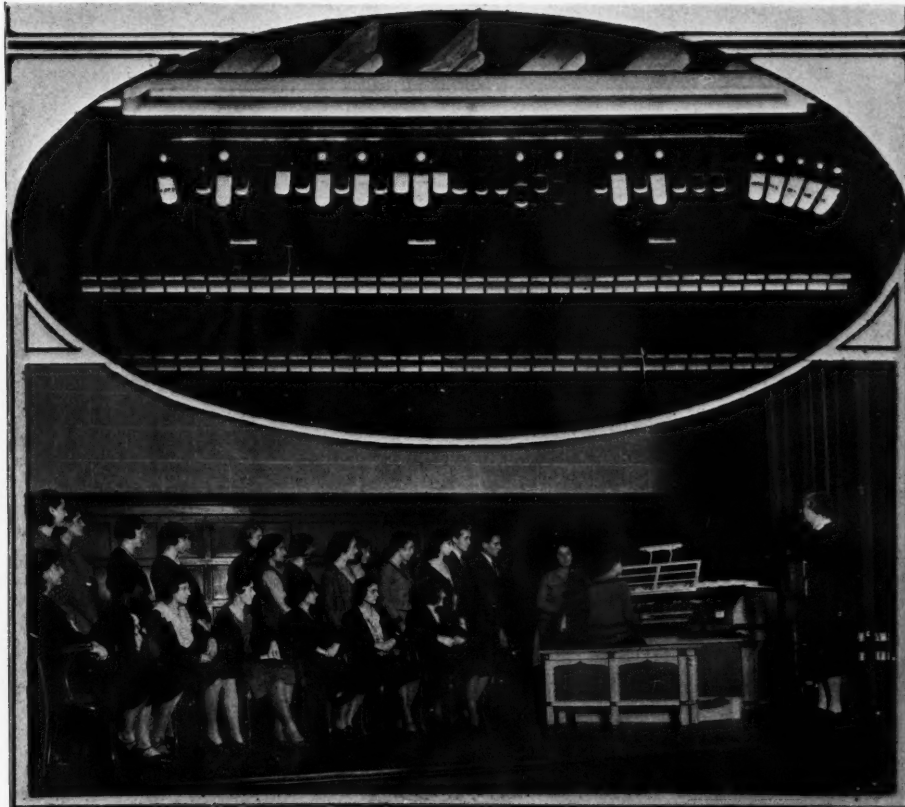


Illustration by courtesy of The Musician

### VISUAL MUSICAL INSTRUCTION

Keydesk of new Estey organ installed in the Auditorium of the New York Training School for Teachers in which colored electric pilot lamps light up to indicate which "stops" are to be used in the playing of the composition, correlating for the student visual, auditory and tactile impressions. Below: Junior A Class, New York Training School for Teachers at lecture on musical appreciation, using the new electrically lighted keydesk.

tance of a subject and educators today are recognizing rapidly not only the social advantage of music study, but the intellectual and aesthetic side as well.

### The Value of the Investment

In every civic undertaking one of the first considerations should be, does the community receive full value for its investment? Every great business organization would study such a proposition carefully before making a final decision. The added cost of a reproducing instrument is more than justified by the service which is rendered to the school, and to the community. School Boards would do well to consider the importance of providing a reproducing instrument for each auditorium. The value of these instruments cannot be figured in terms of money, but in the moral and cultural uplift which result in the various experiences gained through such an association.

With the installation this year of seven fine reproducing pipe organs, New York City can well afford to be proud of what it has done in this direction, and these instruments will last as

Mr. Osbourne McConathy, who has a national reputation as a conductor, lecturer and author, has an article in "The Musician" for May in which he is very enthusiastic about the organ work being done in New York schools. He was particularly impressed with the interested attitude of the students toward the new instruments. "Indeed," he said, "I feel I may say every complete school auditorium should be equipped with a well-built reproducing organ."

Prof. Arthur H. Brandenburg, Music Supervisor of the Elizabeth, New Jersey, High Schools, has long been interested in the use of the organ in public schools and in a recent issue of the "Journal of Education," under the title, The Climax of Musical Instruction, he writes glowingly of the commanding lead which New York City schools have taken under the leadership of Dr. Gartlan. "The reproducing pipe organ," he says, "seems to me about the best medium one could use in music appreciation classes. The increasing use of this instrument in the schools of the country represents a trend of first importance in both educational and musical fields."

# The Estey Organ

## A FEATURE OF THE MONTH

The Estey studio in New York is the only place in the world where four organs speak into one room.

Many of the millions who on May 9 listened to a nation-wide broadcast of the first organ quartette recital ever arranged, have written the Columbia Broadcasting System asking that similar programs be given in the future.

the prediction of a number of musical critics that a new and interesting field of symphonic effect has been opened up.

The organs used in the Estey studio were the great organ, a three manual instrument with 2700 pipes, two self-contained Minuette organs, differently voiced, and a portable reed organ or melodeon, with its distinctive voicing and tone coloring.



Photograph by Gladys Müller

### THE FIRST ORGAN QUARTET BROADCASTS FROM ESTEY STUDIO IN NEW YORK

The news feature of the month was this novel entertainment furnished by an ensemble of three pipe organs and a reed organ over a nation-wide hook-up of the Columbia Broadcasting System

The music was especially arranged by Mr. Parke V. Hogan, internationally known composer for the pipe organ and head of the music recording department of the Estey Organ Company, for the use of four Estey organs. The organists, including Mr. Hogan, were selected entirely from the staff of the Estey studio.

Equally an experiment in musical and radio fields, the program was conceived to demonstrate new possibilities both in tone coloring and orchestral effect, and the results clearly justify

The picture shown above is one of the Estey studio and the four organists at their consoles ready for the broadcast. At the left is Ernest L. Mehaffey, organist of the Calvary Methodist Episcopal Church of East Orange, N. J., at the great organ; R. W. Edwards, director of the reed organ department of the Estey Company, at the reed organ; Mr. Hogan, at the Minuette Grand; and Harold Godshalk, organist of the First Presbyterian Church of Easton, Pa., at the Upright Minuette.

# ESTEY ORGAN COMPANY

## BRATTLEBORO VERMONT

GENERAL SALES HEADQUARTERS, 642 FIFTH AVENUE, NEW YORK

### OTHER SALES OFFICES

ATLANTA, 955 Harte Drive, S. W., Charles A. Ryder  
BOSTON,\* 31 James Ave., Park Square Building, C. E. Briggs  
CHICAGO,\* 830 Lyon & Healy Building, A. R. Dolbeer  
CLEVELAND, 45 Prospect Avenue, Builders Exchange Building, S. S. Webster  
DALLAS, 4502 Columbia Avenue, B. T. Pettit  
LOS ANGELES,\* 730 West 7th Street, C. W. McQuigg  
PHILADELPHIA, 1017 Packard Building, A. J. Bowers

RICHMOND, 3012 Edgewood Avenue, H. H. Allen  
ST. LOUIS, 229 Missouri Theatre Building, G. T. Devereux  
SEATTLE, 4127 Fremont Avenue, H. Reed, C. M. Balcom  
SIOUX CITY, 2101 Jennings Street, B. E. Brown  
SPRINGFIELD (MASS.), 458 Bridge Street, J. W. Morrison  
LONDON,\* 12 Rathbone Place, Oxford Street, R. J. Guy

\* Pipe Organ Studios.

**KIMBALL FOUR-MANUAL  
IS OPENED AT LINCOLN**

**LARGE ORGAN IN NEBRASKA**

**Wilbur Chenoweth at Console of Instrument in \$500,000 Building of First Plymouth Congregational Church.**

Dedication of the \$500,000 edifice, with its large four-manual organ built by the W. W. Kimball Company, for the First Plymouth Congregational Church of Lincoln, Neb., took place in connection with the Easter services. The organ dedication occurred on the evening of April 12, with Wilbur Chenoweth, organist of the church, at the console. On this occasion he played a program composed of these selections: "Christus Resurrexit," Ravello; "Frere Jacques, Dormez Vous?" Ungerer; "Eklog," Kramer; Prelude and Fugue in C minor, Bach; "Kamennoi Ostrow," Rubinstein; "The Squirrel," Weaver; March Triumphant, Chenoweth; "Piece Heroique," Franck; "Caprice Viennois," Kreisler; "La Concertina," Yon; "The Girl with the Golden Hair," Debussy; Toccata from Fifth Symphony, Widor.

The stop scheme of the organ, designed by Mr. Chenoweth, is as follows:

**GREAT ORGAN.**

- Open Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 61 pipes.
- Flute Harmonique, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Traverse Flute, 4 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Tromba, 8 ft., 61 pipes.
- Harp (Choir).
- Celesta (Choir).
- Tremolo.
- Chimes (Choir).

**ECHO PLAYABLE FROM GREAT.**

- Echo Flute, 16 ft., 61 pipes.
- Night Horn, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Viol Aetheria, 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 61 pipes.
- Vox Humana, 4 ft., 61 pipes.
- Echo Tremolo.

**ECHO PEDAL.**

- Echo Bourdon, 16 ft., 32 pipes.

**SWELL ORGAN.**

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Sallicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Flute Celeste, 2 ranks, 8 ft., 134 pipes.
- Octave Geigen, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Mixture, 4 ranks, 244 pipes.
- Contra Fagotto, 16 ft., 61 pipes.
- French Trumpet, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 12 pipes.
- Oboe Clarion, 4 ft., 12 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Swell Tremolo.

**ECHO PLAYABLE FROM CHOIR.**

- Echo Flute, 16 ft., 61 pipes.
- Night Horn, 8 ft., 12 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Viol Aetheria, 8 ft., 61 pipes.
- Fern Flöte, 4 ft., 12 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Echo Tremolo.
- Vox Humana Vibrato.

**CHOIR ORGAN.**

- Contra Viola, 16 ft., 61 pipes.
- English Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Viola, 8 ft., 12 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Octave Viola, 4 ft., 12 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Pierce, 1 3/5 ft., 61 pipes.
- English Horn, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (Deagan), 8 ft., 49 bars.
- Celesta, 4 ft., 49 notes.
- Chimes (Class A), 25 bells.
- Choir Tremolo.

**SOLO ORGAN.**

- Clear Flute, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Gamba Celeste, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Double Trumpet, 16 ft., 61 pipes.
- Trumpet, 8 ft., 12 pipes.
- French Horn, 8 ft., 73 pipes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Clarion, 4 ft., 12 pipes.
- Solo Tremolo.

**PEDAL ORGAN.**

- Resultant Bass, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 32 pipes.
- Second Open Diapason (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32

*Edward Eigenschenk*



**EDWARD EIGENSCHENK** no longer needs to establish himself as one of the ablest recitalists of this country, for he has done that in the last few years; but as he adds a few years to his youthful age he gains proportionately in finish and poise. This was evident in his recital at Kimball Hall, Chicago, May 5, under the auspices of the young people of the Second Presbyterian Church, of which he is organist and choir director. A very sizable audience heard Mr. Eigenschenk play the following announced program: Four Selections from "Hours in Burgundy," Georges Jacob; Allegro moderato from Fourth Concerto, Handel; Prelude on a Theme in Gregorian Style, DeLamarter; Andante (Symphony in D major), Haydn; Scherzo (Fourth Symphony), Widor; Fugue a la Gigue, Bach; Chorale, "In Thee Is Gladness," Bach; "Praeludium," Jarnefelt-Nevin; Scherzo, Vierne; Sketch in D flat, Schumann; "Carillon de Westminster," Vierne. To this list the enthusiastic audience, not satisfied with an hour of playing, persuaded Mr. Eigenschenk to add: "Canyon Walls," Clokey; "Divertissement," Vierne, and "Song of the Basket-Weaver," Russell.

Mr. Eigenschenk plays all of his programs from memory and his registration and handling of the instrument show skill and maturity. He excelled in the descriptive pieces, such as the "Burgundy Hours," and in the two scherzos, in which a light touch and delicate style were evident. The Schumann Sketch in D flat, easy to ruin and often subjected to ruination by players of little taste, was beautifully done. The Bach number was brilliant and played with style and understanding. The same applies to the Handel concerto movement. There was special interest in Mr. DeLamarter's work, which has decided originality and which will grow on acquaintance. The Haydn movement was interpreted with rare taste. Among the encores the Clokey number and Dr. Russell's very popular composition stood out.

**notes.**

- Contra Viola (Choir), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Bass Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 32 pipes.
- Still Gedeckt, 8 ft., 32 notes.
- Flute, 4 ft., 12 pipes.
- Bombarde, 32 ft., 12 pipes.
- Trombone, 16 ft., 32 pipes.
- Trumpet (Solo), 16 ft., 32 notes.
- Fagotto (Swell), 16 ft., 32 notes.
- Tromba, 8 ft., 12 pipes.
- Clarion, 4 ft., 12 pipes.

There is a total of 4,608 pipes.

**PILCHER FOR CHURCH  
IN APARTMENT HOUSE**

**LARGE ORGAN FOR NEW YORK**

**New Madison Avenue Baptist Edifice Combining Sanctuary with Flats Will Have a Three-Manual with Echo.**

The Madison Avenue Baptist Church, New York City, will soon have a three-manual and echo organ installed in the handsome apartment house church which is being finished. Henry Pilcher's Sons of Louisville are building the organ. The specification was drawn up in the New York office, assisted by the chairman of the building committee, Clifford A. Braider, who is also an organist, and by the organist of the church, Everett Hall.

At the left of the baptistry, from floor to ceiling, will be the main organ chamber, with the echo division in the balcony at the rear of the auditorium. The echo division is to be floating, being playable from the swell and the choir. All of the great except the diapasons will be enclosed in the choir expression chamber.

It is understood that the Rev. Dr. Caleb Moore, the pastor, and the congregation expect to open the church in the early fall. Jardine, Murdock & Wright are the architects.

Following is the organ specification:

**GREAT ORGAN.**

- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Philomela, 8 ft., 73 pipes.
- Gross Gamba, 8 ft., 73 pipes.
- Flute, 4 ft., 12 pipes, 61 notes.
- Octave, 4 ft., 73 pipes.
- Mixture, 4 rks., 244 pipes.
- Fifteenth, 2 ft., 61 notes.
- Tuba Major, 8 ft., 73 pipes.
- Cathedral Chimes (from Echo).
- Tremolo.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Diapason Phanon, 8 ft., 73 pipes.
- Viol d'Orchestre, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Quint, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Cathedral Chimes (from Echo).
- Tremolo.

**CHOIR ORGAN.**

- Dulciana, 16 ft., 97 pipes.
- English Diapason, 8 ft., 73 pipes.
- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Hohl Flöte, 4 ft., 12 pipes, 61 notes.
- Dulcena, 4 ft., 61 notes.
- Dulcena Quint, 2 1/2 ft., 61 notes.
- Dulcena, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Celestial Harp, 8 ft., 61 bars.
- Celesta, 4 ft., 49 notes.
- Tremolo.

**ECHO ORGAN.**

- Flute Dolce, 8 ft., 61 pipes.
- Flute Dolce Celeste, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Flute, 4 ft., 12 pipes, 49 notes.
- Vox Humana (separate box), 8 ft., 61 pipes.
- Cathedral Chimes (Deagan Class A), 21 bells.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Sub Bass, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Contra Gamba, 16 ft., 12 pipes, 20 notes.
- Dulciana, 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes, 20 notes.
- Flute Forte, 8 ft., 12 pipes, 20 notes.
- Flute Dolce, 8 ft., 32 notes.
- Dulciana, ft., 32 notes.
- Sub Tuba, 16 ft., 12 pipes, 20 notes.



**MOORHOUSE  
BOWMAN &  
BRANDT, INC.**

**PIPE ORGANS**  
SOUTH HILLS STA., PITTSBURGH, PA.

...FACTORY AT...  
CASTLE SHANNON, PA.

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

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

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

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

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

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

**Clarence Eddy**  
RECITALS  
ORGAN LESSONS  
152 E. Superior St., Chicago  
Tel. Superior 8129

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

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

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

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

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

## The Diapason

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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

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

Advertising rates on application.

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

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

CHICAGO, JUNE 1, 1931.

### MAINTENANCE

These are days in which the wise man takes stock of himself and of his equipment and prepares to work more efficiently in order to hold his own while the storm rages in the business world and to be ready to meet the fair day which will follow the present somewhat dismal one. When the world needed all of us, the good, the bad and the mediocre, it was easier to win and retain positions. Today it is a case of the survival of the fittest, whether it be in business or in any professional activity. We see it all around us. Any contractor will tell you that labor today is much more efficient than it was in the boom days. In making estimates on any undertaking one can count on greater productivity per hour by the same workers. Such a depression as the one which is clouding the sky makes all of us alert and creates an era of value-giving by manufacturers and merchants. Therein lies one of the blessings of what is otherwise a calamity.

Unfortunately what is so obvious to business men and to labor is not realized by all musicians. It is easy when income is reduced to cut down expenditures, and the first expenditures usually cut down are those for further study and for new music. Yet these constitute our item of "maintenance"—our professional upkeep. Every railroad executive has learned that to let track and equipment deteriorate in times of reduced traffic is disastrous. It is not economy, because eventually there must be still greater outlay for repairs and replacements. A houseowner who lets his roof leak and neglects painting incurs a loss to his original investment which sometimes becomes irreparable. Exactly the same is true of the organist who after having had his original training and being equipped to begin his work makes no appropriation for upkeep and deceives himself by thinking that he can get along during the remainder of his professional life without additional study or vigilance to improve himself.

Many opportunities present themselves in the summer season now opening. Some will take advantage merely of the chance to rest and of the good roads and the golf links and fishing streams. Others will seek out the various master classes and summer courses at which they can freshen their minds and their technique and receive varied inspiration. A number will attend the organists' conventions and by hearing our best recitalists will obtain valuable ideas, in addition to the benefit derived from mingling with their fellows. Many will take the opportunity offered by a letup in the winter's rush to get their houses in order by selecting programs and service lists for the next season, by looking over the recital columns of The Diapason to find new music to be learned, and catching up on neglected practice.

It is not difficult to predict which ones will stand up under the stress of hard times as just now manifested in

the cutting of church budgets, etc., and will be in the front rank when the dawn of prosperity arrives. No one has yet been able to contradict the truth of the moral in the parable of the wise virgins.

### MAKE YOUR OWN MUSIC

"Make your own music" is the slogan of the American music industry today. A reversion from the "let George do it" era is being promoted industriously, and deserves the encouragement of all who are interested in the organ, as it does of those who have the future of all musical progress at heart. There has been too much dependence on the mechanical and on the "hired" performer. It is a fact which we might as well recognize that this musical laziness in a lazy age merely means eventual atrophy of the love for music. The congregation which depends too much on the choir and does not sing soon loses appreciation of hymns. The age in which young men and young women cease to cultivate the art of performance on instruments and leave it all to the piano-player, the phonograph and the radio will bring on a generation of non-musically minded.

The manner in which school authorities have awakened to these facts is most heartening. Today piano teaching among the youth is more popular, all reports state, than for some years. The installation of organs in schools is growing and is a splendid omen. It will mean more appreciation of organ music, more willingness to listen to recitals and more demands by the youth of today, taught to love the organ, to place instruments in their homes when they grow up.

Stimulation of music-making by the individual, through mass concerts and other big events, was the feature of the eighth annual national music week, May 3 to 9. The keynote of the celebration was an active participation in music in addition to merely listening to it. With the rallying call, "Hear Music—Make Music—Enjoy Music," the observance emphasized not only music in the home, by members of the family and friends, but vocal and instrumental concerts and other demonstrations by merged groups in which citizens of various communities could rub shoulders with their neighbors as actual performers. In this way the annual music week is expected to develop the habit of musical participation such as will be continued in year-round musical activities.

The "first North German organ week" is announced to take place at Lübeck July 1 to 7. It is expected that at least 200 organists of Germany and the Scandinavian countries will be present. Among the distinguished men who are to play are Günther Ramin, Professor Heitman and the Danish recital organist, N. O. Raasted. The noted Danish Palestrina Choir and choruses from Sweden and Norway are also to take part. Seven modern organs in Lübeck are to be heard and there will be papers, discussions and recitals, constituting a program apparently patterned after those of our conventions of the National Association of Organists and the American Guild of Organists.

### KIN OF G. L. WILLIS SOUGHT

Organ Tuner and Repair Man of Advanced Years Dead in Tennessee.

Frank G. Stevenson, business manager of St. Andrew's School, at St. Andrews, Tenn., writes to The Diapason to ask for co-operation in finding a sister of George L. Willis, an organ tuner and repair man, who died recently at Columbia, Tenn. Mr. Willis, a man of advanced years, had done work at St. Andrews, but had given no clue to his relatives, except that he spoke of a sister living in Philadelphia. The body was taken to St. Andrews by Father Roger B. T. Anderson, prior of the school, and buried in the school cemetery. Any information which would lead to the discovery of Mr. Willis' sister should be sent either to The Diapason or to Mr. Stevenson, whose postoffice address is St. Andrews, Tenn., while the telegraph and telephone address is Sewanee, Tenn.

### ORGANISTS HONOR TRUETTE

New England Guild Chapter Pays Tribute on His Anniversary.

Many members of the New England chapter of the American Guild of Organists assembled Monday evening, April 27, at the rooms of the Harvard Musical Association, Beacon Hill, Boston, to honor Everett E. Truette, one of their most widely known members, and to celebrate his fifty years of service as an organist. Organists from various cities were present to congratulate Mr. Truette and to pay tribute to his musical ability, which has made him an outstanding figure among organists.

Raymond C. Robinson, organist at King's Chapel, presided, and after a brief introductory speech was followed by several speakers, including Walter J. Clemson, John Hermann Loud, George A. Burdett, J. B. Whelpley, Hamilton C. Macdougall, Leroy Fuller and Mrs. Alpha Small. All paid tribute to Mr. Truette's remarkable career, which has included his service not only as organist but also as a composer and as a writer whose works on organ playing are accepted as standard.

Mr. Fuller, as president of the Truette Club, made up of fourscore or more of those who have studied under Mr. Truette, told of the organization of the club and its purposes. Mrs. Small, who is from Providence, R. I., also spoke as a charter member of the club and old-time pupil.

The various tributes were fittingly acknowledged by Mr. Truette, who was heard with real interest in a retrospective speech. Later he was presented with a volume of "Churches of France," a large book amply illustrated with about fifty plates. The various speeches were interspersed with a piano solo by Miss Elizabeth Siedoff.

In the social hour, during which refreshments were served, those present found opportunity to greet and congratulate Mr. Truette.

### New Jewish Hymnal Compiled.

Extensive revision of the "Union Hymnal for Jewish Worship," which is used by 400 Reformed Jewish congregations in the United States, has been completed by a committee of ten rabbis appointed five years ago by the Central Conference of American Rabbis, the national organization of Reformed Judaism. The new hymnal, which is to be known as "Songs and Prayers of Jewish Worship," will be submitted to the conference for approval and adoption at the annual convention beginning June 6 at Wawasee, Ind. Rabbi Louis Wolsey of Philadelphia, chairman of the hymnal committee and a former president of the central conference, announces that 177 hymns by non-Jewish poets and composers have been removed from the hymnal now in use, and that the new music service will include 200 new hymns by Jewish composers and poets. The principal purpose of the committee, according to Rabbi Wolsey, was to compile a hymnal that would deepen the consciousness of Jewish religious life through the works of the finest Jewish poets and composers. In their five years' study of Hebrew poetry and music, members of the committee declared that they had discovered and considered the work of many modern Jewish composers, and that ninety-eight new poems had been accepted for use in the hymnal. The Jewish composers include Abraham W. Binder, musical editor of the new hymnal, who is also a member of the committee; J. Weinberg and P. Jassmowsky.

### Volume Issued by Estey Company.

"Philosophy and Facts in Organ Building" is the title of a volume of more than 100 pages the third edition of which has been issued by the Estey Organ Company. The book deals with the fundamentals of organ construction, tone elements, raw materials, specifications, etc., and is filled with information such as the organ purchaser and anyone who desires to be informed as to organs seeks. In addition to pictures of various types of pipes, chests, consoles, etc., with detailed descriptions, there are pictures of beautiful organ fronts and churches. Five generations of the Estey family, beginning with Jacob Estey, founder of the business at Brattleboro, Vt., are also the subject of a page of illustrations.

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

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

The event of the year in the organ world was the opening of the Skinner organ in the Cathedral of St. John the Divine, New York City. Clarence Dickinson gave the initial recital. Recitals which followed that of Dr. Dickinson in May were by Will C. Macfarlane, Samuel A. Baldwin and Gaston Dethier. The Diapason published the specification of the instrument.

The Rudolph Wurlitzer Company purchased more than twenty acres adjoining its factory at North Tonawanda, N. Y., for the purpose of erecting a new plant.

The Stevens Organ Company, then in business at Marietta, Ohio, completed the installation of a large four-manual in the Woodward Avenue Presbyterian Church, Detroit.

The Austin Organ Company installed a new three-manual in the historic St. Michael's Church at Charleston, S. C., to replace an instrument imported from England in 1768.

The Diapason made note of the fact that the shrewd rector of a North Carolina church to whom the editor had written for information about a new organ installed in his church answered as follows: "True report. We had no program printed; however, for a cash consideration of \$4 I will get account and write it for you. We need money for the next payment."

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

Organ builders from all parts of the United States gathered in Chicago May 10 and 11 for the third annual meeting of the Organ Builders' Association of America. M. P. Möller, the president, and Adolph Wangerin, the secretary, in their reports sounded a call to activity in view of the problems confronting the industry.

The four-manual Austin organ in St. Paul's Cathedral at Detroit was dedicated April 24 with Francis A. Mackay, organist and choirmaster, at the console.

The historic Eliot Congregational Church, Boston, Everett E. Truette, organist and choirmaster, ordered a four-manual Casavant organ of eighty-three speaking stops.

Clarence Eddy gave a series of three recitals on a new Pilcher four-manual in the Scottish Rite Cathedral at Shreveport, La.

S. Tudor Strang, a widely-known Philadelphia organist and composer, dropped dead April 29 at the Bryn Mawr railroad station.

There was considerable commotion over the fact that one chapter of the A. G. O.—that in Baltimore—continued to bar woman organists from its membership and The Diapason quoted an editorial in the Baltimore Sun of May 11 condemning the chapter's policy.

Francis S. Moore was guest of honor at a dinner in the First Presbyterian Church of Chicago to mark the twenty-fifth anniversary of his incumbency as organist. A loving cup was presented to Mr. Moore by the Rev. William Chalmers Covert, pastor of the church.

Arthur P. Schmidt, the well-known Boston publisher, who had done much to promote the cause of composition for the organ in America, died in May.

The B-F Blower Company was organized at Fond du Lac, Wis., for the manufacture of organ blowing apparatus.

Ward Stephens, who had been organist of First Church of Christ, Scientist, in New York for ten years, brought suit for \$100,000 against the trustees of the church, alleging that he was dismissed without just cause.

### Courboin Still in Charge.

C. M. Courboin, whose appointment to a church position at Rye, N. Y., was announced in the May issue of The Diapason, writes stating that he is still in charge of the factory of the Welte-Tripp Organ Corporation. The item in question made the statement that Courboin "was" in charge of this factory, whereas it appears that the word "is" should have been used.

**The Free Lance**

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

Have you often wondered how the musical New Englander singing in his church choir could enjoy the strange combinations of instruments that supported the voices? Here is a quaint bit about the bassoon from John Arnold's "The Compleat Psalmody," 1761:

The Bassoon being now in great request in many Country Churches, I presume, therefore, it will not be improper for me to acquaint my Readers, that it makes an exceeding good Addition to the Harmony of a Choir of Singers, when there is no Organ, as most of the Bass Notes may be played on it, in the Octave below the Bass Voices: although it is not at all difficult to play, the Bassoon requires a pretty strong Breath to blow it.

The next time you hear a fellow musician say that he "hates" Stainer's "Crucifixion" because it reeks of sentimentality, ask him what he means by "sentimentality," and if he objects to Schubert's "Du bist die Ruh" or Schumann's "Ich grolle nicht" or "The Two Grenadiers" on the same ground; and if not, why not. The truth is the word "sentimentality" is used by those people who have no emotional reaction to music—and are therefore not musical in the musician's sense of the word—in order to distract your attention from their deficiencies. It is astonishing these days to discover how many people without any real love for music there are in the ranks of the professional musicians. Too many of these are academically, rather than musically, trained.

Do you know the psalm-tune called "Mear"? You can find it in "In Excelsis," No. 567, where it is named "American tune, 1727." An early appearance of it is in James Lyon's "Urania" (1761); it occurs frequently in other hymn and tune-books up from 1761 to the present. The colonial tune-books give its origin as "A. Williams' Collection" or simply "Williams' Collection." I have not, after a search in all the available copies of A. Williams' books, been able to find it. But if it is an American tune, why have the colonial books (printed only thirty-four years after its reputed composition in 1727 by a Boston minister, name not given) attributed its authorship to an English composer?

This degree business is getting more and more serious—serious for musicians who wish to teach their subject in universities. It is probable that, influenced by the universities, the preparatory schools will demand that their music teachers also shall have the B. A. degree. The musical bachelor will not do. My old friend Henry C. Lahe, who has a scholastic agency, illustrated the general condition of affairs in this matter by the following: He recommended an excellent practical musician of experience possessing the musical bachelor for a post in a college; his nomination was rejected because the candidate, being a musical bachelor, was a "specialist"! The college wanted a person with an "all-round" education. Well, there you are. The colleges know what they want and they intend to get it; the musical bachelor people have qualified themselves by an intensive education in their subject for expert teaching, and they are cast into outer darkness. To my mind the whole thing has an ugly look.

Dr. Lyman Abbott, a well-known preacher and author, now deceased, used to like to hear a Bach fugue played forte and rhythmically after his sermon; he said it made him feel good, as if he had accomplished something worth while. Much the same remark was made to me by Dr. T. D. Anderson, pastor of the Central Baptist Church, Providence, where I played several years. We ought to consider these testimonials to the use of the loud after-voluntary all to the good, I suppose; and yet of late years I have not been able to see why the organist should make a noise on his instrument after the benediction and final amen.

**Frederick N. Shackley**



F. N. SHACKLEY'S completion of five years' service as organist and director at the First Congregational Church of Everett, Mass., was marked by a program of music Sunday evening, May 3, at which all the instrumental numbers, anthems and solos were compositions of the Boston man. The opening selection was an organ and piano number entitled "At Eventide." His popular "Distant Chimes" and a Festival Postlude were the other organ numbers. The anthems included excerpts from the cantata "A Song of Praise," "The Lord Is My Light," "O Saviour of the World," "Bow Down Thine Ear," "Sun of My Soul," "The Souls of the Righteous" and "Whoso Dwelleth." In addition to the foregoing there were several solos.

The service is liturgically over. Let's sum up Drs. Abbott and Anderson into "the band will now play."

A valued correspondent who asks me not to use his name is much worried because, although many of his friends rave over Dupre's works, he finds them extremely tiresome. He says "most of us organists have gone more or less crazy over Mulet, Dupre et Cie, and I sometimes wonder if I have lost my mind." Brother, you haven't lost your mind, nor are you in any danger of losing it so long as you are able to have your own opinions as to what you want to play at your recitals and hold to them in the face of general opposition. Make no mistake; your public will respect you if they feel that you are not a mere follower of fashion, of the style of the moment, but are a sincere musician, with a respect for good music and a desire to use your talent and your instrument for the public good. It would be a serious error, I think, for any public performer to refuse to play compositions that his colleagues play, merely on the ground that he does not like them. There are noble compositions written by organ composers of all schools; it seems to me to be a duty of American organists to search out and play pieces by American composers. Look at some of Lynnwood Farnam's and Clarence Dickinson's programs. We must, on the other hand, guard against chauvinism or national fanaticism, overweening enthusiasm for any school (not excluding the great J. S. B.), and insincerity. The world is large. Many great men have lived and left a priceless heritage to those going after them; many great men are now living, and it is up to us to look eagerly everywhere for the good.

I suggest five things: (1) Don't play pieces you cannot bring yourself to respect or admire or perform with any feeling, for the chances are you will not play them well. (2) Don't play pieces simply to "beat the other fellow to it." (3) Give the Mulet and Widor toccatas a rest. (4) Show your inde-

**MIDMER-LOSH**

*No work of art is truly great unless it faithfully reflects the spirit and meaning of its own period.*

THE pipe organ is the only musical instrument deriving its energy from other sources than the performer and so becomes, far more than any other, an engineering problem. The average organ powered with a 5 h. p. motor has the tonal energy of approximately 40 musicians.

The application of other power than human to the organ is so recent that many of us are still inclined to think in terms of the hand-blown tracker organ.

This concern, with 70 years of instruments in the finest Churches and Institutions of the world's greatest metropolis, looks forward to the development of the organ free of the mechanical limitations of the tracker instrument, and proposes an organ built in the best light of modern science, and with its own noble heritage of the traditions of the past.

Factory and Main Office at  
MERRICK, LONG ISLAND, N. Y.

pendence of conventionalities by occasionally playing a simple piece that you are sure your audience (barring the highbrows) will like. (5) Keep up your courage!

**NOTES FROM PITTSBURGH**

BY HAROLD E. SCHUNEMAN.  
Pittsburgh, Pa., May 20.—The choir of St. Stephen's Church, Sewickley, under the direction of Julian R. Williams, organist and choirmaster, sang Bach's cantata "God's Time Is the Best" from radio station WCAE, Pittsburgh, May 4. Mr. Williams has been engaged to give a course of five lectures on "Problems of Church Music" at the Pittsburgh-Erie Episcopal diocesan summer conference, to be held at Kiskiminetas Springs, Pa., beginning June 21.

The Western Pennsylvania chapter of the Guild heard an organ and choral recital at St. Agnes' Church May 12. An outstanding program was rendered by Albin D. McDermott, organist and director, the men's choir of twelve voices and the boys' choir of seventy-five voices. The choir sang examples of Gregorian, polyphonic and modern style Catholic church music. Both choirs were exceptionally well trained, and the singing was very satisfying.

Following the program a meeting of the chapter was held in the auditorium of Duquesne council, Knights of Columbus, at which the annual election was held, resulting in the following officers being chosen for the ensuing year:

Dean—Julian R. Williams.  
Sub-dean—Walter H. Fawcett.  
Secretary—Mrs. Blanche Kensey.  
Treasurer—Milton T. Pickles.  
Executive Committee—Earl B. Collins, Alice M. Goodell and Herbert C. Peabody.

Miss Elizabeth Schultz gave her graduation recital in the auditorium of the Pennsylvania College for Women Friday evening, May 8. Miss Schultz is a pupil of Miss Alice M. Goodell, head of the department of music at the P. C. W.

**N. U. SCHOOL OF MUSIC**  
NORTHWESTERN UNIVERSITY

"By the Shore of Lake Michigan"  
**DEPARTMENT of CHURCH and CHORAL MUSIC**  
Evanston, Illinois

**Offering--**

Thorough training, both study and experience.

Work leading to degrees of Mus. Bac., M. Mus.

Adequate equipment and endowment.

Prominent faculty.

Liberal arts subjects at no extra expense.

All the opportunities and resources of a great university.

ADDRESS THE DIRECTOR,  
P. C. LUTKIN, RM. 40,  
1822 SHERMAN AVE.,  
EVANSTON, ILLINOIS

(Summer term— June 22 to Aug. 1)



## 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 England Chapter.

At the time of this writing, one of four chapter occasions appointed for May has taken place—a public service on May 11 at Christ Church, Fitchburg. The choir of boys and men, under the direction of Fred Cronhimer, organist and choirmaster at this church, sang with marked excellence of tone, expression and ensemble, "At Thy Feet," Bach; "Nunc Dimittis" in A. Stainer; anthem, "With God," Francis W. Snow; anthem, "With a Voice of Singing," Martin Shaw, and "Pax Dei," Troman. The hymns were sung with descants. The prelude, Adagio, from the Sixth Symphony, Widor, was played by Raymond C. Robinson, dean of the chapter and organist and choirmaster at King's Chapel, Boston; the organ interlude, "Legend," Karg-Elert, by Francis W. Snow, organist and choirmaster at Trinity Church, Boston, and the postlude, "Legend et Finale Symphonique," Guilman, by John Hermann Loud, organist and choirmaster at the Park Street Church, Boston. The organ is an especially characterful one, as rebuilt by the Skinner Organ Company.

A truly constructive interpretation of the mission of music in the church and of the organist's function in the services was eloquently set forth by the rector, the Rev. A. Vincent Bennett. The traditional hospitality of Christ Church, Fitchburg, on this annual Guild occasion, was extended at dinner and after the service at the rectory, to the visiting members.

Two recent events, not under chapter auspices, but concerning two of our valued members, and deserving mention, were the thirty-third annual organ recital by pupils of Past Dean Everett E. Truette in Jordan Hall, Boston, on April 16, when the eleven players participating presented a program made up mostly of numbers of larger scope, and showed in their performance, a thorough command of the needful capabilities, and May 3, at the First Congregational Church, Everett, a program of instrumental numbers, anthems and solos, all selected from the compositions of Frederick N. Shackley, organist and choir director at that church, given in honor of his completion of five years' service there. Mr. Shackley's work as organist and his many published compositions have been favorably known for many years.

The chapter events for May include the annual meeting with social, at the rooms of the Harvard Musical Association, Boston, on the 21st, with a program of chamber music, under the direction of Harold F. Schwab; a vesper service at Emmanuel Church, Boston, with dedication of the chapter's memorial inscription to Lynnwood Farnam, in the chancel of the church, when the choir will sing, under the direction of Albert W. Snow, who will also play the organ numbers, and, at the invitation of Ernest M. Skinner, a visit to the famous old Boston Music Hall organ, as rebuilt by the Skinner Organ Company, on the former Seales estate, Methuen, Mass. There will be a performance on this occasion of the Brahms "Requiem" by the choir of the First Church in Boston, under the direction of William E. Zeuch, and Mr. Zeuch will play the accompaniments on the organ. Dr. Carl McKinley will play several organ selections at the beginning. This event will close the chapter's series for the season.

ARTHUR H. RYDER, Secretary.

### Western New York.

"The organist is the right hand of the pastor," said the Rev. Charles C. Williams Carver in an address at a festival service in Christ Episcopal

Church, Rochester, April 28, which was the high-light of the series of monthly events sponsored by the Western New York chapter. He said that the organist should study theology if he aspires to the heights of his calling. He told of the work being done at St. Dunstan's College, Providence, R. I., where priests of the church are being trained to become organists and choir-masters.

Tom Grierson and Arthur G. Young, two of Rochester's best-known organists, played solo numbers on the organ. Mr. Young is an ex-dean and a former organist and choirmaster at Christ Church. At present he is organist and director at the Church of the Reformation. Mr. Grierson is the popular organist at the RKO Palace Theater. He also is the organist at the First Universalist Church of Rochester.

The service, which was sung by the Christ Church choir of sixty men and boys and the St. Cecilia choir of thirty girls, included two of Dr. George Henry Day's compositions—a motet, "O God, My Heart Is Ready" (Psalm 108), and an anthem setting of "Fair-est Lord Jesus."

After the service a reception was tendered to the visiting organists and the members of the choirs. A report of the nominations committee was read by Miss Alice Wysard, chairman.

### Arkansas Convention at Little Rock.

Sheldon Foote of El Dorado was re-elected dean of the Arkansas chapter April 29 at the third annual meeting, held in Little Rock. Other officers include Mrs. Morris Jessup, Little Rock, sub-dean; Miss Bessie Hearon, El Dorado, secretary; John Glenn Metcalf, Little Rock, treasurer. The executive committee, elected for a three-year term, is composed of Miss Bessie Maxfield, Batesville; Miss Bettie Hinton, Pine Bluff; Professor Emile Trebing, Little Rock, and Henry W. Sanderson, Little Rock, to succeed Mrs. Jessup.

A program illustrating the development of organ music followed the business session. This was directed by Mrs. Howard Merrill. Four organ numbers were played by Mrs. Guy H. Mathis, and Mrs. Fred Isgrig sang. Visiting members were taken for drives about the city during the late afternoon, and a dinner given in their honor in the evening at the Albert Pike Hotel concluded the social phases of the meeting. J. Glenn Metcalf was toastmaster.

An organ and choral recital later in the evening at the First Methodist Church concluded the convention. Organists connected with churches of the city directed the choral renditions by various choirs.

### District of Columbia.

A long but interesting meeting of this chapter was held April 13. Following the reports of officers, a letter was read which offered the chapter the privilege of being a guarantor of the National Symphony Orchestra, a project which has been started many times and is now about to be realized. The chapter decided to collect \$50 among the members for this purpose. Miss Mary Minge Wilkins was appointed to be responsible for receiving the money.

R. G. G. Onyun, chairman of the committee appointed to consider the matter of a model contract between the organist and the church, which might be used as a pattern for the convenience of any who wish advice on this matter, reported that the committee had met and discussed the following points, not, however, arriving at a definite conclusion in every respect as yet: The period of time covered by the contract; weddings and funerals being played only by the organist of the church; fees for same; teaching privileges and limitations.

Miss Maude Gilchrist Sewall presented an excellent paper on the subject of "Schoenberg as a Harmony Teacher." In the main, the paper was a condensation of Schoenberg's harmony book, as yet untranslated.

Solos were rendered by Miss Marian Bates, soprano, Mrs. Helen Ware, contralto, both accompanied by Miss Charlotte Klein, and Mrs. Ida Willis Seaton, soprano, accompanied by Miss Mary Minge Wilkins.

Another long but interesting meeting occurred May 4 at Epiphany Epis-

copal Church. Miss Charlotte Klein, F. A. G. O., dean of this chapter, was elected delegate to the general convention in Indianapolis.

William I. Hitchcock of the firm of Lewis & Hitchcock, Inc., gave a very illuminating talk on the subject of "Organ Construction," illustrating his remarks with drawings and charts and cross-sections. A brief recital of vocal and violin compositions by one of our number, Karl Holer, organist at the First Reformed Church, was rendered by Mrs. Ida Willis Seaton, soprano, and Miss Helen Belt, violinist, the composer accompanying. The group proved unusually fine, characterized by freshness, tunefulness, exceptionally clever arrangement of materials, and uniformly pleasing accompaniments.

Both meetings were concluded with a social hour and refreshments. This has proved to be a most worth-while "get-acquainted" and "shop-talk" period.

M. R. F., Secretary.

### Indiana Chapter.

The Indiana chapter met Tuesday evening, April 28, at the Meridian Heights Presbyterian Church, Indianapolis. After the monthly dinner the business meeting was called to order by Cheston L. Heath, dean. We then adjourned to the auditorium for an interesting service-recital. The guest organist was Miss Mary Elizabeth Johnson. She was assisted by the Christ Church choir under the direction of Mr. Heath. The program follows: "One Hundred and Fiftieth Psalm," Franck; Allegro (Symphony 6), Widor; "Why Seek Ye the Living among the Dead," Charles Henrich; Cantilena, McKinley; "Ave Maria" ("Cathedral Windows"), Karg-Elert; Credo (eight parts, a cappella), Gretchaninoff; "List, the Cherubic Host" ("The Holy City"), Gaul; "Thou Art the Rock," Mulet; "The Heavens Are Telling" ("The Creation"), Haydn.

MRS. HOWARD L. CLIPPINGER,  
Secretary.

### Florida Chapter.

Members of the Florida chapter are looking forward to the annual state meeting, which will be held in Tallahassee June 8 and 9. Miss Margaret W. Dow, A. A. G. O., regent of the Tallahassee branch and head of the organ department at the Florida State College for Women, assisted by Miss Ella Scoble Opperman, dean of the school of music, have planned an interesting program. The principal recital will be played by Adolph Steuterman, F. A. G. O., of Memphis. The afternoon recital will be played by Herman F. Siewert, F. A. G. O., dean of the Florida chapter, and Miss Dow, A. A. G. O., sub-dean of the Florida chapter.

On May 5, as a feature of music week, the Orlando branch held its annual Guild service. This service was at St. Luke's Cathedral, and was arranged by Mrs. Hazel C. Lenfest. The program was as follows: Prelude in F, Bossi (played by A. E. R. Jones); Sonata Op. 65, No. 4 (Andante Religioso and Allegretto), Mendelssohn (Miss Mildred Adair); Chorales, "In Dir ist Freude" and "Erbarm' Dich Mein, O Herr," Bach (Mrs. Hazel Lenfest); Magnificat in F, Turner; address by the Rev. Melville E. Johnson, dean of the cathedral; Prelude and Fugue in G, Dupre (Herman F. Siewert); anthem, "How Excellent Is Thy Loving-Kindness," Federlein; postlude, Festal March, Dubois (W. S. Branch).

On May 3 a beautiful program was given at the Municipal Auditorium in Orlando to open music week. This program, under the direction of Dr. Clarence Nice of the voice department of Rollins College, was played by an ensemble of eight pianists at four grand pianos, with Mrs. Hazel C. Lenfest at the large Estey organ.

As the opening program for music week in St. Petersburg, the combined church choirs presented a program on the municipal pier, 3,000 feet out in old Tampa Bay. Two pianos were used with Mrs. Charlotte Pratt Weeks as one accompanist. The choir of the First Presbyterian sang "Let There Be Light," by Spence, under the direction of Mrs. A. D. Glascock, organist; the choir of the First Methodist Church sang "Christ Triumphant," by Yon, with Mrs. Frank Broadfield organist. Mrs. Broadfield will be remembered as Miss Mary Ervin. The choir of the First Congregational Church, where Mrs. Weeks is organist, sang "All in an April Evening," by Robertson, entirely from memory and unaccompanied. The program was concluded with two numbers by the massed choirs, seven altogether—"Gloria in Excelsis" from the Twelfth Mass, Mozart, and "The Heavens Are Telling," Haydn.

MRS. SAM M. KELLUM, Secretary.

### Georgia Chapter.

The April meeting of the Georgia chapter was held in the new Hebrew Benevolent Congregation synagogue, Atlanta, for an informal demonstration of the splendid new Pilcher organ. Rabbi Marx opened the meeting with a short talk dealing first with the architectural structure, which has followed the plan of the Tabernacle in the Wilderness. He then gave a detailed explanation of the symbols of the Jewish faith, which have been used throughout the main auditorium. Next came the demonstration of the organ with Charles A. Sheldon at the console, using each stop separately and explaining the various interesting features which have been incorporated into this four-manual. Mr. Sheldon played three numbers.

An interesting program in observance of national music week was that given May 5 by George Lee Hamrick, organist of the First Baptist Church, Atlanta, for the Georgia chapter, playing the new William W. Orr memorial organ of the First Baptist Church, built by Henry Pilcher's Sons. Assisting Mr. Hamrick were Miss Minna Hecker, soprano; Mrs. Sam Johnson, soprano, and Mrs. S. G. Stukes, contralto. Bach's Toccata and Fugue in D minor was played with clarity of phrasing and dignity of style, contrasting with the lovely, plaintive melody of the Adagio from the C major Toccata and Fugue by the same composer. In a group of modern compositions, "Fireside Fancies," by Joseph W. Clokey, Mr. Hamrick created atmosphere and colorful tone pictures. Another number of special attraction was the "Scherzo Symphonique," by Debat-Fonsan.

Joseph Ragan, dean of the chapter, announced a post-season recital by Miss Emily Parmalee at the North Avenue Presbyterian Church May 21.

### San Diego Chapter.

The San Diego chapter is having a busy and successful season, having completed a notable series of Lenten recitals, with plans for other public recitals for the remainder of the season. Another interesting affair was a charming luncheon in honor of Dean Peter C. Lutkin of Northwestern University, who spent a few weeks in San Diego and vicinity.

### Fort Worth, Tex., Chapter.

The Fort Worth chapter held its last meeting of the season April 27 at St. Mary's Catholic Church. Misses Marie Lydon and Frances Davies were the hostesses. A dinner was served at Laneri College for members and patrons. Following this a beautiful program was given at St. Mary's Church, which was filled to capacity.

FRANCES DAVIES, Recording Secretary.

# HINNERS

Pipe Organs of Quality

Factories at PEKIN, ILLINOIS, U. S. A.

**Washington Notes;  
Music Week Marked  
by Many Activities**

By MABEL R. FROST

Washington, D. C., May 19.—Music week in Washington was celebrated with a variety of highly artistic programs. The Washington Pianists' Club, directed by Mrs. Martin A. Morrison, presented its ninth annual series of pianoforte recitals at the Columbia Heights Christian Church, featuring two of the most outstanding student artists in the city on each of the six week nights.

The annual hour of music by the Washington Choral Festival Choir, Louis Potter conducting and Charlotte Klein organist, represented the contribution to music week of those participating. A program from the masters was presented at Epiphany Church May 9 through the courtesy of the Rev. Dr. Z. B. T. Phillips. Mr. Potter is to be commended for the surprisingly fine tone quality which he drew from the choir. This is due in part, of course, to the fact that the chorus was made up largely of the best vocal talent in the city. The hour was broadcast.

The Fox Theater offered three silver cups to the winner in each of as many choral groups. Judges were Siegfried Scharbau, Charlotte Klein and Edward de S. Melcher.

The choir of St. Peter's Catholic Church, under the direction of Christopher S. Tenley, gave a special program at the 10 o'clock mass May 10 as a contribution to music week festivities.

Gertrude Lyons, new and energetic president of the District of Columbia Federation of Music Clubs, brought before the public during the week many choral groups through the courtesy of radio stations WRC, WMAL, WOL and WJSV.

McCall Lanham gave a concert at the National City Christian Church May 5.

The adult department of the Sunday-school of the First Congregational Church gave a benefit concert in the church auditorium May 13, the following artists appearing on the program: Fannie Shreve Heartsill, soprano; J. E. S. Kinsella, bass; Florence E. Marshall, reader; Arsenio Ralon, concert violinist; Marian Mellichampe, pianist, and Edith B. Athey, organist.

Miss Athey also appeared as organ recitalist April 19 at the Ballston Presbyterian Church. One of her finest recent programs, however, was at the first of a series of four recitals given this month under the auspices of the District of Columbia chapter, American Guild of Organists, at Epiphany Episcopal Church. The program, which was played May 5, is printed on the recital page. Miss Athey is regarded as one of Washington's brilliant players. Her first group was characterized particularly by tasteful registration. The brilliant Schumann Sketch was the outstanding number in the second group. The Meditation of Philip James was a favorite in the last group. However, the best interpretation was thought to have been given to the Macfarlane Spring Song. Miss Athey has recently been elected secretary of the chapter and president of the alumnae club of the Mu Phi Epsilon musical sorority.

The chapter had the honor of presenting M. Conrad Bernier May 12 in the second of the organ recital series. M. Bernier has won many distinctions and before coming to Washington to be head of the organ department at the Catholic University was assistant to Joseph Bonnet at St. Eustache, Paris. He gave a brilliant and scholarly reading to an exacting program.

The third recital will be by Lyman S. McCrary and the fourth and last by Charlotte Klein, who will play the program she will present before the tenth A. G. O. general convention in Indianapolis in June.

The week of April 19 brought three organists to Washington — Virginia Carrington Thomas and Dorothy Jean Silversteen, who played recitals at the National Congress of the Daughters of the American Revolution, and Hugh Porter, who appeared in recital at the Library of Congress. A group of lead-

# REUTER

**I**N the sheer richness and beauty of its tonal quality, and in the promptness and dependability of its action, the Reuter Organ stands preeminent.

It is now definitely ranked in the forefront of the fine organs, by those who know and appreciate the qualities that really go to make up the true worth of an instrument.

## THE REUTER ORGAN CO. LAWRENCE, KANSAS

ing Washington organists met informally at dinner with Mr. Porter.

Mrs. James Shera Montgomery was accompanist at sessions of the National Congress, D. A. R.

Attractive programs are out for six evenings of music by the Mount Vernon School of Music, to be given at the Mount Vernon Place Methodist Church, the first one April 22 and the last July 1. Organists presented are Mildred Mullikin, Mary Elizabeth White, Mrs. Haskell R. Deal, Mrs. C. V. Burnside and R. Deane Shure, who is also musical director at the church.

At St. Paul's Episcopal Church, near Washington Circle, on May 17, there was a reunion of former choir boys and men and acolytes. Samuel Leech is organist and choirmaster.

May 11 marked the first rehearsal of the chorus choir being organized for the fortieth annual convention of the Baptist Young People's Union of America, which will be held in Washington July 8 to 12. The director of the chorus is George F. Kurtzenborn, director of Emery Methodist choir, and the organist is Raymond E. Rapp of the First Baptist Church.

Mr. and Mrs. Frederick Schlieder were Easter visitors in Washington, the guests of Mr. and Mrs. Walter H. Nash, who also entertained at tea for their guests, inviting a small group of leading musicians. Mr. Schlieder consented to improvise a sonata on themes

submitted by Karl Holer, Jerome Williams and Louis Potter, to the delight of the guests.

A Lenten music spectacle, "Galahad," was presented at the historic Luther Place Memorial Church March 25, 26 and 27 under the auspices of the pagantry committee, Washington Federation of Churches. Productions of this character have come to be an annual affair at this church and have become famous, always being given to packed houses. Walter H. Nash was organist, Gertrude McRae Nash director of music and William E. Braithwaite and Otto Torney Simon among the choral directors.

The National Capital Choir, Albert W. Harned, organist and director, Frances Berrett accompanist, arranged musical teas for Saturday afternoons, May 2, 9 and 23, at the Universalist National Memorial Church.

Gene Stewart, organist and director at Waugh Methodist Church, played the dedicatory recital on the new Möller organ March 4. Mr. Stewart assisted with organ solos at a recent concert at Waugh Church. Karl Holer, organist at the First Reformed Church, also appeared on the program as composer-accompanist, being represented by both choral and violin numbers.

T. Guy Lucas, organist and choir-master of St. John's Episcopal Church, Lafayette Square, played a recital there March 30 as follows: Chorale Prelude on "St. Cross," Parry; Chorale Pre-

lude, "O Sacred Head Now Wounded," Bach; Toccata in F major, Bach; "Kidron, Brook of Sorrow," Shure; "Starlight," "Romance," "Nautilus," "Sweet Lavender," "A Sea Song," MacDowell; Fugue on the name of Bach, Schumann.

Louis A. Potter developed a splendid tonal quality in the Washington Choral Festival Choir in preparation of a program of exceptional merit heard during national music week.

Societe des Concerts Intimes, in its fourth season, presented Charlotte Klein as pianist and Elena de Sayn, violinist, in a concert April 22, dedicated to American composers. Composers represented were John Alden Carpenter, Mrs. H. H. A. Beach and John Powell.

**FREDERICK M. SMITH**  
A. A. G. O.  
Organist and Choir Director  
Incarnation Lutheran Church  
Brooklyn, N. Y.

**FRANZ A. MOENCH**  
Expert Pipe Organ Service  
Electric Blowers  
1215 37th Street, Milwaukee, Wis.

### What Is Wrong with Organ Discussed by Interested Layman

Philadelphia, Pa., May 18, 1931. Mr. S. E. Gruenstein, editor, The Diapason. Dear Mr. Gruenstein: Pessimism is rampant and I have no wish to add to it. It does sometimes happen, however, that a pessimistic note, in which constructive criticism plays a part, is the beginning of improvement. That is my aim in writing this letter.

For several years the impression that the organ is losing its place as the "king of instruments" has been gradually and persistently gaining strength in my mind. Others who are interested, and with whom I have discussed my opinions, are in agreement with my conclusions. It therefore seems that the time has come that those of us who revere this instrument and its literature should express ourselves frankly, not with the idea that any one person or group can immediately find a solution, but that some good at least can come from our earnestly and sincerely seeking to help by an exchange of ideas.

That there is something wrong with this phase of our musical life no interested and fair-minded person will deny. Speaking generally there is little interest manifested by the music-loving public in the organ's use in either church, concert or houses of entertainment.

Primarily this letter is intended to deal with the organ in its use in the places to which it is most suitably adapted; that is, in the church and concert fields. It is time that music-lovers, especially those devoted to the organ, should seriously consider the question of what is wrong in its failure to keep its place as a leader in musical expression. To obviate misunderstanding, a few personal experiences are offered at this point.

I am, so far as music goes, a layman only and am in no way connected with any branch of music either professional or in business. I am, however, a sincere music-lover, particularly of the organ. I have constantly attended all forms of concerts and recitals for a period of almost thirty years, and number amongst my friends not only a number of prominent musicians and writers on musical subjects, but also several who are interested in the purely mechanical side of building various types of musical instruments.

Let us consider the question of recitals or concerts, as they are of prime importance to the profession for the reason that they are intended to acquaint the auditors with the tonal possibilities of the organ, as well as familiarize and interest them in the literature of that instrument. I have before me a number of organ recital programs given during the present season. All were played by highly skilled organists.

For the purpose of drawing a point I am going to deal with one program only, although the conditions as to the numbers played and most other features of the recitals were practically identical. The recital on which I wish to comment was reported to me by a person who must be considered as a perfectly fair and reliable witness with no personal interest in it excepting to feel considerably chagrined at its failure. This recital was played in a town near Philadelphia and at its beginning the audience numbered 100 people by actual count. After the intermission half of that number had left, and as the recitalist started to play the concluding number, there were exactly ten persons left in the church. I failed to ascertain whether or not they were all awake.

Now why should such a recital, played by a competent recitalist on a modern instrument, so utterly fail in interest and in so doing be similar to many others which fail not only to draw even a fair-sized audience, but also to keep the attention and interest of those who do attend? Let us spend a moment analyzing this particular recital. In the first place, it was patronized by 275 prominent people, and in addition 50 cents per copy was charged

for the program. Certainly no one interested enough to attend would object to so nominal a charge, especially in view of the average cost of admission to concerts of other classes of music. In this case the recitalist originally engaged was supplanted by an organ professor from a somewhat distant college. That may or may not have had a bearing on the small attendance, but I hardly think it did. I do know, however, that the original recitalist plays in a nationally known church as well as being a concert organist of note. He required a fee for his services, but I am informed on indisputable authority that the organist substituted for this recital was willing to accept merely his expenses. I am forced to the opinion, therefore, that the people responsible for this particular recital got just what they paid for.

Now let us see what those who were interested enough to attend this "music feast" got for their trouble and expense. The program was a fare of Bach, Handel, Franck, Widor, Vierne, et al, with one modern American composer only represented. All of the composers named and many others have written much excellent organ music, but why on earth should organists insist on foisting on a long-suffering public only music of a nature or standard truly appreciable by themselves? Personally I love the very best of all music, with particular emphasis on that of a classical nature. In attempting to elevate us poor "ignorami," why not cheer us a little bit, too, by giving us some music with a heart as well as an intellectual appeal? No recitalist can injure his professional reputation by bending down to the average person's musical standard once in a while and gradually leading him by the hand to a higher plane. That, of course, provided that he does not resort to anything cheap or theatrical in so doing. Then why not reverse the present vogue and first get the musical interest and attention of our audiences and after that gently and gradually introduce them to the realm of so-called pure organ music? Naturally this suggestion is not intended for those cases where an audience consists entirely, or almost so, of professional musicians, or those with a known extensive knowledge of music.

To my mind the chief causes of the failure in the theatrical and "movie" field are, first, the type of organ (so-called) usually installed; second, the type of organist engaged to play, and third, the average type of music played. All three were and still are, with a few notable exceptions, highly synthetic in their relationship to true organ tone, organ playing and organ literature.

In spite of the fact that builders are constantly improving their products and organists are being well trained to execute master works with facile technique, we still seem to be getting nowhere. I could give many personal expressions to prove this point, but do not wish to extend this letter to such a length that it will fail in its intention. I shall, therefore, content myself by stating my experiences in the early months of this year up to and including the period of Lent.

I attended several recitals in one of our largest central city churches which has a beautifully-toned organ of ample resources for the rendition of any type of organ music. A series of recitals was played by the organist of the church, who is also well known as a composer and recitalist. The smallest congregation attending any of the recitals in the series was 1,000 people, and I particularly noted that at no recital did more than two or three persons leave before the end of the program. A little later I went to a nearby church of equal prominence which is also favored with one of the finest organs in this city. The organist was, to say the least, equipped to play in masterly fashion organ music of any degree of technical difficulty. I was anxious to hear the organ, not having been in that church before, and jumped into a taxi in order to arrive on time. My enthusiasm was dampened when I found myself constituting the fifteenth member of the audience, among whom were four leading organists of the city. In comparing these two cases I might say for the sake of argument that the churches, the organists and the organs

were all of equal degree of prominence, ability and beauty respectively. Some allowance, of course, must be made for the difference in the time of day at which the recitals were given, but surely that alone is not enough to cause so tremendous a difference in the interest shown by music-lovers. I am satisfied that, as in my case, one dose of the type of program offered by the second of the above-mentioned recitalists is enough for most people. The first organist always chooses his programs with a view to appealing to his hearers, but has never to my knowledge (extending over many years) used any number which could be classed as trashy. We all know that our bodies cannot stand a constant diet of too rich or heavy foods. Why, then, should our souls be forced to feed musically on an unbalanced diet?

This subject is one on which a book could be written and it is a little difficult to know just what to include or omit within the limits of a letter. I do not intend to go into the question of various types of organ design except to say that here, as in any other kind of merchandise, the purchaser gets just what he pays for, no more, no less. Much fault could be found with some kinds and makes of organs, for part of which the builders are undoubtedly to blame. But after a personal knowledge of numerous church music committees I cannot always blame the builder. So long as those with little or no knowledge of the mechanical features of the organ are elected to decide on the selection of an instrument and persist in being misled by the number of "stops" offered instead of ascertaining the number of pipes to be furnished, one can only shrug his shoulders and pray for the millennium. The nearest to a solution of purchasing suitable instruments is, in my opinion, the retention of a competent and disinterested organist with a known knowledge of the mechanical side of organ building. There are many such men thoroughly capable of understanding the problems laid before them and who are conscientious enough to give full value for their fee.

Let us next give brief consideration to the question of the organist. Here is where I shall undoubtedly open myself to the reception of the proverbial brickbats. However, I am prepared for whatever may come in that line if only something of a constructive nature may be offered to aid in the search for a solution.

There are various schools and styles of organ playing, each of which has its following among not only the profession, but also the recital-goers. Some recitalists insist upon playing from memory, others with a faultless technique irrespective of whatever message the composer intended to convey. A few (and few indeed they are) occasionally endeavor to put the composer's message first, subordinating technique and also unnecessary effects by which they might draw attention to themselves instead of the music which they play. Please do not misunderstand. I do not intend for a minute to disparage the highest in technical facility. Without it no performance can be really sat-

isfactory to the auditors, but for my own part I do object to its being given precedence over all other phases of organ playing.

An official of one of the largest music publishing concerns in the country recently answered a question raised by a friend of mine by stating that in selecting piano and organ music for publication it was his policy to think first of the hearer of the music and subordinate all consideration of the performer. If a large business house can so decide its policy and obtain profitable results over a long period of years, does it not seem reasonable to suppose that the organ profession should take a leaf from its note-book by giving more thought to the auditors than seems to be the present general practice?

If by the foregoing I can succeed in arousing comment or criticism my aim in writing this brief opinion will have been accomplished. Naturally I do not expect all to agree, but shall be more than satisfied in seeing an expression of opinion by those interested who can and will honestly express themselves on the various questions raised herein.

In conclusion it must seem that criticism has been directed in this letter to organists and laymen alike. Much more could be written on the question of the salaries of organists, their fees for recitals, and the occasionally questionable ethical practices used by some of them on the financial side of their profession. However, I feel that enough has been said to at least start something.

Yours very truly,  
WILLIAM C. LEYSHON.

#### Van Dusen Organ Club Event.

The Van Dusen Organ Club of Chicago arranged an interesting recital and reception in the Kimball Hall salon on the evening of May 1. The program included: Elegy and March (Suite No. 1), Borowski (Miss Mercie Heise); piano solo, "Rondo Capriccioso," Mendelssohn (Miss Virginia Miller); Intermezzo and Toccata (Suite No. 1), Rogers (Miss Helen Stewig); piano solo, "Romance," Sibelius (Miss Harriet Hersh); Finale, Sixth Symphony, Widor (Harlan Smedley); piano solos, Bourree, Bach; Gavotte, Gluck-Brahms, and "Hungarian," MacDowell (Mrs. Idorna Newmark Loren); Andante (Clock Movement) from Symphony in D major, Haydn (Edward Eigenschenk). After the recital a demonstration of improvisation was given, with Miss Elne Brandt at the piano and James Cunliff at the organ. Louis Webb, a member of the club, presented some organ records which he has made for the Paramount Recording Studios, including the Sonata in C minor, by Guilment, and "Rhapsody in Blue," by Gershwin. Another feature of the evening was the playing from memory of the "Grand Choeur Dialogue," Gigout, arranged for organ and orchestra, in which four members—Marie Cowan, Clara Gronau, Mary Billings and James Cunliff—each played the organ part, with Mr. Eigenschenk playing orchestral parts on the piano. Mrs. J. Perkins and Mrs. Frank Van Dusen were hostesses for the evening.

## FREDERICK SCHLIEDER

Ninth Season  
SUMMER INTENSIVE COURSES

IMPROVISATION AND THE ART OF THINKING  
IN MUSIC  
(MUSICAL SELF-EXPRESSION)

NEW YORK . . . . . JUNE 1-26  
CHICAGO . . (Chicago Musical College) . . . . . JUNE 28-AUG. 8  
OAKLAND, CAL. . . . . AUG. 10-28  
DENVER, COLO. . . . . AUG. 31-SEPT. 11

Send for Complete Details

27 West 72nd Street NEW YORK



Ernest Arthur Simon



THIRTY YEARS of active, productive service as organist and choir-master of Christ Church Cathedral at Louisville, Ky., has been completed by Ernest Arthur Simon. In recognition of the high esteem of his fellow workers in the field and of his position among organists, a special service at Christ Church Cathedral will be held June 22, at which is to be presented Rossini's "Stabat Mater," under the direction of Farris A. Wilson, organist of the Fourth Avenue Methodist Church and president of the Kentucky chapter of the National Association of Organists.

Mr. Simon is the dean of Louisville organists, but most of all he is remembered for the men who have graduated from the choir which he has directed so patiently and with so much devotion and for his gifts of leadership.

Mr. Simon was born in London and studied under several noted teachers of that country, one of whom was Fountain Meen, organist of the Sacred Heart Society, and at Trinity College, London. Mr. Simon came to this country in 1889, and was choir-master and organist in several churches before he went to Louisville. Two of these were St. Bartholomew's Episcopal, Chicago, where he was for four years, and the Church of the Redeemer, Chicago, at which Mr. Simon stayed for seven years.

**Death of George B. Kemp, Sr.**

George B. Kemp, Sr., a member of a family which for three generations has been connected with organ building, died April 20 at the home of his son, George B. Kemp, Jr., in Indianapolis, after a long illness. Mr. Kemp was born in New York June 19, 1854, and was educated in the New York schools. He was associated for some

time with his father in the organ building firm of Labagh & Kemp of New York City. This firm and its predecessors, Hall & Labagh, and before that Thomas Hall, built many of the prominent organs of the day. It was in this shop that Hilborne L. Roosevelt, then a young man just out of college, began experimentation, and where he started the investigations that led to the development of the well-known Roosevelt chest. The firm of Labagh & Kemp went out of business early in the nineties shortly after the death of the two partners. In 1883 Mr. Kemp married Miss Emma Pickell of New York and they had two children. A daughter, Emma Louise Kemp, a graduate of Columbia University and a member of the science faculty of the Lincoln High School in Jersey City, was drowned five years ago at a girls' camp at Bear Mountain, N. Y. George B. Kemp, Jr., is a well-known Indiana organist and organ salesman who has been connected with several prominent builders.

## LEATHER BOARD WASHERS

To our line of magnets and supplies, we have added Leather Board Washers as a regular line, in diameters running from one-half to two and one-half inches; thickness from one-sixteenth to one-eighth inch, with or without holes. Our stock diameter of holes is one-sixteenth, three-thirty-seconds and one-eighth of an inch.

We also make all sizes of high-grade steel washers either bright finish, copper, zinc or nickel-plated. Prices and delivery on request.

We also have added interesting features to our C-5 Relay and C-3 Stop Action Magnets, samples of which will be sent for your examination upon request.

## THE W. H. REISNER MFG. CO.

HAGERSTOWN, MARYLAND

European Representative, August Laukhuff, Weikersheim, Wurttemberg, Germany

## ORGAN LEATHERS

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

### POUCH SKINS A SPECIALTY

Packing, Valves and Bellows  
Leather specially tanned

MEMBERS OF THE ORGAN BUILDERS' ASSOCIATION  
Write for sample book

## T. L. LUTKINS, Inc.

40 Spruce Street, New York, N. Y.

## CAROLYN M. CRAMP

B. S.—F. A. G. O.

### CONCERT ORGANIST

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

## OBERLIN

### CONSERVATORY OF MUSIC

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

17 Pipe-Organs and Many Vocalions  
New Department of Choral Singing and Choir Directing

Address Frank H. Shaw, Director Oberlin, Ohio

## HAND & COMPANY

Manufacturers of

### Leather for the Pipe Organ Trade

SEND FOR SAMPLES Phones, Randolph 8197-8198

180 North Wacker Drive, CHICAGO, ILL.

GREAT LAKES BUILDING

MANUFACTURERS OF

## ORGAN LEATHERS

OUR SPECIALTY

WRITE FOR SAMPLES

PHONE BEEKMAN 3-0487

## WOOD & WERNER, Inc.

182-186 South Portland Ave., Brooklyn

Telephone Sterling 3-2157

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

## WHITE, SON COMPANY

601 ATLANTIC AVENUE, BOSTON

Specialists in the Manufacture of

### ORGAN and PLAYER PIANO LEATHERS

## Stray Notes on Organ Design; What to Seek in Making Purchase

By EDWIN H. LEMARE

In looking through the penciled memoranda of these stray notes on organ designing I find many allusions to organ committees and those responsible for the design, or tonal specification, as submitted to the builder. Perhaps a few words of counsel to such committees will not prove amiss.

First, let us consider the advisor, or the person to whom the purchaser looks for guidance—whether he be an "organ architect" or the builder himself. There are at least two important requisites before any organ designer is entitled to submit a scheme or specification to a builder. Naturally the first necessary qualification is extensive practical study of organ playing—both in regard to real organ music and orchestral transcriptions. Such actual knowledge is a sine-qua-non before assuming the role of advisor. Unless a man knows, by a long and practical study of organ playing, the most useful, effective and suitable stops to prescribe—both in themselves and in combination—he is in no way a reliable authority. It must likewise be remembered that every instrument must be designed for its own special purpose. It is futile to copy (as is often done) the stop specification of another organ under the impression that the same effect can be duplicated in another building—especially should the order be placed with a different organ builder.

Again, an organ designer must be fully conversant with the essential details of construction, having, so to speak, "been through the mill" in a good organ factory. The old proverb concerning a little knowledge being a dangerous thing seems very apt with regard to organ designing. If you could obtain from the organ builders a list of the many crank ideas and suggestions placed before them, you would realize the ingenuity and cleverness of their fulfillment; whether or not they may be against the builder's better judgment or within the range of practicability. It is one of the outstanding characteristics of this great inventive nation to "never say no" to a proposition, however impossible it may at first appear. I believe—especially in these days of keen competition—that if an "organ architect" demanded a seemingly impossible number of mechanical adjuncts in the console he would find them there when the console was built—whether or not they were of the slightest use to the player.

Let me repeat that an overabundance of mechanical accessories only confuses the organist and works against technical ability and artistic tonal renditions.

I trust, therefore, that the following suggestions may be of help to those who are contemplating the purchase of an organ.

As with every other instrument, there are many grades and qualities, according to the standard of make, skilled or unskilled workmanship and a thousand and one other things. There are no two organs in the world exactly alike, even though made by the same builder and to the same specification. The same specification is no guaranty of similar tonal results. Likewise, the names of the drawknobs or stopkeys count for little. The committee must also remember that certain stops—for instance, diapasons, French horn, strings, etc.—as made by one builder may in no way resemble those of another. I have no space to go into countless technical reasons as to the why and wherefore; suffice it to say the chief are (1) expert voicing, (2) the class and weight of materials used for the pipes, (3) scales and (4) wind pressures. A voicer can take a pipe given him in the factory and make either a "hash" of it or a "musical delicacy." So much depends upon the expert handling of the pipes by the voicer, his knowledge, experience and artistic taste.

There is another question which must never be overlooked by organ committees—the acoustical properties

of the church, hall or room in which the organ is to be placed. These are never the same (nor can they ever be), even though the organ and the building itself be duplicated exactly. It is futile (as is so often done at a needless expense) for the person appointed as advisor, or a whole committee of them, to travel all over the country and listen to various makes of organs in various buildings and afterward select the builder whose "tones" chiefly appealed to them at the moment! Their better judgment may, at the time, have been unduly influenced by the surroundings, or possibly by a particular favorite number of the chairman's, thoughtfully and fortunately played by the organist. There are many cases on record wherein certain individual stops and the general ensemble of a given specification have appealed to an advisory committee who afterward have ordered same to be duplicated, thrown it open to competition and at the end given the order to another builder, no doubt under a false impression that they would obtain the same tonal results! No two makes of pianos are alike. Each has its individuality and particular charm. It is precisely the same with the various makes of organs. One builder may surpass another in his action; others may excel in the voicing of certain stops. There are no two exactly alike. If, therefore, the purchaser will only realize this, he will find that his safest and surest plan is first to select a builder of high standing who will be in a position to combine most of his requirements, tonally and mechanically.

We may go over to England for the purpose of getting an English-cut tailor-made suit. On our return to this country we find that we look so conspicuous in it that our butler soon falls heir to it. In other words, it does not mix with American cuts and styles. This is doubtless a far-fetched simile, but is equivalent to a committee sending its organist to Europe to interview the various builders, order from them a particular specialty in the way of stops and import them—the stops, not the builders—to this country with a view of being incorporated in an organ here. In the first place, I doubt if any high-class or self-respecting organ builder in America would for a moment consent to supply the action, etc., for such a mixed conglomeration of ill-assorted pipes, however beautiful they may be individually or collectively in their own surroundings and in the particular organs for which they are voiced.

If we cannot build as fine an organ in America we may as well spend two or three times the money in duties, etc., and have the instrument shipped complete from some other country! To be consistent, why not order an American automobile on condition that the various nuts and bolts be sent from England and the differential gear and brakes be imported from France? A proper tonal scheme must be built up by the same builder on his own lines, in accordance with his particular method of voicing, and in the light of his artistic ideals as to a gradual and artistic consummation of his tonal structure. The artist chooses his own colors and distributes and blends them on his canvas in accordance with his particular genius and inspiration. He does not call to his aid others, with different ideas, to select his colors for him and place them on his canvas.

Personally I will never lose faith in American organ building. It remained with this country to adopt as standard, and to perfect, the electric action—for many years leaving England far behind in this development. Apart from the many recent eccentric and impractical (from the serious artist's standpoint) innovations in console design, there are here builders eagerly awaiting a general protest on the part of experienced organists against all things pertaining to a further mutilation of their chosen art. An organ ought always to be designed with the competent organ student presiding at the instrument in mind. In other words, it is a mistake to limit its future possibilities for the special and present requirements of the person who is empowered to place the order, thus limiting its adaptability when afterward used by more experienced players.

Competition in the way of perfecting

artistic results is in every way commendable. In organ building it is not always profitable, as it often compels the builder to cut down his price, for the sake of competing with others, and quite naturally save money in other respects for the sake of making ends meet at the factory. There are endless details of organ construction which are not apparent to the average advisory committee, but which are of the utmost importance to successful tonal and mechanical results. Let me enumerate a few of the most essential requisites from the player's standpoint, and also the general effective tonal result. Before placing the contract with any builder be first assured, by actual demonstration and to the satisfaction of an experienced organist, of the following: (1) Speed, repetition and *quietness* of the key action to be certain. (2) *Silence* and response to the stop action both in console and organ. (3) The system of electric control of the swell shades must also be silent and responsive (see article of last month). (4) See that you have the A. G. O. (or, better still, the Wesley-Willis) standard design of pedalboard in *correct* position; demand properly and adequately spaced keyboards. (5) Proper system of stop control, whether by drawknobs or tablets (the number of stop tablets counts for little). (6) Find out the actual number of pipes you are to get as against "notes" (there are many duplexed and unified organs with over a hundred stopkeys, but with only around 2,000 or fewer pipes). (7) See if each 16-ft., 8-ft. and 4-ft. manual rank is individually extended, as it should be, up to seventy-three notes. (8) Never be bamboozled into the belief that mechanically drawing the octave, or sub-octave, on a particular stop or rank of pipes is equivalent to having extra and differently voiced pipes for those octaves. It can never be so in a properly designed tonal structure. (9) Insist upon plenty of instantly adjustable (at the keyboard) manual and pedal pistons—especially an abundance of adjustable general pistons affecting every stop in the organ. (10) Suitable and varied wind pressures for the different tonal departments must also be considered and decided upon with the organ builder. (11) Find out what sized, and how many, independent reservoirs are to be installed for the various wind pressures, either in the organ chamber itself or in the basement. (12) If a fan blower is to be installed, insist that it be placed at a distance and thoroughly insulated in the way of its noise and "hum." (This question will be dealt with in the next article.)

These, I think, are some of the most important details to be considered before placing an order with any builder. The builders will appreciate your intelligent suggestions, and will fully cooperate with you to the best of their ability in producing your artistic ideals. Give them sufficient space in the organ chambers so that they can lay out their soundboards and pipes to the best advantage. If the foregoing suggestions are heeded you will obtain something really worth while for your money, even though you may have fewer stops or pipes than from a less expensive make. Remember that quality of tone will always outweigh quantity of pipes when not properly voiced, spaced and winded.

I remember a short time ago designing an organ for a beautiful church in the East. The majority of the committee (evidently under an impression that it was a similar proposition to building a new street) insisted on throwing my scheme open to general competition. As the various estimates ranged from \$12,000 up to \$22,000 one can form an idea as to their individual merits! You can buy a piano on which you can play a tune for \$200—or another for \$2,500. Both have the same notes; but what about the quality and beauty of tone? As a general rule a costly article (provided you are not paying for a "name" only) is the best, and worth the extra money expended, due to the price of manufacture and the necessarily high-priced workmanship.

In the next article the vexed, and still more or less unfathomed question of acoustics will be discussed, and matters pertaining thereto.

Bohemian Club, San Francisco, May, 1931.

## Lemare in a Final Word on Working of Crescendo Pedal

Editor of The Diapason: I wish to thank Mr. Skinner for his letter in the May issue of The Diapason. It is a pleasure to hear from one who has made organ building not only a life's study, but also an art. In my "Stray Notes on Organ Designing" I fear I often fail to include that qualifying phrase "generally speaking"! Mr. Skinner takes issue with me in regard to the crescendo pedal. "Generally speaking" I know that he, as an artist, will agree as to its frequent abuse by many players, who not only seem to rely upon it for their dynamic effects, but often pay scant heed to individual registration. If, as Mr. Skinner says, the whole attachment is carefully thought out and experimented with at the console before being connected, there is no reason whatever why it should not be included for the sake of those artists who find it useful.

To make a proper and gradual crescendo, however, is an art in itself. It necessitates the frequent opening and closing (yes, "closing") of the swell shades. To exemplify my meaning, try the following method of gradually building up diapason tone with two great and two swell diapasons, with manuals coupled: First we will start with the smaller of the two on the swell, with box closed. Then gradually open same and, *at an appropriate accent or phrase in the music*, add the small one on the great—which will more or less sustain the same volume and at the same time close the swell. When the latter is closed, and the one on the great is sounding, the addition of the large swell diapason will not be very noticeable *if added at a suitable phrase*. Again, gradually open swell, and when its large open predominates add, as before mentioned, the No. 1 on the great. We can then add—without "attracting undue attention" (!)—the great flutes 8 and 4-ft. (meanwhile pedal flue work in proportion) and again slowly close the swell shades. We now have a solid "covering" tone on the great and can add the various swell ranks one by one before again slowly opening the swell shades. The full swell will then "cover" a similar addition to the great organ. When all are on, couple the enclosed solo reeds, etc., to the great and gradually open their shades until we are ready for, say, an unenclosed tuba! By a proper and alternate use of the swell shades it is possible to dissolve the tone from one manual to another and start on the choir dulciana and end up with the full organ, without the average musical ear being aware of added stops.

What I am anxious to know is this: Will any crescendo pedal do the above mentioned? Does it usually allow an increase up to, say, the great and pedal diapasons without adding to the swell stops? Or, on the other hand, will it allow that beautiful effect of a full closed swell coupled to great and pedal diapasons *only* and at the same time not spoil the diapason tone by the addition of upper work, gambas or reeds? I am aware that it may be so set for special effects which may or may not be generally useful. My point is that it does not allow you to make your crescendos and diminuendos in various ways (perhaps never the same) to suit each individual piece in accordance with your own ideas of registration, regardless of whether the swell shades are used or not. Can it therefore be considered an artistic adjunct to organ playing?

If such artists as Mr. Skinner mentions find it indispensable, they must have some other good reason for so thinking, and there is no quarrel between us. The chief object of my criticism in the past has been on account of its monotonous use or abuse. Doubtless it is useful when the hands are occupied with rapid passages and possibly the thumb pistons out of their vicinity. Its chief trouble is that it will not always "think" with the player, and thus will do the wrong thing at the moment. If the organist has plenty of adjustable pistons, properly placed, at his command, he has more freedom—for instance, in the way of

increasing his swell organ before the great, or vice versa. On the other hand, for rapid crescendos, when the right foot is not otherwise engaged, it is convenient, or by jamming it right down for loud organ. Having said this much I'll drop the subject for good and leave others to fight it out among themselves.

Regarding celestes and undulating stops, I fear my friend Mr. Skinner misunderstood me. When I mentioned one rank being slightly sharp and the other flat of normal I did not mean that a similar-toned normal stop be drawn with them—thus making three ranks, which, as Mr. Skinner says, is intolerable. Some of the most beautiful undulating effects ever produced are to his credit—especially with his erzähler, dulcianas, etc.

In conclusion it is a pleasure to read his letter and to know that "generally speaking" we are still of one mind concerning the tonal development of the "king of instruments."

EDWIN H. LEMARE.

**Heads Evanston MacDowell Society.**

William H. Barnes has been elected president of the MacDowell Society of Allied Arts, Evanston branch. The society was formed by Mrs. Edward MacDowell in memory of her late husband. At Peterboro, N. H., the MacDowell homesite has been converted into an ideal summer camp where musicians, artists and writers may go for undisturbed creative work. Rossetter G. Cole has been a member of the MacDowell colony. The various MacDowell societies about the country assist in maintaining Peterboro and in keeping alive the memory of Edward MacDowell. The Evanston branch for some years has given several programs a year, one of which includes only compositions of MacDowell. The Evanston branch has a membership of several hundred, among whom are many of the leading musicians, artists and writers of the town.

**Program for Detroit Women's Club.**

The Women Organists' Club of Detroit presented its seventh informal program April 15 at Ascension Episcopal Church and those taking part were Miss Freda McDougall, soprano; Joseph Mench, bass; Mrs. Minnie Caldwell Mitchell, organist, and Miss Adelaide M. Lee, organist and accompanist. Mrs. Mitchell's selections were: Prelude and Fugue in E minor (Cathedral), Bach; "Rimembranza," Yon, and Nuptial Postlude, Op. 69, Guilman. Miss Lee played Boellmann's "Suite Gothique" as the final number on what was pronounced a decidedly excellent program.

Miss Emily Roberts



PUPILS OF MISS EMILY ROBERTS were winners in two contests recently. Ruth McNeil won the contest of the Society of American Musicians in Chicago. She gave a public recital in Kimball Hall and received very favorable newspaper criticism. Miss McNeil is organist at the River Forest Presbyterian Church. Henry Herred of Madison, Wis., won the State Federation of Music Clubs contest in Wisconsin and later the north central district contest. He is organist at Grace Episcopal Church, Madison. Miss Roberts is holding three positions as organist—at the Wilmette Congregational Church, at Temple Beth-El and at the Halsted Street Methodist Institutional Church. At the last-named she directs a choir of fifty.

A three-manual thirty-eight-stop Kilgen organ was completed in May in St. Barbara's Church, Lackawanna, N. Y., and preparations are being made to have this organ dedicated in the very near future.

**Kenneth J. Winter**

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

HENRY

**OVERLEY**

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

**Neidlinger Ensemble**

Mrs. William Neidlinger, Pianist.  
Mr. William Neidlinger, F. A. G. O.  
Organist and Musical Director St. Michael's F. E. Church; Professor of Music, College of the City of New York.  
Recitals—Musicales—Concerts  
Address: 225 W. 99th St., New York City

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

**RALPH MORSE GERBER**  
ORGANIST AND MUSICAL DIRECTOR  
The Temple, Hyde Park Blvd. and  
Greenwood Ave., Chicago  
1533 East 73rd St. Tel. Midway 3461

**RALPH H. BRIGHAM**  
ORGANIST  
Emmanuel Episcopal Church  
Class Organist, Freepport Consistory  
E. F. W. Ellis Lodge No. 633, A.F. & A.M.  
1815 Oxford St., Rockford, Ill.

**CHAS. A. SHELDON, JR.**  
City Organist—Atlanta, Ga.  
Organist, Choirmaster  
First Presbyterian Church  
Jewish Temple

**FRANK ASPER**

F. A. G. O.

Salt Lake Tabernacle

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

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

**Guilmant Organ School**

Dr. William C. Carl, Director

The thirty-third year begins  
October Seventh

A distinctive, up-to-date School for Organists

Students aided in securing positions.

Write for New Catalogue.

Summer Session

July 1st, Six Weeks

51 FIFTH AVE., NEW YORK

**William H. Barnes**

*Organ Architect*

Advice and suggestions furnished to intending purchasers of new organs. More than forty organs have been built in various parts of the country from specifications and under the supervision of Mr. Barnes with entire satisfaction to the churches. Inquiries invited.

*Recitalist*

Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Mr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

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

Casavant organs have been installed all over America.



St. Hyacinthe Quebec

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

**Mansfield Organ Pipe Works**

MANSFIELD DEPOT, CONN.

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

PATENTEES AND SOLE MANUFACTURERS  
OF THE METAL TOE PIPE FOOT

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

**Buffalo Activities;**  
**Clara Foss Wallace**  
**Elected A. G. O. Dean**

By HELEN G. TOWNSEND

Buffalo, N. Y., May 21.—The May meeting of the Buffalo chapter of the American Guild of Organists was held at Trinity Episcopal Church Monday evening, May 18. At this meeting the following officers were elected: Dean, Clara Foss Wallace; sub-dean, Helen G. Townsend, A. A. G. O.; treasurer, Harry W. Whitney; secretary, Maud Ollis; registrar, Helen Nash; librarian, Cora Hohlheins; chaplain, the Rev. E. H. Boettger; executive board, Robert Hufstader, William Benbow, F. A. G. O., and Seth Clark, A. A. G. O.; auditors, Helen Edwards and Harry E. Kitchen.

Mrs. Wallace, as dean-elect, will be sent as a delegate to the A. G. O. convention to represent the Buffalo chapter.

Following the business meeting the following program was given by Seth Clark, organist and choirmaster of Trinity Church, and the boy choir of that church: Toccata in F and Adagio in A minor, Bach; Air from "Samson," "Let the Bright Seraphim," Handel (Trinity boy choristers); Adagio Espressivo and Finale from Fantasie Sonata, Op. 65, Rheinberger; Cantilene in F minor, Wolstenholme; "Double Theme Varie," Rousseau.

DeWitt C. Garretson, A. A. G. O., organist of St. Paul's Cathedral, played a dedicatory recital in Emmanuel Lutheran Church, Jamestown, N. Y., May 20, on the Möller organ. Mr. Garretson's program was made up of the following compositions: Concert Overture in C minor, Hollins; "Moto Perpetuo," Paganini-Bossi; Sonata in G minor, Rene L. Becker; "The Bee" and "The Cuckoo," Lemare; Festival Prelude on "A Mighty Fortress," Faulkes; "Kamennoi Ostrow," Rubinstein; Toccata and Fugue in D minor, Bach; Air, Bach; Symphony in B minor (First movement), Schubert; Toccata from Fifth Symphony, Widor.

The new three-manual Estey organ in First Pilgrim Congregational Church, Elmwood avenue and Bryant street, will be heard to advantage May 26, when several well-known organists will participate in a recital program. Numbers will be contributed by Bertram S. Forbes, organist of the church; Harry Whitney, Mr. Forbes' predecessor; Harry W. Stratton, organist of First Church of Christ, Scientist; William J. Gompf of the Lafayette Presbyterian Church and Robert Hufstader, St. John's Episcopal Church.

**Service of Scholin's Compositions.**

At a musical service in the First-Broad Street Methodist Church of Columbus, Ohio, on the evening of April 16 all the compositions used were works of C. Albert Scholin, minister of music of the church. The organ selections were: Sonata in D minor, "Devotion," "Memories" and "Grand Choeur." The choir sang: "Hear My Cry, O God," "Lift up Your Heads" (women's trio), "Be Merciful, O Lord" and "Make a Joyful Noise." In addition to these selections there was a solo, "Fear Thou Not," and a duet, "The Lord Is My Shepherd." On April 28 three pupils of Mr. Scholin—Miss Jean Graham, Alvin Heinlein and Wilbur Waters—gave a recital in the auditorium of the church.

**Norden's Brahms Chorus Heard.**

The Brahms Chorus of Philadelphia was heard April 14 in the second concert of its fifth season by an audience that filled the large Church of the Holy Communion. All selections sung by the chorus were compositions of Johannes Brahms, most of them the finest examples of his skill in choral work. N. Lindsay Norden directed, and solo parts were taken by Lillie Holmstrand Fraser, contralto; Laura Snyder, soprano, and Thomas L. McClelland, bass. The orchestra was composed of Philadelphia Orchestra musicians. Under Mr. Norden's capable direction the chorus has, in its five seasons of history, attained a significant place in the roster of Philadelphia's musical organizations.

ALEXANDER McCURDY, Jr.  
ORGANIST and CHOIRMASTER  
Second Presbyterian Church  
21st and Walnut Sts. Philadelphia

WALTER PECK STANLEY  
Organist and Choirmaster  
Teacher NORTH Associate  
Piano REFORMED CHURCH Member  
Organ Newark, N. J. A. G. O.  
Accompanist and Coach  
157 West 57th Street Circle 1900  
Recitals New York City

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

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

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

VIRGIL FOX  
18 YEARS OLD  
"He Is a Real Genius."—Middelschulte.  
NATIONAL CONTEST WINNER  
Management—Hugh C. Price, La Salle, Ill.

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

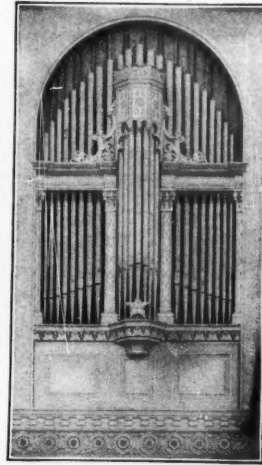
Harold D. Smith  
Cornell University  
Ithaca, New York

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

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

STANLEY MARTIN  
ORGANIST  
Chicago Sunday Evening Club  
St. Mark's Church, Evanston, Ill.  
INSTRUCTION RECITALS  
927 Ontario St., Oak Park  
Village 6822

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



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

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

**ROCHESTER  
ORGANS**

Represent Twenty-five Years Designing  
and Manufacturing Experience.

Correct in Tonal Plan, Expertly Voiced  
and Modern in Mechanical Appointment.

ROCHESTER ORGAN COMPANY, Inc.  
P. O. Box 98 Rochester, N. Y.

**One Step Ahead**

Some years ago while most firms were concentrating on the building of theatre and church organs on a straight line production basis, CLARK AND FENTON were actively engaged in the rebuilding and electrification of many fine old organs. Each year has added to the long list of organs rebuilt or electrified, many with new consoles and additions. A small specimen contract is that of enlarging the one-manual Tallman tracker organ in St. John's Church, Pleasantville, N. Y., to two-manual electric. A larger contract was involved in the Protestant Dutch Church, Flatbush, Brooklyn, where a new three-manual console and all new actions were installed, the organ being a Hutchings.

Being especially well fitted to engage in this exacting work and having both the experience and facilities, CLARK AND FENTON are able to do more for a given sum than the very large builders who now solicit such work. Straight line production methods fail in rebuilding, which calls for a large amount of hand work. No sorting machine can separate the good organ parts from the bad; this must be done by an expert.

We solicit your inquiries and ask for an opportunity to estimate on your work. Please investigate us thoroughly. Ask this question of parties who have dealt with us: "Are you satisfied with the work of CLARK AND FENTON and would you engage them again if you had to do the work over?"

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

ESTABLISHED 1898

**GUTFLEISCH & SCHOPP**

REED and FLUE PIPES  
ORGAN SUPPLIES

ALLIANCE, OHIO



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

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

# Who's Who Among the Organists of America

**C. W. Dieckmann.**

C. W. Dieckmann, organist, composer and for more than a quarter of a century on the faculty of Agnes Scott College at Decatur, Ga., is one of the able educators and performers who are leaving their impress on organ music in the South. He is a disciple of Dr. Sidney C. Durst of Cincinnati and the ideals that there were inculcated in him by Dr. Durst are being passed along by him in all his activities as a college teacher and in his church work in Atlanta.

C. W. Dieckmann was born Dec. 2, 1880, at New Bremen, Ohio, and was graduated from the high school there in 1897. That fall the family moved to Cincinnati and he had piano and harmony lessons at the Cincinnati Conservatory for one year. The following year was spent at Cincinnati University, without music study, but real music work began in the fall of 1899 when Mr. Dieckmann was given a theory scholarship under Dr. Sidney C. Durst at the Auditorium School of Music. Here he had piano lessons under Charles A. Grainger for two years, followed by four years more under Dr. Durst. "The memory of the years of study spent with this scholarly man continues to be an inspiration, and I cannot speak too highly of his wonderful patience and faithfulness," writes Mr. Dieckmann.

In the fall of 1905 Mr. Dieckmann went to Agnes Scott College, Decatur, Ga., as teacher of piano, and he is now in his twenty-sixth year of work there. In 1918 he was made director of the music department. In 1915 he married Miss Emma Pope Moss of Marietta, Ga., who for some years was a teacher of English at Agnes Scott College. They have a daughter 2 years old.

Associateship in the American Guild of Organists was achieved in 1916 and the fellowship degree in 1918. In 1916 Mr. Dieckmann had summer study in strict counterpoint with Warren R. Hedden and work in organ with Dr. T. Tertius Noble. In the summer of 1918 work was done in harmony with Rossetter G. Cole.

After two church positions in Cincinnati the following churches in Atlanta have been served by Mr. Dieckmann: 1905-6, St. Luke's Episcopal; 1907-8, Jackson Hill Baptist; 1908-18, Decatur Presbyterian; 1918-22, First Baptist, Atlanta; 1922-30, Ponce de Leon Avenue Baptist, and since that time the Second Baptist.

His published music includes: Magnificat and Nunc Dimittis and two songs, "The Throstle" and "Forever and a Day" (Willis), and these organ pieces: "A Song of Happiness" (Ditson), Caprice, "Christmas Eve," Processional and "A Song of Sunshine" (H. W. Gray Company). Manuscript compositions include songs, pieces for organ, considerable incidental music as well as several settings for the annual May Day performances at Agnes Scott College.

**Mrs. Wilbur Thoburn Mills.**

Columbus, Ohio, has in Mrs. Wilbur Thoburn Mills, A. A. G. O., an exponent of organ music who not only has presided at the console in the Ohio capital city for a number of years, but has exerted her influence in various ways to promote the cause of organ music. For nearly thirty-four years she was organist and director at the Broad Street Methodist Church. More than thirty organists now holding church positions in Columbus were her pupils—having had their training on the Broad Street church organ—in addition to organists in important positions in other cities.

Mrs. Mills has been often retained as organist and musical director of national conventions held in Columbus, and for ten consecutive years was organist for the Mount Vernon, Ohio, May festival, playing accompaniments on both organ and piano for famous artists. She has rendered similar service at the Memorial Hall organ in Columbus for artists engaged for the Woman's Music Club concerts.

Mrs. Mills was selected to give the dedicatory recital on the Memorial Hall organ, and is frequently invited to

C. W. Dieckmann



added to the long list of sacred compositions, his works including sacred songs, communion services, etc. A very effective number of his is the "Benediction Hymn" which concludes the evening service in his church. His entire life has been devoted to music and he has had a large following of organ and piano students. Throughout the period of thirty years in which he has maintained this position he has missed only one morning service for sickness, which is a record in itself. At his ripe age he is gay and hearty and following his regular duties with the buoyancy of youth. His kindly spirit and his genuine Irish smile have won him many friends.

Mr. Butler is a member of the Western Washington chapter of the American Guild of Organists and has been active in its recital work. In 1901 he married Miss Eva Dubois in Seattle. Mrs. Butler passed away in 1928.

**Novel Instrument by General Electric.**

Dispatches from Schenectady, N. Y., to the newspapers tell of an interesting demonstration there of a new and novel instrument at one of the theaters by Miss Betty Lee Taylor. A spotlight showed Miss Taylor holding a toy piano in her left hand while she played the little instrument with her right. The small piano was connected with wires and thyatron tubes in such a way that it operated the novel "organ." The thyatron tube organ was built by engineers of the General Electric Company, not as a toy or as a substitute for organ pipes, but to show the remarkable versatility of this new member of the vacuum tube family. With direct current input, alternating current output, a wide range of frequency can be obtained. Light thyatron tubes are made to produce eight different alternating current frequencies, related to each other as are the notes in the octave of the major scale in music.

Mrs. Wilbur Thoburn Mills



**Performance at Union Seminary.**

Bach's "St. Matthew Passion" was given at Union Theological Seminary Sunday evening, May 17, under the direction of Dr. Clarence Dickinson, with Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh as soloists, and the St. Cecilia Choir of St. Michael's Episcopal Church as chorale choir. Tuesday evening, May 12, a program of compositions by candidates for the master's degree in the School of Sacred Music was presented, with full choir and noted soloists.

dedicate organs in churches both in Columbus and other cities. Her recital engagements have included not only every prominent town in central Ohio, but Indianapolis, Dayton, Cleveland, Akron and other cities.

Mrs. Mills obtained her first training in theory, piano and organ from her father, the late J. D. Luse, for many years teacher of music in the public schools and author of music books for public schools which have been used throughout the United States. Her advanced piano training was obtained from Edward Schirmer. She also took a course of study on the organ under Dr. George W. Andrews of Oberlin. Together with Rowland W. Dunham, Mrs. Mills was instrumental in the organization of the Central Ohio chapter of the American Guild of Organists in 1918, and for five years was dean of this chapter.

At its spring concert Sunday afternoon, April 19, in Memorial Hall, the Columbus Symphony Orchestra presented Mrs. Mills, who played Handel's Concerto No. 1, in G major, for organ, with orchestra accompaniment. As this was the first time such a number had been offered to the music-lovers of Columbus, it was an outstanding part of a very interesting program.

**John Edmonde Butler.**

John Edmonde Butler, veteran organist and dean of the Seattle organists, is concluding his thirtieth year as organist and choir director of Trinity Episcopal Church, Seattle. Born in Dublin, Ireland, he received his early organ training from Dr. Murphy, organist of St. Patrick's Cathedral, Dublin. His work was broadened under the guidance of another eminent and nationally known master of the organ, Sir Robert Stuart. The desire to advance brought him to America forty-five years ago. Shortly after arriving in 1886 he was appointed organist and director at Trinity Cathedral, Omaha. In this position he had a mixed choir and a boys' choir at his disposal. The post was retained for fifteen years and he maintained a standard with his choirs which was known for many miles around. As an organist he gave many recitals in the cathedral and was often called upon for dedicatory programs. In 1901 he was appointed organist and director at Trinity Episcopal Church, Seattle, and this post he holds at the present time. Finding the choir in a depleted condition his efforts to rebuild and raise it to a high standard soon began to bear fruit. Monthly concerts were given and the church was often filled to capacity.

As an organist he has given nearly 200 recitals at Trinity Episcopal in addition to many in outlying districts. Mr. Butler, by his creative ability, has

## ORGAN BOOKS and MUSIC by

RUSSELL SNIVELY GILBERT

ORGAN BOOKS

**COMMON-SENSE PIPE ORGAN DRILLS**

This is not an organ method, or a severely technical work, but a series of graded and helpful drills for pedal practice. Price \$1.00.

**SINGING PEDALS**

These studies have been written to aid the student in attaining the power of making the pedals sing a melody. In other words, the melodies are all in the pedals. Price \$1.00.

ORGAN MUSIC

**NOTRE DAME ON A SUMMER DAY (Suite)**

- 1. Sunrise on a Window..... 60
  - 2. Birds among the Spires (Chimes)..... 60
  - 3. Sunset Shadows..... 60
- N. B.—Any of the above will be sent "on examination" with return privilege.

Reviews from

The Diapason (Chicago), Musical Courier (New York)

"The first piece is a beautifully worked-out development of an undulating theme, set against a moving melodic counterpoint. It is simple in construction and mold, but the composer has succeeded in achieving real beauty in its graduated rise to a fine climax and consequent curve downward again. The second piece is of more obvious type—of scherzo quality. The closing number is in the nature of a nocturne. The solo is set in the more sombre lower registers and the dynamic levels are kept on the quiet side.

All in all a fine set of pieces, artistically well worth while, musically interesting and of practical value for service or recital use." (The Diapason).

"The composer of these charming little pieces has evidently had definite conceptions in view in their composition. They are very expressive and excellently suited to the organ, offering many possibilities for interesting effects of registration." (Musical Courier).

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON: 40-44 Winchester St.

NEW YORK: 13 East 17th St.

## Programs of Organ Recitals of the Month

**Arthur W. Poister, Redlands, Cal.**—In his vesper recital at the University of Redlands May 3 Mr. Poister played the following list of compositions: Fantasia and Fugue in G minor, Bach; Andante, Stamitz; "In Fairyland" Suite, Stoughton; Reverie on the Hymn-tune "University," Grace; Finale in E flat, Franck.

**Renato Rolando, Albany, N. Y.**—In a recital for the Eastern New York chapter, A. G. O., in the First Presbyterian Church May 12 Mr. Rolando played this program: Sonata in D minor (Adagio and Allegro), Baldassarre Galuppi; Fantasia and Fugue in G minor, Bach; "Hora Mystica" and "Pezzo Eroica," Bossi; Tuscan Folk-song, Gordigliani, arranged by Bossi; Gavotte, Samuel Wesley; Scherzo, Vierné; Finale, Franck.

**Sterling Marshall, Houghton, Mich.**—Mr. Marshall played the following program in his recital at Trinity Church on the evening of May 5: Concert Overture, Faulkes; "A Dream Mood," Foster-Nevlin; "Roulade," Seth Bingham; Three "Sketches from Nature," J. W. Clokey; "May Night," Palmgren; Rocco, Palmgren; "The Anvil Chorus" ("Il Trovatore"), Verdi-Lemare; Arabesque, Seely; Finale from First Symphony, Vierné.

Trinity Church has published a handsome booklet containing the programs played by Mr. Marshall in his recitals during the 1930-1931 season, which came to a close with the one on May 5. The number of recitals was seventeen and the total number of compositions played was 113, of which seventy-nine were standard works for the organ and thirty-four were transcriptions. Mr. Marshall has rendered a distinct service to organ music through his performances in the northern peninsula of Michigan.

**Warren D. Allen, Stanford University, Cal.**—In his recital at the Memorial Church of Stanford University May 3 Mr. Allen played: Prelude on "Jam Sol recedit," Bruce Simonds; Andante and Allegro Vivace (from First Symphony), Vierné; Serenade from String Quartet, Haydn; "May Night," Palmgren; "In Exitu Israel," Basil Harwood.

Other recent programs have included the following:

May 5—Symphony No. 1, Op. 18, Edward Shippin Barnes; Prayer from "Der Freischütz," Weber; Finale from Sixth Violin Sonata, Handel-Quef; "Legende Romantique," H. B. Weatherdon; "Toccata Jubilant," Roland Diggle.

May 10—Prelude in B minor, Bach; "Ave Maria," Bach-Gounod; Pastorale in E, Franck; Toccata, de Maleingreau; "Pictures from an Exhibition," Moussorgsky.

**Harold D. Smith, Ithaca, N. Y.**—Professor Smith has played the following programs in his most recent recitals at Cornell University Friday afternoons:

April 17—Prelude and Fugue, G minor, Buxtehude; Ricercare, Palestrina; Passacaglia, Bach; Andante, Stamitz; "Benedictus" and Fantasy on the Chorale "Wie schön leucht' uns der Morgenstern," Becker.

April 24—Sonata in the Style of Handel, Wolstenholme; Evening Song, Baintrow; Prelude on the Welsh Hymn-tune "Rhosymedre," Vaughan Williams; "Harmonies du Soir," Karg-Elert; Serenade, Rachmaninoff; Andante from "Symphonie Gothique" and Toccata from Fifth Symphony, Widor.

May 1—Fugue on the "Kyrie," Couperin; "Sœur Monique," Couperin; "Recit de tierce en taille," de Grigny; Prelude, Clerambault; "Noel," d'Aquin; Sonata No. 1, Guilmant.

On May 3 Professor Smith played the three Chorales of Cesar Franck. March 20 he gave the following program of works of American composers: Concert Piece No. 2, B major, Parker; Chorale on the Tune "St. Flavian," Bingham; "Dedication" from Orchestral Suite "Through the Looking-glass," Deems Taylor; Scherzo from Sonata 1, Rogers; "Vermeland," Howard Hanson; Symphonic Variations on a Sarabande of de Chambonnières (1609-1670), Parker Bailey.

**Claude Murphee, Gainesville, Fla.**—Mr. Murphee's recital at the University of Florida May 3 was in observance of music week and he was supplemented by the Gainesville Philharmonic Society. The organ selections were: Rhapsody, Cole; "The Bells of St. Anne de Beaufre," Russell; "The Gentle Maiden" (Old Irish Air), arranged by Ernest Newton; Allegro Vivace, from First Symphony, Vierné; "In Capulet's Garden," William C. Steere; "Thou Art My Rock," Carl F. Mueller.

In a recital for the Jacksonville branch of the Florida A. G. O. chapter in the Riverside Presbyterian Church April 21 Mr. Murphee played this program: Introduction and Fugue, Sidney Homer; "Sundown at Santa Maria," Roland Diggle; Chorale in E major, Franck; "Spring Morn.," Frederick Stanley Smith; "The Bells of St. Anne de Beaufre," Alexan-

der Russell; Prelude and Fugue in G major, Bach; "By the Pool of Pirene," R. S. Stoughton; Allegro Vivace from First Symphony, Vierné; "Aloha Oe" (Hawaiian Air), transcribed by Lemare; Variations on a Noel, Dupre.

**Professor Harry B. Jepson, New Haven, Conn.**—In recent recitals on the Newberry organ in Woolsey Hall at Yale University Professor Jepson has presented the following programs:

March 15—Prelude and Fugue in E minor, Bach; Chorale Prelude, "Von Gott will ich nicht lassen," Bach; "Priere," Franck; "Harmonies of Florence," Bingham; Finale from First Symphony, Vierné.

March 29—Prelude and Chorale from Suite, Op. 14, de Maleingreau; Chorale Prelude, "Nun komm, der Heiden Heiland," Bach; "Masquerade," Jepson; Prelude on "Jam Sol recedit," Simonds; "Elves," Bonnet; "Salida," Urteaga.

**Mrs. Arthur J. Keltie, Long Beach, Cal.**—In music week recitals at the First Presbyterian Church at noon May 4 and May 5 Mrs. Keltie played these compositions:

May 4—Overture to the Occasional Oratorio, Handel; "Evening Bells and Cradle Song," Macfarlane; "Canyon Walls," Clokey; "Dreams," McAmis; "Finlandia," Sibelius.

May 5—Prelude in C sharp minor, Vodorinski; "Liebestraum," Liszt; "Marche Militaire," Schubert; "The Guardian Angel," Pierne; "The Bells of St. Anne de Beaufre," Russell.

**Homer Whitford, Hanover, N. H.**—In his recital at Rollins Chapel, Dartmouth College, on the evening of May 5 Mr. Whitford played: Triumphant March from "Aida," Verdi; Evensong, Martin; "Fire Music" from "Die Walküre," Wagner; Oriental Sketch, No. 3, Bird; "Suite Gothique," Boellmann; "Sing, Sweet Harp," Whitford; "Carnival," Gordon Balch Nevin; "Finlandia," Sibelius.

**Ernest Mitchell, New York City, Mr.** Mitchell's recital Sunday afternoon, May 10, at Grace Church was marked by the following program: Fantasia and Fugue in G minor, Bach; Fantasia in D flat, Saint-Saens; "The Mystic Organ" (Book 23), Tournemire; Scherzo (Second Symphony), Vierné; Andante Cantabile (String Quartet), Tschakowsky; Finale, Seventh Symphony, Widor.

**Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.**—In his recital at Trinity Cathedral May 4 Mr. Kraft presented a program made up as follows: Toccata, de la Tombelle; Pastorale, Widor; Andante Cantabile, Dethier; Theme and Variations in A flat, Thiele; Reverie on the Hymn-tune "University," Grace; "Carillons," Bourdon; Rhapsody, Cole; Chorale Preludes, "Aus meines Herzens Grunde" and "O Gott, du frommer Gott," Karg-Elert; Fantasie and Fugue on B-A-C-H, Regier.

**George Lee Hamrick, Atlanta, Ga.**—Mr. Hamrick gave a music week recital under the auspices of the Georgia chapter, A. G. O., on the new four-manual Pflieger organ in the First Baptist Church May 5. His offerings were as follows: Concert Prelude, Adolph M. Foerster; Evening Song, Baintrow; Toccata and Fugue in D minor and Adagio from Toccata and Fugue in C major, Bach; "Fireshine Fancies," Clokey; "Scherzo Symphonique," Debat-Ponsan; "The Chimes of St. Mark's" (Venice), Russolo-Yon; "Egyptian March," Peele.

**Harold Mueller, A. G. O., San Francisco, Cal.**—Mr. Mueller played the following program in a recital at the Church of the Incarnation, Santa Rosa, Cal., April 28: Fanfare in D, Lemmens; Andante, Gluck; Prelude in D minor, Clerambault; Three Chorale Preludes, Bach; "In Memoriam," Nevin; "Romance sans Paroles," Bonnet; "Rhapsodie Catalane," Bonnet; "Le Coucou," d'Aquin; "Canyon Walls," Clokey; Evensong, Martin; "Carillon," Vierné.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In his recital at King's Chapel at noon April 13 Mr. Robinson played: Prelude, de Maleingreau; Rhapsodie in A minor, Saint-Saens; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Toccata in E, Bach; "Rhosymedre," Vaughan Williams; "Song of Spring," Bonnet; Adagietto, Bizet; "Piece Heroique," Franck.

**Russell Hagecock Miles, Urbana, Ill.**—Mr. Miles played as follows in his recital at the University of Illinois May 3: Toccata and Fugue in D minor, Bach; Canzona, Bach; Fantasia in A major (request), Franck; Andante from String Quartet, Debussy; "Meditation in a Cathedral," Bossi.

**H. Velma Turner, St. Davids, Pa.**—Miss Turner presented a program of music for organ and piano, with the assistance of Mrs. Louella Carson, pianist, at Miss Turner's studio on the afternoon of May

9. The list of offerings included: "Finlandia," Sibelius (Mrs. Carson and Miss Turner); "Clair de Lune," Debussy, and "Jeux d'Eau," Ravel (Mrs. Carson); "Les Preludes, Liszt (Mrs. Carson and Miss Turner); Toccata, Kinder, and Meditation, Sturges (Miss Turner); Concerto in A minor, Schumann (Mrs. Carson and Miss Turner).

In a Lenten program at her studio April 4 Miss Turner played these organ numbers: Reverie, Macfarlane; Second Sonata (Grave, Adagio), Mendelssohn; Andante Cantabile from Fourth Symphony, Widor; Chorale, Kirnberger; Prelude to "Parsifal," Wagner; "Ave Maria," Verdi.

**Urban Deger, Dayton, Ohio.**—Mr. Deger gave a recital at the music hall of the Dayton Art Institute Sunday afternoon, May 3, and presented the following list of offerings: Chorale Prelude, "I Will Give Thee Farewell," Bach; Reverie, Debussy; "The Squirrel," Weaver; "The Bells of Berghall Church," Sibelius; "Marche Champetre" (Rustic March), Boex; Scherzo, Rogers; Introduction to Act 3, "Lohengrin," Wagner.

**Joseph Max Kruegel, Quincy, Ill.**—At the request of the Quincy Music Club Mr. Kruegel gave a recital at Salem Evangelical Church May 5, to mark music week. His offerings included: Fantasia and Fugue in G minor, Bach; First Sonata, Mendelssohn; "Adoration," Rockwell; "Now That Daylight Fills the Sky," Turner; "Drink to Me Only with Thine Eyes," Miles; Cradle Song, Schubert; "Le Bonheur," Hyde.

**Edith B. Athey, Washington, D. C.**—Under the auspices of the District of Columbia chapter, A. G. O., Miss Athey, organist of the Hamline Methodist Church, presented this program May 5 at the Church of the Epiphany: Classical period—Canzona, Gabrieli; "Dialogue," Clerambault; Chorale, "O Sacred Head, Once Wounded," Kuhnau; Fantasia in Echo Style, Sweelinck; Toccata and Fugue in D minor, Bach; eighteenth and nineteenth century—Aria, Handel; Andante con moto, Beoly; Sketch in F minor, Schumann; modern period—Spring Song, Macfarlane; "Meditation a Sainte Clotilde," James; Scherzo, Becker; "Grand Choer Dialogue," Gigout.

**E. Anne Hovdesven, Mercersburg, Pa.**—In his recitals at the Mercersburg Academy Mr. Hovdesven has played the following programs:

May 10—Madrigal, Vierné; "Lobt Gott, Ihr Christen," Bach; "May Night," Palmgren; "Will-o'-the-Wisp," MacDowell; "Songs My Mother Taught Me," Dvorak; "Finlandia," Sibelius.

May 17—Festal March, Calkin; "Song of May," Jongen; Intermezzo, Callaerts; "In Sight of the Oasis," Baron; "Pantomime," Jepson; Finale in B flat, Franck.

**Max Garver Miranda, A. G. O., Beloit, Wis.**—In a recital April 26 at the First Congregational Church of Oak Park, Ill., Mr. Miranda of the Beloit College faculty played: "Chant de Printemps," Bonnet; "A Gothic Cathedral" (published 1931), Fratelli Weaver; "Up the Saguenay" (from "St. Lawrence Sketches"), Russell; "Reve" ("Dream"), from Seventh Sonata, Guilmant; "La Harpe Celeste," Shelley; "Elves," Bonnet; "The Old Musical Box," Goossens; "Dragonflies," Gillette; Finale from Symphony in D minor, Vierné.

**P. M. Linebaugh, Mus. B., Selingsgrove, Pa.**—Professor Linebaugh of Susquehanna University gave the inaugural recital on an organ built by the Hinners Organ Company at Christ Lutheran Church, Milton, Pa., April 29. His offerings consisted of the following: Festival Prelude on "Ein' Feste Burg," Faulkes; "At the Convent," Borodin; "Within a Chinese Garden," Stoughton; "The Rippling Brook," Gillette; Largo from "Xerxes," Handel; "Ave Maria" (No. 2), Bossi; Menuet in G, Beethoven; "Evening Bells and Cradle Song," Macfarlane; "The Squirrel," Weaver; "Laudate Domini," Frysjnger.

**James MacC. Weddell, Galesburg, Ill.**—In a recital for the benefit of the Visiting Nurse Association at the Central Congregational Church Sunday afternoon, April 26, Mr. Weddell of the Knox College faculty played: Fifth Sonata (Allegro appassionato and Adagio), Guilmant; Prelude and Fugue in A minor, Bach; "Romance," John Winter Thompson; "In Springtime," Hollins; Berceuse, Jarnefelt; Nocturne, Dethier; "Ronde Francaise," Boellmann; Chorale in B minor, Franck.

**Kate Elizabeth Fox, Dalton, Mass.**—Mrs. Fox, organist and director at the First Congregational Church, played these compositions in her most recent recitals preceding the services: Prelude and Fugue in G major, Bach; Andante Cantabile from Symphony 4, Widor; "Paradise," Fbich; Prelude in D, Bach; "Dawn," Jenkins; "Angelus," Massenjet;

"On the Lake of Galilee," Barton; "Suite Gothique," Boellmann; Elevation in E major, Saint-Saens; Toccata, Adagio and Fugue in C major, Bach; Solemn Prelude from "Gloria Domini," Choral Prelude on the tune "Dundee" and Chorale Prelude on the tune "St. Ann's," T. Tertius Noble; Largo, Dvorak; "Romance sans Paroles," Bonnet; "Ave Maria," Schubert; Evensong, Martin; "Easter Morning," Malling; "Christus Resurrexit," Ravanello; Spring Song, Lemare; "Alleluia," Dubois; "Benediction Nuptiale," Dubois; Finale from Symphony 1, Vierné; "Song without Words," Frank L. Sealy; Allegro from Symphony 5, Widor.

**Joseph C. Beebe, New Britain, Conn.**—In his recital at the South Congregational Church April 29 Mr. Beebe played: Concerto (G major), Bach; Largo (Concerto for Two Violins), Bach; Fugue (Great D minor), Thiele; Overture, "In Memoriam," Sullivan; "Evocation in the Sistine Chapel," Liszt; "Woodland Murmurs" ("Siegfried"), Wagner.

**Thomas H. Webber, Jr., New Castle, Pa.**—Mr. Webber, organist and choir-master of the First Presbyterian Church, played the following program in a recital at his church April 30: "Fantasie Symphonique," Cole; Fugue in C major, Bach; Menuet, Dethier; "Evening Bells and Cradle Song," Macfarlane; "Sonata Chromatica," Yon; Scherzino, Ferrata; Largo, Handel; "Harmonies du Soir," Karg-Elert; "L'Organo Primitivo," Yon; "Toccata di Concerto," Lemare.

In a dedicatory recital at the Second United Presbyterian Church of Cambridge, Ohio, March 26 Mr. Weber played: "Fantasie Symphonique," Cole; Fugue in C major, Bach; Adagio, Bach; "Air a la Bourree," Handel; Idyll, Baumgartner; Scherzo, Dethier; "In Moonlight," Kinder; Chorale in A minor, Franck; "The Primitive Organ," Yon; "Up the Saguenay," Russell; Meditation from "Thais," Massenjet; "Thou Art the Rock," Mulet.

**Donald C. Gilley, Richmond, Ind.**—Mr. Gilley, director of music at Earlham College, appeared in a recital at the Westminster Presbyterian Church of Dayton, Ohio, April 20, playing the following list of selections: "Water Music," Handel; Pastorale, Scarlatti; Fugue in A, Walther; Spring Song, Hollins; "Young Girl in the Wind," Marsh; Chorale, Jongen; "Goblins' Dance," Dvorak; "Fisherman's Song" de Falla; "Song of Gratitude," Cole; Second Symphony (Scherzo and Allegro), Vierné.

**Alexander Schreiner, Los Angeles, Cal.**—In his recitals at the University of California of Los Angeles Sunday afternoons Mr. Schreiner has played the following programs recently:

April 26—Toccata and Fugue in D minor, Bach; Fantasie in G major, Bach; Chorale, "I Long for Thee Most Heartily," Bach; Concerto for Piano and Orchestra in A major, Mozart (George Stewart McManus at the piano).

April 12—"Finlandia," Sibelius; Prelude and Fugue in E minor, Bach; Lullaby, Brahms; Toccata in B minor, Gigout; Reverie, Debussy; "The Lost Chord," Sullivan; Finale in D major, Vierné.

**Dudley Warner Fitch, Los Angeles, Cal.**—In a recital at St. Paul's Cathedral May 6 Mr. Fitch played the following program: Chorale in C minor, Hollins; Symphonic Prelude, "In dulci jubilo," Buxtehude; Pastorale, from "Le Prologue de Jesus," Traditional; Sarabande, Corelli; Bourree, Somervell; "Piece Heroique," Franck; "Chant de Bonheur," Lemare; "The Bells of St. Anne de Beaufre," Russell; "Legend of the Mountain," Karg-Elert; Concert Fantasia in F minor, Bird.

**Samuel A. Baldwin, New York City.**—Professor Baldwin concluded his recital season at the College of the City of New York May 10. His Wednesday afternoon and Sunday performances will be resumed Oct. 18. The May programs were as follows:

May 3—Allegro and Andante from First Symphony, Maquaire; Intermezzo, Brahms; Toccata and Fugue in C major, Bach; Andante from First Symphony, Widor; "Petite Pastorale," Ravel; "Marche Funebre et Chant Seraphique," Guilmant; "Evening Song," Schumann; Overture to "Tannhäuser," Wagner.

May 6—Sonata No. 5, in C minor, Guilmant; Chorale, "Jesu, My Constant Joy," Bach; Concert Fugue in G major, Krebs; Largo, Handel; Ballade in E, J. Stuart Archer; Concert Study No. 1, Yon; "From the South," Gillette; Finale (Six Pieces), Franck.

May 10—Festival Prelude on "Ein' Feste Burg," Faulkes; "Night" and "Dawn," Jenkens; Fugue in G minor (lesser), Bach; "Vespertilia," Diggle; Elegiac Prelude, George J. Bennett; Scherzo in G minor, Bossi; Nocturne in G minor, Chopin; Three Movements from Fifth Symphony, Widor.

Programs of Organ Recitals of the Month

Porter W. Heaps, Chicago—In his afternoons of organ music at the University of Chicago Mr. Heaps has played the following programs:

May 11—"Fiat Lux," Dubois; "Lamentation," Gullmunt; "Sleepers Awake," Bach; "My Inmost Heart Doth Yearn," Brahms; "Grand Choeur Dialogue," Giguout.

May 13—"O Man, Bemoan Thy Fearful Sin," Bach; Second Chorale, Franck; "Menuet Francaise," Tremblay; Concert Overture in C minor, Hollins.

May 14—Tocatta and Fugue in D minor, Bach; Cantabile, Franck; "Daguerreotype of an Old Mother," Harvey Gaul; "O World, I E'en Must Leave Thee," Brahms; Scherzo from Sonata 5, Gullmunt.

May 15—Prelude, Fugue and Variation, Franck; "The Little Shepherd," Debussy; "Romance sans Paroles," Bonnet; "Danse des Odalisques," Rebikoff; "Comes Autumn Time," Sowerby.

Wilhelm Middelschulte, LL. D., Chicago—At a musical service in the Rockefeller Chapel, University of Chicago, on the afternoon of May 10 Dr. Middelschulte played these organ works: Chromatic Fantasia and Fugue in D minor (transcribed for organ by Middelschulte), Bach; Concerto No. 1, in G minor, Handel; Prelude to "Parsifal" and "Dreams," Wagner; "Perpetuum Mobile" and Fantasia on a Theme by Bach, Middelschulte; Introduction and Finale from Concerto in D minor (cadenza by Middelschulte), Gullmunt.

Corinne Dargan Brooks, Houston, Tex.—At an open meeting of the Tuesday Musical Club in the Second Baptist Church April 28 Mrs. Brooks played these selections: Tocatta in D minor, Gordon Nevin; "Wind and the Grass," Harvey Gaul; Epilogue (from "Evangeline Suite"), Charles O. Banks.

At a special musical service in Trinity Church the evening of March 15 Mrs. Brooks presented a program consisting of compositions of Dr. T. Tertius Noble.

Frank K. Owen, St. Paul, Minn.—Mr. Owen appeared as guest soloist and gave the recital broadcast by station WLB May 8. His selections consisted of the following: Fantasia, Best; Chorale Prelude and Fugue on "O Traurigkeit, O Herzeleid," Brahms; Gavotte in A, Gluck; Tocatta and Fugue in D minor, Bach; Arabesque, Vierne; Canon in F major, Salome; "The Walk to Jerusalem," Bach-Griswold; Intermezzo, Reger; Berceuse, Faulkes; "Elves," Bonnet; "A Southland Song," Lester; Festival Tocatta, Fletcher.

Francis E. Aulbach, Chicago—In his recital at the Church of the Epiphany Sunday evening, May 10, Mr. Aulbach played: Overture to "Marriage of Figaro," Mozart; Sonata No. 2, Mendelssohn; Largo, Sonata No. 2, Bach; "Piece Heroique," Franck; Finale, Franck.

Ernest Prang Stamm, St. Louis, Mo.—In his fifth annual recital at the Church of the Holy Communion in observance of music week Mr. Stamm on Sunday evening, May 3, played the following program: Tocatta in D minor, W. G. Wood; Sonata in E flat, Horatio Parker; "The Bee" and "The Cuckoo" (from Summer Sketches), Lemare; "Carillon," Faulkes; "The Question" and "The Answer," Wolstenholme; Concert Overture in A, Rollo Maitland.

Albert Riemenschneider, Cleveland, Ohio—In a Bach recital at the Baldwin-Wallace Conservatory of Music, Berea, Ohio, Sunday afternoon, May 3, Mr. Riemenschneider was assisted by the Bach Chorus of Cleveland, 165 voices, in the following program: Prelude in E flat major; Three Chorales (from the "St. Matthew Passion") (Bach Chorus); Three Chorale Preludes ("Blessed Jesu, at Thy Word," "Lord, Hear the Voice of My Complaint" and "From God Shall Nought Divide Me"); "I Would Beside My Lord Be Watching" (V. V. Woboril, tenor, and Bach Chorus); "Here Tet Awhilo" (from "St. Matthew Passion") (Bach Chorus); Chorale Preludes ("To Shepherds As They Watched by Night" and "O Man, Thy Grievous Sin Bemoan"); Fugue in G minor; "Have Lightnings and Thunders" ("St. Matthew Passion") (Bach Chorus); Fugue in E flat major.

Gerald M. Stokes, A. G. O., Scranton, Pa.—In a recital at St. Luke's Church March 13 Mr. Stokes played the following program: Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme; Two Chorale Preludes ("O Sacred Head" and "Blessed Jesu, We Are Here"), Bach; "Ave Maria," Bossi; Spring Song, "From the South," Lemare; Prelude in C major, Ferrari; "A Rose Garden of Samarkand," Stoughton; Finale from First Sonata in D minor, Gullmunt.

Conrad Bernier, Washington, D. C.—In a recital at the Church of the Epiphany May 12 under the auspices of the District of Columbia A. G. O. chapter Mr. Bernier

played: Prelude and Fugue in E minor, Bach; "Tocatta per l'Elevazione," Frescobaldi; "Piece d'Orgue," Antoine Calviere; Sonata on the Chorale "Water unser im Himmelreich," Mendelssohn; "Piece Heroique," Franck; Meditation in E major, J. Arthur Bernier; "Matin Provencal," Bonnet; Fifth Symphony (Larghetto; Finale), Vierne.

Miss Jennie Fry, Beacon, Iowa—In a recital to mark music week, played at the First Congregational Church Sunday afternoon, May 3, Miss Fry's selections, all American compositions, were: Suite for Organ (Prologue and Intermezzo), James H. Rogers; "At Evening," Dudley Buck; "In Springtime," Ralph Kinder; "To a Wild Rose" and "To a Water Lily," Macdowell; "Will-o'-the-Wisp," Gordon Bach Nevin; "Romanza," Horatio Parker; "Swing Low, Sweet Chariot," Carl R. Ditton; "From the Land of the Sky-Blue Water," Charles Wakefield Cadman; "By the Waters of Minnetonka," Thurlow Leaurance; Cradle Song, Jennie Fry; Festival Postlude, Oscar E. Schminke.

John Groth, New York City—Mr. Groth gave a recital April 23 at the New Church, 118 East Thirty-fifth street, assisted by the choir of the church, and played these organ compositions: Prelude and Fugue in D major, Bach; Madrigal, Jawelak; Sonata in C minor, "The Ninety-fourth Psalm," Reubke; "Piece Heroique," Franck; Evensong, Martin; Tocatta from Fifth Symphony, Widor.

Frederick Stanley Smith, A. G. O., Pinehurst, N. C.—In his pre-service recitals at the Village Chapel Professor Smith played the following numbers during April: "Praeludium," Nevin; "Resurrection Morn.," Johnston; Coronation March, Meyerbeer; Sonata in C minor, Gullmunt; Hallelujah Chorus, Handel; "Grand Choeur," Faulkes; "Contemplation," Gaul; Prelude in C sharp minor, Rachmaninoff; "Dreams," Stoughton; March in D, Kinder; Berceuse from "Jocelyn," Godard; Festival Tocatta, Fletcher; "Grand Choeur" in F, Salome; "Funeral March and Song of the Seraphs," Gullmunt; Londonderry Air, Traditional; "War March of the Priests," Mendelssohn.

C. Harold Einecke, Grand Rapids, Mich.—In his "hour of organ music" at the Park Congregational Church Wednesday afternoons at 5 o'clock Mr. Einecke has made use of the following lists of compositions:

April 8—"Vision," Rheinberger; "The Bells of St. Anne de Beaupre," Russell; "Aureole" (MS), Charles F. H. Mills; "Marche Russe," Schminke; "Song of the Bayou," Dunkley; "Danse Caracteristique," Rebikoff; "Revery on a hymn-tune," Dupre.

April 15—Prelude and Fugue in D minor, Bach; "An April Song," Walter Zimmerman; "Liebesträum," No. 3, Liszt; Sketches of the City, Nevin; "Drink to Me only with Thine Eyes," English folk-tune; Revery on a hymn-tune; Grand March from "Aida," Verdi.

April 22—Sonata in D minor, Mendelssohn; "In Deepening Shadows," Stoughton; "Sunrise," from "Burgundy Hours," Jacob; Largo, from "New World" Symphony, Dvorak; "March of the Toys," Schminke; "Evening Bells and Cradle Song," Macfarlane; Revery on hymn-tune "Erie"; Finale from Second Symphony, Widor.

April 29—Overture to "Si J'Etals Roi," Adams-Evans; "May Night," Palmgren; A Southern Fantasy, Hawke; "The Squirrel," Weaver; "Hymn of Glory," Yon; "Evening Star" (from "Tannhauser"), Wagner; Tocatta in G minor, Matthews.

Beatrice Marie Klunter, Brooklyn, N. Y.—In an evening of organ music under the auspices of the Madrigal Society of New York at the Estey studios, 642 Fifth avenue, April 29, Miss Klunter played a program which consisted of these compositions: Prelude and Fugue in G minor, Frescobaldi; "Aria Variata," from Sonata in C, Martini-Bossi; Adagio from Sonata in D minor, Mauro-Cottone; Finale from Second Symphony, Edward Shippin Barnes; "Silhouette," McKinley; "Melodia" and "Benedictus," Reger; Chorale Improvisation (Tocatta), Karg-Elert; "Hora Mystica" and "Etude Symphonique," Bossi.

Carl Jean Tolman, Winthrop Center, Maine—In a recital at the Friends Church Sunday afternoon, May 3, Mr. Tolman played this program: Spring Song, Mendelssohn; Pastorale, Foote; "Siren Song," Stoughton; "The Squirrel," Weaver; March, Hall; "Song of India," Rimsky-Korsakoff; "Coronation," Svendsen; "Dance of the Sugar-Plum Fairy," Tschalkowsky; Cantabile from Concerto, Goltermann; Prelude to "Lohengrin," Wagner-Eddy.

Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in recent programs at the Philharmonic Auditorium

included: Prelude to "Parsifal," Wagner; Nocturne from "Midsummer Night's Dream," Mendelssohn; Spring Song, Mendelssohn; Sarabande from Oboe Concerto, Handel; Serenade, Widor; Nocturne, G minor, Chopin; "Hosanna," Wachs; "Resurrection Morn.," Johnston.

Thornton L. Wilcox, Hanover, Pa.—In a recital at the First Presbyterian Church of Chester, Pa., April 13, Mr. Wilcox, organist and choirmaster of Emanuel Reformed Church in Hanover, played a program made up as follows: "O Filii et Filiae," West; "Deep River" and "Nobody Knows the Trouble I've Seen," arranged by Gillette; Largo, Handel; Caprice, Sturges; Andante Cantabile from String Quartet, Tschalkowsky; Concert Variations on "Peyel's Hymn," Burnap.

At a musical service in Emanuel Church Sunday evening, May 3, Mr. Wilcox was assisted by Elsa Melskey, soprano, of Lancaster; Kathryn Morning, violinist, of Hanover, and the Male Quartet of Baltimore. In a preliminary organ recital he played: "Lamentation," Gullmunt; Caprice, Sturges, and First Sonatina, Karg-Elert.

William G. Schenk, Mus. D., Detroit, Mich.—In a sacred concert which marked the opening of the Möller organ in the Nativity of Our Lord Church April 28 Dr. Schenk played these organ selections: "Kyrie Eleison," Reger; "The Squirrel," Weaver; Rhapsody No. 1, Saint-Saens; Concerto No. 1, Handel; Fugue in E flat, Bach. The choir under the direction of William Hoffman also gave an excellent program.

Ruth Frances Hope, New York City—Mrs. Hope played the following program in a recital at the Actors' Lounge April 28: Chorales, "In Thee Is Joy" and "The Glorious Day Has Dawned," Bach; "May Night," Palmgren; "St. Ann's" Fugue, Bach; Cantilene, Hope; Berceuse, Hope; Fugue in G minor, Bach.

Marion Sparar, Galveston, Tex.—Mr. Sparar played the second of a series of recitals at the Sacred Heart Church, of which he is the organist and choirmaster, on Sunday afternoon, March 29. His offerings consisted of the following: "Lacrymae," John Dowland; "Sœur Monique," Couperin; "Forlane," Aubert; Minuet and Gigue, Rameau; Offertory on

"O Filii," Gullmunt; "Dreams," Wagner; Scherzetto, Vierne; "The Mirrored Moon," Karg-Elert; "Carillon-Sortie," Mulet.

Eugene L. Nordgren, Freeport, Ill.—Mr. Nordgren played the following selections in a vesper recital at the First Presbyterian Church April 19: "Finlandia," Sibelius; Swedish Wedding March, Södermann; "Will-o'-the-Wisp," Nevin; Spring Song, Kinder; "Song of the Basket-Weaver" (from "St. Lawrence Sketches"), Russell; Concert Overture in C major, Hollins.

G. Criss Simpson, A. G. O., Lawrence, Kan.—In a recital at the First Methodist Church of Ottawa, Kan., May 3, Mr. Simpson played: Tocatta in F, Bach; Andante Sostenuto from Gothic Symphony, Widor; Pastorale from Second Symphony, Widor; "The Morning Star," Dallery; Variations from Fifth Symphony, Widor; Cantabile from Fifth Symphony, Widor; Capriccio from Third Sonata, Rogers; Berceuse from "Suite Bretonne," Dupre; Chorale Prelude, "In Thee Is Gladness," Bach; "The Angelus," Lemare; Finale from Seventh Symphony, Widor.

Dorothy Dennis, Fayette, Mo.—In a recital at the Central College recital hall April 26, Miss Dennis, a senior student of Professor Luther T. Spayde, played the following program from memory: "Grand Choeur" in G minor, Hollins; Allegretto, Wolstenholme; Fugue in E flat, Bach; Fifth Sonata (Allegro Appassionato, Adagio, Scherzo), Gullmunt; Largo (from "New World" Symphony), Dvorak; "Menuet Gothique" (from "Suite 'othique"), Boellmann; "Variations de Concert," Bonnet.

Fred Faassen, Zion, Ill.—Among programs broadcast by station WCBD, as played by Mr. Faassen at Zion Tabernacle in May, have been the following: May 10 (morning)—A Springtime Sketch, Brewer; "Sanctuary of the Heart," Ketschey; "Ave Maria," Schubert; Offertory in E flat, Wely; Meditation, Kinder.

May 10 (afternoon)—"Ode to the Mountains," Mason; Adagietto from Suite "L'Arlesienne," Bizet; "Dawn," Jenkins; Andante from Fifth Symphony, Beethoven; "A Cloister Scene," Mason; "Invocation," Capocci.

Recent Recital Programs

Table listing recital programs with names of performers and composers. Includes entries for Felix Borowski, John Hyatt Brewer, T. Frederick H. Candlyn, Ralph E. Clewell, Rosetter G. Cole, Henry Coleman, Roland Diggle, William Faulkes, Arthur Foote, Beatrice Marie Klunter, Carl Jean Tolman, Ray Hastings, and others.

## Chorus and Quartet; Reviews and Views; New Publications

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

The firm of E. C. Schirmer in Boston continues its serene way, publishing from time to time, in thoroughly admirable editions, masterpieces of the older composers. Among the recent numbers for mixed voices are the following:

Bach—"Et Incarnatus," from the B minor Mass. Latin words only. SSATB. Orchestral parts available. Not difficult vocally or instrumentally.

Bach—"Crucifixus," from the B minor Mass. Latin words only. SATB. Orchestral parts available. Not difficult vocally, easy accompaniment. Also published in an arrangement for TTBB.

Bach—"My Soul, There Is a Country." A chorale from the cantata, "Komm, du süsse Todesstunde." Beautiful English text by Vaughan previously set as a solo by Candlyn, subject of the after-life. Orchestral parts available. Very beautiful.

Palestrina—"Tu es Petrus." Latin words only. SSAATB, unaccompanied, difficult. Hardly available in text for any Protestant use, though admirable as a concert piece.

Vittoria—"O Magnum Mysterium." Latin words only. SATB, unaccompanied. Eleven pages. Subject of the divine birth. One line of the Latin text is singularly unfortunate in its reference to the Virgin's "viscera," but the music is one of the grandest of motets. There should be an English text.

The same firm has published a number of excellent things for women's voices, most of them in the "Radcliffe College Choral Music Series":

Bach—"Come Thou, O Come." SSA, accompaniment ad lib., but better accompanied. Subject of comfort and death. Also published in arrangements for mixed voices and men's. Two pages.

Des Pres—"Ave Verum Corpus Christi." Latin words only. SSA, unaccompanied, three pages. Useful for college choirs in Lent. Not difficult if you are accustomed to the idiom. Also published for men's voices and mixed.

Handel—"Hallelujah, Amen." From "Judas Maccabaeus." SSAA with accompaniment, orchestral parts available. Eight pages. Also published for mixed and men's voices. The organ accompaniment is admirably arranged on three staves. The arrangement for women is by Professor Geer.

Lotti—"Vere Linguæ Nostros." Latin words only. SSA, unaccompanied, three pages. A fine number for college choirs in Lent. Also published for mixed and men's voices.

Palestrina—"Tenebrae Factae Sunt." Latin words only. SSAA, unaccompanied. Good Friday, college choirs. Not easy. Four pages. Also published for mixed and men's voices.

Vittoria—"Jesu Dulcis Memoria." Latin words only. SSAA, unaccompanied, three pages. Not easy, but one of the most beautiful anthems of adoration ever composed. Also obtainable

for men's voices (Latin) and for mixed voices (English).

The other house of Schirmer—G. Schirmer of New York—announces the projected publication of the "Westminster Choir Series," to be edited by Dr. John Finley Williamson. So far I have seen only the first number in the series—Bach's "All Breathing Life, Sing and Praise Ye the Lord," the unaccompanied finale for chorus in four parts from the motet "Sing Ye to the Lord." As it is, this finale runs to eleven pages, which will be enough to keep a good choir occupied. The music is strong and joyous, and by no means easy. Additional numbers arranged by this distinguished editor will be awaited with great interest.

The old firm of Carl Fischer (not to be confused with J. Fischer & Bro., who publish so much fine organ music) is bringing out a new series of anthems—series 3—containing the following numbers, well printed at reasonable prices:

Garrett—"Prepare Ye the Way of the Lord." Advent.

Goss—"Christ Our Passover." Easter.

Hopkins—"Why Seek Ye the Living among the Dead?" Easter.

Schubert—"Watch and Pray." Arranged for SATB from the Kyrie of the Mass in F. Words of the hymn, "Christian, Seek Not Yet Repose." Eight pages. Quartet can sing it.

Schubert—"Hear, Forgive and Save." Arranged from the Introit to the Mass in B flat; words of hymn beginning "God of Pity, God of Grace." Quartet can sing.

Stainer—"God So Loved the World."

In the series just listed the two arrangements from Schubert are a novelty of worth; much of Schubert's music is more appropriate for use in non-liturgical churches than in the service of the mass. These two bits will be welcomed as anthems.

N. Lindsay Norden, who has edited so much that is fine in church music, now has made choral arrangements of Brahms' "Vier Ernste Gesänge"—"Four Serious Songs" (Ditson). I recommend for choir concerts two of them:

No. 2—"So I Returned." Text from Ecclesiastes. Accompanied, four parts, short soprano solo, seven pages.

No. 3—"O Death!" Text from Ecclesiastes. Tenors divide a few times. Accompanied, six pages.

You are probably acquainted with the nobly sombre songs in their original form. So far as I am able to judge, they are admirably adapted to choral use, though great care will need to be spent to get a fine, sensitive performance.

Here are some new and original anthems recently published:

Broughton—"These Things Shall Be." (Ditson). Solos for mezzo soprano or baritone, and for soprano or tenor. A very fine text by J. A. Symonds about the better world that is coming when men forget war, and better arts shall flourish. Use at services for international peace, Armistice Day, etc. Eight pages. Quartet can sing it.

Diggle—"Vesper Prayer—In Heav-

enly Love Abiding." (G. Schirmer). Tenor solo. Will make a melodious anthem for quartet or volunteer chorus; easy.

Nevin, George B.—"Owe No Man Anything." (William A. Pond & Co.) Short and easy. Useful for services on church unity, etc. Quartet can sing it unaccompanied. Three pages.

Priest, Arthur—"Surely God Is in This Place." (G. Schirmer). Tenor solo. Twelve pages. A quartet can manage it, but a chorus is preferable. A reverent, rhapsodic opening that can be made very impressive; the ending is in the form of a fine fughetto. Suitable for church anniversaries, dedications, etc.

Thompson, Van Denman—"Show Me Thy Way, O Lord." (Gray). Unaccompanied. Chorus needed for a few divisions of parts. Some fine opportunities for nuance in fading and merging effects. Guidance of God, general use.

Whitehead—"Jesu, the Very Thought of Thee." (Gray). Motet in four parts, unaccompanied. Beautifully fluent in rhythm and melody, with modal touches of great charm. Six pages. Chorus advisable. The most beautiful work of the composer's which I have seen; a notable anthem or—if you prefer to call it so—motet.

There are some fine things here. Dr. Whitehead's number will have to be considered when I try to name the finest anthem of the year. Professor Van Denman Thompson's anthem has great possibilities for shading and interpretation; it is the sort of work which will sound very much better than it looks, and it looks excellent. The Broughton anthem has splendid words and worthy music. The number by Mr. Priest is both easy and impressive.

One recent arrangement of a Russian anthem deserves mention—an arrangement by Dr. Albert Ham of Bortniansky's sonorous "Cherubim Song No. 7" for TTBB unaccompanied (Gray). The editor uses as text the Christmas carol "Hark, What Mean Those Holy Voices." He published this same number in an edition for mixed voices some years ago, I believe. It is fine music.

Stanley T. Reiff, who published a few years ago a beautiful and easy Lenten meditation in the form of a short cantata called "The Lamb of God" (Boston Music Company), has a similar new work called "From the Cross" (Carl Fischer), a meditation on the seven last words, with solos for soprano, alto and bass. The soloists sing the words from the cross, the quartet or chorus answering with litanies. The whole composition is easy and tuneful, but I do not like it as well as the former work, where the composer has a freer rein for his imagination. The length is sixteen pages.

Novello publishes a new edition of Bach's "Hold in Affection Jesus Christ" (Cantata No. 67), edited by John Pointer, with English text by Charles Sanford Terry. There are solos for tenor, alto and bass. The work runs to thirty-one pages.

Karl Rissland is well known for his arrangements for piano, violin and cello. He has just published with Ditson an excellent collection of

"Twenty Trios for Church or Concert-Room," which I recommend highly. There are two volumes—ten trios in each; the second volume, the one which has just appeared, contains compositions by Handel (Larghetto from the Fourth Violin Sonata), Fibich, Goldmark, Massenet, Saint-Saëns, Grieg, Thome, Tchaikowsky, Schumann and Mendelssohn. Practically all of these are proper for church use, and all have melodies which will appeal to the average worshiper.

You may be looking for some pretty little organ pieces for use this summer. There is a "Summer Fantasia" by G. W. Stebbins (Presser) running to nine pages, and "In Deepening Shadows," by R. S. Stoughton (Presser), of only five pages. For the young beginner there is a moderately priced set of "Four Short Preludes" by A. G. Colborn (Ditson), of the type you remember playing in the "Village Organist" series.

Two more important new works are Dr. Diggle's "Toccata Jubilant" (Ditson), probably his most ambitious work so far and his best, nine pages long, requiring fleet fingers and some practice and deserving careful preparation, and Garth Edmundson's Concert Variations (Gray), an easier work of ten pages by a promising young composer of New Castle, Pa. Aside from its other good qualities, this second number will make a good teaching piece for obtaining variety of technical effects.

### Van Dusen Pupils Win Contests.

Miss Marie Cowan, artist pupil of Frank Van Dusen, was awarded first place in the organ contest of the American Conservatory held at Kimball Hall May 18, which gives her the opportunity to play with the symphony orchestra under Adolf Weidig, conductor, at the commencement concert of the conservatory at Orchestra Hall, June 15. Miss Cowan will play with the orchestra the "Grand Choeur Dialogue" by Gigout. Miss Clara Gronau, artist pupil of Frank Van Dusen, was awarded special honorable mention in the graduating class for 1931.

### Plays Yon Work with Orchestra.

Miss Helen Morton of Tulsa, Okla., pupil of Charles H. Demorest, played Yon's "Concerto Gregoriano" with the Chicago Musical College Symphony Orchestra Sunday afternoon, May 10, at Orchestra Hall, Chicago. Her performance was from memory. Mr. Demorest presided at the organ in the Choeur and Fugue in G minor by Bach and Elgar's "Variations Enigma."

# PORTER HEADS

RECITAL ORGANIST  
University of Chicago  
Organist and Director, First M. E.  
Church, Evanston

# VERLINDEN WEICKHARDT DORNOFF ORGAN Co.

Architects and Builders of Organs Present:

**VERLINDEN** Four-Manual Console with its matchless control system and other features of an epoch-making nature.

**VERLINDEN** patent combination system—unapproached in efficiency and simplicity of operation.

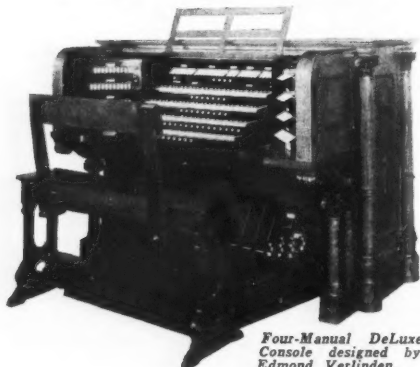
**VERLINDEN** silencer and constructional features covering numerous modern improvements in present-day organ building.

**WEICKHARDT**  
VOICING AND  
MASTERLY TONE



**MECHANICALLY**  
MARVELOUS AND  
TONALLY SUPERB

FACTORY AND OFFICE, 703 SO. 39TH ST., MILWAUKEE, WIS.



Four-Manual DeLuxe  
Console designed by  
Edmond Verlinden.



**ORGAN FOR "BILL" DALTON**

Möller Instrument Opened by Owner in Home at Columbus, Ohio.

A residence organ installation of more than ordinary interest has just been completed by M. P. Möller in the beautiful home of William R. Dalton at Columbus, Ohio, and the instrument—a two-manual—was opened by the owner himself in the presence of a large company of his friends in May. Mr. Dalton, affectionately known as "Bill," occupies a peculiar place in the organ world. As guest, if not organist, at various theaters, he has won a following just as prominent in his section as any of the New York specialty players boast in theirs, but in addition Mr. Dalton plays real music in a musicianly way.

An interesting account of the opening program written by H. E. Cherrington for one of the Columbus papers says in the course of an extended review:

"Bill, who has been for years the premier theater organist of Ohio, last night had an opportunity which he never has enjoyed in public of playing the kind of music he really likes for the people who truly appreciate it. Occasionally, at Loew's Ohio, where he is as indispensable as the ticket booths or the projection machine, he plays quality music, and many people like it. But last night he played movements from the Guilman Sonata in D minor and from the 'Petite Suite' of Debussy and a fantasia of airs from 'La Boheme' and in a way that revealed his command of the keyboard, his artful manipulation of stops, his zestful appreciation of the best in music. And then, for pure melodic beauty, after the last notes of 'Musetta's Waltz' had died away, he did the 'Song of Love' from 'Blossom Time' and a delightful development of the themes of 'Old Kentucky Home.'"

**Opens Organ at Lockland, Ohio.**

The Möller organ in the new Reading-Lockland, Ohio, Presbyterian Church was opened late in April. Harold Frederic of Cincinnati presided at the console for the organ dedication April 19 and played a program which was composed of these selections: "Finlandia," Sibelius; "The Swan," Saint-Saens; "Song of India," Rimsky-Korsakoff; "Abendlied," Schumann; Allegro from Second Sonata, Guilman; Minuet from Violin Sonata, Beethoven; "Song of the Volga Boatmen," Russian Folksong; Toccata from Gothic Suite, Boellmann.

**Work of Miles to Be Published.**

The H. W. Gray Company has accepted for publication a "Sonata Chromatica" by Russell Hancock Miles of the faculty of the University of Illinois. This composition for organ is in three movements and was written as a part of Mr. Miles' work toward the master of music degree at Syracuse University.

**N. DOERR**

Electric Blowers Installed  
Overhauling, Rebuilding  
Voicing, Tuning and Repairing  
Estimates Furnished on  
New Organs

2420 West 16th Street  
CHICAGO, ILL.  
PHONES: Shop, Canal 2218  
Residence, Lawndale 2472

**FRANK A. McCARRELL**

Organist and Choirmaster  
Pine Street Presbyterian Church  
HARRISBURG, PA.  
Recitals and Instruction  
2519 NORTH SECOND STREET

Mus. B. F. A. G. O.

**SHELDON FOOTE**

Concerts Instruction  
First Methodist Church El Dorado, Arkansas

**WILLIAM RIPLEY DORR**

St. Luke's Church, Long Beach  
REPRESENTATIVE:  
THE HALL ORGAN COMPANY  
Address:  
Palos Verdes Estates, California

**LATHAM TRUE**

Faculty of Music  
Castilleja School  
Palo Alto, California

**Buhl Organ Co., Inc.**

Successors to  
Buhl & Blashfield Organ Co.

PIPE ORGANS  
1019 Seymour Avenue  
UTICA, N. Y.

**Walter Wild, F. R. C. O.**

Clinton Avenue  
Congregational Church  
BROOKLYN, N. Y.

**George H. Clark**

Organist and Choirmaster  
Grace Episcopal Church  
Oak Park, Illinois  
RECITALS—INSTRUCTION

**H. WILLIAM HAWKE**

Mus. Bac.  
ST. MARK'S CHURCH  
1625 Locust Street  
Philadelphia, Penn.

**ZEUCH BOSTON**

**C. Harold Einecke**

ORGANIST and CHOIRMASTER  
Park (First) Congregational Church  
4-m Skinner  
GRAND RAPIDS, MICHIGAN

**HERBERT E. HYDE**

ST. LUKE'S CHURCH, EVANSTON, ILL.  
Representative  
W. W. KIMBALL COMPANY  
Organ Department  
Chicago

**James Emory Scheirer**

ORGANIST and DIRECTOR of  
MUSIC  
Salem Reformed Church  
Harrisburg, Penna.

**PIETRO YON**

853 Carnegie Hall  
NEW YORK CITY

**CHARLES E. CLEMENS**

Mus. Doc.  
Professor Emeritus of Music  
Western Reserve University  
RECITALS and INSTRUCTION  
1719 East 115th Street Cleveland, Ohio

**Dr. RAY HASTINGS**

Concert Organist  
Philharmonic Auditorium  
LOS ANGELES, CAL.

**James Philip Johnston, F.A.G.O.**

Organist and Choirmaster  
Westminster Presbyterian Church  
DAYTON, OHIO

**A. LESLIE JACOBS**

ORGANIST and DIRECTOR  
of MUSIC  
Wesley M. E. Church, Worcester, Mass.

**Henry A. Ditzel**

ORGANIST and CHOIRMASTER  
First Lutheran Church  
Dayton, Ohio

**RALPH A. HARRIS**

B. A., A. A. G. O.  
Organist and Choirmaster  
St. Paul's Episcopal Church  
157 St. Paul's Place Brooklyn, N. Y.

**Palmer Christian ORGANIST**

University School of Music  
ANN ARBOR, MICH.

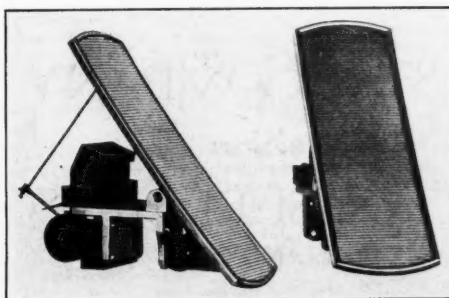
**RUSSELL HANCOCK MILES**

B. Mus.  
Assistant Professor, Organ and Theory  
UNIVERSITY OF ILLINOIS  
Urbana  
Organist and Director, Emmanuel Episcopal Church, Champaign, Illinois  
RECITALS

**AUGUST A. KLANN**

Manufacturers of

All Kinds of Electro-Magnets for Organs, Etc.



KEY  
COUPLERS  
RELAY  
COUPLERS  
COUPLER  
SWITCHES  
AND ALL  
OTHER  
ELEC-  
TRICAL  
PARTS

The New Swell Shoe in one unit. The Swell Shoe action.  
Write for circular.

(Park Station)

WAYNESBORO, VIRGINIA

**Ernest Prang Stamm**

CONCERT ORGANIST—INSTRUCTION  
Second Presbyterian Church  
E'nal El Temple  
Music Supervisor Beaumont High School  
ST. LOUIS, MO.

**WALTER KELLER**

Mus. D., F. A. G. O.  
Director Sherwood Music Schools  
RECITALS, INSTRUCTION  
300 Fine Arts Bldg. CHICAGO

**Harris S. Shaw**

A. A. G. O.  
Piano, Organ and Coaching  
(Head of Piano and Organ, University  
of New Hampshire)  
175 Dartmouth St., Boston, Mass.

**JOHN HARMS**

Organist and Choirmaster  
ST. PAUL'S SCHOOL  
CONCORD, N. H.

**PAUL A. HUMISTON**

MUS. B., A. A. G. O.  
Organist and Director of Music  
East Congregational Church  
Grand Rapids, Michigan

**ALBAN W. COOPER**

ORGANIST—DIRECTOR  
Trinity Episcopal Church  
ELIZABETH, N. J.  
P. O. Box 197  
RECITALS INSTRUCTION

**SIBLEY G. PEASE**

Official Organist Elks Temple  
Organist-Choirmaster St. James'  
Episcopal Church.  
Res., 322 South Mansfield Avenue  
Los Angeles, Calif.

**Guy C. Filkins**

CONCERT ORGANIST  
Central Methodist Church  
Detroit, Mich.

C. Harold Einecke



C. HAROLD EINECKE brought his winter series of Wednesday afternoon recitals at the Park Congregational Church of Grand Rapids, Mich., on the four-manual Skinner organ, to a close April 29. The recitals were played from 5 to 6 in the afternoon. During the series, which began in October, twenty-nine recitals were given and a total of 122 numbers have been played. The weekly "hours of organ music" will be resumed on the first Wednesday afternoon in October.

The Olivet College orchestra, with Mr. Einecke as soloist, presented a concert program which delighted a large audience at the church Sunday night, April 19. Pedro Paz was conductor of the orchestra, composed of forty student musicians. Mr. Einecke appeared with the orchestra in the Handel Concerto in D minor, scored for small orchestra with organ accompaniment.

More than 200 guests attended the reception by the Olivet Alumni Club for Mr. Paz, Mr. Einecke, President and Mrs. James King of Olivet and the orchestra members which was held in the church parlors immediately after the concert.

The church organist should hold the same ideals of service and worship as the minister himself. Mr. Einecke said in a paper, "The Relation between Minister and Organist," which he read at the annual meeting of Grand Rapids Congregational churches in Smith Memorial Church. The failure of many organists, Mr. Einecke charged, is due to the fact that they have no God and no ideals of worship in their lives.

Percy B. Eversden

M. A., Mus. Doc.

Recitals — Instruction

4752 Lewis Place, St. Louis, Mo.

Louise Carol Titcomb

F. A. G. O.

CONCERT ORGANIST

Church of the Holy Communion

St. Louis, Mo.

Lindenwood College, St. Charles, Mo.

HAROLD TOWER

Organist and Choirmaster

St. Mark's Pro-Cathedral

GRAND RAPIDS, MICHIGAN

W. ANDREW McNEILIS

Organist and Director

First Baptist Church

Columbus, Ohio

Recitals Accompanist  
Address, Carlisle Place, Chillicothe, Ohio

Paul Allen Beymer

ORGANIST and CHOIRMASTER

The Temple

CLEVELAND

MARION JANET CLAYTON

Private Organ Recitals

Organist, First Presbyterian Church, New Rochelle; Assistant Organist, Central Congregational Church (Dr. Cadman's Church), Brooklyn.

55 East 53d St. NEW YORK  
ELdorado 5-8982.

Edward G. Mead

A. B., Mus. Bac., F. A. G. O.

HEAD OF ORGAN AND THEORY

School of Fine Arts, Miami University

Oxford, Ohio

RECITALS

Candidates prepared for A. G. O.

Exams. by correspondence.

F. W. RIESBERG, A. A. G. O.

Organist at Pan-American, St. Louis and Sesquicentennial Expositions. Head Piano Dep't, N. Y. School of Music and Arts. With the

MUSICAL COURIER

113 W. 57th St. Tel. Circle 7-4500

EDWARD RECHLIN

EUROPEAN TOUR (JUNE)

BERLIN  
MUNICH  
NUERNBERG

AUGSBURG  
SALZBURG  
INNSBRUCK

STETTIN  
NOERDLINGEN  
ETC.

RECITALS  
of True Organ Music

Fall Tour Now Booking

Address: Rechlin Recital Tours

151 East Ninety-Second Street  
NEW YORK CITY

STUDIES IN FUGUE WRITING

BASED UPON MODELS OF BACH

A supplementary course containing five fugues for

PIANO

by

FREDERICK C. MAYER

Price \$2.50

THE H. W. GRAY CO.

159 East 48th St., N. Y.

Sole agents for NOVELLO & CO., Ltd.

Roll Organ Makers!

We can supply you with all kinds of materials, wires, fingers, rubber cloth, rubber tubing, elbows, nipples, tubes, tracker bars and tracking devices; and automatic pneumatic control devices separately or in assemblies as desired.

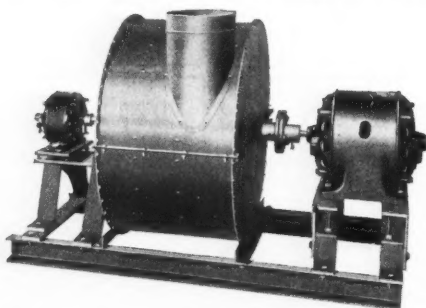
Write us about your requirements.

MOORE THE and FISHER

Manufacturing Company

DEEP RIVER, CONN.

Perfectly Balanced Organ Blower



The SIMPLEX ORGAN BLOWER is a perfectly balanced equipment, operating with the least of friction and minimum of sound under all conditions.

Of all-steel, rigid construction, and in every detail built for satisfaction and endurance.

Write for new catalogue.

B. F. BLOWER CO, Inc.  
FOND DU LAC, WISCONSIN

CONSOLES

PIPES

CHESTS

DURST & COMPANY

Manufacturers

ORGAN SUPPLIES

OF ALL KINDS

32nd ST. HAZEL TO POPLAR  
ERIE, PA.

**Milwaukee Notes;**  
**Passion Play Music**  
**by Father Walter**

By ARTHUR A. GRIEBLING

Milwaukee, May 18.—The week of March 22 again brought to Milwaukee a presentation of the Passion Play, this time by members of the Milwaukee archdiocese. The play was written and arranged by the late Rev. M. H. Gorman, S. J., and was given under the auspices of the Holy Name Society and under the patronage of the Most Rev. Samuel A. Stritch, D. D., archbishop of Milwaukee. Music for this play was either written or arranged by the Rev. F. W. Walter, who also played the organ parts. Father Walter was born in St. Gall, Switzerland, and studied there and also at the College of Schwyz, and later at the University of Freiburg. He studied organ chiefly with Breitenbach, organist at the Hofkirche in Lucerne, Switzerland, and with Vierne. In 1910 Father Walter succeeded Otto Singenberger as musical director of Pio Nono College, St. Francis, Wis. Since 1920 he has been professor of Gregorian chant and instrumental music at St. Francis Seminary.

The local Guild chapter held an informal private recital Saturday evening, April 18, in the chapel of Milwaukee Downer College. Hermann A. Nott played "In the Garden," by Goodwin, and Fantasia on "The Heavens Are Telling," by Koehler. Mrs. Winogene Kirchner and Mrs. Rees Powell presented "Kammenoi Ostrow" as a piano and organ number. Master Woodrow Myers, a member of the choir of St. Paul's Episcopal Church, sang "Come unto Me" ("Messiah"), by Handel; "My Heart Ever Faithful," Bach, and "Hear Ye, Israel" ("Elijah"), by Mendelssohn. Miss Ruth Weckmueller played: "Extase," by Ganne-Kraft, and a Prelude by Reiff. The program was concluded by Miss Louise H. Burchell, organist for the college. Miss Burchell's numbers were: Meditation, by Weatherston; Offertorio, Zipoli, and Adagietto, Bizet. After the program the members were invited to the home of Mrs. Rees Powell for a social hour and refreshments.

On Sunday evening, April 19, at Grace Lutheran Church the first performance by the Seminary Choral Society of the Lutheran Theological Seminary at Thiensville, Wis., was given. S. J. Bergemann directs this chorus.

At Trinity Evangelical Church Arthur A. Griebling, organist, with the mixed quartet of Trinity Church and Mrs. C. J. Busch, alto, presented an hour of sacred music Sunday afternoon, May 10. Mr. Griebling played Borowski's Allegro ma non troppo (Sonata 1), Bach's Fugue in A minor, "As Jesus Stood at the Cross," Scheidt; Allegretto (Sonata 4), Mendelssohn; "Lamento," Dupre (played in memory of Lynnwood Farnam), and Fantasia on "Old Hundred," by Loud. The quartet, composed of Miss Katharine Burr, soprano; Mrs. Carl Burr, alto; William Burr, tenor, and Carl Burr, bass, sang "Gracious Lord," by Bach; "We Praise Thee," Tchaikowsky; "Nunc Dimittis," Arkhangelsky; "Bless the Lord," Ippolitoff-Ivanoff; "Adoramus Te," Griebling; "The Word of God," Beethoven; "Thee, Our Saviour," Guilmant, and "Out of the Depths," Protheroe. Mrs. C. J. Busch sang "O Rest in the Lord" (from "Elijah"), by Mendelssohn; "Let God Arise," by Wooler, and "Invocation," by Stanton.

The afternoon of Sunday, March 22, was marked by the fifty-eighth organ recital presented by Karl Markworth at Trinity Lutheran Church. Mr. Markworth's numbers were: Toccata and Fugue in D minor, Bach; "Aus tiefer Not," Karg-Elert; "Gethsemane," Malting; Toccata, Dubois.

Earl P. Morgan, with his choir of boys and men at St. Paul's Episcopal, presented Brahms' "Requiem" Sunday, March 29. It was a notable performance, well done, the boys especially performing their part well.

Lewis A. Oates



LEWIS A. OATES, Florida organist, business man and vice-consul, is a versatile musician to whose unusual combination of activities attention has been called heretofore in the columns of The Diapason. He has been active in the Miami chapter of the National Association of Organists, takes an interest in all organ matters and plays regularly in his home city.

Mr. Oates was born at Leeds, England, and in his youth studied the organ under H. M. Lawrence, F. R. C. O. At the age of 19 years he was appointed organist of All Souls' Church at Leeds and held this post for several years. Then he entered business with his father, giving up his plans for a musical career, but frequently acted as supply organist at St. Ann's Cathedral, Leeds, and later at St. Mary's, Barrow-in-Furness.

Mr. Oates came to the United States in 1905 and went to Mexico City for an English company in 1906. Subsequently he went to Havana, in 1909, residing there until 1921, during which time he was general auditor and treasurer of the Cuba Northern Railways. In 1921 he returned to the United States to open an office for accountancy in Jacksonville, Fla. He passed the examination for certified public accountant in 1922 and opened an office at Miami in 1923. He was appointed vice consul for Great Britain and its colonies in 1924.

During his residence in foreign countries Mr. Oates had very little chance for organ practice, but resumed it in Miami several years ago, and is at present organist for the Scottish Rite Temple and assistant organist at Trinity Episcopal Church. He takes an active part in public affairs, particularly those concerned with the growing relations between Miami and both British and Latin-American countries, and is frequently called upon to address audiences, both visible and radio, in the English and Spanish languages.

**James H. Cravens Killed.**

James H. Cravens, 66 years old, for many years a lawyer and president of the Taxpayers' League in Kansas City, whose wife is a prominent organist, was injured April 22 by a motor car on the street and died the next day. Mr. Cravens had traveled extensively in Europe. For two years he lectured on Gothic architecture at the Kansas City Art Institute. He was the first person to hold a life membership in the public library, was one of the organizers of the University Club and a leader in establishing the Kansas City Symphony Orchestra. From 1888 to 1891 he was the local tennis champion. Mrs. Cravens accompanied Mr. Cravens on each of his European tours when he spent several summers studying the great cathedrals.

**Mrs. Keator Returns to Church.**

Mrs. Bruce S. Keator resumed her duties as organist of St. Andrew's Methodist Episcopal Church, 122 West Seventy-sixth street, New York, on

**THE WESTERN SERVICE COMPANY**

Organ Builders  
Chicago, Ill.

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

Chicago Factory Representative

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

Factory: 2100 Marshall Blvd. Office: 2120 S. Millard Ave.  
Phone Rockwell 5124

Consoles  
of  
Distinction



Built by

**ORGAN SUPPLY CORPORATION**  
540-550 East 2nd Street Erie, Pa.

**Electric Controlled Tubular Chimes**

GIVING ANY DEGREE OF TONE DESIRED

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

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

54 Willoughby St. BROOKLYN, N. Y.  
Established 1866 SEND FOR CATALOGUE

**PAUL E. GROSH**

B.M.

ORGAN—PIANO  
Grove City (Pa.) College

**KINDER**

PHILADELPHIA

**ROSSETTER COLE**

Composition and Theory. Prepares for Examination in American Guild of Organists  
719 FINE ARTS BUILDING, CHICAGO

**GEORGE H. FAIRCLOUGH**

F. A. G. O.  
St. John's Episcopal Church  
University of Minnesota  
ST. PAUL, MINN.

Established 1890

**CHURCH ORGAN PIPES**

REED STOPS—FRONT PIPES

Big Tubas, Trumpets, Horns,  
Are colorful by BADGER.  
Dignity of tone  
Graces Clarinet and Oboe,  
English Horn and Vox Humana  
REMEMBER REEDS BY  
BADGER.

**GEO. W. BADGER CO.**  
ROCKVILLE CENTRE, L. I., N. Y.

ORGAN MAINTENANCE

**Louis F. Mohr & Co.**

Organs Tuned and Repaired  
Chimes Installed Blowers Installed  
Emergency Service

Used Organs Bought and Sold  
2899 Valentine Avenue  
New York City

Sedgwick 5628 "Night and Day"

## Death Valley Ranch and Its Organ Offer Interesting Picture

By LLOYD M. DAVEY

Many interesting articles have been printed in The Diapason about organs of the old world, which leads me to believe that some will be interested to read about an organ in a setting which is ages older than any of the old world, although it is a modern instrument in every sense of the word.

Death Valley Ranch is unique in many ways, but to the minds of the majority of the fortunate guests of this hospitable ranch the unique feature is the partnership from which it springs—"Scotty," the genial, talkative showman with a wealth of desert experience and caring nothing for the magnificence of the "castle" and its grounds, and Johnson, the financier who sees his dream taking concrete form; a man of gentle though forceful Christian character whose warmth of hospitality is not to be surpassed anywhere one might travel. The third party of this partnership, Mrs. Johnson, has also been through the trying experiences of desert and mountain prospecting and impresses one with her serenity and earnestness in the saving of mankind for a better life here and a home beyond. Many have heard her over the radio from Chicago, where she is allied with Paul Rader. Every Sunday night that she is at the ranch there is a divine service at which she brings the message.

Doubtless many have read the articles about Death Valley "Scotty" which ran in the Saturday Evening Post several months ago and saw the pictures which accompanied them. The picture reproduced on this page was taken last December and shows some development over those pictures. The tower at the extreme left has the electrically-wound clock and a set of twenty-five Deagan chimes, the largest west of the Rockies. One has never heard more beautiful bells in a more ideal setting, for the sweeping winds which rush up and down the canyon give to them the effect of swinging bells. The chimes are played from four places—the clock in the tower which strikes the conventional Westminster chime on the quarter and hour from 6 in the morning to 9 at night; a keyboard in the sitting-room of the main house; an automatic roll player which can be set to play selected tunes at times fixed by the clock or at the will of the owner and, lastly, from the organ keyboard.

Slightly to the right and lower than the tower is seen the power-house. Here is found the 30-kilowatt Diesel generator; the 10-kilowatt water generator and two immense banks of Edison alkaline batteries. More about these later, as you know it takes power to blow an organ.

On the hill above the roof of the main house may be seen a black tank with a scaffold around it. This is part of the solar water-heating system. It will be interesting to those of the East, where these heaters are not common, to know that on days when the temperature hovers around freezing the sun will heat water in this system too hot for bathing. Of course, if the sun doesn't shine you are out of luck; but who ever heard of the sun not shining in California?

The main house, or "castle," occupies the center of the picture. It is in two sections, with patio between. The music-room is in the section which has the round tower. To the right of this tower on the hill is seen the cook-house, where the men eat. There are usually about forty employed in construction and an additional number of Indians who do the labor. One has to eat only once at this board to receive an impression of desert hospitality—long tables groaning under a load of the choicest food and long benches where you rub elbows with people from all parts of the world and in all walks of life.

The three tall palms which are so conspicuous in the picture were hauled in from San Bernardino. Each one weighs about fifteen tons and came growing on the way, a tribute to the

## Death Valley Ranch, Where Organ Is Installed



landscape architect who performed this almost impossible feat.

To the right again, on the hill, is seen the guest-house, where the writer spent many happy weeks during the finishing of the organ. It has four complete apartments with tiled bath and kitchenette and such beds as would make insomnia ashamed of itself. The low buildings in front of it are the garage, store-room and overseer's office. On up the canyon are the immense stable and huge piles of cement, lumber and part of the 120,000 railroad ties which were hauled in from the abandoned Bullfrog Goldfield railroad to be used as firewood in the many beautiful fire-places about the ranch.

The ranch is situated in Grapevine Canyon, about three miles from the floor of the valley and at the northern end of the valley—this because of water, which is vital. There is a spring up the canyon about two miles which flows unceasingly winter and summer, sending forth 650 gallons per minute. This is piped down to the ranch and gives a pressure of ninety pounds. There is no communication with the outside world and this feeling of isolation is priceless in these days of rush and noise. The nearest town which has enough population to warrant the name is Beatty, Nevada. Goldfield and Tonopah are the shopping centers. The quickest and roughest way to get to the ranch from Los Angeles is a distance of 300 miles and takes not less than ten hours of fast driving where the roads are good and then miles of mountain grades and thirty-eight miles right up the floor of the valley from Stove Pipe Wells.

Now that you have a conception of this remarkable place, don't you think a real organ has a unique setting? The organ is a Welte, purchased in the spring of 1928 from the receivers of the company. It is completely unified as it was copied after a Welte theater organ which Mr. Johnson admired in Barker Brothers' store in Los Angeles. This type was not adequate for interpretation of the rolls and with the able assistance of J. H. Nuttall, who was Mr. Johnson's advisor in the purchase, additions were made which resulted in an organ of rare beauty.

There are three playing stations—the conventional curved stopkey console with double-touch and all the little gadgets of the theater console; a player console which has all the tablets and expressions of the manual console, but with roll mechanism instead of manuals, and the Welte multi-control, as we called it in the early days, which plays any or all of ten rolls as selected from a tablet in the music-room.

The organ was the last thing shipped in over the defunct railroad, whose ties now keep folks warm, and arrived in May, 1928. It was stored under the guest-house until November of that year, when two of Mr. Nuttall's men went to set it up. They were unable to finish, as there was not power at the time and the organ was left erected in the rough until November, 1930. Through some inadvertence the main wind supply was left open to the outdoors. Mr. Nuttall, the writer and Henry Rosser went to the ranch the day after Thanksgiving of last year to finish the organ. The installation of

the Diesel and the extra bank of batteries guaranteed sufficient power for operation of the blower.

We were obliged to remove all the wind trunking to get the desert sand out that had blown in through the open main supply and also dust the whole organ, for the accumulation was large. When we finally turned on the wind we did not have a single cipher or silent note, which was more than we had any right to expect. It gets up to 115 in the shade there during the summer and this organ has had three of them unused.

We completed the organ and left New Year's Day for home. "Scotty" was there and had heard the organ, which he said he had never expected to do, and he was satisfied. The Johnsons had gone to Chicago for the holidays and so had not heard it. They returned in April and requested that we come up for a final checking and acceptance. We were a party of seven—Mr. and Mrs. Nuttall and a friend, the writer and his wife and Albert Hay Malotte and Mrs. Malotte. After much boiling on the part of Malotte's Ford we arrived Saturday night about 8. The Johnsons gave us the entire guest-house, where we made immediate use of the shower baths, etc. Sunday morning most of the party drove over to Uba Hebe, the large volcanic crater, and to the lower ranch and hot springs. The writer, who had seen all this before, remained to check over the organ and enjoyed a chat with Mr. and Mrs. Johnson. We found two silent trumpets and one gurgly French horn and, of course, the "nux vomica" was about a half-beat sharper than the rest of the organ. These minor things were remedied and after a marvelous dinner with the Johnsons and other guests from Los Angeles we turned the organ over to Mr. Malotte. Chicagoans will remember him at the console of the large B. and K. organs.

The organ is on seven inches, due to limited power, but was as fast as the average organ and of ample power. Specifications are always interesting and the tonal elements are given below, not going into the detail of the unification on the various manuals:

Diaphone, 16 ft., 85 pipes.  
Tibia, 16 ft., 85 pipes.  
Flute, 16 ft., 101 pipes.  
Viola, 16 ft., 85 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Celeste, 8 ft., 73 pipes.  
Philomela, 8 ft., 73 pipes.  
Horn Diapason, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
French Horn, 8 ft., 61 pipes.  
Clarinet, 8 ft., 61 pipes.  
Oboe, 8 ft., 61 pipes.  
Kinura, 8 ft., 61 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Harp, 4 ft., 49 notes.  
Glockenspiel, 2 ft., 37 notes.  
Xylophone, 2 ft., 37 notes.  
Chimes, 8 ft., 20 notes.  
Grand Piano, 88 notes.  
Bass Drum.  
Snare Drum.  
Chinese Gong.  
Persian Cymbal.

There are two chambers, heat insulated and with electric heaters. The Johnsons have a beautiful organ, have heard it marvelously played and one can wish for no more than that we may all meet there again in like circumstances.

## LATE A. G. O. CHAPTER NEWS

### Northern Ohio.

The annual business meeting of the Northern Ohio chapter was held in Trinity Cathedral Monday evening, May 18. Reports from the officers were heard, and the dean's letter, which gave an account of the happenings of the year and the progress that has been made, informed us that the chapter has grown more than 200 per cent during the year. Our membership is now 314, as against 108 members last May. Miss Alice Willson gave a delightful account of the Toledo convention.

The result of the election of officers for 1931-32 was as follows:

Dean—Edwin Arthur Kraft, F. A. G. O.

Sub-dean—Frank Emerson Fuller.

Secretary—Laura Louise Bender, A. G. O.

Treasurer—Paul Allen Beymer.

Registrar and Librarian—Alice Willson, A. G. O.

Auditors—George A. Yost and Alfred R. Willard, A. G. O.

Executive Committee—Arthur W. Quimby, Margaret G. Rhodehamel and Charles A. Rebstock.

After the business meeting, there was an informal musical program. Marie Simmelnink Kraft, accompanied by Mr. Kraft, sang a group of French, German and English songs. A series of paraphrases on the "chop-sticks" motive, as composed by Rudolph, Cui, Liadoff and Rimsky-Korsakoff, were played by Miss Helen Madden and Miss Margaret Rhodehamel. Lawrence Jenkins sang several solos. Then a quartet composed of four organists—Frank E. Fuller, Hugh Alexander, Orwin Moodie and Alfred R. Willard—surprised and pleased the audience with the splendid selections they rendered. This was followed by some impersonations by Mr. Alexander. Punch and cookies were served.

### Indiana Chapter.

The Indiana chapter held the last meeting of the season at the Meridian Street M. E. Church, Indianapolis, May 19. The dinner and decorations were in the form of a party celebrating the birthday anniversary of the dean, Cheston L. Heath. The business meeting was called to order by the dean. The annual election of officers resulted as follows:

Dean—Cheston L. Heath, M. A.

Sub-dean—Donald C. Gilley.

Secretary—Mrs. Howard L. Clippinger.

Treasurer—Paul R. Matthews.

Registrar—Mrs. C. A. Brockway.

Librarian—Mrs. Fisher N. Davis.

Auditors—Clarence Elbert and Fredrick Weber.

Mrs. Howard L. Clippinger, Secretary.

### Minnesota Chapter.

The Minnesota chapter held its monthly dinner meeting Monday, April 27, at the Curtis Hotel, Minneapolis. Following the dinner members and guests adjourned to the Municipal Auditorium, where there was held an inspection tour of the Kimball organ through the courtesy of Harry O. Iverson. It was our privilege also to hear Herbert Hyde, a guest in the city, after the following program was given: "Fantaisie Dialogue," Boellmann; Prelude and Fugue in F minor, Dupre (Miss Marion Hutchinson); Psalm Prelude, "Yea Thoreau," "From Heaven on High to Earth I Come," Pachelbel (Rupert Sircom); "Concerto Gregoriano," Von (Mr. Sircom and Miss Hutchinson). Miss Hutchinson is organist at Central Lutheran Church and Mr. Sircom organist and director at Westminster Presbyterian Church, Minneapolis.

MYRTLE WEED.

HENRY F.  
**SEIBERT**  
Official Organist  
The Town Hall  
Organist  
Holy Trinity Lutheran Church  
New York City

**CHARLES F. HANSEN**  
Organist Second Presbyterian Church  
Indianapolis, Ind.  
RECITALS A SPECIALTY

### Chorus at Seattle Gives Bach Program; Recitals for Guild

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

Seattle, Wash., May 18.—One of the biggest things in choral music that has ever been attempted in Seattle was done by the Temple Chorus of the First Methodist Episcopal Church Sunday, April 26, when the choir, under the direction of Graham Morgan, with Walter G. Reynolds, A. A. G. O., at the console, gave a Bach choral program covering the "birth, power, passion, resurrection, presence and praise of Jesus." Preceding the program Mr. Reynolds played the following Bach recital: Chorales, "Christ, the Lamb of God," "The Glorious Day Appears" and "Salvation Is Come to Us," and Prelude in B minor. This fine introduction to the service paved the way for the glorious rendition of master works. The program was well varied, with solos, a cappella singing, choruses and double choruses. The following program was given: Contralto solo, "Prepare Thyself, Zion"; motet for double chorus, "I Wrestle and Pray"; chorales from "Passion according to St. Matthew" ("O Wondrous Love" and "When Life Begins to Fail Me"); solo and chorus, "And Now the Lord to Rest Is Laid"; chorus for double choir, "Here Yet Awhile"; Church Cantata No. 4 for Easter Day; soprano solo from Pentecost Cantata ("My Joyful Heart Sing Praises"); chorale, "Jesu, Joy of Man's Desires"; motet, "My Soul, O Praise the Lord Thy God"; organ postlude, Fantasia in G.

The local chapter of the American Guild of Organists had its May meeting in the First Baptist Church of Everett. Dinner was provided by the ladies of the church. Following the dinner the members held their regular meeting, at which the following officers were elected for the year: Harold Heeremans, dean; James Lewis, subdean; Helen McNicoll, treasurer; Gordon Dixon, secretary. After the meeting the members went to the auditorium of the church, where a public recital was given. The program follows: Third Sonata (first movement), Mendelsohn; Chorale Prelude, "In Thee Is Gladness," Bach; Toccata in D, Kinder; Fugue in D minor (The Giant), Bach (played by Wallace Seely); Toccata and Fugue in E major, Bach; "Caress," Grotton; "Carillon," Vierne (played by Helen McNicoll); Toccata, Gigout; Andante, Wesley; "Chant Triste," Bonnet; Canon in B minor, Schumann (played by Gordon Dixon, A. A. G. O.); Intermezzo (First Symphony), Widor; "Chant de May," Jongen; Fantasia and Fugue, Parry (played by Harold Heeremans).

April 20 the chapter had one of its formal recitals at the First Presbyterian Church, Seattle, on the four-manual Austin, and the following program was played: Allegro Vivace in G, Wolstenholme; Oriental Sketch No. 2, in F minor, Bird; "The Sea of Galilee," Shure; Fantasia (Interlude), Guillemant; "Marche Pittoresque," Kroeger (played by Walter G. Reynolds, A. A. G. O.); "The Tumult in the Praetorium" (from "Symphonie de la Passion"), de Maleingreau; Prelude on "Iam Sol recedit Igneus," Simonds; Prelude in B minor, Bach; "Ride of the Valkyries," Wagner (played by Frederick C. Feringer). The Kirchner cello quartet from the university assisted with two numbers on the program.

Harold Heeremans, organist of the University Temple, played his convention recital program on the four-manual Kimball at the Temple May 11. The program was rendered from memory. Mr. Heeremans will leave here June 1 for Indianapolis, where he is scheduled to play the first recital of the Guild convention on June 9 on the four-manual Estey at the Broadway Methodist Episcopal Church.

The new St. Mark's Cathedral (Episcopal) was recently dedicated. Conditions not allowing for a new organ, the old three-manual Kimball was taken from the old building and installed in the new structure. The organ

## Classified Advertisements

### HELP WANTED.

WANTED—THERE IS AN OPPORTUNITY for a salesman of the better class, preferably organist with sales experience, to represent in a sales capacity one of the largest organ firms in the state of North Carolina, with headquarters in Winston-Salem. Liberal commission. Address F-3, The Diapason.

WANTED—THERE IS AN OPPORTUNITY for a salesman of the better class, preferably organist with sales experience, to represent in a sales capacity one of the larger organ firms in the state of Georgia, with headquarters in Atlanta. Liberal commission. Address F-2, The Diapason.

### POSITIONS WANTED.

POSITION WANTED—EXPERIENCED and well-recommended organist-choirmaster desires change. Quartet or mixed choir. Recitalist. Will substitute during July; New York or vicinity. Address Roy Leighton Scott, 8 West Union street, Burlington, N. J.

POSITION WANTED — ORGANIST and teacher, experienced, desires church position. Protestant, Christian Science preferred. Available now for substitute work in Chicago. Address E-5, The Diapason. [6]

SUBSTITUTE WORK WANTED—Organist of national reputation studying in Chicago this summer desires substitute work, church or radio. Experienced in all types of services. Address E-3, The Diapason.

POSITION WANTED—CHOIR DIRECTOR and church secretary, young woman, experienced as minister of music and church secretary, wishes position. Address E-6, The Diapason.

POSITION WANTED—ORGANIST AND CHOIRMASTER, Protestant or Jewish, available summer and fall. Apply to F-4, The Diapason.

remains as it was excepting two new sets of reeds. In the chapel of the cathedral a new two-manual Möller with six sets has been installed.

Lowe D. Bartruff, 1931 graduate of the University of Washington and a pupil of Professor Carl Paige Wood, M. A., F. A. G. O., head of the organ and theory department, gave his graduation recital in the University Christian Church on the four-manual Casavant May 5. The following program was played: Sonata in D minor, Guillemant; Nocturne, Ferrata; "Chanson," Barnes; "Esquisse," Barnes; Toccata and Fugue in D minor, Bach; "In Springtime," Kinder; "Romance sans Paroles," Bonnet; "Elfes," Bonnet; Meditation, d'Evry; Toccata, d'Evry.

Miss Esther Parker, who studied organ recently at the New England Conservatory, Boston, has returned to Seattle and taken up her regular duty as organist at St. Paul's Episcopal Church. During Miss Parker's absence Wallace Seely substituted.

**CARL McKINLEY**  
New England Conservatory  
BOSTON

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

**CHARLES H. DEMOREST**  
A. A. G. O.  
ORGANIST AND CHOIRMASTER  
St. Paul's Episcopal Church  
Chicago Musical College  
64 East Van Buren Street, Chicago

### FOR SALE.

#### METAL PIPE SHOP FOR SALE

Complete, modern pipe shop for the manufacture and voicing of Reed, Flue and Front Pipes.

First-class Mandrels, Casting and Annealing Equipment, Machinery and Tools. Accurate Scales and Patterns.

An excellent opportunity for Voicer and Pipemaker to engage in business with the backing of an old established Pipe Shop, and the full cooperation of the present owner.

Address M-4, The Diapason.

FOR SALE—A SMALL UNIFIED PIPE organ, perfect condition, consisting of semi-horseshoe console and cabinet attached. Formerly used less than year in theater. Originally sold at \$5,200. Two manuals, thirty pedals, nine stops in pedal, seven stops in great organ, twelve stops in solo organ. Anxious to sell. Bargain, \$1,050 f. o. b. Chicago. Will install for \$60 extra and man's railroad fare, freight and cartage. Suitable for small church. Now in storage where it can be seen and played. J. A. Quinn, 924 South Wesley avenue, Oak Park, Ill.

FOR SALE—A WOODBERRY & HARRIS (Boston) two-manual pipe organ. It has eighteen stops. Excellent condition, beautiful tone. Tracker action. Blower and motor, case, grille, display pipes included. Floor space 12x12 feet, height 15 feet. In First Presbyterian Church. Replacing with larger organ. Will take down and pack free. A great bargain. Address F. T. E. Sisson, 14 Leroy street, Potsdam, N. Y.

FOR SALE—TWO-MANUAL CIRCULAR Möller console, forty stopkeys, combinations adjustable from piston, used only once for "St. Matthew Passion" played by Goldthwaite, Philadelphia Symphony. Bargain price. M. P. Möller, 2047 Chestnut street, Philadelphia.

FOR SALE—REBUILT RESERVOIRS, tremolos, swell engines, super-octave chests, swell shades, harp and chime actions, harps, chimes, xylophones, pipes, generators and blowers. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb.

FOR SALE—AUDSLEY'S "ART OF Organ Building," two volumes, de luxe edition, numbered, autographed by Dr. Audsley. Perfect condition. Can be seen at Diapason office. Cost \$75; will sell for \$60.

FOR SALE—TWO-MANUAL, TEN stops, chimes, thirteen couplers, electro-pneumatic action, detached console. Address Conrad Preschley, 5501 Clark avenue, Cleveland, Ohio.

FOR SALE—NEW SMALL UNIFIED pipe organ. Two-manual, used console. Nineteen stops, complete with one-h.p. blower, etc. Bargain. Howell Organ Company, Dixon, Ill.

FOR SALE—ESTEY STUDIO MODEL organ; two manuals; pedals; electric motor blower; \$350; value \$700. Address HOLLYWOOD, 24 Park place, Newark, N. J.

FOR SALE—TWO-MANUAL KIMBALL, seven stops, electro-pneumatic action, detached console. Reasonable. N. Doerr, 2420 West Sixteenth street, Chicago, Ill.

FOR SALE—TWO-MANUAL AND pedal Estey reed organ, excellent condition. Reasonable. N. Doerr, 2420 West Sixteenth street, Chicago, Ill.

### WANTED—MISCELLANEOUS.

WANTED—A USED ONE OR TWO-MANUAL pipe or reed organ. What have you to offer? Vander Berg Brothers, Sioux Center, Iowa. [6.]

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

### Dr. Maitland Plays a Bach Program for Philadelphia A.O.P.C.

By DR. JOHN M'E. WARD

Philadelphia, Pa., May 19.—A feature of the fortieth anniversary of the American Organ Players' Club was a Bach recital, played April 30 by Dr. Rollo Maitland in the New Jerusalem Church, in which the first and many subsequent recitals were played by club members. The program was a severe and notable one, opening with the D minor Fugue, followed by an Adagio in A minor; "Comest Thou, Jesus," Prelude and Fugue in A minor, Fantasia in C minor, "Sleepers, Wake," Prelude and Fugue in B flat, the chorale prelude "I Call to Thee," made popular by the Philadelphia Orchestra in this season's concerts with Dr. Stokowski's orchestration; two chorale preludes, "When in the Hour of Need" and "In Thee Is Gladness," and, as a climax, the Passacaglia in C minor. It was a splendidly planned program of the most spiritual music ever penned by man and played "con amore." The audience was a large one, of cultured music-lovers. The church was darkened, so that no outward distraction marred the tonal effects so cleverly and lovingly sent forth by the master hand of the executant. The absolute silence in the auditorium was a strong indication of an interested and impressed audience.

In memory of Miss Annie L. Cressman of Norristown, Pa., one of the early and loyal members of the A. O. P. C., a recital was played in the Haws Avenue M. E. Church, Norristown, by Dr. Henry S. Fry and Miss Catharine Morgan on May 7. Miss Cressman was a pupil of David D. Wood and took an active interest in the club's affairs from its start, playing recitals as her turn came, always presenting her program to her mentor for his approval many weeks in advance of the date. Her demise in 1922 was a distinct musical loss to the community.

Friends of George Benzon deluged him with cards when he celebrated his eightieth birthday on May 19. Mr. Benzon is one of the best-known music store clerks in Philadelphia and has for many years been connected with the Presser Company and, preceding that, with the Ditson Company.

The Ascension Day celebration at St. James' featured the "Messe de Paques," by Gounod, sung by a large choir and accompanied by a delegation from the Philadelphia Orchestra, all under the direction of Ernest White, with Donald Wilcox at the organ.

Silver cups, donated by the American Organ Players' Club and the Pennsylvania chapter of the A. G. O., were awarded on May 6 to winners of the organ contest held in Irvine Hall, University of Pennsylvania. The event was connected with "boy week" and the contestants, eleven in number, were heard by Frederick Maxson, George Alexander A. West and John McE. Ward as judges, who, in class A (not over 16 years of age), gave the first prize to Howard Whittaker, second to Vincent Persichetti and third to Ernest Warren (negro). Winners in class B division (between 16 and 20 years) were Martin Snyder, Roy Benson and John Miller.

Miss Lilian Carpenter of New York was guest soloist at St. James' Episcopal Church and also substituted at the Second Presbyterian Church on May 3.

The second of the series of carillon recitals at the First M. E. Church, Germantown, was given on May 7 by Bernard R. Mausert, organist of the church. It was followed by an organ recital played by J. William Lipp, organist of All Saints' Church.

W. Lawrence Curry, organist of Trinity Church, Wilmington, Del., gave a piano and organ recital in Beaver College, Jenkintown, April 29.

Frederick E. Starke gave an organ concert with vocal assistance in Olivet Presbyterian Church, Moore, Pa., May 6.

*Et Tu, Dinty!*

By ROLAND DIGGLE, Mus. D.

My dear Dinty: You wish to know how soon after a new organ is installed should you be seen driving a new car. Your confidence in human nature is such that you believe people would connect the two things.

Of course, much depends on the make and size of the organ, and the make and size of the car. For instance, if the organ is a nice large four-manual and the car a Ford, I should not advise using it for at least six months, as I am afraid your friends would be wondering who got the other car and it might be embarrassing for the pastor or the chairman of the music committee if they were to be seen in a new Lincoln.

Again, if the organ is a modest two-manual and the car a Pierce-Arrow I should not use it for eight months, for I am sure organists in the vicinity would get it into their heads that you had accepted a commission.

Without doubt the matter is a difficult one and I have a feeling it should be passed on by the Guild. We would then know just what to do.

With some makes of organ it would be best to use the car at once, so as to have it broken in by the time the organ needs rebuilding. One friend of mine has two cars on his hands owing to the fact that there had to be a rebuilding job done before the car had gone 1,500 miles. This was an error of judgment and would not happen to anyone with experience along these lines.

Another friend insists on the good old-fashioned "motor" stop being included in the specification. If anything is said in a nasty way he simply shows people that the "motor" is part of the organ.

Don't be misled into driving a used car simply because the organ happens to be a used one. With so many used organs on the market it would be unwise to let down the bars. Before long we would see organists going around on scooters. My advice is to turn down the used car as you would a page of a library book.

The most difficult thing to do is to have a new car in the garage and be afraid to be seen driving it. I had a friend who tried this. In a week he could not sleep at all.

"Can't you give me something to make me sleep, doctor," said my friend.

"We'll see," said the doctor.

"Nurse, give him a pint of laudanum."

The nurse took the hypodermic squirt and drew a pint of laudanum from the laudanum barrel in the corner, and in a minute my friend was full of laudanum.

Time passed, but he was as wide awake as ever.

"Give him another pint," said the doctor, and again the devoted but panting nurse distended her patient with the soporific fluid, but he seemed to grow more sleepless.

"Have you ever tried," he said, as a last recourse, "counting sheep jumping over a fence?"

"And have you," retorted the stricken and tortured man, "ever tried playing a Vierné symphony backward?"

It was my friend himself who relieved the situation. Waiting till all the night nurses were asleep, he just folded up his trousers like the Arabs, went out to the garage, got out the nice new car and drove away. As far as I know nothing has been heard of him since.

You see what a difficult matter it is. I can only suggest that if you are afraid of being seen in a new car so soon after the dedication of your organ, you send the car over to me and let me run it for a year or so.

**W. M. McRostie in Cleveland.**

W. M. McRostie, who has been associated with Kimball headquarters in Chicago for many years, will take care henceforth of the Kimball organ interests in Ohio, western Pennsylvania, West Virginia and the southeastern section of Michigan, with residence and business headquarters in the Westlake Hotel, Cleveland.

**Edward Eigenschenk**

Young American Virtuoso

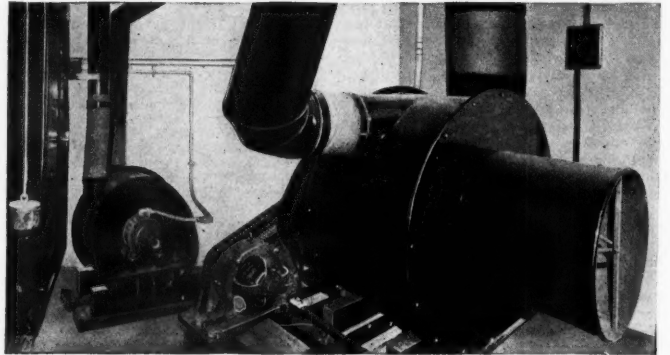


RECITALS:  
Dedications  
Churches  
Colleges

Now  
Booking  
American  
Tour—  
Season  
1931

Direction  
FRANK VAN DUSEN  
Kimball Hall, Chicago

**ORGOBLO**



The electric organ blower—enriches the organ performance—costs little to install—operates efficiently. Sizes for the home or the largest church or theatre organs.

Let us send you the catalog.

**THE SPENCER TURBINE CO.**

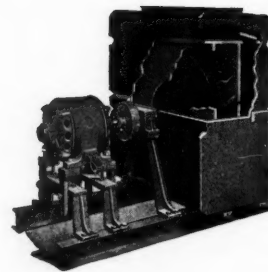
HARTFORD,  
CONNECTICUT

ORGAN  
POWER  
DEPT.

53 W. JACKSON BLVD.  
CHICAGO

4458

**KINETIC  
BLOWERS**



The Midmer-Losh organ being completed in the Convention Hall, Atlantic City, N. J., is now equipped with seven Kinetics, with a total of 340 horsepower—an installation without comparison.

**Kinetic Engineering Company**

Union and Stewart Avenues  
LANSDOWNE, PA.

New York Office: 41 Park Row

**The Zephyr Electric  
Organ Blower**

Is Used in Every State in the Union

Also

Many Foreign Countries

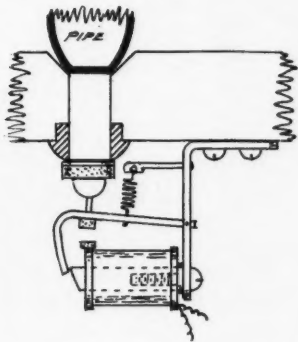
It Is the Quietest Running and Most  
Economical to Operate

It Is the Ideal Blower for Hard Service

Discount to the Trade Cheerfully Fur-  
nished Upon Application

The Zephyr Electric Organ Blower Co.  
ORRVILLE, OHIO

# PRECISION



In the Wicks Magnet there is represented a *precision* and *accuracy* unlike that which is found in any other unit of its kind. This holds true with anything Wicks builds.

The magnet shown above consumes only one-twentieth of an ampere and at present Wicks engineers have perfected a still smaller unit, using LESS than one-twenty-fifth of an ampere.

Why resort to the use of leather and many other comparatively intricate pieces of mechanism IN ADDITION to a magnet, when a magnet alone will suffice and insure better satisfaction? Let's be modern and up-to-date!

**Wicks Pipe Organ Company**  
**HIGHLAND, ILLINOIS**

*A copy of "A Just Tribute," a booklet just off the press, will be mailed upon request.*

## The Principles of Mass Production Do Not Apply in the Manufacture of Fine Organ Pipes . . . . .

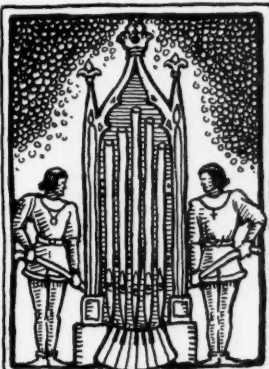
An organ pipe is not a simple box or tube made to certain mechanical specifications. From the smallest Flageolet to a thirty-two foot Bombard, each Dennison Pipe is a musical instrument, made like a masterpiece, and perfectly voiced and tuned.

For eighty-three years, pipes made by this company have been chosen by the finest organ builders for their best installations. You can have Dennison Pipes in your new organ. Specify them, or write direct to us, giving your organ builder's name.

**DENNISON ORGAN PIPE COMPANY**

Established 1847

READING, MASS.



**Votteler**  
 Since 1855 the Musician's Organ

The Votteler-Kolkamp-Sparling Organ Company - Cleveland, Ohio



# ODELL ORGANS

Unsurpassed Tone  
Modern Construction  
Intelligent Design

make the Odell Organ a valuable complement to the Ministry of Music in many churches. We invite you to take advantage of our long experience and training when selecting an organ.

New album of photos of recent installations will be sent to prospective purchasers on request.

**J. H. & C. S. Odell & Co.**

894-898 SOUTH COLUMBUS AVENUE

MOUNT VERNON, NEW YORK

(Adjacent to New York City Line)

New York City Telephone, Fairbanks 4949

Established 1859



# WANGERIN



Wangerin Organs are built by one of the oldest organizations constructing high-grade instruments in the United States. Our department heads are men of the highest ideals, of unexcelled technical knowledge and of wide experience.

The purchase of a Wangerin Organ involves no experiments or attendant risks.

GENUINE DEAGAN PERCUSSIONS USED



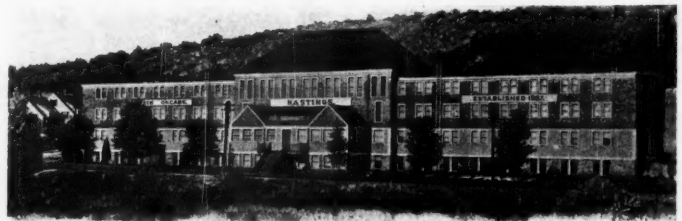
**WANGERIN ORGAN COMPANY**

110-124 BURRELL STREET

MILWAUKEE, WISCONSIN, U.S.A.

W

WE ARE NOT surprised to learn of the professional dissatisfaction, as expressed by many musicians, with the tonal appointments practiced by some builders. We heartily agree with the following expressions of an eminent musician who recently said:—



*"I am wondering where our organ building will end, or come to. I hear so few organs where the real blend and balance are what they should be. Reeds stick out in the ensemble, and strident strings predominate. The art of voicing here in America is wonderful, but the real cause of poor ensemble is the everlasting use of solo registers."*

While we always want to be progressive, yet we refrain from radical tendencies, and prefer not to experiment at the expense of the public.

# HOOK & HASTINGS COMPANY

Main Office and Works: KENDAL GREEN, MASSACHUSETTS