

# THE DIAPASON

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## KIMBALL FOUR-MANUAL FOR CORNELL COLLEGE

### ORDER FROM IOWA SCHOOL

Center of Music at Mount Vernon, Whose Festivals Have Established Fame, to Have Instrument—Gift to Institution.

Cornell College, at Mount Vernon, Iowa, which has a musical history that has earned for it a place as one of the artistic centers of the Central West, has placed with the W. W. Kimball Company an order for a four-manual organ.

Cornell has a splendid music school and an annual spring music festival that draws people from all parts of Iowa. For the last twenty-six years the Chicago Symphony Orchestra, Dr. Frederick Stock, conductor, has taken part in the festivals. The college is the recipient of a gift to the organ fund which made it possible to order a large four-manual.

This is the fourth college contract received by the Kimball Company since February, the other three being Vassar College (four manuals with automatic player), Grove City College (four manuals) and Park College (three manuals). William H. Barnes acted as adviser to Cornell College and Herbert E. Hyde conducted the negotiations for the Kimball Company.

The specification provides for a drawknob console of the English type. The stop list is as follows:

#### GREAT ORGAN.

Open Diapason, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
Clavichord, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Twelfth, 2 $\frac{1}{2}$  ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Tromba, 8 ft., 61 pipes.  
Chimes (from Solo).

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Rohrföte, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Traverse Flute, 4 ft., 73 pipes.  
Mixture, 4 rks., 244 pipes.  
Wald Horn, 16 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Claron, 4 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Harp (from Choir), 8 ft.  
Celesta (from Choir), 4 ft.

#### CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.  
Gelgen, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 12 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Dulcet, 4 ft., 12 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Nazard, 2 $\frac{1}{2}$  ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp and Celesta, 49 notes.

#### SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Tuba Mirabilis, 8 ft., 73 pipes.  
Chimes, 25 notes.

#### PEDAL ORGAN.

Acoustic Bass Resultant (Bourdon and Diapason), 32 ft.  
Open Diapason, 16 ft., 32 pipes.  
Open Diapason (from Great), 16 ft.  
Violone (extension of Solo Gamba), 16 ft., 12 pipes.  
Bourdon, 16 ft., 32 pipes.  
Dulciana (from Choir), 16 ft.  
Echo Lieblich (from Swell Bourdon), 16 ft.  
Octave (extension of Pedal Diapason), 8 ft., 12 pipes.  
Cello (from Violone), 8 ft., 12 pipes.  
Flute (extension of Pedal Bourdon), 8 ft., 12 pipes.  
Stillgedeckt (from Swell Bourdon), 8 ft.  
Super Octave (extension of Pedal Diapason), 4 ft., 12 pipes.  
Flute (extension of Pedal Bourdon), 4 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Wald Horn (from Swell), 16 ft.  
Wald Horn (from Swell), 8 ft.  
Chimes (from Solo).

## Faculty and Class of 1931 at Guilmant Organ School



## ORGAN TO CHOCOLATE TOWN FOR SAN ANTONIO HOSPITAL

### Aeolian to Build Four-Manual for Hershey, Pa., Ideal Community.

An unusually interesting organ contract awarded in June to the Aeolian Company provides for a four-manual instrument to be installed in the new auditorium of the Hershey Community building at Hershey, Pa., the town made famous by its sole industry, the manufacture of chocolate. The organ will include a fanfare division. The auditorium in which it will be installed seats 2,500 people and is the most prominent structure in this town founded by the chocolate magnate as an ideal community.

Hershey, the "chocolate town," is located in central Pennsylvania, in the picturesque Lebanon valley, in the foothills of the Blue Ridge mountains.

### CATHEDRAL ORGAN OPENED

#### Large Skinner at Toledo Played by Palmer Christian in Recital.

Palmer Christian gave a recital on the evening of June 2 to dedicate the Skinner organ in the Queen of the Holy Rosary Cathedral at Toledo, Ohio. This large instrument, designed by Ernest M. Skinner, was described in The Diapason March 1, 1930. Mr. Christian's program consisted of these numbers: Concert Prelude and Fugue, Faulkes; Andante Espressivo (Sonata in G), Elgar; Prelude, Corelli; Prelude, Clerambault; Prelude and Fugue in D major, Bach; "Aftonfrid" ("Evening Calm"), Hägg; Chorale, Andriessen; Sketch in D flat, Schumann; "Ave Maria," Schubert; Finale (Symphony 6), Widor.

On the evening of June 3 the cathedral chapel choir, of which Norbert E. Fox is organist-director and the Rev. Ignatius Kelly, D. D., choirmaster, gave a program, with John Gordon Seely, organist and choirmaster of Trinity Church, Toledo, as organ soloist. The choral program consisted of sacred works of ancient and modern composers. Mr. Seely's organ selections included: Fantasia in Echo Style, Sweelinck; "Toccata per L'Elevazione," Frescobaldi; Prelude and Fugue in C minor, Bach. On June 4 Elgar's "Dream of Gerontius" was sung.

#### Goodwin Wins M. A. Degree.

The degree of master of arts was conferred on Hugo Goodwin by Grinnell College at its June commencement. As his thesis Mr. Goodwin, who has been a member of the faculty and head of the organ department at Grinnell, submitted a dissertation entitled "A History of Music in Vivid Glimpses," which is to be published next winter. He also presented an orchestral symphony in G minor, a string quartet, two brass quintets, a string trio and two oratorios.

## NINE RECITALS MARK CONVENTION OF GUILD

### FINE WEEK IN INDIANAPOLIS

A. G. O. Service, Choral Program, Banquets, Visits to Two Estates, Etc., Fill Four Days—Registration of 275 Recorded.

Four days filled with a splendid array of events, including nine organ recitals, two banquets, an informal recital on the estate of one of Indianapolis' most noted citizens, visits to homes and clubs, a piano and organ program, a Guild service and a choral performance of outstanding merit, were the reward of organists from points from the Atlantic to the Pacific who made the trip to Indianapolis, Ind., the literary and commercial center of Hoosierdom and the crossroads of America, to attend the tenth general convention of the American Guild of Organists, held the second week in June. About 275 visitors registered in the course of the week and they came from Boston at one extreme of the land to Seattle at the other, and from Los Angeles to Memphis.

The convention was managed with remarkable success by the local committee, headed by Dean Cheston L. Heath of the Indiana chapter, and not one untoward event or delay occurred to mar the happiness of the event. The hosts of the Guild had their machinery in perfect working condition and the weather man cooperated to the best of his ability. Those privileged to enjoy the four days of fraternal and professional benefit left Indianapolis with a strong feeling of satisfaction. Two of the scheduled recitalists were unable to be present, but those who took their places did so ably.

For the convention events Indianapolis made use of several of its fine organs, including the Skinner four-manual, the largest instrument in the city, at the Scottish Rite Cathedral, the specification of which appeared in The Diapason April 1, 1928; a new Kimball four-manual just installed in the North Methodist Church (specification published in The Diapason March 1, 1931); a large four-manual Casavant in the Tabernacle Presbyterian Church, a four-manual Estey in the Broadway Methodist Church (specification printed March 1, 1927); a large Casavant in Christ Church, and two residence organs of distinction—a two-manual Aeolian at the Lilly estate and a Skinner in the Goodman home.

#### Opening of Sessions

A gathering of the clans marked the opening reception on the evening of June 8 at the Lincoln Hotel, when Indiana organists came out in force to greet the visitors. The informal meeting led to many renewals of acquaintances and the formation of new ones. The Indianapolis Matinee Musicale assisted the local chapter of the Guild in welcoming the guests.

The official opening of the convention occurred on Tuesday morning in the beautiful edifice of the Broadway Methodist Church on Fall Creek boulevard—one of several new churches of imposing architecture and possessing excellent organs with which the visitors were to become familiar during the week. Dean Heath presided and first presented General James M. Ogden, attorney general of Indiana, who represented Governor Harry G. Leslie. Mr. Ogden enlightened his guests with interesting information as to Indiana and Indianapolis, dwelling on its fame in being the home of American literary men so eloquently that when Warden Seely responded to the welcoming addresses he said that what he had just heard made him almost ashamed that he had not been born in Indiana. Judge James E. Deery, representing Mayor Reginald L. Sullivan, made a humorous talk and seconded the remarks of Attorney General Ogden.

Harold Heeremans, A. A. G. O., of Seattle, was the first recitalist and gave exercises.

### Austin Three-Manual with Self-Player Ordered by Woodmen.

A three-manual organ to be equipped with an automatic Austin player is under construction at the factory of the Austin Organ Company in Hartford, Conn., for the memorial chapel of the Woodmen of the World hospital in San Antonio, Tex. The choir division is to be largely duplexed from the great. The tonal resources of the instrument are shown by the following specification:

#### GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Violoncello, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Harmonic Tuba, 8 ft., 73 pipes.  
Chimes (Deagan, Grade A), 25 tubes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt (from Bourdon), 8 ft., 73 notes.  
Concert Flute, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Flauto Traverso (from Concert Flute), 4 ft., 61 notes.

#### Piccolo (from Bourdon), 2 ft., 61 notes.

Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

#### CHOIR ORGAN.

\*Gross Flöte, 8 ft., 73 notes.  
\*Violoncello, 8 ft., 73 notes.  
\*Melodia, 8 ft., 73 notes.  
\*Dulciana, 8 ft., 73 notes.  
\*Unda Maris, 8 ft., 61 pipes.  
\*Flute Harmonique, 4 ft., 73 notes.  
\*Harmonic Tuba, 8 ft., 73 notes.  
\*Clarinet, 8 ft., 73 pipes.  
\*Chimes, FF, 25 notes.  
\*Harp, 8 ft., 61 bars.

#### \*From Great Organ.

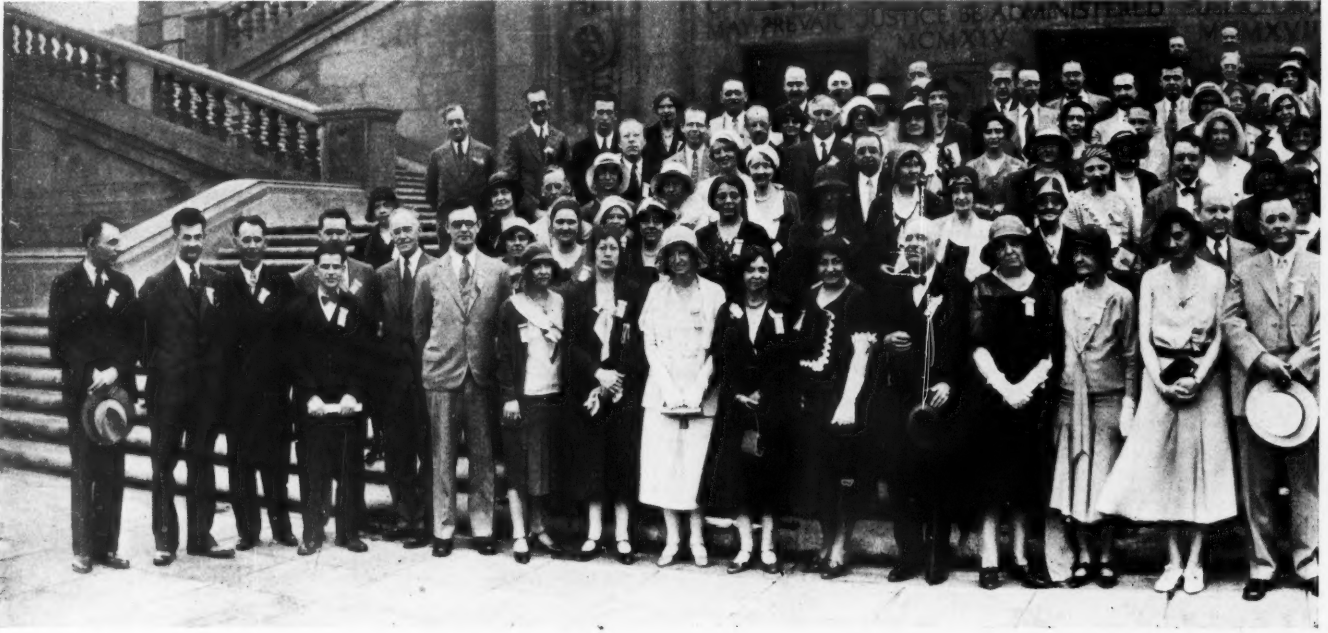
#### PEDAL ORGAN.

First Bourdon, 16 ft., 32 pipes.  
Second Bourdon (from Swell), 16 ft., 32 pipes.  
Violone (Ext. Violoncello), 16 ft., 12 pipes.  
Violoncello (from Great), 8 ft., 32 notes.  
Flute (Ext. First Bourdon), 8 ft., 12 pipes.

#### Quarles Made Doctor of Music.

A prominent name on the rather extensive list of organists who have been made doctors of music at college commencements this year is that of Professor James T. Quarles, dean of the college of fine arts of the University of Missouri, on whom the degree was conferred by the Denver College of Music June 8. Dr. Quarles made the commencement address at the Colorado Consistory Cathedral, his subject being "Of What Value Is a Musician?" Clarence Reynolds presided at the organ for the commencement exercises.

## Organists Gathered at Indianapolis Meeting



the musical features of the week a decidedly happy start on the Estey in the Broadway M. E. Church. Mr. Heeremans came out of the West—the farthest West—to submit incontrovertible evidence that organ playing has its young and growing apostles on the Pacific coast who can vie with the giants of the East. He is a young man of English birth and training, now an American, and on the firm foundation he acquired in his native land he has superimposed a charm which no doubt was gained in large part in his present environment. His program, published in the June issue of *The Diapason*, was well varied and that he mastered it was evident from the first strains of the Bach Prelude and Fugue in F minor, with which he began his performance. Other numbers which stood out were the Cantabile from the Sixth and the Intermezzo from the Widor First Symphony and his poetic playing of the Karg-Elert "Legend of the Mountain." Parry's forceful and meaty Fantasia and Fugue, the closing number, was calculated to inspire enthusiasm. As an encore number Mr. Heeremans played Vierne's "Carillon."

After luncheon at the church busses conveyed the visitors to the northern limits of the city, to the beautiful estate of Mr. and Mrs. J. A. Goodman, where Arthur Dunham, F. A. G. O., Chicago concert organist, who presides at the Methodist Temple, played a program of marked interest on a two-manual organ of seven stops, built by Skinner. Mr. Dunham ably demonstrated what an ingenious artist can accomplish with limited resources of quality—a real object lesson to those who demand a large four-manual to display their capabilities. Style and brilliance marked the playing of the program, which also was published last month, the technical display being largely in the first and last numbers—the allegro animato from Bach's Italian Concerto, a fine recital work, and de la Tombelle's Toccata in E minor. Nothing could have been more effective than the sympathetic, thoroughly artistic interpretation of the beautiful chorale prelude on "Alle Menschen müssen sterben" of Bach. Mr. Dunham has never before figured as a composer, but now that he has written "The Quiet of the Forest" he has shown a real talent for colorful composition and if the new piece sounds as well when others play it on other organs as it did on the instrument in the Goodman home the publisher should be able to report very satisfactory sales soon after it is placed on the market.

Delicious refreshments, served by

fellow members of Mrs. Goodman in the Sigma Alpha Iota musical fraternity, completed the afternoon visit to this hospitable and inviting spot on the White River.

### Service at Christ Church

The Guild service which very appropriately is a feature of every convention, took place Tuesday evening in Christ Episcopal Church, after a delightful complimentary dinner attended by upwards of 150 in the Columbia Club, on the Circle, in the heart of Indianapolis. At Christ Church Cheston L. Heath presides over organ and choir. The former is a very adequate and churchly Casavant instrument and the latter is a rarity—a choir of boys and men whose tone, style, attack and taste are fully developed. It was refreshing in these days when boy choirs are becoming fewer—and too often worse—outside the great centers, to find an organization which sings as Mr. Heath's forces sing. The service was beautifully done from processional to recessional and Rogers' Magnificat in D and Cruickshank's Nunc Dimittis in G were sung splendidly.

The service was supplemented by three anthems at the close. The first was a new work of modern style and marked originality by Van Denman Thompson of De Pauw University, at Greencastle, near Indianapolis—"Show Me Thy Way, O Lord." Mr. Thompson has made his name familiar to progressive organists generally through his compositions of recent years. The second new offering was by Warden Sealy, who for some time has written annually for this convention service. Mr. Sealy himself presided at the console for the singing of this work of rather large proportions and well fitted to the impressive words—"Eternal Ruler of the Ceaseless Round." This was the first performance of Mr. Sealy's composition. The third offering was Gretchaninoff's "Only Begotten Son," whose soft passages were made a thing of pure choral loveliness.

Frederick E. Weber, assistant organist of Christ Church, played Mulet's "Carillon-Sortie" with marked brilliancy as a postlude.

"The Art of Creating Atmosphere in the Church Service" was the topic discussed as the first order of business Wednesday morning, when Alfred L. Booth, dean of the Missouri chapter and a business man who as an avocation has made a success of church music direction, was the principal speaker. Mr. Booth's paper, which is published in another part of this issue, strove to emphasize the importance of

details and the need of careful thought to arrange a service that will lead to true worship, as against "a series of unrelated religious exercises," as he termed many nonliturgical services. Mr. Booth's paper was followed by an object lesson when C. Harold Einecke described in detail the rather elaborate and decidedly interesting service in the Park Congregational Church of Grand Rapids, Mich. There was a brief discussion of both talks.

### Julian R. Williams Plays

The first recital of the day was played by Julian R. Williams of Pittsburgh, organist and choirmaster of St. Stephen's Church at Sewickley. Mr. Williams at the last moment consented to take the place of Melchiorre Mauro-Cottone of New York, who was unable to come because of illness. Mr. Williams showed himself a man ready to meet every emergency—and what could be a greater virtue in a church organist? Coming to Indianapolis without any music and without thought of appearing on the program, he promptly prepared for the performance, with the aid of loyal men and women who sprang, or dashed in automobiles, to the rescue with the necessary copies of the compositions to be played. When Mr. Williams had finished his job at the large Casavant organ in the Tabernacle Presbyterian Church with a smile that seems not to come off regardless of trying difficulties, and acknowledged the acclaims of his fellows, those not familiar with the facts might have thought that he had spent the last two months preparing the following program: "Variations de Concert," Bonnet; "Soeur Monique," Couperin; Toccata, Le Froid de Mereaux; Passacaglia and Fugue in C minor, Bach; "A Madrigal," Jawelak; "Ronde Francaise," Boellmann; "Divertissement," Vierne; Toccata on "Ave Maris Stella," Dupre; Concert Variations, Edmundson.

It was an impromptu recital but not impromptu work which Mr. Williams did. The layout of selections was more or less familiar, and seemed just that much more enjoyable. The Bonnet Variations started out with spirit, the de Mereaux Toccata was sprightly and the delicacy of that lovely tidbit of the young blind Pittsburgh man, Anthony Jawelak, and the Boellmann "Ronde Francaise" were played with grace. The final number is a new work by a man new to the world of organ composition whose star no doubt is destined to rise. Garth C. Edmundson is an organist of New Castle, Pa. The performance of his work, which had its first hearing in public at the Pennsylvania N. A. O. convention a month

previously, evoked an ovation for the composer as well as for the performer.

### Kraft at Scottish Rite

After luncheon the scene shifted to the imposing Scottish Rite Cathedral, the architectural pride of Indianapolis, an edifice beautiful without and within, equipped with carillons that provide music around the building and a four-manual Skinner organ of about eighty sets of pipes to provide harmonies on the inside. After a carillon recital by Davis L. Neafus, which was enjoyed from the steps and the park across the street, the visitors entered the cathedral to give themselves up to enjoyment of the recital by Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, Cleveland.

Mr. Kraft has been in the front rank of concert organists so long that everyone knows what to expect and his recital at Philadelphia last year left a deep impress on all who were privileged to hear him on that occasion. Mr. Kraft played the program as printed in the June *Diapason*, with the exception that he used as his first number the brilliant Toccata in G minor of Harry Alexander Matthews. Mr. Kraft played with marked brilliancy throughout, but there was fine variety in his offerings. There was colossal force in the Thiele Theme and Variations, a war horse which will prance down the ages long after much that is newer has gone the way of the worn-out Ford. To top off the whole performance there was the Reger Fantasia and Fugue on B-A-C-H. In contrast with these numbers was the melody and charm of Dethier's Andante Cantabile and a perfect interpretation of the Reger chorale prelude on "Jesu, meine Zuversicht," given as an encore. Mr. Kraft had his instrument always under perfect control and in every way left his audience with a feeling of conviction that there can be and is great concert organ playing in this age.

### Rare Treat in Evening

A fine combination of organ and choral work made Wednesday evening a high spot in the week for a very large audience which filled the Broadway Methodist Church. The Mendelssohn Choir of Indianapolis gave one of the most satisfying choral programs heard in many a day and Elmer A. Steffen, the conductor, and his forces, which included Paul R. Matthews at the organ, proved very convincingly that such great singing bodies still adorn the musical life of our cities. The Hallelujah Chorus from Beethoven's "Mount of Olives" showed the fine tonal ensemble, and then followed two rare gems in Robertson's

## Group Picture Taken at Convention of the Guild



Photograph by Voorhis, Indianapolis

"All in the April Evening" and "God Is a Spirit," by David Hugh Jones, Ithaca, N. Y., organist, who received an ovation. A fine number also was Harvey B. Gaul's "An Italian Carol of St. Michael," and Mr. Steffen's own "Ecce Sacerdos Magnus" and Daniels' "Exultate Deo," which followed the organ recital, evoked applause that almost shook the roof of the large church.

Miss Louise Carol Titcomb, F. A. G. O., of St. Louis and of the faculty of Lindenwood College, St. Charles, Mo., in her comparatively short program displayed both virility and daintiness to a degree which quite established her among those who attend national conventions of organists as one among the woman recitalists who have earned a place in the sun. The two contrasting Karg-Elert chorale preludes in the program, as previously given to readers of *The Diapason*, immediately demonstrated Miss Titcomb's ability and artistry. An interesting new work was Alfred Lee Booth's "Thoughts on Christendom's Sunday Morning"—which might be denominated as "church program music" and will serve a very useful purpose as such to many organists, no doubt. It was interesting to note that here was the second composition from the pen of a Guild member present at the convention to be played during the day at this meeting. A decidedly appealing composition is Carl McKinley's Cantilena and it and the Jongen "Chant de May" were marked by tasteful registration which brought out the good qualities of the large Estey.

### Father Finn Speaker

Thursday was a day of most instructive and entertaining variety. It included a splendid address on boy choirs and related subjects, two organ recitals, a piano and voice recital, a reception at the Woodstock Country Club and a most interesting visit to the estate of Josiah K. Lilly, where Mr. Lilly entertained the organists and gave them a glimpse of his remarkable Stephen Foster collection. Father William J. Finn of New York, famous as the director of the Paulist Choristers of that city, who have been heard in concert in many places, was the speaker of the morning. His illuminating paper held the attention of his audience for more than an hour and a half and was supplemented by a vast amount of extemporaneous illustration and anecdote. His subject was "The Essential and Differentiating Characteristics of Boy Choirs." He told of his devotion to Palestrina and of the experiences he had even in Boston in adjusting himself to the de-

mands of the people. He went into details as to the treatment of the boy voice over a course of many years.

Charlotte Klein, F. A. G. O., who three times previously had played at Guild conventions and whose reputation as one of the ablest women players had been well established on these occasions, gave the first recital of the day and her playing sustained the conviction of those who had previously heard her as to her artistic rating. Miss Klein's performance of the program already published was characterized by facility and finish. Her work proves conscientious and meticulous regard for every requirement of good musicianship. The opening Bach chorale prelude had force and carried conviction and there was a most effective lilt to the Widor Scherzo in E major. There was much of novelty in addition to the standard food in Miss Klein's offerings and special interest was manifested in the two movements from Philip James' new First Organ Sonata, so well received by our most discriminating critics when it recently was published. And there was beautiful style in the "Aria in the Manner of Bach," another new composition, by Melchiorre Mauro-Cottone. The closing selection, a "Chaconne and Fugue Trilogy with Chorale," by Karg-Elert, provided a big task capably handled by the performer.

### "Organ in Apple Orchard"

After luncheon the afternoon was devoted to a trip through the best section of Indianapolis, with the first stop at the country estate, including a large apple orchard, where Josiah K. Lilly, president of the large pharmaceutical company bearing his name, was the host. Here in the midst of a large tract Mr. Lilly has indulged two loves that take up his leisure moments. He has erected a lovely chateau-like building, Foster Hall, in which he recently installed a two-manual Aeolian organ of twenty-one sets of pipes, thus, as he told the visitors, bringing to fruition a desire for an organ which he first felt when he was a small boy. It is, as he stated, the first organ ever installed in an apple orchard, or, conversely, his is the first apple orchard to have an organ. The other indulgence of Mr. Lilly has been the collection of Fosteriana and he possesses many rare manuscripts and other objects relating to the life of the composer of "Swanee River," "My Old Kentucky Home" and other songs which are known the world over. Mr. Lilly's greeting to the guests was thoroughly enjoyed.

A short program on the organ was given by Warden Sealy, Harold Heere-

mans and Van Denman Thompson, the organist and composer on the faculty of De Pauw University. They played as follows: Ariel from "Tempest Suite," Humphrey J. Stewart; Allegretto Scherzando, Holloway, and Song without Words, Sealy (Frank L. Sealy); Cantilene, Wolstenholme; "In Summer," Stebbins, and Air from "Water Music" Suite, Handel (Harold Heere-mans); "La Fileuse," Dupre, and "The Brook," Dethier (Van Denman Thompson).

From the Lilly estate the busses and private cars wended their way to the Woodstock Country Club, in whose beautiful clubhouse a program was shared by Bomar Cramer, pianist, and Mrs. Marie Simmelink Kraft of Cleveland, contralto, with Edwin Arthur Kraft at the piano. Mr. Cramer, a concert artist of high reputation, did an especially distinctive piece of work of interest to the organist with his rendition of the d'Albert arrangement for piano of Bach's Prelude and Fugue in D major, in which he seemed to evoke all the resources of a large four-manual instrument from the piano's strings. Mrs. Kraft delighted her audience with groups of French, German and other songs which showed her art, and both participants in the program received most enthusiastic encores. Afterward a very appealing luncheon completed the pleasures of the afternoon.

Arthur R. Croley, a young man from Toledo whose rapid progress toward virtuoso rank is becoming generally known in organ circles, jumped into the breach created by the inability of Palmer Christian to come to Indianapolis and played the evening recital on the large organ at the Scottish Rite Cathedral. He interpreted the following program with understanding and spirit: Fantasia and Fugue in G minor, Bach; "Distant Chimes," Snow; Chorale in A minor, Franck; Meditation, Ropartz; Allegro Vivace (Symphony 1), Vierne; "Invocation" No. 1, Daller; Finale (Symphony 2), Vierne. In addition to the handicap of last-minute preparation to take a place on the program, Mr. Croley suffered through an hour's delay caused by a blown-out fuse. Nevertheless his technique and musicianship were evident.

### Guild Problems Come Up

An hour and a half on Friday morning was devoted to a free-for-all discussion of "problems of the Guild" and suggestions were received as to changes desired in the examination, proposed tests for prospective colleagues which would guard admission to the ranks of the Guild more closely,

ways of helping the organist, etc. The warden read a resolution adopted in June at a joint meeting of the Southern California and San Diego chapters dealing with a number of subjects, the last of which had reference to the method of nominating headquarters officers. In taking up this last subject Warden Sealy stated that additional nominations for any office, signed by five members and submitted to the general secretary before April 1, would have to be placed on the printed ticket and that he welcomed such nominations. The retention on the membership list of delinquents whose dues remain unpaid was another subject touched.

Marshall Bidwell, A. A. G. O., of the Coe College faculty at Cedar Rapids, Iowa, and municipal organist of Cedar Rapids, gave the Friday forenoon recital at the Tabernacle Presbyterian Church and once more proved himself a very satisfying performer, who knows how to arrange a suitable and palatable menu and to serve it to his guests in a manner to leave them both pleased and instructed. As his program, printed in the June issue, showed, he had variety in his selections, nor did he despise the American composer or the organ transcription. After a fine rendition of the Bach Passacaglia he made the Arioso by James H. Rogers "sing." The new "Toccata Jubilant" by Dr. Roland Diggle received its first hearing at this convention, having been published only a month or two ago, and the cognoscenti pronounced it the best work Diggle thus far has done. It is an American composition somewhat in the French idiom. Not the least of the virtues of Dr. Diggle's work is that it says something and then brings matters to a conclusion before extending beyond the confines of the composer's inspiration, as so many new works seem to do. The "Midsummer Night's Dream" Nocturne was beautifully colored and so was the "Liebestod" from "Tristan." As an encore Mr. Bidwell gave a rarely lovely reading of the Debussy Prelude to "The Blessed Damsel."

### Poister Last Recitalist

Last, but by no means least, on the list of the recitalists was Arthur W. Poister, A. A. G. O., of Redlands, Cal., whose fame has spread far beyond the limits of his state and whose program at the Los Angeles convention of the N. A. O. last year was one of the high spots of that occasion. Thus the Pacific coast had the opening and final recitals, Mr. Heere-mans of Seattle hav-

[Continued on page 4]

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A. G. O. Service, Choral Program, Banquets, Visits to Two Estates, Etc., Fill Four Days—Registration of 275 Recorded.

[Continued from page 3.]

ing played the first one on Tuesday. Mr. Poister, playing on the new Kimball at the North Methodist Church, performed in a manner to sustain and strengthen his growing reputation. Instead of the customary brilliant opening number he started out with a very tasteful rendition of the Aria from Handel's Twelfth Concerto, putting one in a quiet and relaxed mood on a sultry afternoon. His big feature, after two Bach numbers, was the Second Symphonic Chorale of Karg-Elert, a work of modern style and intricacy which appealed more to the head than to the heart. But those to whom this was heavy food were no doubt solaced by what followed—a gem in the form of a traditional Bohemian Cradle Song. If you do not get this for your next Christmas program you are missing a chance.

Enthusiasm was aroused by the delicacy and lightness and the suitable registration in the Prelude and Fugue in G minor of Marcel Dupre. Mr. Poister can be said without exaggeration to have made a perfect job of playing this. As a closing number there was a splendid rendition of the Chorale in B minor of Franck, and a rollicking encore gave a brilliant ending to the week of organ recitals.

#### Banquet Closing Event

The convention came to a close with a banquet Friday evening at which the speaker was Meredith Nicholson, one of the long list of famed authors of whom Indiana may boast. Mr. Nicholson described many interesting things in Indianapolis, recalled events in the state's history, held the attention of his audience with recollections of James Whitcomb Riley and paid a warm tribute to Charles F. Hansen, the blind organist of Indianapolis, making reference to a service after the death of Tennyson at which he was deeply impressed by the musical program given by Mr. Hansen and his quartet. Warden Sealy, who presided, praised the Indianapolis organists for the splendid manner in which the convention had been conducted and at his invitation Mrs. Marie Simmelink Kraft sang an old lullaby which the warden heard in his childhood.

The dinner, held in the Travertine room of the Lincoln Hotel, constituted an appropriate and picturesque finale for a meeting that will go down in organ history as one of the most successful events of its kind ever held.

### ORDERS FOR MIDMER-LOSH

#### To Rebuild Four-Manual Instrument—New Contracts in June.

Midmer-Losh, Inc., of Merrick, N. Y., closed a contract late in June for the rebuilding of the large four-manual organ in St. John's Seminary, on Long Island. The same firm reports the receipt in June of orders for organs to be placed in the following places:

St. Sebastian's, Woodside, L. I.  
Our Lady of the Snow, Blue Point, L. I.  
Odd Fellows' Hall, Inwood, L. I.  
Blessed Sacrament, Bayside, L. I.  
St. Elizabeth's Catholic Church, Ozone Park, L. I.

#### Memphis Organ on the Air.

The large Kimball organ in the Memphis Auditorium is being broadcast daily through the summer over station WREC Mondays and Tuesdays, over station WMC Wednesdays and Thursdays and over station WNBR Fridays and Saturdays. Fred Heck is the organist and the public is attending in considerable numbers.

The Pleasant Run Boulevard Reformed Church, Indianapolis, and Lawrence College at Appleton, Wis., have ordered two-manual organs through the Chicago office of M. P. Möller.

Dr. Ernest MacMillan



DR. ERNEST MACMILLAN, head of the Toronto Conservatory, noted as an organist, composer and conductor, has been elected a fellow of the Royal College of Music "by the council, with the assent of H. R. H. the Prince of Wales, president of the college, in appreciation of service rendered to the art of music."

The career of Ernest MacMillan as a concert organist began at the age of 10 when he appeared before an audience of 4,000 in Massey Hall, Toronto. He won the diploma of associate of the Royal College of Organists at 13 and that of fellow at 17, gaining the Lafontaine prize as the candidate with the highest number of marks, and was graduated the same year as bachelor of music at the University of Oxford. He returned to Canada to take an arts course at the University of Toronto, where he gained distinction in modern history. While studying in Paris in the summer of 1914 he paid a visit to Bayreuth; this visit came at an unfortunate time, for the war broke out, and he found himself unable to leave Germany. For four years he was interned in Ruhleben prison camp, where he took his part in those musical activities which have since become justly renowned, and which at the time helped greatly in keeping up the spirits of all the prisoners. MacMillan's work as conductor was given full recognition by all, including a number of distinguished musicians who were his fellow prisoners.

During the time of his imprisonment MacMillan gained the degree of doctor of music from Oxford University—an achievement probably unique under such unfavorable conditions—composing as his thesis a setting of Swinburne's ode, "England," which has since been performed in Canada by the Mendelssohn Choir with the Philadelphia Orchestra, and also in England by the Sheffield Choir.

As a concert organist he is well known, both in the United States and in Canada. He appeared with great success in Wanamaker Auditorium, New York, at the convention of the National Association of Organists in Chicago, and in many other leading American cities. In Canada he has given recitals in almost all of the larger cities, having made several successful transcontinental tours. His abilities received recognition in his appointment as successor to the late Dr. A. S. Vogt in the position of principal of the Toronto Conservatory of Music.

#### Hugh McAmis Off to Europe.

Hugh McAmis of All Saints' Church, Great Neck, L. I., and private organist to William S. Barstow, at whose home he presides over a sixty-stop Aeolian, sailed for Europe on the Lafayette June 18. He will tour England and France by automobile and Holland and Belgium by rail and will visit the English cathedrals. The last of Mr. McAmis' hours of organ music at All Saints' was played June 1 and was heard by the largest audience of the year.

## ELABORATE PROGRAM FOR N. A. O. CONVENTION

### IN NEW YORK SEPT. 7 TO 11

Famous New Riverside Church as Headquarters—Prominent Churches to Be Visited—Various Features Announced.

Plans for the twenty-fourth annual convention of the National Association of Organists are maturing rapidly and there is every indication that the convention will be one of the most notable of the long series of such gatherings which have made history in the organ world. Probably nothing has so stimulated the art of organ playing and its corollary, organ building, as the splendid annual conventions originated and carried on for twenty-four years by the association. Portland, Maine; St. Louis, Cleveland, Philadelphia (twice), Toronto, Rochester and Los Angeles have been the hosts in recent years, enabling organists from many parts of the country to meet and to learn from one another and from the leading authorities on the organ and on church music.

This year the convention will be held in New York City from Sept. 7 to 11, inclusive. This is the first time in a number of years that New York has entertained a convention of organists and a large attendance is anticipated. The complete detailed program will be announced soon. The many notable organs in various churches of the metropolis present varied possibilities for recitals and many unusual features are being planned for the entertainment of out-of-town guests.

The newly completed Riverside Church, of which the Rev. Harry Emerson Fosdick is pastor and Harold Vincent Milligan is organist, will be used as headquarters of the convention, a number of the important events taking place in that magnificent edifice. Other noted churches will be visited during the course of the four active days of the convention.

It has been the custom in years past for the convention to begin with an informal reception Monday evening. In addition to the purely social aspect of this opening reception, the 1931 program includes an item of added interest in the demonstration of possibilities for a future revolution of church music by the use of recorded music. There is a growing tendency toward the recording of various portions of the musical service by famous choirs and this subject will be presented to the convention at the opening meeting, with a practical demonstration in the use of amplified records.

Among the recitalists who will appear are Edward Eigenschenk of Chicago, Mrs. Pearl Emley Elliott of Kansas City, Thomas Crawford of Toronto and Charles Henry Doersam and Andrew Tietjen of New York. Others are to be announced.

A novel feature of the program will be a tour of famous churches, including a brief organ recital at each church and a demonstration of the organ. This tour will include Trinity, Church of the Holy Communion, St. Bartholomew's, St. Patrick's Cathedral, Temple Emanu-El and the Cathedral of St. John the Divine. The organists who will play the recitals will be Charlotte M. Lockwood, Carl Weinrich, Vernon de Tar, P. Giaquinto and Gottfried Federlein. In connection with this tour there will be an analysis of the tonal and mechanical makeup of the various organs and a discussion of organ construction.

The development of choral music and choral directing will be made a feature of the convention. Among those participating in this phase of the organist's art will be Hugh Ross, Dr. and Mrs. Clarence Dickinson, Father William Finn, Harry Sykes and Rowland W. Dunham. There will be a demonstration of Catholic music, both ancient and modern, and a choral program by a selected group from the Schola Cantorum, under the direction of Hugh Ross. The related problems of the architect, the organ builder and the organist will be discussed by the famous architect Ralph Adams Cram and other noted authorities.

A unique feature of the convention

program will be a recital on the newly invented quarter-tone piano by Hans Barth. Mr. Barth is the inventor of the quarter-tone piano and in addition to his recital will give an analysis and explanation of the "Music of the Future." Other notable speakers and musicians will be announced next month.

### KILGEN IN COLLEGE OPENED

Mundelein Institution Instrument, Gift of Cardinal, Dedicated.

On the morning of June 3 the new Mundelein College, named after the Archbishop of Chicago, Cardinal Mundelein, was formally dedicated by the cardinal, who, as his first act on this occasion, pressed a button which illuminated and put into action his personal gift to the college, the Kilgen organ. The morning program, consisting of three parts, was participated in by the student body, the college glee club, the college orchestra and St. Mary's High School band, Stanley Martin presiding at the organ and Otto Singenberger of St. Mary-of-the-Lake Seminary directing the chorus.

In the evening the dedicatory recital was given by Walter Flandorf of Chicago, who played the following program: Prelude to "Le Deluge," Saint-Saens; Chorale in A minor, Franck; "St. Francis of Assisi Preaching to the Birds," Liszt; "Papist Hymnus," Liszt; "In der Marienkirche," Loewe; Toccata and Fugue in D minor, Bach; "By the Waters of Minnetonka," Lieurance; Andante from Op. 2, Tchaikovsky; "Maria's Wiegeliied," Reger; Improvisation on "Ite Missa Est," Flandorf.

The organ is a three-manual of thirty-seven registers. The specification has been published in The Diapason.

Mundelein College, beautifully situated on Sheridan road at the lake, was opened in September, 1930, and is in charge of the Sisters of Charity of the Blessed Virgin Mary. It is housed in a fourteen-story structure and is a complete senior college for women with a fully accredited four-year course. It will form the women's unit of Loyola University, to which it is in close proximity, and will accommodate 1,000 students.

#### New Orders for Reuter Organs.

Contracts received by the Reuter Organ Company during the last month include organs for the Immanuel Lutheran Church, Kansas City, Mo.; Swedish Free Church, Denver, Colo.; St. Bernardine Hospital chapel, San Bernardino, Cal.; Emmanuel Evangelical Lutheran Church, York, Neb.; First Methodist Church, Winfield, Iowa, and the English Lutheran Church, Topeka, Kan.

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#### THE DIAPASON.

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

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## —SCRAPS OF PAPER—

The worst organ in the world or the best organ in the world may be built from the same identical specification. *Therefore, the quality of an organ depends on the builder—not on the specification which can, of itself, neither insure distinction nor prevent mediocrity.*

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## PLAYS COMPOSITIONS OF MEN IN COLLEGES

### INTERESTING VASSAR SERIES

**E. Harold Geer Gives Four Recitals Made Up of Works of Members of Faculties of American Educational Institutions.**

Four recitals out of the ordinary in conception and substance constituted a series played by Professor E. Harold Geer at Vassar College, Poughkeepsie, N. Y., in May. The programs were made up of works by members of faculties of American colleges and universities. In the series Mr. Geer not only paid a graceful compliment to his colleagues among the writers for the organ in the schools of the country, but he presented an informative list of achievements in the field of organ composition by American educators of the present day, both East and West.

The first of the recitals, played on the evening of Sunday, May 10, consisted of works of Vassar composers, and Mr. Geer was assisted by Ednah W. Geer, soprano, and Mary Ross, mezzo-soprano. The list of offerings included: Three Chorale Preludes, Paul Henry Lang; "Baby John," George C. Gow (Miss Ross); Larghetto and "Alla Habanera," from Organ Sonata, George C. Gow; "A Ballad of Trees and the Master," E. Harold Geer (Mrs. Geer); Cantabile in E, Geer; Toccata, from Sonata in A minor, Catherine J. Williams.

On May 17 Yale composers provided the program, which was as follows: "Solemn Procession," Baumgartner; "Pastel," Jepson; Second Sonata (Movements 2 and 3), Jepson; Dorian Prelude, Simonds.

The interesting list of compositions May 24 consisted of works of college composers living in New York state, as follows: "Druids," Marion Bauer; An Easter Prelude, Arthur Egerton; "Vermeland," Howard Hanson; "Feuillets de Guerre, Chantes," Jacques Pilois; "Armonie di Firenze," Seth Bingham.

The fourth program, played May 31, and the 46th Vassar recital by Professor Geer, brought out works of various American college men, as follows: Recessional, Prelude in G flat and Poco agitato, George W. Andrews; "Woodland Idyll," Joseph W. Clokey; Minuet in an Ancient Mode, Rowland W. Dunham; "Indian Legend," Horace Alden Miller; American Indian Fantasia, Charles Sanford Skilton.

### SCHLIEDER TEACHERS MEET

#### Third Annual Conference Brings Out Remarkable Demonstration.

The third annual conference of teachers of creative rhythm and harmony, based upon the Schlieder principles of music education, was held in Philadelphia May 22 in the auditorium of the Society for Ethical Culture. The morning session consisted of a round-table discussion and was limited to Schlieder teachers. Mr. Schlieder opened the session with an address on "Musical Background and Creative Equipment." This was followed by a discussion of personal adaptation and reactions to creative methods and problems. The morning session closed with a general survey of music conditions and the teachers' problem to meet them. The afternoon session was devoted to an exposition of Mr. Schlieder's creative principles. Mr. Schlieder stressed, in his opening remarks, the fact that creative methods in musical education must unfold the powers inherent in every individual by the expression in musical form of every rhythmic and harmonic factor introduced. Learning, he said, progresses with the ability to perform.

William O'Toole of Trenton and New York, with the assistance of Frederick Joslyn, aged 10 years, showed the influence of creative expression in etude form upon piano technique. The expression of creative equipment conducted by Ruth Carmack Lacy demonstrated the procedure by which children of the preparatory department of the Philadelphia Conservatory of Music were led from the early steps in rhythmic, harmonic and melodic drills to the improvisation of music in various

*Professor E. Harold Geer*



styles. At the close, original songs written to nursery rhymes by the children were sung. Assisted by Edith Ulmer of Philadelphia, Mr. Schlieder demonstrated the influence of pianistic harmonic and rhythmic expression in its relation to piano playing.

The evening session was devoted to a recital of original compositions by teachers and students of the Schlieder creative principles. Those participating in the program were Maria Ezerman Drake, Frances Brooks, Margaret Brooks, Xenis Bank (who was awarded the gold medal for sight reading in the New York music week contest), William O'Toole, Ida Paymer, Northrop Brown, Katherine Schneider, Ella E. Day, Robert Gerson, Alice Harrison, Katherine Grube, Dr. Rollo Maitland and Mr. Schlieder himself. The assisting artists were Rose Brampton, contralto; Fanny Sharfstein and Theodore Armstrong, violin; Frederick Joslyn, baritone; Johanna Vandenburg, viola, and William Ezerman, cello. The compositions presented showed a fine sense of musical form and musical content and gave no indication that they were the work of students.

### WOMEN'S CLUB ENDS SEASON

#### Record of Chicago Organization Shows a Profitable Year.

The Chicago Club of Women Organists closed a profitable season June 1 as guests of Mrs. Lily Moline Hallam at her home in Oak Park. A brief resume of the year's programs shows what a vital young organization this is:

October—Echoes of the Los Angeles N. A. O. convention, by Lily Moline Hallam, who was presented in a recital of original compositions at that assembly.

November—Program of Thanksgiving music.

December—Christmas music.

January—Program from French composers.

February—Piano and organ ensemble.

March—Easter music.

April—Frolic.

May—Miscellaneous program of vocal, piano and organ numbers.

Club affairs next year will be administered by: Alice R. Deal, president; Frances Anne Cook, vice-president, and Mary Ruth Craven, secretary; Marie Stross, treasurer, and this executive committee: Ramona Beard, Ora Bogen, Lydia Leininger, Ora Phillips and Sophie M. P. Richter. The publicity chairman is Elizabeth Logan.

#### Opening at Muhlenberg College.

Commencement activities at Muhlenberg College, Allentown, Pa., began May 28 when Henry F. Seibert played the opening recital on the Skinner organ in the new Egner Memorial Chapel, erected at a cost of \$350,000. The scheme of stops of this organ was published in The Diapason last September. Mr. Seibert inaugurated the series of organ recitals at the Westchester County Center, White Plains, N. Y., Sunday afternoon, June 7.

# The National Association of Organists

Cordially Invites You to its Twenty-fourth Annual Convention, which takes place in New York. The opening session will be held on Tuesday morning, September 8th, and the final banquet on Friday evening, September 11th. A splendid program has been arranged, many details of which appear in this issue of The Diapason. Convention headquarters will be at the Riverside Church, at 122nd Street and Riverside Drive, through the courtesy of the Board and of the Organist, Harold Vincent Milligan, President of the Association.

Any organist may attend the Convention and share in its events. Recitals and choral demonstrations are open to the public.

Write the Secretary, National Association of Organists, 49 West 20th Street, New York, for official program, giving your correct summer address. You will find enclosed the advance registration blank for hotel accommodations, etc., which should be returned without delay.

September 8th to 11th, 1931

Reception on the evening of September 7th

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and ornamental drinking fountains. There are five churches, clubhouses for men and women, a Convention Hall seating 4,000, a hospital, museum, conservatory, zoological garden and two 18-hole golf courses. There are two modern school buildings, two theaters, a picturesque Inn and the Hershey National Bank arranged on the plan of metropolitan institutions.

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## SENDS OUT THIRTIETH CLASS OF ORGANISTS

### GUILMANT SCHOOL PROGRAM

Impressive Exercises Mark Commencement in New York Under Direction of Dr. William C. Carl  
—Hugh Ross Joins Faculty.

The thirtieth commencement, which marked the close of the thirty-second year of the Guilmant Organ School, was held under the direction of Dr. William C. Carl at the First Presbyterian Church of New York City on the evening of May 26.

A large number of the approximately 200 who have been graduated from this school since its founding by Dr. Carl in 1899 were present for this anniversary. They made an impressive professional in escorting the graduating class and the members of the faculty through the aisles, up to the pulpit and choir loft of the historic First Church, while George William Volkel, post-graduate, '26, played Svendsen's "Coronation March." The Rev. Dr. J. V. Moldenhawer, pastor of the church, pronounced the invocation and introduced in turn those participating in the program, which was as follows: Toccata and Fugue in D minor, Bach (Catherine Schubert Bach); Allegro from Third Organ Sonata, Mendelssohn (Iris Margaret Weeks); "Variations de Concert," Bonnet (Beatrice Roberta Epstein); Allegro from Sixth Symphony, Widor (Clifford Ernest Balshaw); Scherzo from Fifth Sonata, Guilmant (Westervelt Blanchard Romaine, postgraduate '31); Chorale in A minor, Franck (Roberta Bitgood, postgraduate '31).

Such a program might well tax the resources of mature artists, but one did not find it necessary to make allowances for these young students. They played with poise, technical finish and interpretative insight. These six were fortunate in that they were able to receive the cumulative results of the thirty-two years' experience of the school in preparing organists for their chosen work. While the audience could enjoy only the fruits of their organ training, their instruction in harmony, counterpoint, composition, orchestration, improvisation, history of church music, vocal technique and interpretation was equally important.

Following the program, which was augmented by an aria from Coleridge-Taylor's "Hiawatha," sung by Dan Gridley, there were brief congratulatory remarks by the Hon. Philip Berolzheimer and Albert C. Benninger, commissioner of parks for the borough of Queens.

The William C. Carl gold medal, given to the student receiving the highest marks during the year, was won by Clifford Ernest Balshaw, who had a general average of 88½. Dr. Carl in a brief speech told of the splendid work accomplished by the class and paid tribute to the members of the faculty for their fine cooperation. He also announced that through the generosity of Mr. and Mrs. Philip Berolzheimer four scholarships would be available for the coming year.

Greetings were received from Joseph Bonnet, organist of the grand organ, Church of St. Eustache, Paris, honorary president of the Guilmant Organ School, who in his message to Dr. Carl said: "You have remained faithful in your teaching to the wonderful instruction given you by the incomparable Guilmant. You have transmitted to your students the grand ideals which are indispensable in the life and career of a real artist. You have given them of your best, and now the young Americans encircle you with the halo of their talents, and the positions they hold. Their gratitude should warm your heart." Greetings were received also from the Rev. Dr. Howard Duffield, Clement R. Gale, Professor Paul J. Weaver, Charles R. Lamb, Dr. Hollis Dann and many others.

The recessional march was played by Gertrude Elizabeth McKellar of the class of '02.

Members of the faculty of the Guilmant Organ School are:

Organ department—William C. Carl, Mus. D.; Willard Irving Nevins, F. A. G. O., and George William Volkel,

## Console of New Four-Manual in Minster Church of Berne



THIS PICTURE shows the console of the large four-manual organ recently completed in the "Münster," the cathedral of the Reformed Church—state church of Switzerland—in Berne, capital city of the republic. The organ has seventy-eight speaking stops and a total of 5,404 pipes. There are no derivations or even octave couplers. The specification and design of the organ are the work of Professor Ernst Graf, organist of the Münster, who studied famous organs throughout Europe for nearly ten years before the final specification was adopted. He

was assisted by Ernst Schiess of Solothurn as adviser. The result is said to be "a church and concert organ which is in every sense of the word ideal." Of special interest is the fact that the successful electric action is attributed to American ingenuity, which made possible a combination action such as that incorporated in this organ. It was built by Theodore Kuhn of Männedorf. For the picture from which this cut was made The Diapason is indebted to Der Organist, official organ of the organists' unions of the Reformed churches of Switzerland.

Mus. B., F. A. G. O.

Theory department—Frank Wright, Mus. B. (Toronto), and Clement R. Gale, Mus. B. (Oxon).

Preparatory work—Lillian Ellegood Fowler, F. A. G. O.

Choral training and conducting—Hugh Ross, M. A. (Oxon), F. R. C. O. Hymnology—Howard Duffield, D. D. Organ construction—Lewis C. Odell, A. B.

Organ tuning—Charles Schlette. Board of examiners—Samuel A. Baldwin, F. A. G. O., and Clarence

Dickinson, M. A., Mus. D., Litt. D.

The school's fall term opens on Tuesday, Oct. 6. An additional member of the faculty will be Hugh Ross, M. A. (Oxon), F. R. C. O. Mr. Ross, who, during the past season as conductor of the Schola Cantorum has won the highest praise from New York's leading musical critics, will give a series of lectures on the art of vocal technique and interpretation.

Beginning July 1, Willard Irving Nevins will conduct a six weeks' summer course of intensive organ study.

## CHURCH IN TARENTUM HAS NEW INSTRUMENT

### BUILT BY HILLGREEN-LANE

Jennings Plays Inaugural Recital on Three-Manual and Echo Presented to First Presbyterian in Pennsylvania Town.

Hillgreen, Lane & Co. of Alliance, Ohio, are the builders of a three-manual and echo instrument in the First Presbyterian Church of Tarentum, Pa., the opening recital on which was played May 25 by Arthur B. Jennings, the Pittsburgh concert organist. The instrument is a gift to the church from Mr. and Mrs. William F. Detweiler. Its tonal resources are indicated by the following list of stops:

#### GREAT ORGAN.

Diapason, 8 ft., 61 pipes.  
English Horn, 8 ft., 61 pipes.  
Gross Flöte, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Tuba, 8 ft., 61 pipes.  
Harp Celesta, 61 bars.  
Chimes (from Echo), 25 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Gedeckt, 8 ft., 73 notes.  
Flute Harmonique, 4 ft., 73 notes.  
Nazard, 2½ ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Rohr Flöte, 4 ft., 73 pipes.  
Clarinete, 8 ft., 73 pipes.  
French Horn, 8 ft. (prepared for in console).

Harp Celesta (from Great), 61 notes.

#### ECHO ORGAN.

(Playable from Great and Choir manuals.)  
Vox Humana, 8 ft., 73 pipes.  
Viol Aethera, 8 ft., 73 pipes.  
Flute d'Amour, 8 ft., 73 pipes.  
Chimes (Deagan, class A), 25 tones.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 44 pipes.  
Lieblich (from Swell), 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Flute, 8 ft., 32 notes.  
Dolce Flute, 8 ft., 32 notes.  
Tower Chimes.

After a dedicatory number by William F. Detweiler, Jr., Mendelssohn's Sonata in C minor, Mr. Jennings played this program: Toccata and Fugue in D minor, Bach; "Ballet of the Happy Spirits," Gluck; Sonata in D major, Guilmant; "The Bells of St. Anne de Beaupre," Russell; "Ronde Francaise," Boellmann; "The Swan," Saint-Saens; "Arabian Dance," Tschai-kowsky; "Thou Art the Rock," Mulet.

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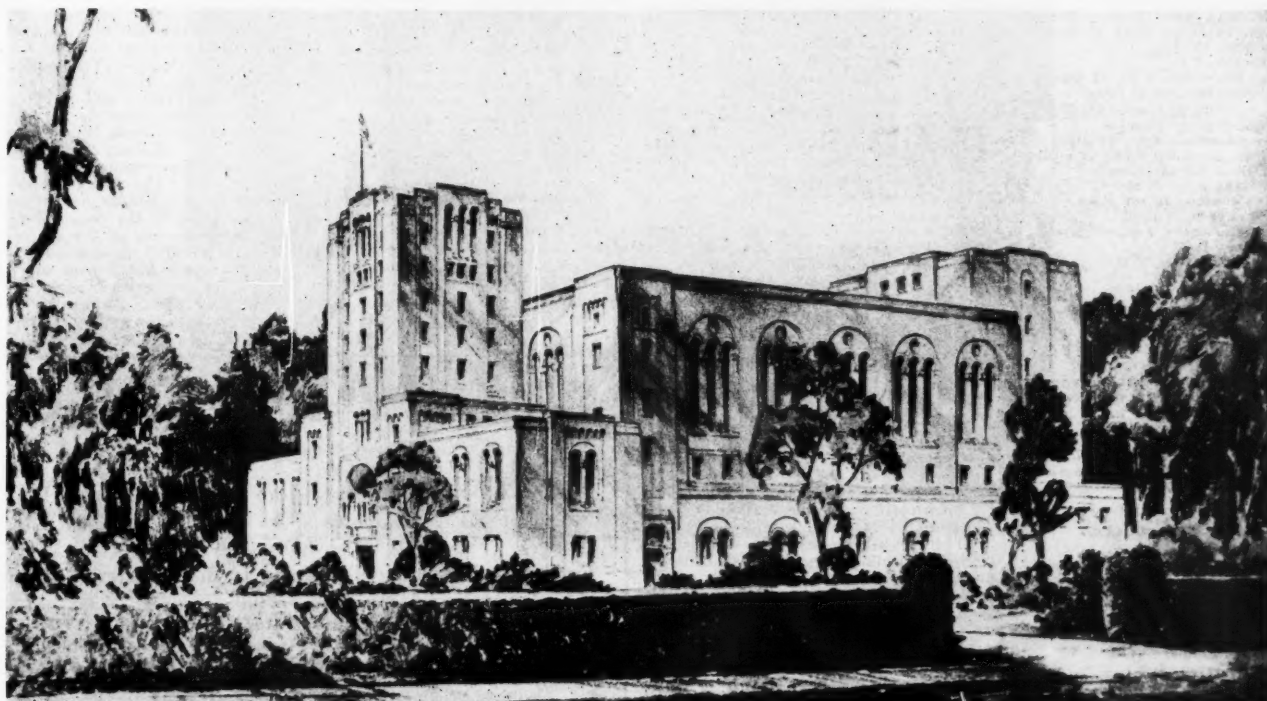
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KANSAS CITY CHURCH**

**PLAN MADE AT ST. ANDREW'S**

**Three-Manual with Four-Manual Console to Be Installed, Instrument to Be Completed When Church Is Finished in 1935.**

Henry Pilcher's Sons have been commissioned to build the organ for the new St. Andrew's Episcopal Church, Kansas City. The foundation of the magnificent Gothic structure has been completed and a temporary chapel erected in such a manner that the walls of the permanent edifice can be built around it. The plans are for the completion of the church in 1935.

The organ in the present building is to be of three manuals and pedals, but the console will be built for a complete four-manual and echo. The specification was arranged by the Louisville office, assisted by George W. Barnes, organist and choirmaster of St. Andrew's, and the stop list is as follows:

**GREAT ORGAN.**

- \*Double Open Diapason, 16 ft.
- First Open Diapason, 8 ft., 61 pipes.
- \*Second Open Diapason, 8 ft.
- Melodia, 8 ft., 61 pipes.
- \*Viol d'Gamba, 8 ft.
- Gemshorn, 8 ft., 61 pipes.
- Hohl Flöte, 4 ft., 12 pipes, 49 notes.
- Octave Diapason, 4 ft., 61 pipes.
- \*Twelfth, 2 1/2 ft.
- \*Fifteenth, 2 ft.
- Tuba Harmonic, 8 ft., 61 pipes.
- Cathedral Chimes, 20 tubes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- \*Dolce Cornet, 3 rks.
- Flute Harmonic, 4 ft., 73 pipes.
- \*Flautino, 2 ft.
- \*Contra Fagotto, 16 ft.
- \*Cornopean, 8 ft.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- \*Harp (from Choir).
- Chimes (from Great).
- Tremolo.

**CHOIR ORGAN.**

- English Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- \*Flute Celeste, 8 ft.
- Dulciana, 8 ft., 73 pipes.
- \*Quintadena, 8 ft.
- Flute d'Amour, 4 ft., 73 pipes.
- Piccolo, 2 ft., 12 pipes, 49 notes.
- Clarinet, 8 ft., 73 pipes.
- \*Harp.
- \*Tremolo.

**SOLO ORGAN.**

- \*Stentorphone, 8 ft.
- \*Gross Flöte, 8 ft.
- \*Gross Gamba, 8 ft.
- \*Gross Gamba Celeste, 8 ft.
- \*Gross Flöte, 4 ft.
- \*French Horn, 8 ft.
- \*Orchestral Oboe, 8 ft.
- \*Tuba Mirabilis, 8 ft.
- \*Tuba Clarion, 4 ft.
- Tremolo.

**ECHO ORGAN.**

- \*Echo Flute, 8 ft.
- \*Vox Angelica, 8 ft.
- \*Vox Celeste, 8 ft.
- \*Vox Humana, 8 ft.
- \*Chimes.
- \*Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- \*Major Diapason, 16 ft.
- Second Open Diapason, 16 ft., 12 pipes, 20 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- \*Octave Diapason, 8 ft.
- Dolce Flute, 8 ft., 12 pipes, 20 notes.
- Violoncello, 8 ft., 32 notes.
- \*Tuba Profunda, 16 ft.
- Harmonic Tuba, 8 ft., 32 notes.
- \*Clarion, 4 ft.

The asterisks indicate stops prepared for in the console and to be installed upon the completion of the edifice.

**John R. Potter, Veteran Voicer, Dies.**

John R. Potter, a veteran voicer of organs and for a number of years on the staff of J. H. & C. S. Odell & Co., Mount Vernon, N. Y., died in June. He had been connected with the Odell factory since 1916 except for a brief period about ten years ago when he left to take a position as superintendent of a cemetery. Mr. Potter was born and received his training as a voicer in England, where his father was a voicer before him. He went to Canada about 1914 and moved from there to the United States in 1916.

*Eric De Lamarter*



**BECAUSE OF HIS CONTRIBUTIONS** to the world of music, Eric De Lamarter, distinguished Chicago organist and orchestral conductor, received the degree of doctor of music from Wooster College, Wooster, Ohio, June 15.

Mr. De Lamarter's career has been closely bound up with the musical life of Chicago. He has been organist and director of music at the Fourth Presbyterian Church since 1914, assistant conductor of the Chicago Symphony Orchestra since 1918, in former years was music critic of the Inter Ocean and later of the Tribune, and is a fluent and polished composer of much music for organ, chorus and symphony orchestra. His listing in the repertoire of the Chicago Symphony Orchestra credits him with two symphonies, two concertos for organ and orchestra and half a dozen briefer works as performed by that body alone.

**MILLIGAN RECEIVES HONOR**

**Chairman of Church Music Division at Lausanne Conference.**

Harold Vincent Milligan, organist and choir director of the Riverside Church, New York, and president of the N. A. O., will be chairman of the division on church music at the Anglo-American Music Conference in Lausanne, Switzerland, July 31 to Aug. 7. The English co-chairman will be Dr. Ernest Bullock, organist of Westminster Abbey, and other American organists who will serve on the committee with Mr. Milligan are Dr. William C. Carl, Arthur Egerton and T. Frederick H. Candlyn.

**Doctor's Degree for C. Hugo Grimm.**

The degree of doctor of music was conferred upon C. Hugo Grimm, the Cincinnati composer and organist, by the Cincinnati Conservatory of Music at its commencement in June. Dean Frederic Shailer Evans said of Mr. Grimm when he presented him to Mr. Rowe as a candidate for the degree: "C. Hugo Grimm is an American composer, organist and pianist who has attained national prestige and renown through his compositions, a number of which have been awarded substantial recognition in competition with works of the world's composers. These compositions have been performed by first-rank symphony orchestras throughout the country. His contribution to church music are noteworthy; his gifts as an organist fully recognized by his position in one of the leading churches of Cincinnati. He is distinctively a product of this country, inasmuch as his musical training has been received entirely in the United States. The conservatory is proud of Cincinnati's achievements and recognizes Mr. Grimm as one of the city's outstanding musicians."

Paul H. Eickmeyer of Muskegon, Mich., is spending the summer at Oberlin, Ohio, studying composition under Dr. George W. Andrews. He is also acting as substitute organist and choirmaster at St. Andrew's Episcopal Church, Elyria, Ohio.

**KANSAS GIRL WINS \$500 PRIZE**

**Ruth Spindler of State University Captures N. F. M. C. Award.**

The National Federation of Music Clubs at its biennial meeting at San Francisco this season for the first time included the organ in its prize competition for young artists under 28. The honor of winning the \$500 prize in organ playing for the first time goes to Ruth Spindler, a student of the School of Fine Arts at the University of Kansas, where she has been for three years a pupil of Charles Sanford Skilton, head of the department of organ and a noted American composer.

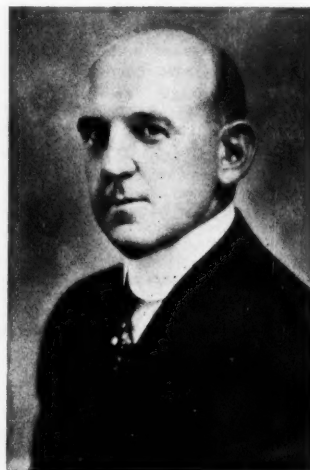
Miss Spindler's native town is Garnett, Kan., where she received her first year of organ instruction while in high school from Paul Goodman, then at Ottawa, Kan. Although classified as a junior at the university she was sufficiently advanced in organ to give her senior recital last May, playing the following numbers: Fantasie and Fugue in G minor, Bach; "Quasi Menuetto," Foote; "Thou Art the Rock," Mulet; "Carillon," Sowerby; Intermezzo (arranged by C. S. Skilton), Mendelssohn; First Concert Etude, Yon; Cathedral Prelude (accompanied by the university symphony orchestra), David Stanley Smith.

Two weeks later Miss Spindler entered the series of federation contests, playing an entirely different program, except for the Foote number, both programs having been memorized. She is organist of the First M. E. Church in Lawrence, Kan., and prominent in university life, being a member of the honorary musical sorority Mu Phi Epsilon and the Mortar Board, a society of senior women selected by the faculty and students as having made the largest contribution to the higher life of the university.

**Historic Mission Buys a Kilgen.**

In the historic San Gabriel Mission of San Gabriel, Cal., founded in 1771, the chapel services will soon have the accompaniment of a Kilgen organ, a contract having been made by the Rev. Andrew Resa, C. M. F., for a two-manual of eighteen stops.

*Ralph Kinder*



WHEN RALPH KINDER concluded his series of Sunday evening recitals at the Church of the Holy Trinity in Philadelphia at the evening service on May 31, Trinity Sunday, he played his 1,222d program in that church—which reads like a world record. His selections for the evening included a "Marche Triomphale" by Grieg, "Holy, Holy, Lord God of Hosts," by Preyer, and "A Reminiscence," a composition by Mr. Kinder. These service recitals will be resumed Oct. 4. Mr. Kinder leaves early in July for Quonocotang, R. I., to spend two months. The organ school conducted by Mr. Kinder had a successful year despite the financial depression and there was an average of forty students weekly. A new console has recently been installed from which both the chancel and gallery organs in Holy Trinity are played, while the Roosevelt console in the gallery is still used.

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NEW YORK

Frank W. Van Dusen



**HONORS IN DOUBLE MEASURE** came to Frank W. Van Dusen, A. A. G. O., the Chicago organist and trainer of organists, early in June. The first honor was his election to the position of dean of the Illinois chapter of the American Guild of Organists. The second was his election as vice-president of the Society of American Musicians, an organization which includes in its membership a large number of the ablest and most prominent musicians of the city. Mr. Van Dusen has spent nearly all of his professional life in Chicago and has been a member of the faculty of the American Conservatory of Music for many years. He has had success that has made him known nationally as the teacher of some of the most talented young concert organists who have achieved fame in the last few years.

Frank W. Van Dusen was born at Montfort, Wis., and came to Chicago in his youth to study piano, organ and theory at the American Conservatory of Music. After graduation from that institution he was appointed an assistant teacher in piano and later an instructor in piano and organ. His connection with the conservatory faculty has covered a period of twenty years—a record of which he might well be proud. In 1913 Mr. Van Dusen married Miss Marian Edith Carpenter, also a graduate of the American Conservatory. His first position as organist was at the services held in Bush Temple. After four years there he was appointed organist and director at the Warren Avenue Congregational Church, where he spent eighteen months before going to a similar post at the Wilmette Congregational Church for a year and a half. Next he was at Eighth Church of Christ, Scientist, for six years, then at the People's Liberal Church for three years and next at Fourteenth Church of Christ, Scientist, for seven years. In 1910 Mr. Van Dusen studied under Guilmant in Paris and later with Vierne and Andre Marchal.

Mr. Van Dusen has served as state president of the National Association of Organists, as vice-president of the Chicago Artists' Association, as secretary of the Society of American Musicians and in other offices. He is a member of the Bohemians and the Tavern Club and is a Mason. But his greatest influence in the world of music has been as a successful teacher of organists. How loyal they are to him is shown in the fact that several years ago they formed a strong organization, the Van Dusen Club, among their number.

**Möller Host to Chesapeake Chapter.**

M. P. Möller acted as host on Saturday, June 6, to about fifty members of the Chesapeake chapter of the American Guild of Organists from Baltimore, who visited the Möller plant at Hagerstown. The afternoon was devoted to an inspection tour through the various shops under the direction of E. O. Shulenberg, general sales manager. After an informal banquet

served to the visitors at the Hotel Dagmar, Roy A. McMichael, dean of Hagerstown organists, played a recital on the large four-manual Möller organ in St. John's Episcopal Church. His program included the following selections: "Marche Triomphale," Hägg; Toccata and Fugue in D minor, Bach; "The Storm," Lemmens; "Marche Funèbre et Chant Seraphique," Guilmant; "The Bells of St. Anne," Russell. Chapters from other cities have also been invited to make a pilgrimage to Hagerstown.

**Chattanooga Season Successful.**

McConnell Erwin, municipal organist of Chattanooga, Tenn., closed a successful second season with a well attended and nicely balanced program given Sunday afternoon, May 24, at Soldiers and Sailors' Memorial Auditorium. Since returning in 1929 from Paris, where he lived for four years studying organ with Marcel Dupre and piano with Isidor Philipp, Mr. Erwin has given semi-monthly recitals at the memorial auditorium from October to May inclusive. These programs have been planned by Mr. Erwin to appeal to the varying tastes of the large number of music-lovers who attend them, a diversified concert being given, but always with music of high standard. The recitals have proved an educational feature of Chattanooga's musical life and have increased interest in and love for organ music. At each recital Mr. Erwin plays a work of Bach or Cesar Franck, and also includes a group of lighter pieces. The Sunday afternoon civic series will be resumed in October, Mr. Erwin having planned a series of interesting programs for the season of 1931-32.

**Yon Dedicates Albany Organ.**

The power and tone of a memorial organ installed in St. James' Roman Catholic Church, Albany, N. Y., were demonstrated to a large audience May 31 in a recital by Pietro A. Yon of St. Patrick's Cathedral, New York City. The organ is the gift of a member of the parish who requested that his identity be kept secret. It was heard for the first time at the Easter Sunday masses. The instrument was installed by Casavant Freres. Mr. Yon's program included: First Sonata, Guilmant; "Chimes of St. Mark's," Russolo; Prelude and Fugue in A minor, Bach; "Peece Heroique," Franck; "Echo" and "Marche des Bergers," Yon; "Ave Maria," Bossi, and Toccata, Renzi. After celebration of solemn benediction of the Blessed Sacrament the organist played a number of encores, for which most of the audience remained.

**Twenty-five Years at Kalamazoo Post.**

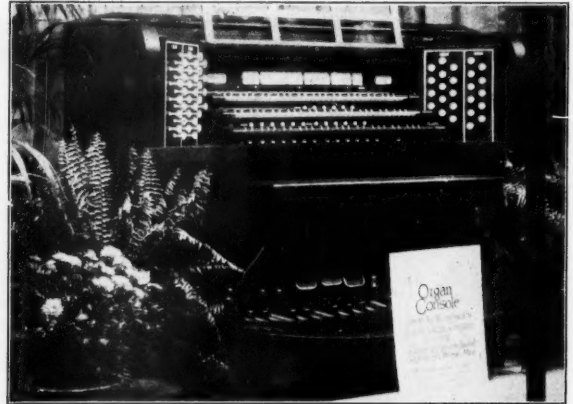
Completion of twenty-five years of service as organist for the Second Christian Reformed Church at Kalamazoo, Mich., was celebrated May 31 by H. L. Gernant. He observed the day by playing the organ at all four church services during the day. In his quarter of a century of service for the church he has missed only five Sundays. Several years ago Mr. Gernant directed the twenty-four-piece orchestra and the 180-voice chorus at the pageant held in the Central High School to celebrate the tercentenary of the Reformed Church.

**Radio Series by Archer Gibson.**

Archer Gibson began a series of recitals over the Blue network from his New York studio in May, the performances being given between 5:30 and 6 p. m. His series is listed as "Archer Gibson, concert organist." A second series, featuring Mr. Gibson at the console of his home studio organ, began over an NBC-WJZ network Tuesday night, May 12, between 9:30 and 10 o'clock, and is known as "Dream Pictures, with Archer Gibson." The Monday night series will be of a distinctly classical nature.

Harry Upson Camp is in charge of the music at the First Baptist Church of Malden, Mass., during the summer, in the absence of Albion E. Metcalf, the organist and director, who is on a wedding trip. In addition to being an organist of note Mr. Camp is an officer of the Frazee Organ Company of Everett, Mass.

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| Concerto Gregoriano.....2.00          | Minuetto Antico e Musetta...1.00       |
| Cornamusa (Sicilian Bag-pipe)......50 | Rapsodia Italiana.....1.25             |
| Echo......60                          | Rimembranza......60                    |
| Elan du Coeur......60                 | Sonata Cromatica                       |
| Gesu Bambino (Pastorale). .75         | (Seconda).....1.50                     |
| Humoresque—L'Organo                   | Sonata Romantica (Terza) 1.50          |
| Primitivo.....1.00                    | Speranza (Hope)......75                |
| Hymn of Glory.....1.00                | Trio all' Ottava......50               |

**SACRED SONGS**

|                                                   |                    |     |
|---------------------------------------------------|--------------------|-----|
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| 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 |

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| Florete Flores (Bloom Flowers).....           | Mary Downey    | .50 |
| Cloud on Sinai.....                           | R. Deane Shure | .50 |
| Voice of the Descending Dove.....             | R. Deane Shure | .40 |

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**Chorus in Seattle  
Finishes Big Year;  
North Coast News**

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

Seattle, Wash., June 18.—Concluding the year's activities at the First Methodist Church, the Temple Chorus of the church rendered the oratorio "Elijah," by Mendelssohn, June 7 under the direction of Graham Morgan, with Walter Guernsey Reynolds at the organ. Several programs of high quality have been presented by this organization during the year. Perhaps the outstanding work was a night of music from the choral works of Bach. This choir is a volunteer organization with a high professional standing. The choir will take its regular summer vacation and will resume its monthly programs in September.

The third annual concert of the Congregational Choral Union, made up of the choirs of the Columbia, Green Lake, Keystone, Pilgrim, Plymouth, Prospect, Queen Anne and University Congregational Churches, was given in Plymouth Church May 24. The chorus was directed by James Lewis, director of the Pilgrim Congregational Church, and Carl Paige Wood, M. A., F. A. G. O., presided at the four-manual Skinner. The program was drawn from the works of well-known church composers and Mr. Wood played for his postlude the *Sortie* by Rogers. The organization, which is in its infancy, gave a varied program and revealed excellent qualities.

The Western Washington chapter of the American Guild of Organists had its monthly luncheon and meeting in the Pine Tree tea rooms June 4. Following the luncheon the time was given over to business. This will be the last regular meeting this year under the deanship of James Lewis, whose guidance has been helpful to the chapter. Harold Heeremans is the new dean.

Edwin Fairbourn, A. R. C. O., who has been organist and director of the First Presbyterian Church at Tacoma, Wash., for several years, has severed his relations with the church and on June 21 took over the work of organist and director at the Florence Henry Memorial Chapel (Episcopal) in Seattle. Mr. Fairbourn is well known in this city, having served Pilgrim Congregational Church as organist and director for many years. He has led the Orpheon Chorus for many years and has given many fine programs.

Frank J. Nurdung, who recently moved here from Canada and has held the position of organist and director at Bethany Presbyterian Church on Queen Anne Hill for the last few months, has been appointed organist at the First Presbyterian Church in Tacoma. The church possesses a four-manual Reuter.

Harold Heeremans, organist of the University Temple, has returned from Indianapolis, where he was a representative and playing delegate of the local chapter of the A. G. O. to the national convention. He reports a mighty fine time at the convention and information from other sources reveals that he did a very creditable piece of work in his recital. On his return he took a day off at Portland, Ore., and played the following program for the joint convention of Washington and Oregon State Music Teachers' Associations: *Intermezzo* (First Symphony), Widor; *Chorale Prelude*, "O How Blessed, Faithful Spirits, Are Ye," Brahms; "Chant de May," Jongen; "Carillon," Vierne; *Cantabile* (Sixth Symphony), Widor; *Prelude and Fugue in F minor*, Bach.

A peculiar situation has arisen at one of our local churches which has maintained a high standard of music for many years. The church has had a professional quartet and a volunteer chorus of about twenty-five voices for a number of years. The quartet has been notified that its services no longer will be required after the month of

**Porter Heaps at University of Chicago Organ**



IN THE LAST TWO YEARS Porter Heaps has played 350 recitals on the large Skinner organ in Rockefeller Chapel at the University of Chicago in the course of his performances for the benefit of students and faculty of the university. Mr. Heaps' playing has attracted widespread attention and he is one of the prominent young Chicago organists whose fame has penetrated to the ends of the country. In June Mr. Heaps resigned as organist of the First Methodist Church of Evanston, where he has been in charge for the last three years.

Porter Heaps was born in Chicago in 1906 and received his organ training under Harris S. Shaw in Boston, Willard Irving Nevins in New York and Stanley Martin in Chicago, in addition to which he spent three summers

studying with Dupre in Europe. His earlier posts have been at the Wilmette Methodist Church and at the Congregational Church of the same suburb. His recitals at the university, which have helped to make the fine organ in the beautiful chapel known, have been given ever since the instrument was installed and Mr. Heaps plays four afternoons a week throughout the year.

Five years ago Mr. Heaps was adjudged America's best organist under the age of 24 at the Philadelphia sesquicentennial exposition, in a contest with winners from eleven districts in the United States. He holds Mus. B. and B. S. degrees from Northwestern University and has almost completed work there for his master's degree.

June, but the choir under the leadership of its director will be maintained until a later date. At the end of August the choir, with the organist and director, James Lewis, who has served for the last five years, will be dispensed with. Beginning in September an "a cappella" choir of young people under the leadership of Mr. Lindbloom will be maintained. The choir under the leadership of Mr. Lewis won first place in a local choral contest two years ago and last year won second place. The change has come as a shock to the musicians, as the director has received letters from the church commending him and his choir on the fine work that has been done.

Word has been received from Dr. Franklin S. Palmer, organist of St. James' Cathedral, Seattle, who is spending his summer vacation in Europe, that he is having a most enjoyable time. While in England he has had the pleasure of hearing many recitals by English organists.

Wallace Seely is to be congratulated upon his success in the recent examination of the American Guild of Organists. Having passed both sections of the examination, he is now a full-fledged associate. Mr. Seely is the first candidate of this chapter of the Guild to pass both sections of the examination in the first attempt. He has received his entire organ and theoretical training from Joseph H. Greener. Mr. Seely is 18 years old.

**SCOTTISH RITE HEARS GIFT**

**Aeolian Organ in Kansas City Temple Played by Powell Weaver.**  
The Scottish Rite Temple at Kansas City, Mo., has received as a gift from Mrs. Jacob L. Loose of that city a large Aeolian three-manual organ, with an echo division and a Duo-Art player, which formerly stood in her home, and it was opened late in the spring with a recital by Powell Weaver. Mrs. Loose, a wealthy philanthropist of Kansas City, gave the organ in memory of her husband. Although built for a residence, the voicing of the in-

**Philadelphian Dead  
Following Fifty-four  
Years in One Church**

By DR. JOHN M'E. WARD

Philadelphia, Pa., June 19.—The death on June 10 of Albert T. Gardner removes an organist from Philadelphia who enjoyed the distinction of fifty-four years of continuous service at the console of St. Matthew's Episcopal Church. Stricken with paralysis in 1929, he was an invalid until death relieved him. He was one of the accompanists of the centennial chorus which functioned during the exhibition of 1876. An organist of marked ability, his retiring disposition made him unknown to the fraternity in general.

The organ committee of the boy week celebration met at a luncheon at the Arcadia cafe as the guests of the chairman, Albert N. Hoxie, June 9 to formulate plans for next season. It was decided to offer prizes to boys under 18 years of age at the time of the contest, the principal test piece to be the Little G minor of Bach, with about twelve other numbers by American composers, one or two of which may be selected by the candidate.

The new West Side Presbyterian Church in Germantown was opened for worship May 24. It contains a Kilgen organ of three manuals and echo. George LeRoy Lindsay directs the music and played a recital preceding the evening service.

Bach's cantata, "God's Time Is Best," was sung in the Washington Memorial Chapel at Valley Forge on May 24. Chester Norton was organist and Marion G. Spangler directed the choir.

Centenary Tabernacle M. E. Church in Camden held its annual May music festival May 24. The choir consists of forty-five voices, quartet and six soloists directed by George W. Wentling, with Mildred E. Hudson organist and Christine Moeszuger pianist.

Under the auspices of the Pennsylvania chapter, A. G. O., a carillon recital was played by Bernard R. Mautser in the First M. E. Church, Germantown, on the evening of June 2. The bell recital was followed by an organ program played by Dr. Henry S. Fry as guest recitalist.


**Receive Van Dusen Organ Club.**

More than fifty members of the Van Dusen Organ Club enjoyed the hospitality of Mr. and Mrs. Frank Van Dusen at their home, 1253 Foster avenue, Chicago, at a reception for members of the club on the evening of June 3. A short musical program was given by members of the club and several entertaining features were planned by Mrs. Van Dusen to make the evening enjoyable. This was the last meeting for the season.

strument and the acoustics of the building are such that the softest tones were heard throughout the auditorium on the occasion of Mr. Weaver's recital. Mr. Weaver's program, played before an audience which crowded the temple, consisted of these selections: "A Gothic Cathedral," Pratella-Weaver; "Wings of Light," R. Deane Shure; "Hymn of Glory," Pietro A. Yon; "Sunset and Evening Bell," Federlein; "Italian Rhapsody," Pietro A. Yon; "By the Waters of Babylon," Stoughton; "The Squirrel," Weaver; *Toccata in F*, Widor.

Lee V. Buchta, Kansas City organ builder, carried out the task of moving the instrument to the temple from the Loose home.

The new Kilgen organ in St. Paul's House of the Evangelical Old People's Home in Chicago was formally opened on the evening of May 26. The organ is a two-manual of twelve speaking registers.



**WHEN JOB HAD BOILS**

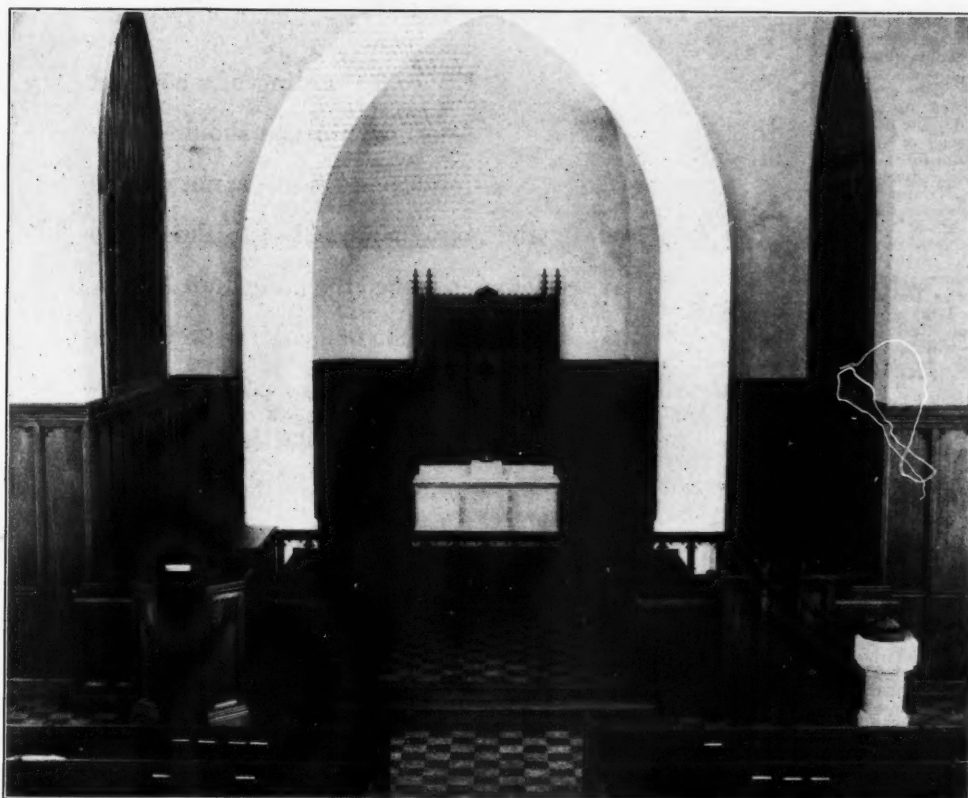
he broke the long distance record for patience. But the American business man, waiting for sales to get back to normal, is running Job a close second. Many organ manufacturers, weary of the delay, have found the reproducing organ a welcome stimulus to shrinking profits. They specify Artistouch equipment—of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

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# HALL ORGANS

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Grace M. E. Church, Franklin, Ind.

The new HALL organ recently installed in this church was formally dedicated on April 12th. The pipes are placed on both sides of the chancel behind a beautifully carved grille, and the three-manual console is located in the chancel choir.

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**James H. Rogers**  
*Will Retire from  
Post in Cleveland*

By **CARLETON H. BULLIS**

Cleveland, Ohio, June 17.—James H. Rogers, veteran composer, organist and musical critic, will retire from active duty as organist of the Euclid Avenue Temple upon completion of fifty years with this congregation. The half-century mark will be reached this August, and his retirement will occur Sept. 1. He will be retained as organist emeritus, with a good share of his present salary to be continued as a pension. Mr. Rogers plans to continue as critic on the staff of the Cleveland Plain Dealer, and no doubt will keep up his notable work as a composer.

The solo quartet at the temple, which Mr. Rogers has directed for many years, will be disbanded. The new arrangement is for a group of sixteen paid choristers to be trained by Griffith Jones, with Laura Louise Bender, A. A. G. O., as organist. Mr. Jones will continue his present work as director of music at the First M. E. Church, where he has a large chorus choir.

Another Jewish congregation will lose its organist. Charles DeHarrack has resigned from the Temple-on-the-Heights, Mayfield road, East Cleveland. His successor will be J. G. Horridge.

Clevelanders who attended the A. G. O. national convention at Indianapolis included Miss Laura L. Bender, Miss Alice Willson, Carleton Bullis, Walter Ogden, Mr. and Mrs. Edwin Arthur Kraft and Mr. and Mrs. Charles Hardy.

The West Boulevard Christian Church dedicated its new organ Sunday afternoon, June 7. The organist, Walter E. Groenwald, played several groups of pieces. One number on the program was a piano and organ duet, the piano part being played by Mr. Groenwald's brother Walter. The instrument is a two-manual unit rebuilt and installed by J. C. Kohl of Cleveland. It is interesting to note that this instrument releases from service a two-manual tracker which the church purchased from Dr. Charles E. Clemens some twenty years ago. Dr. Clemens had it built for studio teaching and practice purposes prior to his appointment to Western Reserve University.

**BARNES RECEIVES A DEGREE**

**Dedicates Organ at Park College and Is Made Doctor of Music.**

The three-manual organ built by the W. W. Kimball Company for the new Graham Tyler Memorial Chapel at Park College, Parkville, Mo., was dedicated in connection with commencement June 7 and 8 and William H. Barnes of Chicago, who drew up the specifications of the organ, presided at the instrument for all the exercises. At the same time the college conferred on Mr. Barnes the degree of doctor of music. The organ, a memorial to Annetta Matilda Herr, was played in recital by Mr. Barnes on the evening of June 7, the program being as follows: "Caprice Heroique," Bonnet; Reverie, Bonnet; Toccata and Fugue in D minor, Bach; Andante from "Grande Piece Symphonique," Franck; "The Legend of the Mountain," Karg-Elert; Scherzo, Rogers; "Dripping Spring," Clokey; Nocturne, Ferrata; "Beside the Sea," Schubert; Toccata from Gothic Suite, Boellmann. The organ scheme was published in The Diapason March 1.

In presenting Mr. Barnes for the degree bestowed on him attention was called by Professor Mayers to the recipient's devotion to music as an avocation and he further announced: "It is a matter of interest and gratification that this year for the first time the board of trustees of Park College has decided to give formal recognition to distinguished achievement in the field of music, the most spiritual and the most ethereal of the arts. At such a time, upon whom could distinction be conferred more worthily than upon the man who designed our organ and who has generously consented to come and be the first to reveal to us, through his

artistry, its beauties of tone and its inspirational possibilities?"

**Rachel Pierce Plays in Kansas City.**

Rachel Pierce, on her return from a period of study under Libert in Fontainebleau and in Paris, played in recital May 31 on the four-manual Austin organ in the First Baptist Church, Kansas City, Mo. Her sister, Esther Pierce, head of the cello department of the Horner Conservatory, and Mary Betty Felts, pianist, assisted in duo and trio numbers. The playing of Miss Pierce showed her to be an organist of sound musicianship and the possessor of a clean, adequate technique. Her phrasing was clear and satisfying and her registration conservative and in good taste. Particularly lovely was her reading of the Bach chorale prelude, "O Mensch, bewein' dein' Sünde gross." Cesar Franck's Prelude, Fugue and Variation was at once scholarly and delightful and the familiar Chorale in A minor by the same composer closed the program with a fitting climax. Miss Pierce will be assistant organist and instructor at Vassar College for the coming year.



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### Mundelein College CHICAGO

The large new Kilgen Organ recently dedicated in Chicago's most noted college for women has received wide acclaim for its artistic tonal quality.

This organ was selected after a very careful investigation by the authorities of the college and with the full approval of His Eminence Cardinal Mundelein and Bishop Sheil. Again and again the more discriminating universities and

colleges have turned to Kilgen for their organs—Ohio University, Washington University, Duas Scotis College, De Pauw University, St. Louis University, Tulsa's famed Central High School, St. Joseph's Normal College at Barrytown, Junior Seminary in St. Louis, and others too numerous to mention, where the utmost in artistic, cultural tone was desired, have selected Kilgen.

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**HALL FACTORY IS BUSY  
DESPITE DEPRESSION**

**THREE ORDERS IN ONE CITY**

Churches at Bridgeport, Conn., Award Contracts for Instruments to West Haven Concern in One Week in June.

One of the organ factories which has continued at work undaunted by the business depression is that of the Hall Organ Company at West Haven, Conn., and the first week in June that company was awarded three contracts, providing for instruments for three churches at Bridgeport, Conn. These organs are to be installed in St. Ambrose's Catholic Church, the Church of the Holy Rosary and St. Paul's Episcopal.

Forces from the West Haven factory have just installed organs in the Swedenborgian Church, San Diego, Cal.; Grace M. E. Church, Franklin, Ind.; Bethany Lutheran Church, Elmhurst, N. Y.; the Congregational Church, Newtown, Conn.; St. Francis' Catholic Church, Torrington, Conn., and Kent School, Kent, Conn. En route to their destinations are organs for the Eleventh Christian Science Church, Los Angeles, and the residence of Miss Chlora Fey, Hazleton, Pa. In the erecting room of the factory at the present time are organs for the First Unitarian Church, Albany, N. Y.; St. Francis' Catholic Church, Ridgefield Park, N. J.; the First M. E. Church, West Haven, Conn., and the Emerald Avenue Presbyterian Church, Chicago.

Following is the stop specification of the organ for St. Paul's Episcopal Church at Bridgeport:

**GREAT ORGAN.**

- Diapason, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Octave, 4 ft., 61 notes.
- Orchestral Flute, 4 ft., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Chimes (prepared for).
- All except Diapason in Choir swell-box.

**SWELL ORGAN.**

- Bourdon, 16 ft., 101 pipes.
- Diapason Phonor, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste (tenor C), 8 ft., 61 pipes.
- Gedeckt, 8 ft., 73 notes.
- Violina, 4 ft., 61 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Tierce, 1 3/5 ft., 61 notes.
- Dolce Cornet, 3 rks., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

- Dulciana, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Gamba, 8 ft., 73 notes.
- Flauto Traverso, 4 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.

**PEDAL ORGAN.**

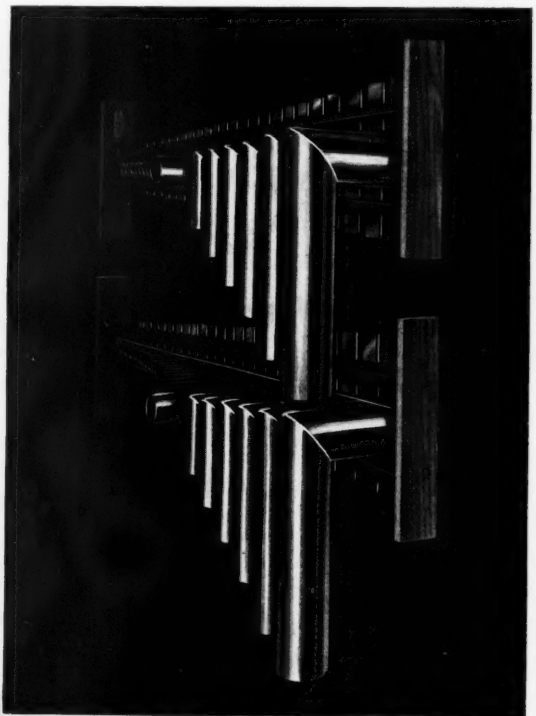
- Resultant, 32 ft., 32 notes.
- Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Gross Flöte, 8 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

One of the mechanical features is double-touch cancellation, by means of which all stops of each division can be thrown off by extra heavy pressure upon any stopkey or group of stops, the stops selected remaining on.

**Eighth Program of Detroit Women.**

The eighth informal program by the Women Organists' Club of Detroit was played at the Boulevard Temple M. E. Church Tuesday evening, May 12. The selections played and the performers were as follows: "O Ewigkeit, Du Donnerwort," Karg-Elert; Arioso, Bach, and "Chant Heroique," Franck (Ida Kitching Cordes); "Elegiac Poem," Karg-Elert; Pastorale, Erb, and Rondo Fantasy, J. Stuart Archer (Neva Kennedy Howe). Soprano solos were sung by Miss Elizabeth Emery.

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**REUTER FOR KANSAS CITY**

**Three-Manual Purchased for New Immanuel Lutheran Edifice.**

The new Immanuel Lutheran Church under construction in Kansas City, Mo., is to have a three-manual organ. The contract for the building of the instrument has been let to the Reuter Organ Company of Lawrence, Kan. The organ is to be one of thirty stops and will be installed in two chambers, on either side of the chancel. The installation is planned for the early fall, upon completion of the edifice. Following is the stoplist:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Traverse Flute, 4 ft., 61 notes.

- Trumpet, 8 ft., 73 pipes.
- Cathedral Chimes, 20 bells.

**SWELL ORGAN.**

- Lieblich Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Dolce Flute, 4 ft., 73 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Wald Flöte, 4 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp Celesta, 8 ft., 49 bars.
- Tremolo.

**PEDAL ORGAN.**

- Double Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.

- Lieblich Bourdon, 16 ft., 32 notes.
- Dolce Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Tromba, 8 ft., 32 notes.

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## Hartford, Conn., Council.

Miss Lilian Carpenter of New York City gave a recital at the Church of the Redeemer, Hartford, May 20, the occasion being the joint meeting of the women's organizations of the First Unitarian Church and the First Universalist Church. Miss Carpenter's program was presented in a masterly and artistic manner and her playing was marked by both brilliant execution and subtle registration. The program was as follows: Fantasia and Fugue in G minor, Bach; Prelude on a Welsh Hymn-tune, Vaughan Williams; Roulade, Seth Bingham; Largo, Dvorak; Finale from First Symphony, Viernie.

The Connecticut council held an unusual and most profitable meeting June 3. Members of the council assembled at the new Park Avenue school in Hartford, of which Clifton C. Brainerd, treasurer of the council, is principal. Here an exhibition of public school singing and playing was given which drew enthusiastic comments from the listeners, considering both quality and scope. At the conclusion of the exercises those present went by automobile to the home of Mrs. Theodore Anderson in Windsor, where luncheon was enjoyed in the lovely garden. Members were present from Bristol, Danbury, Meriden and South Manchester. ELSIE J. DRESSER, Secretary.

## Baltimore Chapter.

The last meeting of the season was held at the Peabody Conservatory lecture hall on May 13. Election of officers was held and the following will hold office during 1931-32:

President—Miss Katherine E. Lucke, F. A. G. O.

First Vice-President—Miss Maud C. Lewis, A. A. G. O.

Second Vice-President—Miss Edna Hax.

Recording Secretary—Mrs. Martha Benson.

Corresponding Secretary—Mrs. Morgan S. Cline.

Treasurer—Miss Hedwig Garthe. At the March meeting Miss Vida Byrd gave an interesting talk on "The Chorale as Used in the Lutheran Church." In April Herbert J. Austin discussed the use of the chorale prelude in the church service, and gave us fine examples.

During the summer we plan to have two parties—one at the home of Mrs. Matthews and a garden party at Miss Lucke's.

IMOGEN R. MATTHEWS,  
Corresponding Secretary.

## Maryland State Council.

The executive board of the Baltimore chapter (formerly the Maryland council) held a meeting at the Woman's City Club June 4. Two representatives of the recently formed Hagerstown chapter met with us for the purpose of forming the Maryland state council. Miss Jane Whittemore, who represented headquarters, came to Baltimore for the purpose of helping both chapters form the new council. We are deeply grateful to Miss Whittemore for her kindness and valuable suggestions.

The following officers were elected to serve for the council:

President—Miss Katherine E. Lucke.

Vice-President—Roy A. McMichael, Hagerstown.

Secretary-Treasurer—Miss Maude C. Lewis.

We hope to meet during the summer at Pen Mar for a picnic and plans for

further activities next winter are being made.

After this meeting adjourned the annual dinner of the Baltimore chapter was held. In addition to Miss Whittemore, we had as our guests from Hagerstown Mrs. Joseph Byron, Mr. McMichael, president of the Hagerstown chapter; Mrs. McMichael and J. Atlee Young. Mrs. Byron is the president of the Maryland State Federation of Music Clubs. She was deeply interested in the formation of the Hagerstown chapter and is an associate member. Miss Whittemore spoke after dinner, giving us ideas to follow for next season.

IMOGEN R. MATTHEWS,  
Corresponding Secretary.

## Chicago Chapter.

The last luncheon of the season, held at the Palmer House June 4, marked the close of the administration of Albert Cotsworth as president of the Chicago chapter and announcement was made of the new local and state officers elected for next season. The luncheon was well attended and marked by most encouraging enthusiasm.

Edwin Stanley Seder has been elected president of the Chicago chapter for next year and accepted the honor with a fitting speech, in which he asked for the support of the membership in a program of expansion. Mrs. Lily Moline Hallam was re-elected state president and reported progress toward the creation of additional chapters throughout the state. D. S. Wheelwright, assistant secretary, was elevated to the post of secretary. He presented a review of the many activities of the year. Paul Esterly was elected treasurer, succeeding Samuel J. Kenison, who has served in that office for many years with singular devotion. Five new members of the executive committee whose election was announced are: Porter Heaps, Mrs. Gertrude Baily, Robert R. Birch, Edward Eigenschenk and S. E. Gruenstein.

Mr. Cotsworth made a report on the work during the year in which he was at the head of the chapter. At its close he received a standing vote of thanks and appreciation. Twelve events of importance marked the eight months of activity since Mr. Cotsworth assumed office.

## Quincy, Ill., Chapter.

The final meeting of the Quincy chapter preceding the three months' vacation period was held June 9 at the home of Miss Alma Wilper. This was a combined study and social hour. We started our study of the new publication by William H. Barnes, "The Contemporary American Organ," each one present sharing in reading from the book. The reading was followed by a general discussion. Refreshments were served.

MRS. ROXANNA PEINE, Secretary.

## Worcester, Mass., Chapter.

The annual meeting of the chapter was held at the country estate of Frederick A. Bailey in Boylston, Mass., June 8. Although there was a downpour of rain it did not prevent forty-five enthusiastic members from attending this summer revel. Following a dinner served by the wives of the members, the business meeting was held. Annual reports of the secretary and treasurer were read, and the election of officers for the year resulted as follows: President, Ethel S. Phelps; vice-president, William C. Steere; treasurer, Walter A. Morrill; secretary, Fanny A. Hair. A social evening followed the business meeting.

FANNY A. HAIR, Secretary.

## Portland, Maine, Chapter.

The May meeting of the Portland chapter was held at the Eastland Hotel May 28. Seventeen were present. The tables were effectively decorated with cut flowers and individual bouquets. After dinner Mrs. Foster L. Haviland, president, called the meeting to order.

Letters of regret from members who could not come were read and also a letter from Pietro Yon. Announcement was made that the cash prize donated by the chapter for the greatest advancement in junior and senior choirs was sent to Mrs. Grace Bramhall Howes of the Bangor chapter.

The speaker of the evening was Father Henry Boltz, organist of the Cathedral of the Immaculate Conception. He took as his subject Gregorian music and traced it through the centuries from A. D. 200. To illustrate his subject, Father Boltz used phonograph records of chants sung by the monks of St. Pierre de Solesmes in France.

ELIZABETH DE WOLFE, Secretary.

## Union and Essex Chapter.

The annual meeting of the chapter was held at President Leet's residence in Mountainside Monday evening, June 8. Mr. Leet reported on the bus trip to Wilmington, the treasurer's report was heard and the secretary read the minutes of the last business meeting and his annual report. The chairman of the nominating committee, Mrs. Runser, presented the report of the committee, which was that the present officers be re-elected for the next year. It was moved to accept the report of the committee and to re-elect the officers. These are:

President—Leslie N. Leet.

Vice-President—Alexander Berne.

Vice-President—Russell S. Gilbert.

Treasurer—Miss Jessie E. Bouton.

Secretary—Frederick P. Sloat.

It was moved that the chapter have a chaplain and the Rev. John N. Barton of St. Mark's Church, Newark, was elected to this office. After the roll call the meeting was adjourned and the members were treated to the hospitality of Mr. and Mrs. Leet, including the privilege of hearing and playing their residence organ.

FREDERICK P. SLOAT, Secretary.

## Central New Jersey.

A picnic held Saturday, June 13, at the summer home of Mrs. Norman Hartman, Seaside Park, N. J., closed the season's activities of the Central New Jersey chapter. The amusements of the afternoon and evening consisted of sports and games, and a picnic supper was served.

NITA B. SEXTON, Secretary.

## Miami, Fla., Chapter.

The Miami chapter brought its season to a close in May, having met fortnightly during some seven months, generally alternating recitals and social gatherings. The final recital sponsored by the chapter was given on May 11 by Everett J. Hilty and Alice V. Williams jointly, and they entertained the other members and a fairly large number of friends and visitors with items which demonstrated their respective characteristics.

Mr. Hilty, one of our youngest members, delighted his listeners with a well-balanced program, leaning to the more modern composers and executed in the style of the modern school. His selections were as follows: Third Sonata in C minor, Guilman; "Flight of the Bumble-bee," Rimsky-Korsakoff, and "Hymn of Glory," Yon. In addition to these numbers Mr. Hilty and Joe Tarpley rendered two organ and piano duets, a Rhapsody by Demarest and a Nocturne by Kroeger. Miss Williams, who pursued her studies some years before the other two artists, is an organist of the older school and her program was in marked contrast as regards style. She played "In Deepening Shadows," by Stoughton; Fantasia and Finale from Sonata, Op. 146, Rheinberger, and "Scotch Poem," MacDowell, the last-named being her outstanding item. Two vocal numbers by a guest artist, Miss Virginia Cline, added to the enjoyment of this notable musical evening.

As a fitting finale to the chapter's activities a banquet was held at the Alabama Hotel, North Miami Beach, May 25, at which thirty members and

friends were present. They entertained each other by relating their most embarrassing moments as organists, some of which were frank admissions of errors and situations they would hate to suffer again. Miss Alice Williams kept her listeners in a hilarious attitude by reciting parodies on several operas and other classical stories, and Miss Bertha Foster, dean of the conservatory of the University of Miami, led the singing of a doggerel by an author who preferred to remain anonymous, in honor of our popular president, Charles T. Perry, which was chanted to the tune of "Jingle Bells."

## Outing for Pennsylvania Council.

Dr. William A. Wolf, president of the Pennsylvania council, on behalf of the executive committee, announces an outing of the council to be held at Mercersburg, on the campus of Mercersburg Academy, July 16. Among the events scheduled is a recital at 2 o'clock on the Skinner four-manual organ by E. Arne Hovdesven, organist at the academy. At 3 o'clock a carillon concert will be played by Bryan Barker of Loughborough, England, late carillonneur of Sydney, Australia. A general invitation is extended to clergy, organists, choirmasters and their friends to attend this event.

## Williamsport, Pa., Chapter.

The annual election of officers was held at Salladasburg June 1 at a dinner meeting. Twenty guests were present. The business meeting was conducted by our president, T. Leroy Lyman, and the following officers were elected:

President—Harold Richey.

Vice-President—Lester Birchard.

Secretary—Mrs. Earl Morris.

Financial Secretary—Miss Mabel Gohl.

Treasurer—Olaf Seybert.

Plans were outlined for the new year's work, which will be resumed the third week in October. A program committee was appointed to prepare programs for each month.

MRS. EARL MORRIS, Secretary.

## Susquehanna Chapter.

Trinity Lutheran Church choir, Selinsgrove, Pa., under the leadership of Dr. Franklin Williams, with Professor Percy Mathias Linebaugh at the organ, presented a program at the vesper service on May 17. The choir sang Gounod's "Gallia" with Miss Mary Graham as soloist. Miss Virginia Moody played as an offertory the first movement of Guilman's Third Sonata. Professor Linebaugh gave three numbers from a Suite for Organ by H. Brooks Day, Op. 29 ("Romance" in A flat, Melody in C and March in F). Professor Linebaugh, Dr. Williams and Miss Moody are members of the Susquehanna chapter of the National Association of Organists, under whose direction the service was held.

## Lancaster, Pa., Chapter.

At a meeting of Lancaster chapter, held Sunday afternoon, June 14, in St. John's Reformed Church, these officers were elected: Donald H. Nixdorf, president; Horace Reichardt, vice-president; Henry Sterbach, secretary; Miss Josephine Kirkland, financial secretary, and Miss Cecelia A. Drachbar, treasurer.

## Harrisburg, Pa., Chapter.

For the May meeting of the Harrisburg chapter the younger members were heard in a recital of organ and piano music at Salem Evangelical Lutheran Church, Oberlin, Pa. Arnold Bowman, organist of Salem Church, had charge of the program arrangements, and opened the recital with Mendelssohn's Second Sonata. An organ and piano selection followed, with Lester T. Etter at the piano and Arnold Bowman at the organ. Miss Lillian G. Treder, assistant organist of St. Stephen's Cathedral, Harrisburg, played the Chorale Prelude "Wir Glauben All an Einen Gott," Bach,

Harrisburg N. A. O. Members at Annual Meeting



Photograph by Norman Guth

THE ANNUAL BUSINESS MEETING and banquet of the Harrisburg chapter of the National Association of Organists was held at the Carlisle Country Club, Monday evening, June 1. Alfred C. Kuschwa, organist at St. Stephen's Cathedral, Harrisburg, and director of the choirs of St. John's Church, Carlisle, and of St. Mark's Church, Lewistown, in addition to that of his own church, was re-elected president. Other officers are: Miss Laura Zimmerman, vice-president; Clarence E. Heckler, secretary; Arnold Bowman, financial secretary, and Mrs. John R. Henry, treasurer, all of Harrisburg.

Mr. Kuschwa presented Dr. William A. Wolf of Lancaster, state president, who told of tentative plans for a state council picnic, to be held July 16 at Mercersburg Academy, and gave a brief outline of plans of the council in the future. Miss Mary Arabella Coale, member of the national executive committee, sketched features of the program for the N. A. O. convention to be held in September in New York and urged members to attend. Other guests introduced were Mrs. Charles W. Thrush, Shippensburg, soloist in the Reformed Church, director of four church choirs there and central district radio chairman of the State Federation of Pennsylvania Women's Clubs, and the Rev. Dr. Thomas Worrall, rector of St. Mark's Episcopal Church, Lewistown, who was the guest

speaker of the evening. The Rev. Mr. Worrall interpreted the significance of the church organ.

"The organ," he said, "is the voice of worship, and its music must not be a concert merely to entertain people, but instead the interpretation of the worshippers' praise to God. 'It is a marvelous instrument, the voice of creation.' Organists must be attuned to the music of the Infinite, the instruments of translating the inaudible to others."

Following the address the remainder of the evening was spent at cards, the following being present: Mrs. Nelson L. Maus, Mrs. Minnie B. Lehr, Clarence E. Heckler, Walter G. Gibson, Doris F. Stuart, Laura E. Garman, Lillian Treder, Laura Zimmerman, Ella M. Foreman, J. W. Roshon, Mrs. Edna F. Mann, George Lehr, Jr., Mr. and Mrs. John R. Henry, James E. Scheirer, Arnold S. Bowman, Mrs. George Wertz, Alfred C. Kuschwa, Violette E. Cassell, Frank A. McCarrell and Mrs. Robert C. Ream, all of Harrisburg; Mr. and Mrs. C. W. Thrush, Shippensburg; Miss Mary Arabella Coale, New York City; Lester T. Etter, Shiremanstown; Irene Bressler, Penbrook; Marshall E. Bretz and W. E. Bretz, both of West Chester; Dr. William A. Wolf, Lancaster; the Rev. Dr. Thomas Worrall, Lewistown; Mr. and Mrs. G. Frank Wetzel and Norman Eberly, Carlisle. Mrs. Wetzel was chairman of the committee on arrangements.

and "The Swan," Stebbins. As a special feature of the program Kreisler's "Liebesfreud" and the Bach-Gounod "Meditation" were played by a trio composed of Selma C. Meisinger, violin; Edytha E. Meisinger, cello, and Arnold S. Bowman, piano. Mr. Etter, organist of First Church of God, New Cumberland, Pa., played in fine style Bell's "Spring Song" and Roberts' Larghetto and Allegro. Miss Kathryn B. Lein, organist of the First Methodist Church, Steelton, Pa., closed the program with Friml's "Echoes of Spring" and the Clausmann Magnificat in F major. These four young organists are pupils of Alfred C. Kuschwa, president of the Harrisburg chapter, and they exhausted the possibilities of the small two-manual Möller organ in a creditable manner.

Easton, Pa., Chapter.

On May 27 seven members and guests of the Easton chapter motored to the Pocono Hotel, Tannersville, Pa., for a chicken and waffle dinner. A short business session followed the dinner, with President Mark L. Davis presiding. A report was given by the nominating committee on the ticket for the June election. Plans for summer outings were discussed and it was decided to go to Asbury Park, N. J. A committee was appointed to take charge.

MAE LITSINGER, Secretary.

Riesberg Judge in California.

F. W. Riesberg of the Musical Courier staff, well-known organist, was appointed judge of organists in the young artists' contests at the San Francisco biennial convention of Women's Music Clubs. Early in June he motored with his family to their New York Catskill country home and after opening it for the season, continued on to Buffalo, Detroit and Chicago.

ACTIVITIES IN PITTSBURGH

BY HAROLD E. SCHUNEMAN.

Pittsburgh, Pa., June 17.—A luncheon was held in the dining-room of the King Edward apartments June 1 to discuss plans for an open-air choir festival to be held in June of next year. Among those in attendance were: Lee Hess Barnes (Pittsburgh Apollo Male Chorus), Earl B. Collins (Bellefield Presbyterian Church), Marianne L. Genet (St. Stephen's Church, Wilkensburg), Alfred Johnson (First Presbyterian, Sewickley), Reginald L. McAll of New York (who was a commissioner to the Presbyterian General Assembly), Herbert C. Peabody (Church of the Ascension), Florence Schutte (Peabody High School Chorus), Frederick A. Welty (Homestead Presbyterian), Julian R. Williams (St. Stephen's Church, Sewickley) and Dr. J. Finley Williamson, director of the Westminster Choir.

The following Pittsburghers were in attendance at the A. G. O. convention at Indianapolis: A. W. Brandt, Earl B. Collins, Arthur Jennings and Mrs. Jennings, Alfred Johnson, Charles A. H. Pearson, Harold E. Schuneman, Albert E. Whitham and Julian R. Williams.

Frederick A. Welty, director of music at the Homestead Presbyterian Church, presented a large chorus in a choir festival at Homestead the evening of June 1. Mr. Welty is a graduate of the Westminster Choir School.

John B. Fritz died at his home on Brashear street, Pittsburgh, June 13. His wife, Mrs. Mary E. Fritz, is well known to Pittsburgh organists, having been secretary of the Western Pennsylvania chapter, A. G. O., for the last year.

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**Northern California Guild Elects Banker Kennedy as Its Dean**

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

San Francisco, Cal., June 14.—The annual meeting of the Northern California Guild chapter was held at "The Abbey" May 28. Members were invited to bring basket suppers, while the Guild provided "hot coffee and trimmings." This was the last of the many pleasant and profitable meetings under the deanship of Mabel Hill Redfield. After supper the new officers were unanimously elected. The new dean, Walter Kennedy, firmly protested against accepting the office, feeling that the standards of the Guild would be lowered by having a business man at the helm (Mr. Kennedy, besides being the organist and choirmaster of the First Presbyterian Church of Oakland, is in the banking business), but the members were unshaken in their conviction that Mr. Kennedy would fill the office with dignity, diplomacy and efficiency. One happy coincidence of the evening was that we heard Edwin H. Lemare, now living in Hollywood, over the air from station KFI.

Walter B. Kennedy



On June 1 the First Baptist Church of Oakland presented Richard Purvis in a debut recital before a large and distinguished audience. This gifted young organist is a pupil of Wallace Sabin and his playing is characterized by a feeling for color, clean technique and solid rhythm not often found in one so young. His program follows: Sketch in F minor, Schumann; Scherzo, Rousseau; Meditation, Dupont; Concert Overture, Rogers; "Carillon," Viere; "Dripping Spring," Clokey; Allegretto, Wolstenholme, and Finale in B flat, Franck. Emma Doig, soprano, sang a group of solos accompanied by Dr. Charles F. Greenwood.

On Sunday afternoon, May 24, Miss Helena Stockholm and Miss Helen Goold, organist of the Twenty-third Avenue Baptist Church, students in the music department of Mills College, gave the following program at "The Abbey": "St. Ann's" Fugue and Chorale Prelude, "In Dir ist Freude," Bach (played by Miss Goold); Pastorale and Finale from Sonata I, Guilman (played by Miss Stockholm); "Chant du Berger," Schulhoff, and Two Waltzes by Moszkowski (for piano and organ); Con moto maestoso (Sonata 3), Mendelssohn (Miss Goold); Adagio from Symphony 2, Widor, and Gavotte, Durand (Miss Stockholm); Toccata, Kinder (played by Miss Goold).

On Decoration Day dedicatory services were held at Grant D. Miller's new Cathedral Chapel on Telegraph avenue. The opening recital on the small but beautifully voiced two-manual Möller organ was played by William W. Carruth. Subsequent recitals were played by Charles Besserer, Laura Fake and Susan McCloskey. Grant Miller now has three beautifully appointed mortuary chapels, each equipped with an organ.

Leo Schoenstein, northern California representative of M. P. Möller, reports a number of recent installations, including a two-manual of four ranks at the First Methodist Church of Redwood City and an eight-stop two-manual at the First M. E. of Porterville. The opening recital on the latter was played recently by the Rev. Mr. Bayard of Hanford. An eighteen-stop two-manual has arrived for St. John's Lutheran Church of San Francisco.

**Hospital Purchases a Kilgen.**

St. Francis' Hospital, Evanston, Ill., is to have a two-manual Kilgen for the new hospital chapel. The organ is to be of thirteen sets of pipes. It will be ready for use about the middle of September.

Charles De Harrack, organist and musical director at the Temple on the Heights in Cleveland for the last three years, has announced his resignation. He said he would devote his time exclusively to teaching, composing and concert work.

**DEDICATION AT LOUISVILLE**

**Pilcher Three-Manual in Beautiful New St. Paul's Methodist.**

The beautiful edifice completed by St. Paul's Methodist Church, Louisville, was dedicated June 7. On June 10 the three-manual Pilcher organ was formally opened. Farris A. Wilson, organist of the Fourth Avenue M. E. Church, played the following program: "Finlandia," Sibelius; "L'Organo Primitivo," Yon; "Song of the Basket Weaver," Russell; "Southern Twilight," Glynn; Chorale Prelude, "In Thee Is Gladness," Bach; "Here Yet a Little While," Bach; "Within a Chinese Garden," Stoughton; "Ave Maris Stella of Nova Scotia Fishing Fleet," Gaul; Gavotte, Martini; Andante, Fourth Organ Concerto, Handel.

The stop list of the organ is as follows:

- GREAT ORGAN. (Enclosed with Choir)
  - Open Diapason (extended to Pedal), 8 ft., 41 pipes.
  - Violin Diapason, 8 ft., 73 pipes.
  - Dulciana, 8 ft., 73 pipes.
  - Melodia, 8 ft., 73 pipes.
  - Viola da Gamba, 8 ft., 73 pipes.
  - Octave, 4 ft., 61 pipes.
  - Flute (extended from Melodia), 4 ft., 12 pipes.

- SWELL ORGAN.
  - Bourdon, 16 ft., 97 pipes.
  - English Diapason, 8 ft., 73 pipes.
  - Gedeckt, 8 ft., 73 notes.
  - Echo Salicional, 8 ft., 73 pipes.
  - Voix Celeste, 8 ft., 61 pipes.
  - Flute Dolce, 4 ft., 73 notes.
  - Nazard, 2 1/2 ft., 61 notes.
  - Flautina, 2 ft., 61 notes.
  - Oboe, 8 ft., 73 pipes.
  - Vox Humana, 8 ft., 61 pipes.
  - Tremolo.

- CHOIR ORGAN.
  - \*Violin Diapason, 8 ft., 73 notes.
  - \*Dulciana, 8 ft., 73 notes.
  - \*Melodia, 8 ft., 73 notes.
  - Unda Maris, 8 ft., 61 pipes.
  - Flute d'Amour, 4 ft., 73 pipes.
  - Clarinete, 8 ft., 73 pipes.
  - Tremolo.

- \*Interchangeable with Great.
  - PEDAL ORGAN.
    - Open Diapason, 16 ft., 32 pipes.
    - Bourdon, 16 ft., 32 pipes.
    - Lieblich Gedeckt, 16 ft., 32 notes.
    - Violoncello, 8 ft., 32 notes.
    - Dolce Flute, 8 ft., 32 notes.

**Dedicated by Mrs. Rixford.**

Mrs. Lillian Arkell Rixford, principal of the organ department of the Cincinnati College of Music, played a dedicatory program June 4 on the Kilgen organ recently installed in St. Paul's Evangelical Church, Newport, Ky. Her program was as follows: Festival Prelude, Becker; Two Movements from First Sonata, Rogers; "Vision," Bibl; Scherzo in D minor, Faulkes; Chorales, "Blessed Jesu, We Are Here" and "Now Thank We All Our God," Bach; "The Baptism" (from "The Temptation"), T. Carl Whitmer; "Prayer," Stark; Finale from Suite in D, Lemmens.

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## IN GASTON CHURCH

*Estey Company is Gratified With Most Successful Installation  
at Philadelphia*



ONE of the most recent Estey organ installations is that in the new Gothic edifice of the Gaston Presbyterian Church at Philadelphia. Not only has the Estey staff been especially pleased

with the success of this installation, but, what is always most important, the Church appears to have found a consummate satisfaction in the instrument and the service which the Estey Company has furnished it. In addition, the installation has received volunteer testimonial praise from several visiting organists, among them Mr. Ralph Kinder, well-known organist of the Holy Trinity Protestant Episcopal Church of Philadelphia, whose letter reads:

"An evening of exceptional pleasure fell to my lot a few weeks ago when I gave the inaugural recital on your new organ in Gaston Presbyterian Church, Philadelphia.

"I am aware of the many splendid instruments you have placed in churches in this vicinity of late, but I do not hesitate to state that your Gaston organ surpasses them all. It is workmanship of the highest order and re-

flects the greatest credit on your skill in organ construction."

It was in January, 1930, that a disastrous fire entirely destroyed the old Gaston Presbyterian Church whereupon action was immediately taken to build a new structure of Gothic architecture, and although

the cornerstone of the new edifice was not laid until November, 1930, the new building complete in its entirety was dedicated on March 15, when it received a most appropriate dedication, including that of the new Estey organ.

The dedicatory program itself was most appropriate in planning and execution, including an artistic brochure in which the story of the new building was set forth most attractively.

The Gothic type of architecture was historically reviewed, recalling that this particular type of architecture was one which had its beginning not with architects but with the religious inspiration of the people themselves. For over five centuries there followed the era of cathedral build-

ing with its accompanying devotion of all classes to the erecting and furnishing of these imperishable monuments.



THE LATEST HOME OF AN ESTEY

GASTON PRESBYTERIAN CHURCH, PHILADELPHIA, NEWLY DEDICATED  
EDIFICE OF THE 15TH CENTURY ENGLISH GOTHIC TYPE WHICH  
IS GREATLY PLEASED WITH ITS NEW ORGAN

## The Estey Organ

Much of the affection of the old cathedral builders appears to have gone into the erection of the Gaston Presbyterian Church, for almost all of its beautiful windows, its pulpit, communion table, lectern, pulpit, Bible, baptismal font, communion service, historical tablets, various features of furniture and equipment were the gifts of individuals or organizations connected with the Church.

The Estey organ was the gift of Mrs. Archibald Campbell in memory of her husband, son and daughter, and in the dedicatory program, under the caption "Our Great Estey Organ," the following reference is made to the Estey installation:

"Without a doubt the most difficult selection that was made in connection with the new Church was the choosing of an organ that would have the spiritual and reverential quality so necessary for the religious atmosphere of a Gothic development of worship.

"Weeks and weeks of patient investigation resulted in a decision that the long-established house of Estey, of Brattleboro, Vermont, would most adequately meet our requirements, and so the commission to build the organ was awarded to this company.

"The organ has a total of 2962 pipes, notes and bells with 50 stops. Every functioning part of the organ is in immediate and perfect control of the organist through the very latest electro-pneumatic mechanism.

"This organ will unquestionably add beauty, sweetness, and charm to the services of our Church."

The diapason chorus of the Gaston organ is built up on a judicious mingling of the Harrison and Schulze types of tone. There has been no attempt

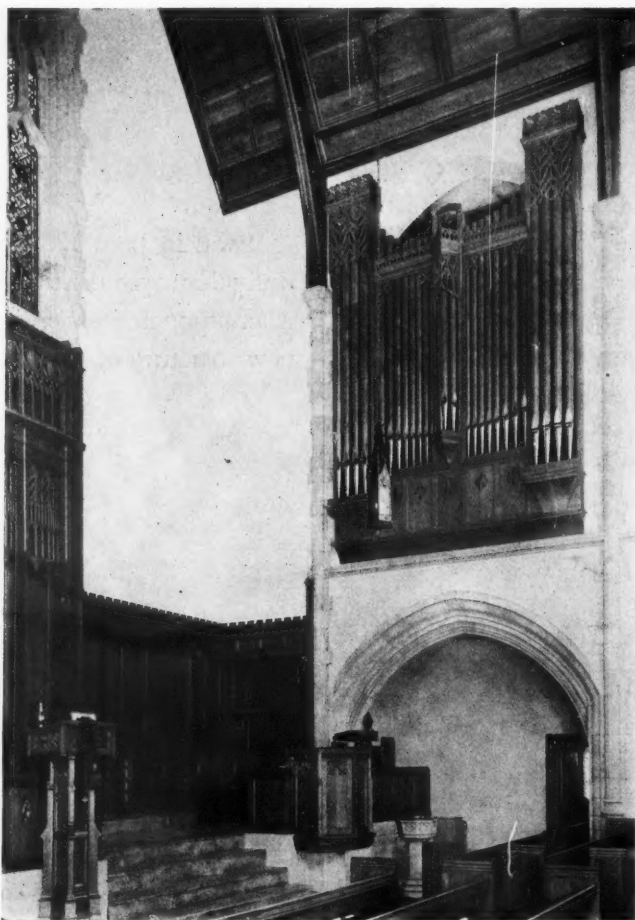
made in this installation to exaggerate either type of timbre. The contrast between the two kinds of tone is marked but not sufficiently wide to prevent good blend. While the power is adequate nothing has been forced.

The supplementing reeds in both great and swell are of the tromba and the trumpet type with clear solid tone of normal harmonic development. The scaling employed follows the formula of the best British work, insuring a balance between unison and upper work that results in a brilliant yet not strident ensemble. All the diapasons are made with dubbed lip.

There is one attribute to the Gaston organ which sets it apart from the usual run of church organs, and that is that while there is distinct nobility and dignity to the ensemble everything blends. Visiting organists will find it impossible to draw within reason any combination of voices that will not go together. In this organ it is not dangerous to push a piston. The flexibility and utility made

possible by this careful scaling holds good with both the major and the less important stops. The Gaston organ is an instrument of inexhaustible variety. This quality has always been an attribute of Estey organs.

It was Mr. Kinder of the Holy Trinity Protestant Episcopal Church who was organist at the inaugural recital, and the Estey instrument was so satisfactory to him that it drew from him the volunteer testimonial already quoted. Mr. Howard Dale Baxter, the organist of the Gaston Church, had similar praise to pay to this installation and the members of the Church have likewise had no criticism to make except the most favorable ones.



IN GASTON CHURCH

LATEST ESTEY INSTALLATION IN PHILADELPHIA, "SURPASSES THEM ALL," SAYS MR. RALPH KINDER WHO GAVE DEDICATORY RECITAL THERE



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Among those who have come to the factory are:—

DR. G. W. ANDREWS, professor of organ, Oberlin College.

MR. G. O. LILICH, professor of organ, Oberlin College.

MR. HARRY BANKS, professor of organ, Girard College.

MR. HENRY FRY, organist, St. Clements Church, Philadelphia.

MR. GEORGE McCLAY, of Northwestern University.

DEAN PETER C. LUTKIN, of Northwestern University.

RICHARD O. WHITELEGG, of the Welte-Tripp Company.

MR. ALEXANDER McCURDY, organist Second Presbyterian Church, Philadelphia.

MR. ERNEST WHITE, organist, St. James Church, Philadelphia.

CHAS. M. COURBOIN.

MR. WM. HAWKE, organist, St. Mark's Church, Philadelphia.

MR. EDWARD W. FLINT, author of "The Newberry Memorial Organ at Yale University."

MR. WILLIAM KING COVELL, of Harvard.

MR. EDWARD B. GAMMONS, organist St. Stephen's Church, Cohasset, Mass.

DEAN ROWLAND F. PHILBROOK, of Trinity Cathedral, Davenport, Iowa.

MR. WALTER EDWARD HOWE, of Andover, Mass.

MR. FRED T. SHORT, Our Lady of Angels Church, Brooklyn.

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Comments by these men are as follows:—

*"The most beautiful and musical Diapasons I have ever heard."*

*"I have never heard such light and life in Diapasons before."*

*"The French trumpet is the finest chorus reed I have ever heard."*

*"I have never heard a Diapason chorus as brilliant, or in which every stop dovetails with every other, as in*

*this. The mixture work seems to pour out of and over the chorus like a silver shower."*

*"It is what I have been waiting for,—magnificent."*

*"Do you notice how the spirit of a theme is brought out by this voice?"*

*"It was a revelation to us. I am sure it is a source of satisfaction to you to know that we are speaking with no uncertain enthusiasm for the fine work you are doing."*

*"The Diapason work is a great accomplishment. Very fine individually and combines to make a well knit, brilliant, yet not aggressive ensemble. Such tonality carried out consistently*



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throughout an entire organ should result in a full organ effect which is comparable to the best work produced in Europe."

"The most absurd combinations are beautiful. Impossible to make an ugly one. Everything blends."

"The finest Diapasons I have ever heard."

"The idea of two separate flue choruses in the Great is new, and an improvement over anything yet done."

"I came with the idea that time and money would be wasted. My mind was made up. Let me assure you it has been a most pleasant and profitable visit. I am 1000% sold."

"You should have heard us talking on the way home. I met one of Joseph Clokey's pupils and got him so excited he didn't know what to do." (The organ examined was for Claremont College, Claremont, California, where Mr. Clokey heads the organ department.)

"Is it possible that this is just the Great?"

"The French Trumpet, as Cavaille-Coll makes it is correct Swell reed tone,—indispensable—and your copy of it is so exact that there is no more difference between it and the original than there is between different notes of the original."

"Did you ever hear 16' Diapason tone like that before?"

"The finest full Great I have ever played."

"You have caught the real English full Great effect."

"Your reeds are very fine."

"That is the correct Tromba tone for Schulze Diapasons."

"The pedal Diapasons are magnificent. Such scales,—really outstanding."

"Congratulations on the steadiness of the wind. It excels anything I have ever experienced."

"The best firms have spent thousands of dollars trying to get that kind of steady wind,—and failed."

"We have been especially struck with the careful attention to details of pipe-making, voicing, and general design and finish of the mechanism."

"The speed of the action is remarkable, yet your Diapasons are, properly, not too quick."

"The simplest chest I have ever seen, ditto the regulator. I do not see how you get such results from such simple means."

"It is easily equal to the finest work I have ever heard, AND the Diapasons are not windy, and the tone not forced."

In reply to the question, "Does this excell the best American work now being made?", one of the foremost authorities listed above replied, "Well, I should hope to say so."

Every conceivable test has been given this work. Individual stops have been played note by note, chord by chord from bass to treble, bass balanced against treble, stop against stop, chorus against chorus, reeds against flues, mixtures against both, and after the most rigid and severest of all, lasting in all for over three hours, one of these gentlemen was unable to criticise other than say, "I like this stop better than the other."

All attempts to shake the wind have failed. Single notes in the treble have been held, while bass chords in varying rhythm have been played on full organ, and the left arm dropped on two octaves of bass keys, without a tremor in the treble pipes. Yet an effective chest tremolo is readily obtained on MF unenclosed stops.

Pistons have been subjected to severe, almost unfair tests, in the attempts to make them fail to bring on All the stops affected, ALL the way on or off. Such tests have invariably resulted in amazement at the speed and infallibility of our mechanism.

We could give many more examples of such tributes, but believe the above is sufficient to prove that Estey has taken a very careful and very long step ahead, and has introduced to America a standard of organ building far in advance of anything hitherto.

The entire Estey policy can be summed up by quoting from the letter just received from John Compton, the great English authority and builder, who writes: "In my opinion, the most successful results are to be obtained by a judicious and unprejudiced use of all that is best in every type of tone."

### An Invitation to All Organists is Extended

THOSE who are interested in a grade of Diapason and Reed ensembles which is based primarily on *musical* rather than purely brilliant cohesive tone are invited to come to Brattleboro and hear our choice of foundation tone. This choice is the first step in designing an ensemble. If it is based on less than ideal timbre no amount of careful scaling and finishing will make full organ right.

Up to the middle of July an outstanding example of such ensemble work will be playable at the factory and all are urged to hear it. The Estey company cordially invites anyone interested in this work to visit Brattleboro.

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**FLORIDA ORGANISTS  
HOLD STATE MEETING**

**SIEWERT RE-ELECTED DEAN**

Two Days Occupied by Sessions of Guild as Guests of Tallahassee and State College—Fine Recital by Steuterman.

BY MRS. A. D. GLASCOCK.

The fifth annual convention of the Florida chapter, A. G. O., was held in Tallahassee June 8 and 9. The meeting-places were at "Campus Side" and Alpha Xi Delta house, near the campus of the State College for Women, the Tallahassee branch being hostess, with Miss Margaret Dow, regent.

An informal get-together was enjoyed Monday evening. The business session began Tuesday morning in the recital hall of the college, Dean Herman F. Siewert of Rollins College, Winter Park, presiding. Dr. Edward Conradi, president of the Florida State College, cordially welcomed the chapter. After Guild business was disposed of resolutions were adopted on the deaths of two members, Mrs. Robert M. Baker of Jacksonville and Mrs. Bertha S. Yates of Tampa, and on the death of Mrs. William E. Sweney's husband.

Adolph Steuterman of the Tennessee chapter addressed the Guild on "Organization" and Claude Murphree of Gainesville spoke informally on organ study abroad and organ and choir work as it pertained to the churches.

Reports were heard from the five local branches and officers were elected for the year as follows:

Dean—Herman F. Siewert, Winter Park.

Sub-dean—Mrs. Charlotte Pratt Weeks, St. Petersburg.

Recording Secretary—Mrs. Sam Kellum, Tampa.

Treasurer—Mrs. K. W. Norton, Jacksonville.

Librarian—Mrs. W. E. Sweney, Jacksonville.

The Guild visited the college library, where a special exhibit had been arranged, the most interesting exhibits being an old parchment of great size on which Latin words and old type music had been beautifully tooled. The other was the original manuscript of Beethoven's Sonata Appassionata, Op. 57, the copy work done in Spencerian clearness and beauty in the master's own handwriting. This manuscript was bound by the Beethoven Association and sent as a gift from France to the library of the college about five years ago.

At noon an informal request program was enjoyed in the main auditorium of the college. A feature was a "Dream Fantasy," still in manuscript, a new composition of Dean Siewert. It was played by Miss Willie Pearl Wilson of Rollins College, with Mr. Siewert at the organ. The fantasy theme was worked out in fine fashion and the composition when published should prove a valuable addition to the organ and piano repertoire.

After luncheon and a drive to see the state capitol buildings, a visit was paid to "Goodwood," now the residence of Senator and Mrs. William C. Hodges. This estate was once the property of General Lafayette. The house is 94 years old and contains beautiful antiques and furnishings. Mrs. Hodges allowed her guests to browse about at will, viewing the rosewood furniture, French cabinets with their priceless miniature inlays and rare volumes, including a French book written by Richard Lotteli, "Les Pless del Coron." The leaves of this book, it is said, were made from the skins of human beings. The musicians were intrigued by the old rosewood piano, made by one William Miller at an early date. The keys are entirely of mother of pearl. Only twelve of these instruments were made. The piano is an old square and in a wonderful state of preservation.

The motor caravan paused at 5:30 at St. John's Episcopal Church, where a Guild service was held, the members joining the Rev. Jeffery Alfriend in the declaration of Guild principles. At 7 o'clock forty-five members and friends were served dinner at the Hotel Floridan. Miss Margaret Dow acted

William H. Odell



WILLIAM H. ODELL, a member of the family of organ builders which has been active in business in New York since 1859, this month attains his sixtieth anniversary as a member of the house of Odell and is being congratulated by his many friends on the good health which has been his lot and the cheerful spirit he has maintained. Mr. Odell is at the factory in Mount Vernon nearly every day and takes a lively interest in all the work done at the plant.

William H. Odell entered on his organ building career in 1871. He has been active in designing, building and selling organs and visited various sections of the country in his earlier experience, setting up and finishing instruments. He has been assisted by his two sons, Caleb H. Odell and Lewis C. Odell. Mr. Odell is a son of one of the founders of the house, Caleb S. Odell, and a nephew of the other founder, John H. Odell, whose son, George W. Odell, for many years a partner, died in 1913, terminating the connection with the business of that side of the family, as he had no children to succeed him.

as toastmistress and various members responded to toasts.

In the college auditorium, on the four-manual Skinner organ, Adolph Steuterman, F. A. G. O., of Memphis, guest organist, played the following program in a capable and artistic manner: "Carillon," Vierne; Reverie, Bonnet; "The Squirrel," Weaver; Chorales, "O Sacred Head Once Wounded" and "In Thee Is Joy," Bach; "Harmonies du Soir," Karg-Elert; Spring Song, Macfarlane; Chorale, "A Rose Breaks into Bloom," Brahms; "The Vintage," Jacob; Elegy, H. J. Steuterman; Toccata, "Thou Art the Rock," Mulet. Smooth phrasing and fine registration marked Mr. Steuterman's performance.

The invitation of Orlando and Winter Park to meet there next year was accepted by the chapter with enthusiasm. The Tallahassee branch was given hearty thanks for its gracious hospitality and was congratulated on having two of its number pass the Guild examination—Miss Sarah Caldwell for A. A. G. O. and Miss Margaret Dow for F. A. G. O. Miss Dow has been granted a year's leave of absence to study abroad.

**GROVE CITY COLLEGE  
BUYS KIMBALL ORGAN**

**FOUR-MANUAL IS DESIGNED**

Pennsylvania Institution Will Have Instrument Installed in New Chapel in the Fall—Paul E. Grosh the Organist.

The latest of the group of college organs being built in the Kimball factory is a four-manual for Grove City College, Grove City, Pa., to go into the new Harbison Chapel early in the fall. Dr. Weir C. Ketter is president and Paul E. Grosh is organist and head of the organ department. The specifications were drawn by Mr. Grosh and W. M. McCrostie of the W. W. Kimball Company.

The organ will be divided, having a console of the Kimball cathedral type. Wind pressures range from five inches on the vox humana to twenty inches on the solo tuba and pedal reed.

The stop specification is to be as follows:

- GREAT ORGAN.**  
 Double Open Diapason, 16 ft., 73 pipes.  
 First Open Diapason, 8 ft., 61 pipes.  
 Second Open Diapason, 8 ft., 12 pipes.  
 Viola Diapason (from Choir), 8 ft., 61 notes.  
 Harmonic Flute, 8 ft., 61 pipes.  
 Concert Flute (from Choir), 8 ft., 61 notes.  
 Dulciana (from Choir), 8 ft., 61 notes.  
 Wald Flöte (from Choir), 4 ft., 61 notes.  
 Octave, 4 ft., 61 pipes.  
 Grave Mixture, 2 rks., 122 pipes.  
 Tromba, 8 ft., 61 pipes.  
 Chimes (Deagan "A"), 20 notes.  
 Harp (Deagan), 49 bars.
- SWELL ORGAN.**  
 Bourdon, 16 ft., 97 pipes.  
 Open Diapason, 8 ft., 73 pipes.  
 Clarabella, 8 ft., 73 pipes.  
 Rohrflöte (extension Bourdon), 8 ft., 12 pipes.  
 Sallcional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Chimney Flute, 4 ft., 73 pipes.  
 Nazard (from Bourdon), 2½ ft., 61 notes.  
 Piccolo (from Bourdon), 2 ft., 61 notes.  
 Mixture, 4 rks., 244 pipes.  
 Contra Fagotto, 16 ft., 85 pipes.  
 French Trumpet, 8 ft., 73 pipes.  
 Oboe (extension Contra Fagotto), 8 ft., 73 notes.

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

- CHOIR ORGAN.**  
 Viola Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 pipes.  
 Unda Maris, 8 ft., 73 pipes.  
 Wald Flöte, 4 ft., 73 pipes.  
 Dulcet (extension Dulciana), 4 ft., 12 pipes.  
 Dolce Twelfth (from Dulciana), 2½ ft., 12 notes.  
 Dolce Fifteenth (from Dulciana), 2 ft., 61 notes.  
 Clarinet, 8 ft., 73 pipes.  
 Chimes.  
 Harp and Celesta (Deagan A), 4 ft., 49 notes.

- SOLO ORGAN.**  
 Flauto Mirabilis, 8 ft., 73 pipes.  
 Gross Gamba, 8 ft., 73 pipes.  
 Gross Gamba Celeste, 8 ft., 73 pipes.  
 Orchestral Flute, 4 ft., 73 pipes.  
 Tuba Mirabilis, 8 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.

- PEDAL ORGAN.**  
 Acoustic Bass (lower twelve resultant), 32 ft., 32 notes.  
 First Open Diapason, 16 ft., 32 pipes.  
 Second Open Diapason (from Great), 16 ft., 32 notes.  
 Bourdon, 16 ft., 32 pipes.  
 Lieblih Gedeckt (from Swell), 16 ft., 32 notes.  
 Octave (from Great), 8 ft., 32 notes.  
 Major Flute (extension Bourdon), 8 ft., 12 pipes.  
 Still Gedeckt (from Swell), 8 ft., 32 notes.  
 Flute (extension Bourdon), 8 ft., 12 pipes.  
 Trombone, 16 ft., 32 pipes.  
 Contra Fagotto (from Swell), 16 ft., 32 notes.  
 Tromba (extension Trombone), 8 ft., 12 pipes.

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## The Diapason

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

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CHICAGO, JULY 1, 1931.

Readers of The Diapason passing through Chicago during the summer on their vacation trips are invited to visit the office of The Diapason and to make use of the facilities offered at our headquarters. Information bureau at your service. The office in the Kimball building, situated at Washash avenue and Jackson boulevard, is open from 9 to 5.

### SHERIDAN'S RIDE A LA 1931

Playing at organists' conventions has its victories no less renowned than aviation and when Sheridan made that historic twenty miles in about the time it takes the average automobile to achieve 100 miles he did nothing to inspire the poet more exciting than things that are done today even in the conservative art to which our readers devote themselves. But Sheridan and his ride are history, and you can read all about it in the standard books. The Diapason's function is to publish news, and so we take pleasure in telling about a ride that will go down in the history of the organ in America with the little trips of Paul Revere and Philip Sheridan.

An emergency arose at the Indianapolis convention of the A. G. O. in June when one scheduled recitalist became unable at the last moment to appear, and another who happened to be present at the convention was drafted to take the vacant place. But the draftee did not have any music along on the trip and was 400 miles from home. No one in Indianapolis had the necessary scores. The recitalist bethought himself of an old colleague formerly in his home city, but now at Dayton, Ohio, 120 miles away, who had the required selections in his library. The long-distance telephone was used late in the night. Yes, the music was there, but the man who possessed it had to play for a wedding, which made it impossible to bring it, and there was no time to wait for the mails.

Here is where the Dayton man's wife enters the story, and, as is so often, but not always so publicly, the case with organists who are married, the wife became the heroine of the situation. In the early morning hours she hitched up the family car and departed for Indianapolis. We are not going to tell you how fast she made it, for we don't care to make the spirits of Sheridan and Revere develop jealousy, nor are we disposed to lead the police of Ohio and Indiana to suspect any organist's wife of being a speeder; but the music arrived in time and the player made a great impression, and the Dayton lady returned home immediately without even waiting to hear the recital.

We have told the facts in prose. If there are any poets in our circle let them set to verse the story of the ride of Mrs. James Philip Johnston, wife

of the organist and choirmaster of the famous Westminster Presbyterian Church of Dayton.

### HANDS OFF THEOLOGY

On the editorial page of the New York Times recently appeared an extended communication signed by "T. Scott Buhman, editor of The American Organist," in which Mr. Buhman makes a number of criticisms of the manner in which the churches are today conducted and takes occasion to find fault with their theology, which he blames for what he says has been a decline of the church, etc.

We have heretofore gathered with interest from Mr. Buhman's editorials that he does not agree with present-day church policies and in view of the sincerity of his opinions cannot blame him for a desire to reach the larger audience offered by one of the most influential newspapers, with one of the largest circulations; but we are compelled to call attention to the fact that his views on the church are a private matter entirely and that in presenting them to the world it would have been fairer to his fellow organists not to use the name of his paper in his signature, in view of the unfortunate misunderstanding it may create. Many clergymen and others not familiar with the facts may be led to believe that the editor of the American Organist voices the beliefs of the body of American organists in general—which, of course, is not the case.

Mr. Buhman, it may be said for those not aware of the fault he finds with the churches, believes that adherence to doctrines and creeds is the bane of organized religion today. In his communication he uses such sentences as these:

"... the church is failing to minister to the needs of humanity because it is trying to hold humanity and God to the ideas of truth as they were when the Bible was being written. God happens to be greater than the Bible, and a vast majority of humanity has somehow discovered it. ... When will some great mind arise to do for the church service what S. L. Rothafel did for the motion-picture theater or Belasco did for the stage? ... When will the church find its service on divinely inspired and helpful utterances? And would it not be just as idiotic for organists to persist in writing thirty minutes of new music of their own for each service—instead of using the infinitely better music written by others—as for ministers to persist in thinking they can write forty or fifty minutes of sermons and prayers twice every Sunday and thereby contribute more to the service of humanity than has been contributed by the entire Bible?"

"... When we eliminate the sermons ... congregations will come back ..."

In these days when efforts are being made as never before to bring the clergy and church musicians together, when schools exist for the express purpose of teaching that sympathy with and interest in the entire service and aim of a church are essential to an organist who is fitted for his position, just as much as proper technique and musical training, etc., it does not help matters to have the churches attacked from the choir loft. For years the publications devoted to organists have been fighting for the rights of the organist as against unintelligent interference from the minister. Is it not just as improper for an organist to attempt to tell the ministry what it shall preach and believe and practice? The average organist is hardly qualified to enter theological councils any more than, as has so often been pointed out, the clergyman untrained in music is qualified to dictate as to the music. Yet in many churches the very law of the church gives the minister full authority over the music, whereas we do not know of any church which places the responsibility for its policies and preaching on the organist.

The ablest minds engaged today in training men and women for the musical ministry fully realize the need of cooperation between pulpit and organ loft and know that such cooperation can come only from mutual respect. An organist not in sympathy with the teachings and practices of his church owes it to himself and to the church to retire. Be it said to Mr. Buhman's credit that he has retired from church playing. We can conceive of nothing more out of place than to have a man in charge of the music in a Roman Catholic church who sees no sacredness

in the mass, and no priest who retains him is doing a service to his parish. Likewise a Catholic is of no benefit to a Methodist church if its service seems hollow mockery to him. We have always deemed wise and just the policy of the Christian Science churches which inquire carefully into the religious beliefs of applicants for positions as organist or soloist. This does not mean that to be the organist one must be an adherent of the church he serves, but one should have at least as much sympathy with it as that of a prominent organist of the last generation in a large Jewish temple who was reared as a Catholic and professed himself loyal to his church, but added that he was "broadminded" and believed "exactly what Rabbi — preaches."

The object of this editorial is not to criticize Mr. Buhman or to take issue with his personal beliefs, but it is written in an effort to avoid permitting a wrong conception of the attitude of the majority of organists to be created in the minds of those whose services we are chosen to support and enhance, while it is no part of our responsibility to attempt to revolutionize their creed or to teach them theology either in private or through the newspapers.

Our news columns indicate that despite such effects as the organists of the nation have felt from the business depression, many are departing for summer vacations in Europe, where they will refresh their spirits, broaden their outlook, and in many instances increase their usefulness through periods of study during the next three months. As for the ones who stay at home, a goodly number seem to have been detained in order to accept degrees of doctor of music and to listen to the explanations made by college presidents here and there of their desire to honor our organists. The crop of new musical doctors appears unusually large this June and the organists so decorated, if neatly laid end to end, might form a line extending from the beginning to the bitter end of the longest and driest of the most modern organ compositions played at any of our conventions.

There must still be some organists who do not read The Diapason—at least not carefully—or that "uncle" of Harold Gleason and other prominent organists who goes about the country negotiating \$2 loans to help him out of difficulties with his automobile, or what not, would by this time have fallen into real trouble with the police. It appears that the gentleman, described as dignified and kindly in appearance, is still the cause of complaint. Our circulation department begs to suggest that in view of the warnings previously printed we should point out that a Diapason subscription costs only \$1.50, while a visit from the "uncle" usually costs \$2; therefore, save 50 cents and get The Diapason for an entire year! But our editorial page is not the place for such propaganda. Entirely without expense to you we would advise each and all once again not to let any stranger "borrow" \$2, no matter how distinguished the nephews he claims.

### Help "Uncle" Get a Job!

Rochester, N. Y., June 3, 1931.—Dear Mr. Gruenstein: I have forgotten whether I have written you in regard to my so-called "uncle." He is still doing a good business, I understand, and I regret very much that the use of my name is aiding and abetting him. I wish you would give a little more publicity to the matter so that organists will be warned, and it might be possible by a little clever detective work to force my "poor uncle" to go to work if he can find a job.

Yours as ever,

HAROLD GLEASON.

### Stilwell at Church Conference.

Verne R. Stilwell, organist and choir-master at Grace Episcopal Church, Grand Rapids, Mich., had charge of all the music at the annual summer conference of the Episcopal diocese of Western Michigan, held the last week of June at Rochdale Inn., Montague, Mich. This is the fifth of these annual gatherings. Mr. Stilwell arranged a series of musical services, pageants, etc., and conducted a course in church music.

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

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

What was described as the largest residence organ in the world was opened June 8 in the home of Senator W. A. Clark of Montana at Fifth avenue and Seventy-fifth street, New York City. Senator Clark invited a number of New York organists to his mansion for the opening performance and among those who played the new instrument were Will C. Macfarlane, then organist of St. Thomas' Church; Daniel R. Philippi, Scott Wheeler, E. M. Bowman and Dr. J. Christopher Marks of the Church of the Heavenly Rest. The organ was built by the Murray Harris Company of Los Angeles and had four manuals and approximately 4,000 pipes. Arthur Scott Brook was appointed private organist to Senator Clark.

Herve D. Wilkins, the Rochester organist, gave the opening recital on a three-manual built by J. H. & C. S. Odell & Co. for Temple Berith Kodesh in Rochester.

The specification of a large four-manual to be built for Christ Episcopal Church at Springfield, Mass., by J. W. Steere & Son was presented.

The Rudolph Wurlitzer Company completed a four-manual organ for Grace Baptist Temple, Philadelphia. W. P. Twaddell was organist of the church. Robert Hope-Jones gave a lecture and demonstration on the occasion of the opening of the instrument.

A. G. Sparling went to Cleveland to become factory manager of the Voteler-Hettche Company, now the Voteler-Holtkamp-Sparling Organ Company.

One hundred New York organists gathered at a dinner late in June to discuss plans for the N. A. O. convention to be held at Ocean Grove, N. J., in August. Homer N. Bartlett, president of the association, presided and among the speakers were Tali Esen Morgan, Clarence Eddy and Mark Andrews.

The degree of doctor of music was conferred on William C. Carl of New York by the University of New York on June 7. This was the seventh time in the history of the university that this degree was conferred. It was bestowed first on Lowell Mason in 1855.

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

Edwin H. Lemare was appointed municipal organist of Portland, Maine.

Hillgreen, Lane & Co. installed a modern three-manual in the historic Christ Church at Alexandria, Va., in which George Washington worshipped. The church was erected in 1773.

Dr. Humphrey J. Stewart gave an opening recital on the large Möller outdoor organ in the Greek Amphitheater at the University of Virginia, in Charlottesville.

William E. Zeuch gave the opening recital on the four-manual Skinner organ in the First Congregational Church of Washington, D. C.

### Carl F. Mueller on Trip Abroad.

Carl F. Mueller, organist and director at the Central Presbyterian Church of Montclair, N. J., started June 25 with Mrs. Mueller and his family on a trip to Europe which will end on Labor Day. They will visit England, Norway, Sweden, Denmark, Germany, Austria, Switzerland and France. The White-Smith Music Publishing Company has accepted a new Christmas organ piece by Mr. Mueller which will be issued in the fall. Like its predecessors, it makes use of two familiar hymn-tunes.

### New York Orders for Pilcher.

Henry Pilcher's Sons recently closed contracts through their New York office for organs to be placed in the First Presbyterian Church, White Plains; Fourth Church of Christ, Scientist, New York City, and First Church of Christ, Scientist, Poughkeepsie, N. Y.

**The Free Lance**

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

Among the sweetest personalities I ever met was the late Henry M. Dunham (1853-1929), one of the best known of the Boston organists, teachers and composers. By "sweetest" I mean to include the virtues of modesty, friendliness toward all mankind and freedom from envy and uncharitableness; I do not exclude force or energy, for Dunham's whole career proved that he was a man of power. A memorial volume, "The Life of a Musician, by Henry M. Dunham," has just been printed for private circulation. I have read it with great satisfaction; it is really an autobiography. Mrs. Dunham writes in the dedication: "These recollections were Mr. Dunham's chief diversion and greatest joy during the last years of his life. They were written entirely from memory, without notes and without correction, and finished one week before he died. They are published in loving remembrance by the one who has shared with him most of these wonderful, happy years."

Lately I have made contacts with two very enthusiastic disciples of Audsley, whose monumental work on the organ in two volumes has for several years been in my library. These men are Henry R. Austin (Central Church, Boston) and Frederick Mayer (West Point). I met Dr. Audsley at the Portland convention of the N. A. O. years ago; at that time I thought him a most agreeable gentleman, with an active mind and a wide outlook. As to music and the organ, however, it appeared to me that he was an ingenious theorist who needed the contact with the rough edges of practical experience as a musician to reduce his theories to usefulness. That picture of Audsley I have held with a certain confidence in my own opinion for several years, until lately it has been pleasantly but positively shaken, first by a long conference with Mr. Mayer at the console of the great West Point Chapel organ, and later through an exhibition by Mr. Austin of his beautiful four-manual house organ at Beach Bluff, Mass., an instrument whose building, extending over a considerable period, was entirely under his control. What do you think of the Audsley theories?

A month or two ago I was talking to two "setters-up" about an organ a long way from Wellesley. They said that after they finished, the organist of the church had a long time at the console while they sat in the pews listening. After a while they heard a melody going on which they were unable to assign to any stop. Finally they traced it, and what do you suppose it was? The player unconsciously was humming along with his playing. Some organists breathe heavily while playing; some hold their breath until they get to a climax, then emit the breath with a loud sibilant; I even know of one organist who, although of an equable and cheerful temperament, groans audibly and with horrific effect at musically critical moments. Bad habits, all.

Why the postlude or "outgoing voluntary"? Last Sunday evening I heard an excellent organist at the conclusion of a crowded baccalaureate vespers play good old J. S. B.'s Fantasy and Fugue in G minor; I knew that was the piece because, above the surging, moving, heaving, feet-scuffling, noisy crowd, talking loudly, exchanging graduation congratulations, now and then I caught a well-remembered phrase.

Those of us who carry on a series of first-class concerts were hoping that artists' fees would be somewhat lower now that people in general have less money to spend on music. But do the better singers, violinists and pianists ask less for next season? Not a bit of it. In fact, there is still the steady push upward in concert expenses. Is the moral of the situation that it pays

to be first-class? Or is it that it pays to have a good manager? I'd like to hear an argument on that point between Judson and some of his prominent artists or between Marks Levine of the N. B. C. Artists' Service and the famous people with whom he deals. Would the temperamental sparks fly?

Do you realize what the advent of a star such as Lily Pons means to the managerial business? It is not only a great stimulus to the manager who has this delightful young singer, but it has a beneficent reaction on all concert business. The young woman who appeared from Kansas City at the Metropolitan several years ago "pepped up" the musical season a good deal. A lot of fuss over a new artist directs the attention of the general public to her and to music in general in a way that stimulates concert going. The public grows dull when its curiosity is not provoked by the shining of a new star.

The usual summer exodus to Europe has fallen off a great deal, I am told by travel agents. Short trips in the United States or the longer California outings are attracting more attention from our own tourists. I presume that is a good thing, although "See your own country first" is a mere seductive slogan of the travel bureau. I never could visualize Columbia as standing about the ocean steamship piers and saying to the American about to go to Europe: "Young man, it is your duty to spend your money in your native land." If you figure the relative costs of a trip to the Canadian Rockies and the Yosemite, taking two or three months for it, with a trip to England, France, Italy or Switzerland for the same length of time, figuring also the stimulus received from world-famous cities, art galleries, shrines of famous poets, painters, statesmen and musicians, the European tour will give you vastly more for your money. Go to Europe.

Attending evening prayer at Emmanuel Church, Boston, a few weeks ago, I was impressed by the beauty of the 32-ft. pedal used solus at the words "Also the Holy Ghost" in the Gloria Patri. I always look over the specifications of the pretentious organs appearing monthly in The Diapason, hoping to see on the pedal a 32-ft. open; seldom does it appear, although the bourdon, 32-ft., is not such a stranger. I insist and will not brook contradiction that the glory of our instrument lies in the pedal 32-ft. open diapason!

The vox humana still makes its appearance in the small three-manual, to the delight of the uninstructed and to the dismay of the organ purist. It is my shame that I adore the vox humana and the Andantino in D flat; I confess to a delirious ecstasy in the vox celestis with the tremulant. How then can I rebuke the artless ones who, whatever is omitted from the new organ, insist with vociferous vociferation that the stop of the bleating goat at all costs shall be included?

What are you in music, a tory or a bolshevist?

**Salesmanship Is Needed.**

Philadelphia, Pa., June 9, 1931.—Dear Mr. Gruenstein: I cannot refrain from publicly thanking Dr. Macdougall for his concluding paragraph in "The Free Lance" column of your June issue, and your correspondent, William C. Leyshon, for his very fine article, "What Is Wrong with Organ Discussed by Interested Layman," in the same issue. I hope the articles have been given a careful perusal by all your readers and that they will bear fruit.

I sometimes wonder if the A. G. O. would not do a great service if it compelled a candidate for examination to take a course in salesmanship in order to learn how to sell his knowledge and ability. What is accomplished in only buying knowledge and ability I have yet to learn. A business man must learn how to sell his goods and his success depends on his ability to make them salable. His slogan is "The Public be served." As I glance over the programs of many of my friends and colleagues I cannot help wondering if the slogan of many recitalists regard-

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ing their choice of numbers and the speed and noise employed in the rendition of these numbers is not "The public be damned." And then we stand dismayed, wondering why recital fees are being reduced and, alas, salaries too!

Would that others besides Dr. Macdougall and Mr. Leyshon might join the crusade for the promotion of programs that give satisfaction to listener as well as to performer!

RALPH KINDER.

**Dorr's New Choir Is Active.**

William Ripley Dorr's new choir of fifty boys and men at St. Luke's Church, Long Beach, Cal., is already embarked on an active program of concert work. In the last few weeks they have given programs of sacred music in Wilmington, Pomona and Whittier. On May 3 they took part with the boy choir of St. Paul's Cathedral of Los Angeles under Dudley Warner Fitch in the annual boy choir festival service, singing several a cappella numbers from the gallery. On June 7 they gave a program for the Taubman Bible class of 1,300 men in the Long Beach municipal auditorium, which was broadcast over KGER. On June 28 they gave a sacred concert over KHJ, Los Angeles, and the same evening gave a recital of sacred music at the West Adams Presbyterian Church, following a supper at the University Club. Plans are under way for concerts in San Diego and several other cities in the fall.

**Concert by Ibbotson's Choir.**

The choir of the Church of the Messiah in Detroit, where Ernest M. Ibbotson, F. A. G. O., is organist and choirmaster, gave a sacred concert for the benefit of the choir camp fund on the evening of May 15. The program was arranged into five groups of choral selections, beginning with Advent and continuing with Christmas selections, Lenten music, an Easter group of three numbers, and the Trinity. Each group was preceded by an appropriate Scripture reading.

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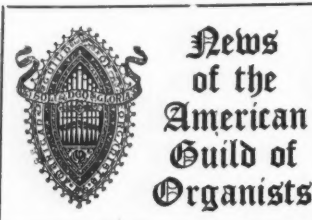
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## News of the American Guild of Organists

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

### Illinois Chapter.

Frank W. Van Dusen was elected dean of the Illinois chapter for the ensuing year, as announced at the closing dinner of the season, held at the Cordon Club, Fine Arts building, Chicago, June 2. The other officers chosen are: Sub-dean, Charles H. Demorest; secretary, Miss Mary Porter Pratt; treasurer, Porter W. Heaps; members of executive committee, William H. Barnes, Rossetter G. Cole and Miss Alice R. Deal.

Dean Cole presided at the dinner, which was well attended, and made a report of the year's activities, afterward announcing the election of Mr. Van Dusen. The latter made a brief talk, promising to carry on the traditions of the Guild. After dinner all went to the Kimball salon and listened to an excellent program. Miss Marie Briel of the Wilmette Methodist Church and Lester W. Groom of the Church of the Ascension played Joseph W. Clokey's Symphonic Suite, with Miss Briel at the piano and Mr. Groom at the organ. This was followed by what Dean Cole described as performances "in absentia," in which rolls were used on the salon organ.

### Southern Ohio Chapter.

The annual banquet and election of officers of the Southern Ohio chapter was held Saturday, May 23, at the Grand Hotel, Cincinnati. The officers who served last year were re-elected, as follows: Lillian Arkell Rixford, dean; Parvin Titus, sub-dean; Beulah Davis, secretary and treasurer; Goldie Taylor, registrar. The executive committee consists of the following members: Mrs. Lester Blair, Lillian T. Plogstedt, Alma Strautmänn (for three years); Adolph Stadermann, James Philip Johnston, Henry Woodward (for two years); J. Warren Ritchey, Prover Symons and J. Alfred Schehl (for one year).

Various members voiced their gratification over the success of the three recitals given this year under the auspices of the Guild. The first was that of James Philip Johnston of Dayton at the Church of the Covenant, Cincinnati. Parvin Titus, organist of Christ Church, gave the second, and Edward G. Mead, of Miami University, the third, at Bethlehem M. E. Church. Each recital was followed by a social hour for Guild members and their guests.

A committee was appointed to arrange for two services next year. These services, at which Guild members and their choirs will provide the music, have proved excellent and it is hoped that those of next year will be equally inspiring.

HENRY L. WOODWARD.

### North Carolina Chapter.

The annual meeting of the North Carolina chapter was held at Winston-Salem May 15 and the members of the chapter were the guests of Salem College.

At the business meeting held in Memorial Hall the following officers were elected for the next year:

Dean—Nelson O. Kennedy, Chapel Hill.

Sub-dean—Frederick S. Smith, Hickory.

Treasurer—Miss Mary Frances Cash, A. A. G. O., Winston-Salem.

Secretary—Miss Elisabeth Joyner Brewer, A. A. G. O., Rockingham.

Miss Ruth Marsden and Miss Mary Ann Matthewson played several organ duets at the beginning of the meeting.

An organ contest sponsored by the chapter was held in St. Paul's Episcopal Church at 4 o'clock. There were four contestants and Miss Ruth Mars-

den was the winner. At 6 o'clock the out-of-town members were guests of Salem College at dinner.

The big event of the meeting was the recital played by Dr. Clarence Dickinson on the new organ in St. Paul's Church.

ELISABETH JOYNER BREWER, Secretary.

### Louisiana Chapter.

The annual meeting, following the annual dinner, of the Louisiana chapter, was held at the Hotel Jung in New Orleans May 20. Last year's officers were re-elected, as follows: Mrs. Spencer Tallmadge, A. A. G. O., dean; Miss Betty Hammond, sub-dean; Earle Rice, secretary; Miss Anna Koelle, treasurer; Very Rev. William H. Nes, chaplain.

A special musical service was held at Christ Church Cathedral, New Orleans, May 31, under the auspices of the Louisiana chapter. Three choirs combined under the direction of William C. Webb, F. R. C. O., those participating being the St. Charles Avenue Presbyterian, Temple Sinai and Christ Church Cathedral choirs. At the organ were Mrs. Bertrand Kiern, Ferdinand Dunkley, F. A. G. O., Henry Jacobs and Mr. Webb.

### Western New York.

Robert J. Berentsen was elected dean of the Western New York chapter at the annual election, which was held in First Church of Christ, Scientist, Rochester, May 26. Other officers elected included George S. Babcock, sub-dean; Samuel W. Davidson, secretary; Emilie F. Cassebeer, treasurer, and Grace T. Towsley, registrar. Dr. George Henry Day, retiring dean; Mrs. Charles L. Garner and Irving MacArthur were elected to the executive committee for three years.

Previous to the election an interesting recital was given on the four-manual Casavant organ by Lorimer Eshleman, organist of the church; Grace Towsley, Henri Lorene Portios and C. P. S. Carman of Trinity Church, Brockville, Ont. Mr. Eshleman opened the program by playing a "Sortie" by Dubois and a Communion by Rouseau. Miss Towsley played the Solemn Prelude by Noble and the Boccherini Minuet. Mr. Carman presented: Prelude and Fugue in G minor, Bach, and Toccata in D minor, Wood. Mr. Portios brought the program to a close with two improvisations.

Later in the evening the Guild members were delightfully entertained by Mr. and Mrs. Eshleman at their beautiful home on Pinnacle road. A rousing cheer was given the host and hostess at the conclusion of the evening.

Thirty-one members of the Western New York chapter motored to Geneva Tuesday evening, June 9, to attend the final meeting of the season, which took the form of an excellent special musical service and organ recital in Trinity Episcopal Church. The choir of men, women and boys under the direction of William H. Thompson, A. A. G. O., gave an inspired rendition of Garret's beautiful anthem, "In Humble Faith and Holy Love," and the singing of the choral service was imbued with a true feeling of devotion. The organ recital given by Dr. George Henry Day, Arthur F. Nowack and George S. Babcock, all of Rochester, formed an integral part of the service. A cordial address of welcome was made by the rector, the Rev. Samuel H. Edsall. After the service an appetizing supper was served to the visiting organists and the members of the choir by the ladies of the Guild of St. Galahad.

Dr. Day, retiring dean of the chapter, was the recipient of a handsome zipper traveling bag from the Guild members in token of their esteem and in recognition of his splendid service during his five-year term of office. The meeting adjourned with a rising vote of thanks to the host, Mr. Thompson, for a delightful and memorable evening, and a cheer for the ladies of the Guild of St. Galahad.

### District of Columbia.

Although the attendance at the last meeting of the season, June 3, was not as large as usual, there was much animated discussion and valuable and important expressions on various policies of the Guild were given for the serious consideration of the members. No saner advice comes to us than that offered by former officers, including

ex-deans, no less than four of whom were present and participated—Lewis C. Atwater, Rolla G. G. Onyun, Adolf C. Torovsky, A. A. G. O., and John B. Wilson, A. A. G. O., whom we have missed these many moons. Their presence is proof of the splendid spirit prevailing in the chapter.

As this meeting was announced as an open one, in which every member was to have his opportunity to speak, there was an interesting assortment of thoughts presented. The secretary's report included the announcement that the new list of available musicians had been sent to every member and to 234 pastors and churches and a few choir directors, as well as to all singers listed. The list of available organists was only half as long as last year, due in part to the fact that several of last year's list are now filling positions. The report also included reading of the letter written to the warden by order of the chapter, requesting some form of model contract from headquarters, and reading of Mr. Sealy's reply, in which he expressed his personal views and promised to present the matter to the council.

Applications of two new subscribing members and one new colleague were read. Mrs. James Shera Montgomery, treasurer, read her report.

We were exceptionally honored by the presence of John S. Elterman, dean of the Chesapeake chapter, who greeted us cordially and gave us valuable advice out of his wide experience in the musical profession.

Announcement was made that the chapter will accept the invitation of station WOL to broadcast organ recitals temporarily from Constitution Hall, beginning the latter part of June. Mrs. Frost, Mr. Atwater, Miss Athey and others will be heard.

Many and emphatic were the expressions in favor of having more than one name for each office on the ballot nominating general officers. There has been much dissatisfaction and discussion in the chapter on this point during the last few years. As things exist at present, there is no object in marking and mailing the ballot to headquarters.

After selections by Hazel Gibson Wood, soprano, and Eva J. Bright, contralto, the meeting closed with a social hour.

Members of the chapter were guests of M. P. Möller in two parties which visited the factory at Hagerstown May 16 and June 3. A most illuminating trip through the factory was the principal feature of the trip, although we also thoroughly enjoyed the recitals on the "Artiste" reproducing organ and the luncheon and dinner.

### Death Takes Franklin D. Deming.

Franklin D. Deming, 73 years old, a veteran organist of Akron, Ohio, died suddenly May 27 of heart trouble at his home. Mr. Deming was born in Vermont and moved to Akron twenty-five years ago. For four years he was organist at the old First M. E. Church and for ten years organist at the First M. E. Church at Barberton. He is survived by his widow.

### Mus. B. Degree for P. M. I. Graduates.

Pittsburgh Musical Institute graduates henceforth will be granted the degree of bachelor of music by the University of Pittsburgh. For some years university students have been receiving credit for musical work done at the institute, but the degrees granted by the university have been academic degrees.

The choir of the Church of the Epiphany, Chicago, under the direction of Francis E. Aulbach, gave a sacred concert of compositions of Gounod Sunday evening, June 14. One of the numbers on the program was "Gallia."

## News from Buffalo; Alfred R. Kingston Dies at the Age of 20

By HELEN G. TOWNSEND

Buffalo, N. Y., June 19.—Alfred R. Kingston, 20 years old, organist of the Glenwood Avenue Baptist Church and teacher of piano, died June 6 at his home, 114 Purdy street, after an illness of several weeks. Mr. Kingston was a graduate of Fossdick-Masten Park high school in the class of 1929. He was an honor pupil in literature and music, and during his senior year he was literary editor of Hill Topics and the Chronicle, school publications. Recently he was elected president of the Delta chapter of Pi Mu, national musical organization. Mr. Kingston was a pupil of Harry W. Stratton. He was an active member of the Buffalo chapter of the A. G. O. and a member of the Guild study club.

The following program was given by Edward Hardy, L. R. A. M., organist and choir director of St. Luke's Episcopal Church, at the First Church of the Nazarene, June 3: Spanish Military March, Stewart; "Song of the Soul," Salome; "Flight of the Bumble-bee," Rimsky-Korsakoff; Toccata and Fugue in D minor, Bach; "Will-o'-the-Wisp," Nevin; American Fantasia, Hawke; "Russian Patrol," Rubinstein; "The Storm," Wely; "The Squirrel," Weaver; Finale, Driffill.

At the dedication service for the new organ recently installed in the Oak Grove Avenue Community Church, Mrs. Clara Foss Wallace, dean-elect of the Buffalo chapter, A. G. O., played the following recital: "Meditation a Sainte Clotilde," Philip James; Andante Cantabile, Widor; Prelude, Fugue and Variation, Cesar Franck; Aria from Twelfth Concerto, Handel. The organ is a Wicks.

The following recital was given by Edna L. Springhorn, organist of Grace Lutheran Church, at that church June 11: Overture in C minor, Faulkes; Pastorale, Wachs; Aria from Orchestral Suite in F, Bach; "Midsummer Caprice," Johnston; "The Bells of St. Anne de Beaupre," Russell; "Novellette," Sykes; Grand Fantasia in E minor, Lemmens; "The Rosary," Nevin; "Saki," from Persian Suite, Stoughton; "The Old Refrain," Kreisler; "Amaryllis," Scott; "Hymn of Glory," Yon. The organ is a three-manual Gottfried.

Laurence H. Montague, A. A. G. O., gave the opening recital on the new organ in the First United Presbyterian Church, Oneonta, N. Y., June 17. Mr. Montague has just returned from giving four recitals in California and Arizona, which included a program at the dedication of the First Methodist Church in Tucson, of which his brother is pastor.

### Swinnen on Trip to Europe.

Firmin Swinnen, private organist to Pierre S. du Pont on his estate at Longwood, near Wilmington, Del., and also organist of the University of Delaware, has gone to his old home in Belgium for a summer of rest. He is spending the hot months in Antwerp with the home of his brother as his headquarters.

The Hasskarl memorial organ in the chapel of the Tressler Home at Loysville, Pa., a two-manual built by M. P. Möller, was dedicated by officers of the synod of East Pennsylvania June 4 and a recital was played by Mrs. Robert M. Bair, organist of Zion Lutheran Church at Hummelstown, Pa.

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Concert Variations for Organ, by Garth Edmundson; published by the H. W. Gray Company.

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Mr. Edmundson has, in the work under consideration, cleverly avoided the two extremes listed above. Of the tricks of the composer's trade, the use of augmentation, diminution, inversion, the fine points of contrapuntal weaving, deft use is made, but never at the expense of the purely musical side of the creation.

A toccata-like introduction leads to the formal presentation of the theme proper. This is a hymn-like subject, sixteen measures long, definite in contour and profitable for figure suggestions. Five cleverly conceived variations follow in sequence, leading through a version for pedal solo to a Vienne-like finale closing in a sonorous climax. A fine piece of work, of lasting worth, effective and possessing real beauty.

Twenty Trios for Church or Concert-Room, for violin, violoncello and organ (or piano); volume 2; compiled and arranged by Karl Rissland; published by Oliver Ditson Company.

This volume, handsomely engraved and set up, is a valuable addition to the field of ensemble music designed with the organ as an effective partner—a not crowded field! The pieces are culled from the gems of the masters—Handel, Fibich, Goldmark, Massenet, Saint-Saens, Grieg, Thome, Tschai-kowsky, Schumann and Mendelssohn. The more hackneyed numbers by these men have been passed over in favor of equally beautiful but more novel selections. The name of the arranger guarantees the high grade of the editorial work.

"Crinolina" and "Florette Flores" ("Bloom Flowers"); two pieces for organ by Mary Downey; published by J. Fischer & Bro., New York.

Two easy pieces of attractive melodic line and interesting treatment. The first listed is a rococo tid-bit in bourree style, set for quiet stops. The second is equally simple and serviceable for teaching purposes.

Blanche Verlinden



ONE OF THE LARGEST AUDIENCES that ever attended an organ recital at the Wisconsin Conservatory of Music turned out to hear a program presented by Miss Blanche Verlinden, pupil of Mrs. Winogone Hewitt Kirchner. Mrs. Kirchner, organist and musician of wide repute, took great pride in the accomplishments of her youngest pupil. Miss Verlinden is 15 years old and is the daughter of Mr. and Mrs. Edmond Verlinden of Milwaukee. Her program was as follows: Allegro (E minor Sonata), Rogers; Andante, Mendelssohn; Toccata in D, Kinder; Berceuse, Guilman; "Softening Shadows," Stoughton; "The Squirrel," Weaver; Fountain Reverie, Fletcher; "Within a Chinese Garden," Stoughton; "Will-o'-the-Wisp," Nevin.

**Find Organ 2,000 Years Old.**

Discovery of the only Roman organ known to the world and of an instance of suspected graft among the ancient Romans is reported by Professor Ludwig Nagy, who is supervising excavations on the site of the former Roman city of Aquincum, near Budapest, according to newspaper dispatches. The organ is well preserved in the ruins of a house which burned down and was rebuilt. The organ fell through the floors into the cellar at the time of the fire. The instrument is three feet high and six feet wide. It has a bronze keyboard with beautifully wrought silver pipes, the tallest of which is three feet long. From a Latin inscription on a plate on the side of the organ it appears it was built about B. C. 228 to the order of the magistrate of Aquincum, Caius Julius Victorianus, who presented it to the Guild of Wool Weavers. Professor Nagy believes the gift was graft to persuade the guild, which had great influence, to support him for the mayoralty.

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

By ARTHUR C. BECKER

The period of the year when the choir-master takes stock is once more upon us. At this time the conscientious organist will carefully consider the whys and the wherefores of his calling. With a full realization of the noble purpose of his work, that of carrying on the musical part of the liturgy, he will consider the various angles that enter into his important position.

Is he truly presenting compositions that are a reflection of artistry? Is he ever striving to enhance his choir's work by the addition of worthwhile liturgical compositions to his library? Does he feel satisfied in his own mind that he has discarded all that smacks of the concert hall or of the theater, that the compositions he presents are of noble character, written for the glory of God? These questions deserve serious consideration, and should be answered with an open mind.

As I have pointed out before in this department, the choir-master must possess an inborn feeling and must be able to distinguish the wheat from the chaff. He should strive not to imitate others, but to study the needs of his particular post, and to be always careful in his selection of what is fitting. If only we all could agree on a standard of values so much time and effort would not be lost!

Some may say that Palestrina, Victoria, etc., etc., are standards by which we should judge, but while we all agree as to this, can we not use also the modern school, with its own particular idiom, as a standard of values? We must set up an ideal so far as church music is concerned and music which cannot live up to this ideal, whether old or new, should be discarded. Our ideal cannot always be found in many modern composers, but the number is

steadily growing and more and more worthy church music is being produced.

With these observations in mind, the choir-master may feel assured that the results obtained will outweigh the effort expended in developing them.

**AUSTIN FOR PORTLAND, ORE.**

**Sixth Church of Christ, Scientist, Places Order for Three-Manual.**

A three-manual organ is under construction at the factory of the Austin Organ Company in Hartford, Conn., for the Sixth Church of Christ, Scientist, at Portland, Ore. The stop scheme prepared for this instrument is as follows:

**GREAT ORGAN.**

- First Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 73 pipes.
- Clara-bella, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Wald Flöte, 4 ft., 73 pipes.
- Harmonic Tuba, 8 ft., 73 pipes.
- Chimes (Deagan class A), 25 tubes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 12 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 12 pipes.
- Quintadena, 8 ft., 73 pipes.
- Harmonic Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes (from Great), 25 notes.
- Harp (prepared for).
- Tremolo.

**PEDAL ORGAN.**

- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 32 pipes.
- Double Dulciana (Ext. Choir Dulciana), 16 ft., 12 pipes.
- Octave (from Pedal Open), 8 ft., 32 notes.
- Flute (from Concert Flute), 8 ft., 32 notes.
- Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.

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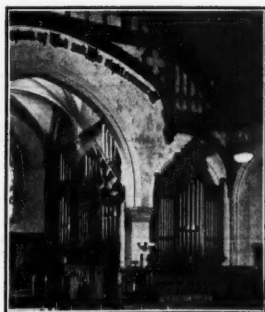
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## New Publications for Choir and Organ of Summer of 1931

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

New publications pour in so rapidly that I am compelled to clear off my desk at least once this summer before I can give you the more formal studies that are waiting for final touches. So here are some suggestions for your library and perhaps for your use.

The following new anthems deserve attention:

Coleman — "My God, How Wonderful Thou Art." A solo for a real bass. All the anthem is vigorous and easy. Be careful not to sentimentalize the last page. A quartet can manage this. (Novello.) Adoration.

Curry—"The City Glorious." Founded on the Welsh tune "Ton-y-Botel," on which Dr. Noble has written a fine chorale prelude. Fifteen pages. Chorus needed. Organ part on three staves. Parts available for brass and tympani. The text employs Bishop Cox's hymn, "We Are Dwelling in a Grand and Awful Time." One section is to be read, with organ accompaniment, describing the new Jerusalem. A fine, sweeping anthem of great power and no difficulty. (Gray.) Church festival, Advent, missions, armistice. Two of the stanzas may be sung by the congregation.

Dicks—"Let the World Rejoice," from the cantata "The World's Redeemer." Ten pages. Easy, vigorous music. (Schmidt.) Easter.

Fletcher — "Freedom." For massed voices in unison. (Novello.) Patriotic. The noble old poem is by the Scottish poet Barbour.

Rathbone—"Not unto Us, O Lord." A fine little fugal chorus of five pages, organ ad lib. Not difficult, but chorus needed, and I prefer it accompanied. (Novello.) Praise.

Rathbone — "Rejoice in the Lord Always." Section for S-B and for soprano solo. Pages 4 and 5 can be used as an excellent choral benediction. A quartet can sing it. (Novello.) Joy and peace.

Winn—"Invocation." Unison song for massed voices. A marching rhythm specially suited to men's voices. (Arnold, imported by Oxford.) Joy, work, courage. Excellent for use in college chapels.

This group of anthems is characterized by manly vigor and cheer. I like especially the numbers by Curry and Rathbone (first). It is fine to know that we have an English composer such as Rathbone who can write counterpoint that swings along with easy strength, like that of the early eighteenth century in England. Mr. Curry is, I am told, a pupil of Drs. Matthews and Dickinson; he is more than promising.

I believe that I have reviewed an anthem by Voris called "He Leads Us On" (Schmidt). It is now arranged for men's voices with what used to be called "barber-shop swipes"; in other words, its somewhat luscious, old-fashioned harmonies are much more effective for TTBB than for SATB. It is not one of the composer's best things, but in the new arrangement will be very effective.

Two of John Prindle Scott's most popular sacred solos have been arranged as anthems (G. Schirmer)—"Come, Ye Blessed," with a short tenor solo, and "Repent Ye," with a short solo for soprano.

The firm of E. C. Schirmer has two new editions of old favorites for mixed voices: Mozart's "Ave Verum"—"Jesu, Word of God"—with Latin and English words, a lovely little anthem for communion, and "The Heavens Are Telling" from Haydn's "Creation." The list prices of the two are 16 and 18 cents—both rather high, I should say; particularly high is 16 cents for the Mozart number of four pages. There seems to be not very much justification for new editions of either work unless the price is reasonable.

In Novello's series of "Music for Sunday-school Festivals" there is a fine little march for boys entitled "We Are Soldiers of the King," with music by Aubrey Evans. I feel sure that boys will like this song. The text is perfectly suitable for American use; there is no reference to King George V.

As for settings of parts of the Episcopal service, there are the following numbers:

Barrows, Donald S.—Credo in E<sub>1</sub> for use with his communion service, previously

published. An original work with some appealing sections, though occasionally uneasy in tonality. There is some fine word painting. (Gray.) Chorus needed.

Howe, Walter—Magnificat in B flat. A big festival work, needing a well-trained chorus. Dedicated to the Chautauqua Chorus. Original. (Schmidt.)

Maitland, Rollo and Marguerite—Magnificat and Nunc Dimittis in D. I prefer the Nunc. Written for the Girls' Friendly Society. To be sung in unison. (Gray.)

Richards, G. D.—"The Invitatory Antiphons at morning prayer, together with the ferial responses at morning and evening prayer." For non-liturgical churches the antiphons will serve as useful little introlts. (Gray.)

Robinson, Franklin—Te Deum for congregational use, employing several familiar hymn-tunes, all good ones. An interesting experiment. (Gray.)

Saar—Setting of the morning prayer, "Almighty God, Our Heavenly Father, Who of His Great Mercy." Fine close. (E. C. Schirmer.)

Zeidler, Melvin—Sanctus or Response. Men's voices. Printed on a card, useful for college chapel services. (Gray.)

The sacred solo of real quality is always scarce. Mr. Clokey has just tried two, one of them a success, though the texts of both are not of high poetical merit. I like "God Is Everything" (J. Fischer), which comes in two keys and is suited to sermons on God's presence and on nature and God. There is some delightful word painting and an excellent climax. The other song, which I do not like very much, is called "Gifts" (J. Fischer); the text is what is popularly known as a "heart-throb."

Miss Mana-Zucca has a short song called "Worship" (Presser), likewise on the subject of God in nature and hence appropriate to summertime. It is for a high dramatic voice; through the three pages the soloist is working toward the big moment at the close. The composer's real name, I am told, is Gussie Zuckermann. Undoubtedly you know some of her very popular secular songs.

Here are a few tuneful songs such as singers like to sing, whether the organists like to play them or not. They are not all new, but they have recently come to my attention:

Kern, Mary R.—"Life Eternal." Medium voice. Published in 1929. Joy, comfort, immortality. (Summy.)

O'Hara—"The Hour of Calvary." Three keys. Like one of those dreadfully popular French tunes of the school of Gounod. (J. Fischer.) Palm Sunday.

Stickles—"Grant Me, Dear Lord, Deep Peace of Mind." Two keys. Published in 1927. (Huntzinger.) Heart-song, peace of God, surrender to God.

Stott—"King of Kings—the Cross." Three keys. Published in 1929. Needs a dramatic voice. (Schmidt.) Lent, prayer, Christ's sacrifice.

For the organ there are two manly and interesting concert preludes—"Overture Appassionata" (Gray), by the Canadian Herbert Sanders, who is specially successful with clear-cut, jubilant organ music, and "Legend of St. Michael" (J. Fischer), by Dr. Roland Diggle, who is showing this year his mastery of the larger and more ambitious forms of organ composition, having long been known for his popular essays in the slighter genres. The two numbers run to fifteen and nine pages. Neither is very difficult, but both deserve careful preparation even by a good organist.

R. Deane Shure of Washington continues his series of tone poems inspired by Biblical passages and scenes (J. Fischer), the most recent titles being "Cloud of Sinai," "Spirit Wind," "Kidron, Brook of Sorrow"—perhaps destined to be one of the best liked—and "Voice of the Descending Dove." The deeply felt emotion and piety of these pieces do not flag, but I feel that the composer is in danger of becoming too mannered, as Mr. Stoughton became in his oriental ventures. I wish that Mr. Shure would write a few meditations in diatonic and modal keys with severe harmonies, just to show us that he hasn't forgotten how; he is becoming too luscious, I think. His underlying idea of drawing inspiration from Scripture is admirable, and he has very sensitive musical feeling.

Harvey Gaul has been making more good music from his travels. His "Ave Maris Stella of the Nova Scotia Fishing-Fleet" (J. Fischer) reminds you of Dr. Russell's "St. Lawrence Sketches." The piece is fine for recital on a new organ, for it shows the

varied powers of a modern instrument; there is even a section which might well employ the celesta. The faked Gregorian melody is very clever and beautiful. This will be a popular piece. So will his "All Saints' Day of the Pennsylvania Croats" (J. Fischer), a stunning recital piece of no great difficulty but needing a modern organ. Its chorale and genuinely religious atmosphere make the number suitable also for use at a festival church service.

Miss Marguerite Maitland has also been getting atmosphere in the hinterland of Pennsylvania. She has a piece called "Sunrise in Emmaus" (Presser), an impression of an Easter sunrise service among the Pennsylvania Moravians. This is a very well built composition, with an excellent little fuggetta, as well as such appeals as chimes and an imitation of a brass quartet playing a chorale. Remember this next year at Easter, and remember it also for your recitals. The Maitland family has more than one fine musician for Philadelphians to boast about—if they ever did boast.

I do not know anything about Miss Mary Downey except that she is a pupil of Pietro Yon and has just published two pretty little pieces, of which the "Crimolina" (J. Fischer) is a perfectly delightful humoresque in allegretto time, with one section for chimes; there is graceful mirth here that any audience will enjoy. Her other piece is called "Florete Flores (Bloom, Flowers)" (J. Fischer) and has a graceful Spanish tune.

I am not sure that I mentioned last year A. T. Mason's "Ode to the Mountains" (Ditson), an easy piece with two moods, pastoral and grandly dignified. You might like it for use in summer.

Someone asked me this month whether there have been any easy organ pieces lately with tunes for the oboe in good old Victorian style. I think the following will answer that requirement:

Keats, Frederick—"The Fading Rose" (Presser).

Lacey—"The Angel of the Twilight" (Presser).

Owen—"Souvenir of Antwerp" (Presser).

Wykoff—"Moods." Published in 1929. (Summy.)

Of recent transcriptions for the organ I have enjoyed most Frederick Stanley Smith's arrangement of Palmgren's "May Night" (Ditson), ending with a touch or two of the chimes and full of delicate coloring throughout. And Mr. Cronham has arranged a "cunning" little Minuet by Valentini in G (J. Fischer). Mr. Weaver has arranged as a study in crescendo Pratella's "Gothic Cathedral" (J. Fischer), simple but effective and dignified on a big organ. Mr. Kohlmann has made one more arrangement of the most popular melody in Gluck's "Orpheus" (Presser), which is one of the loveliest tunes in the world. And Stuart Archer has a transcription of the Andante and Variations from Schumann's work for two pianofortes (Gray); it runs to nineteen pages, but can be cut.

Last year I commended highly the first volume of Mr. Clokey's "Anthologia Antiqua" (J. Fischer), a delightful book of classical pieces for the organ from masters of the seventeenth century. Let me remind you of it again; it is a treat for you and for your discriminating hearers. What purity, grace and ease there was in that age!

And I believe that you will be interested in another collection published by J. Fischer this year—"A Program of Early American Piano Music," collected and edited by J. T. Howard. These pieces are quaint rather than beautiful, but they are sure to amuse an audience, and some of them will go well on the organ.

As for books, the most important of the year undoubtedly is W. H. Barnes' "The Contemporary American Organ" (J. Fischer), which has been so well reviewed in The Diapason that I need say nothing further than that you will not regret buying a copy at once, for no matter who you are, you can learn something from it, and the illustrations alone are worth the price.

Mr. Barnes is perhaps weakest in his treatment of the history of tonal schemes in America, and weakest because he is too generous with contemporary fashions.

I am so much a devotee of music before the age of Beethoven that I want to recommend two books that have interested me personally. One is by Leo Smith of Toronto and is entitled "Music of the Seventeenth and Eighteenth Centuries" (J. M. Dent & Sons, publishers). The book is evidently intended specially for use in universities and conservatories, but I found it delightful for the general reader interested in music, and especially for the organist. I like particularly the chapter on "Italian Instrumental Music in the Seventeenth Century," "French Music in the Seventeenth Century," "English Music of the Seventeenth Century" and "Handel" and "Rameau." The chapter on Bach is excellent also, but its contents are, of course, familiar to most organists.

The other book about older music is entitled "Musical Instruments, 1500-1750; Viols and Violins" (Oxford Press). It is by Gerald R. Hayes and is the second volume of a series on the older instruments; the preliminary benediction by Mr. Dolmetsch is proof of the author's scholarship. It is a delightful book for any musician who has antiquarian interests, and I believe that all good musicians beyond the age of 25 should have such interests.

Last year I mentioned Professor Karl Gehrken's "Twenty Lessons in Conducting" (Ditson), one of the useful little volumes in the paper-covered series known as "The Pocket Music Student." Professor Frank E. Kendrie of the University of Iowa has recently published a book of forty-four pages called "Handbook of Conducting and Orchestral Routine" (Gray), almost entirely devoted to the management of the baton. And there has just appeared a new and revised edition of F. W. Wodell's "Choir and Chorus Conducting" (Presser), a book of 250 pages, chiefly of value to the school supervisor or director, though there are sections on the selection and training of choirs in churches. I believe that choirmasters, especially those who direct choral societies, will find many shrewd pieces of advice in this revised volume, whose popularity has proved its value to many in the past.

Dr. A. Madeley Richardson has a sound little book called "Helps to Fugue Writing," based on Bach's "Wohltemperirte Klavier" (Gray). I wonder how many people in this country attempt to compose fugues. Certainly not as many as should.

JOSEPH W.  
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Franklin L. Stead, Mus. D.



FRANKLIN STEAD, Chicago organist and teacher, is now Dr. Stead. On June 10 Yankton College, at Yankton, S. D., conferred on Mr. Stead the degree of doctor of music. On June 7 he gave a recital at Yankton, playing the following program: Chorale, "In Dir ist Freude," Bach; Andante, Second Sonata, Bach; "Piece Heroique," Franck; "Starlight," Karg-Elert; Sketch No. 4, Schumann; "Le Cygne," Saint-Saens; "Dripping Spring," Clokey; Prelude to "Lohengrin," Wagner; "Liebestod" ("Tristan and Isolde"), Wagner.

Mr. Stead began his work as a teacher at Yankton College after his graduation from the New England Conservatory of Music, where he won high honors, and after having received training in organ under Guilman and Widor in Paris and in piano from Isidor Philipp and Ignace Friedmann. From Yankton he went to Peoria, where he established a school of music over which he presided for a number of years. In 1923 Mr. Stead located in Chicago, where he has been active in the musical life of the city. He is director of the Starrett School Conservatory of Music and has a private studio in the Fine Arts building. Church positions held by him in this city have been at St. Mark's Episcopal and the New England Congregational. For two years he was president of the Illinois Music Teachers' Association.

**Five-Year Record of Norden's Chorus.**

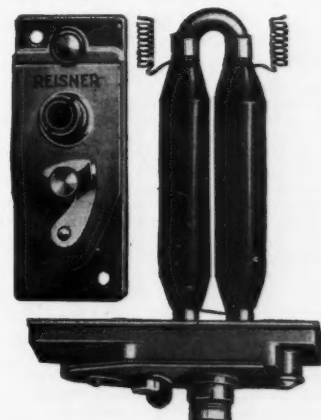
The Brahms Chorus of Philadelphia has completed five years of existence and reviews with some pride its musical history. During this period the

chorus has presented many important choral works, a number of them for the first time in Philadelphia. These first performances include Beethoven's "Missa Solemnis," Brahms' "Triumphlied" (for double chorus), "The St. John Passion" of Bach, Bach's "Christmas Oratorio" (almost complete), Dvorak's "Te Deum" and Brahms' "Four Serious Songs," arranged for chorus and orchestra by Mr. Norden. The chorus has also given performances of Bach's "St. Matthew Passion" (twice), Brahms' "Requiem," "Song of Destiny" and "Rhapsodie." All of these concerts have been accompanied by an orchestra of forty or more musicians from the Philadelphia Orchestra. Outstanding Philadelphia soloists have assisted at these concerts. The chorus has interesting plans for next season, which will be made public in a short time. N. Lindsay Norden, prominent Philadelphia organist, who has conducted the concerts since the chorus was formed, will continue to conduct.

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## Stray Notes on Organ Design; Acoustics Suggest a Warning

By EDWIN H. LEMARE

In the preceding article I offered a few words of counsel to committees and those contemplating the purchase of an organ. Before placing an order with any builder it is first essential to gain an idea of the probable (I say "probable" as one really never knows!) acoustical surroundings in which the instrument is to be placed—in other words, if they are to be of the "boudoir" order—dead for sound—or of resounding musical construction.

It is useless to order a certain specification of stops and decide with the builder the particular way in which they are to be voiced if they are eventually to be placed in a "dead" building. A certain amount of resonance is essential from every musical standpoint. A dead building means dead music. A resonant building gives added life and beauty to all musical tones. Especially is this the case with organ pipes. If they are placed in a resonant building they will give out their full quality and volume—magnified and beautified by the surroundings. Not so in a church or auditorium which has been overpadded by sound-absorbing materials for the sake of preventing a preimagined echo which may never materialize when the building is completed.

An echo (or reverberation) is of all things to be avoided. To overcome such a distressing condition it is not, at the same time, always necessary to destroy all resonance. A natural and unobstructed resonance is essential in all rooms, churches or concert halls wherein music is to be given. It is a matter which seems seldom to be taken into account nowadays. On the contrary, it appears that the chief object of many acoustical advisors is to assure themselves first that they have effectually blotted out and destroyed all resonance in buildings under an impression that they will always be empty. Why cannot it be understood that such "deadness" will be intensified a hundredfold when an audience is assembled? Even in some of the immense cathedrals—with their high, vaulted stone roofs—there is a marked difference in their sound-carrying qualities when crowded with people—incidentally seated on un-upholstered chairs on the stone floor. One can therefore understand how far more is this tone annihilation prevalent in churches and auditoriums wherein there are galleries, often extended to the ceiling. Take any orchestral instrument you choose and hear it played in a dead, or "padded," building, and afterward in a naturally resonant one. By so doing you will realize the enormous difference. Even to rest a cello on a thickly carpeted floor absorbs and impairs its full volume.

One of the charms of the great cathedral organs and choirs is in the wonderful resounding glory of the buildings—buildings in which no attempt has been made to destroy their naturally endowed resonance by covering the stone walls with musically destructive materials. In such edifices the tones of the organ and choir are amplified (not by microphones!) and beautified. Place these choirs (I have often had this experience) in a smaller building, more or less dead for sound, and crowded with people, and you would never realize they were the same. The voice of a great singer would be of little account if a blanket were placed between him and his audience. A similar condition prevails when the blankets (or tone absorbers) are placed around the building.

A few months ago I was consulted regarding the ineffectiveness of a costly four-manual organ in a large and beautiful church—worthy in size of the name "cathedral." Upon going into the organ chambers I found that they were wrongly constructed, in that the roofs were extended far above the tonal orifice, thus forming a "sound-trap" for a natural and free egress. Likewise the walls of what would otherwise have been a resonant building had been padded (although painted to resemble the natural stone) to the extent of an

oppressive deadness. Yes, "oppressive" is the word, for such buildings seem to absorb the oxygen as well as musical vibrations. There were some really fine diapasons and pedal work in the organ; but, alas, they had no chance to give of their full tone as voiced in the factory.

There is a story told of Dr. Mann, who was organist in one of those magnificent university college chapels in England. On one occasion, when showing some people around the chapel, he sang a few notes to let them hear the wondrous resonance of the building. His friends remarked on the exceptional acoustics.

"Yes," he replied, "if you blow your nose it sounds like a Bach fugue!"

Again, there is no need to destroy all resonance for the sake of the speaking voice. A happy medium prevails in all things. If the pastor of a church is under the impression that his congregation wishes to hear only his sermon (given with the least enunciated effort on his part) he can persuade his committee to spend a lot of money in seeking acoustical advice. On the other hand, if the minister realizes the inspirational power of beautiful music in his services he will welcome it as one of the greatest assets in his mission. When at St. Margaret's, Westminster, my dear friend and rector, Canon Eyton, would often urge me to improvise for ten or fifteen minutes as an introduction to the anthem—thereby, as he said, giving him many ideas for his sermon, which immediately followed. Incidentally he was one of the most noted and powerful preachers occupying an Anglican pulpit, and a great lover of music. Many of the greatest divines the world has known have never limited the expense for beautiful choirs and organs in their churches. They have recognized the "divine art" as an all-important factor in religious worship. Often in some of the noted cathedrals and parish churches in England have I received the unique honor of being asked to sign my name in the historic "preacher's book" after giving a recital. I mention this reluctantly, lest it should be construed as personal, and for the sole reason that beautiful and inspiring organ music has often been considered by great clergymen as a sermon in itself.

To return to the subject of acoustical "tone destroyers." Seriously, there is something wrong somewhere, and the sooner we wake up to the fact the better, before more buildings are spoiled for music. Why should a God-given resonance be ruthlessly killed for the sake of the speaking voice? The same can be heard as distinctly with a slower and more articulate manner of speaking—thus conveying its message more effectively and with stronger emphasis. To prove my contention regarding interference with musical tones, notice, for example, the increased clarity and volume of your piano during, say, spring cleaning—when carpets, curtains, etc., are removed! Often when wishing to demonstrate its best qualities to a few interested musical friends I have had my valued, autographed, Mustel moved into a tiled bathroom for the purpose of hearing its real volume and quality of tone. This is amplified 100 per cent in resonant surroundings as against its usual abode in a carpeted and pictured reception room—despite its vaulted ceiling. If such a change of surroundings makes so marked a difference in the power and quality of a small eighteen-set reed instrument, how far more would it be noticeable in an organ! The ideal music room in a residence or studio would be with uncarpeted hardwood floor, artistic (unpapered) walls and, if possible, ceilings with few if any wooden crossbeams or other obstructions to kill the resonance.

In a comparatively small room there need be no fear of an echo. Why, therefore, spend money on things detrimental to its musical efficiency? Surely a music room is intended for music and not a museum! Again, one often notes a ruthless expenditure of money by hanging canvas canopies, etc., in some of our big auditoriums, under the impression that the acoustics of the building will be improved. Such an expensive subterfuge (wrong from every musical standpoint) not only absorbs and destroys resonance, but has

an oppressive influence on those in the building. There are many other and more effective means of curing an echo (often prevalent in large auditoriums—especially with the percussion instruments in an orchestra) without going to this extreme and unnecessary means. Frequently in such buildings there may be a distressing deflection of sound from the stone or concrete walls under the balconies level with the stage; but rarely does it exist above the main floor or the balconies, especially when the latter are filled with the greatest of all sound absorbers—the human blanket.

Before leaving the subject may I respectfully remind architects and "sound absorbers" not to destroy all resonance (today a craze) when the building is empty, thus allowing no reasonable margin for at least some little "speck" to be left over when the seats are occupied. If an orchestral conductor complains, during his rehearsals, of too much reverberation in the building, explain to him that this will not be apparent when his audience is assembled.

And now to consider another matter of the utmost importance when placing an order for an organ, and which often receives scant consideration—a worthy, silent, blowing equipment.

To fully enjoy and appreciate music, one of the chief essentials is absolute silence in the room or building in which it is to be heard. With the organ there must be no apparent hum or noise from the blowing apparatus. When an audience has settled down to hear an organ it ought never to become aware of the fact that the wind has just been turned on! Such an event ought to be no more noticeable or audible than the quiet lifting of the lid of a grand piano before a pianist takes his seat. There can be no more disturbing influence on those quietly assembled for the enjoyment of an organ than a continuous and entirely unnecessary obbligato from downstairs, or wherever the blower may be placed. Its only excuse may be that a continuous noise often becomes unnoticed—such as the traffic

in the street. This is undoubtedly the same with the usual blowing equipment as frequently installed. One can become used to it even in very soft playing; but it is there all the time, and the only way to realize it is to stop playing for a few seconds, switch off the wind, and then (as the Irishman said) "listen to the silence" which ensues. You will then appreciate the sudden quietness, and wish you could hear some of the softer stops as originally voiced and intended. There is, however, one excuse for a noisy blower—it often "covers up a multitude of sins"—especially with some of the key and stop actions one frequently hears.

If an organ is blown by a high-speed fan, it is of all things important that this fan be placed at a distance from the organ itself, and that it be thoroughly insulated (especially the wind conveyances), so that it be not heard. With residence organs it is always advisable that the blowing equipment be insulated in a brick, or more or less sound-proof, chamber outside the house or in a far-away basement; also that the wind be conveyed through drain-pipes underground, or otherwise insulated to prevent the usual hum and vibrations. (N. B. In these articles the reader must please understand that I speak "only generally.")

I recall, on a recent occasion, giving a recital in a university in the Middle West. When I entered the building to rehearse my program, the organ tuners were (as usual!) at work—presumably, as I supposed, trying to cure a cipher on a pedal 16-ft. F sharp. Later I discovered that the cipher was not in the organ at all, but came from the fan blower and, needless to say, continued throughout my program in the evening. When I reached a number called "Improvisation" this F sharp seemed to become more insistent, and I therefore used it as a basso ostinato and continued to "play around it!"

And here be it understood that I am not decrying the system of fan blowing—provided it is of slower speed, and consequently of larger proportions, properly insulated and placed at a sufficient distance from the organ.

## ANNOUNCEMENT

Through informal conferences held during the recent A. G. O. convention in Indianapolis, it has come to the attention of the undersigned that in some instances, fees for the services of organ architects have been demanded which, in our opinion, have been unreasonable and excessive.

We desire to inform those desiring counsel and advice in the designing and final finishing of an organ that our services as organ architect may be obtained for a fee which in no instance will exceed 2 percent of the contract price of the organ, plus necessary traveling expense.

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Edward A. Fuhrmann



AN INSTANCE of how the union principle can be applied without the usual payment of annual fees is furnished by the Choir Ensemble Society of Johnstown, Pa., according to an article in Top Notes, the Schirmer house organ.

"If it is possible to have union church services, it should be possible to have a union choir," said the experimental souls who got the novel movement under way. They had watched Protestant bodies succeed with combined religious meetings, and the logic of their proposition seemed sound. Tried out, they found it was; and the outgrowth of the idea has been a group which is believed to be the only chorus of its kind in the country.

The first meeting brought together Edward A. Fuhrmann, at that time director of the choir in St. Paul's Lutheran Church; Mrs. H. B. Ruth and H. Earl Thompson, organist and choir-master respectively of Calvary Methodist Church. That was in February, 1924. Definite organization came in the autumn, when nine churches of the West End were represented. The initial concert was heard on the night following Christmas in the same year. Mr. Fuhrmann has conducted since the beginning. The article goes on to say:

"No member of the society is paid. Nor are membership dues or admissions ever assessed. Singers are asked to pay for the music they use, and free-will offerings taken at each concert are turned in to pay expenses. Even the soloists thus far appearing have contributed their services gratuitously. There is no underwriting of any kind. Concerts are given without subscription lists, and the close of every season has found the ensemble with a small amount left over in its cash-box.

"Membership is not confined to church choir singers. Some of those who lift their hearts and voices up at rehearsals and performances are unaffiliated with the music departments of their congregations; but all are residents of the district. And the music they sing? It is by Spohr ('The Last Judgment'), Bach, Haydn, Schubert, Mendelssohn and other composers whose names are tolerably well known. Is it any wonder the Choir Ensemble Society of Johnstown, Pa., considers itself unique?"

**BIG NORTHWESTERN PLANS**

**Work on Presser Hall, to Contain Large Organ, May Start Soon.**

Work may start this summer on the new Presser Hall for the school of music of Northwestern University, with the hope of having it completed by the fall of 1932, according to Dean Carl M. Beecher. The building itself is to cost about \$600,000, the site is valued at \$200,000, and there will be \$200,000 spent on equipment, including pianos and an organ, making the enterprise a \$1,000,000 one. The new music building will occupy the south part of Willard Hall campus and will extend from Orrington avenue to Sherman avenue on Clark street. James Gamble Rogers and Childs & Smith are associated architects and they have selected a design of Norman Gothic in keeping with the other recent Northwestern University architecture.

One of the features of the building will be an auditorium seating 1,000, which it is hoped will be one of the centers of north shore musical interests. It is to be named for Dean Emeritus Peter C. Lutkin, first dean of the school of music. Dean Lutkin, who helped build the school to its present eminence, retired from administrative work two years ago to devote his time to teaching. A \$50,000 organ will be installed. Besides the Lutkin auditorium there will be a smaller hall for student recitals. The Casavant organ now in the chapel of Fisk Hall will be rebuilt and installed in the smaller auditorium.

The administrative offices of the school will be housed on the main floor. Also on the main floor will be the library, a study room, phonograph room, the church music department, and two classrooms. On the second floor will be found the private studios and three large classrooms. On the third floor will be fifty piano practice rooms, two large organs for teaching purposes and three smaller organ practice rooms.

Plans for the new music hall were developed with the announcement last year of a gift to Northwestern of \$250,000 from the Presser Foundation, provided that the university raise a like amount. This was done, one of the largest gifts being one of \$50,000 from Mrs. James A. Fatten, widow of the wheat king. Now another \$100,000 is to be obtained and when this is done work will start.

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**Milwaukee Notes;  
Nott Is Re-elected  
Guild Chapter Dean**

By ARTHUR A. GRIEBLING

Milwaukee, Wis., June 16.—The annual election of officers of the Wisconsin chapter of the American Guild of Organists was held May 25. The election and the dinner preceding it were held in the new and lovely Y. W. C. A. building. Herman A. Nott, the faithful dean, was re-elected. The other officers are: Earl P. Morgan, sub-dean; Mrs. Frederick Wergin, secretary; Mrs. Eva Wright, treasurer; Mrs. Leona Whelan, registrar, and Miss Frieda Dieckman and Lewis Vantine, members of the executive committee.

On the afternoon of May 24 the last Guild recital of the season took place. The newly-decorated Kingsley M. E. Church was the place, and the players had the pleasure of using a modernized organ, the work of the Wangerin Organ Company. Orson E. White, Mrs. Winogene Kirchner and Hermann A. Nott were the organists. Mr. White's numbers were Nevin's "Sonata Tripartite" (first movement) and Toccata in D minor, by the same composer. Mrs. Kirchner played "Up the Saguenay," Russell; "O Gott, Du frommer Gott," Karg-Elert, and the "Prelude to the Blessed Damozel," Debussy. As a final number Mr. Nott played Widor's Allegro Vivace from the Fifth Symphony.

A recital was given May 5 at Marshfield, Wis., by Arthur H. Arneke. It was sponsored by the Marshfield Women's Club.

Earl P. Morgan and W. J. L. Meyer, the only organists from Milwaukee to attend the Guild convention, report a very interesting, profitable and inspiring week. Unfortunately on the drive back home, in order to avoid being struck by another car, they were forced into the ditch and their car was overturned. Injuries, however, were only minor, and they were able to drive the entire distance home.

A very pleasant Guild party was given at the home of Mr. and Mrs. Homann May 16.

On June 7 Cross Lutheran Church began a series of services dedicating its new edifice. The new organ is the work of the Wangerin Organ Company. It has three manuals and forty stops, including a harp and chimes.

Graydon R. Clark presented his Milwaukee Women Singers on June 7 at Trinity M. E. Church. Mr. Clark's organ numbers on this program were: "Caprice Heroique," Bonnet; "Gondolieri," Nevin; Fanfare in D, Lemmens; "Midsummer Caprice," Johnston; Festival Toccata, Fletcher.

Sunday, June 14, a recital was given at the First Church of Divine Science by Genevieve E. Urbaneck. Her program follows: Chorale and Prayer, Boellmann; Londonderry Air, arranged by Archer; Largo ("New World" Symphony), Dvorak; "The Swan," "At Twilight" and "In Summer," Stebbins; "Angelus," Renaud; "Will-o'-the-Wisp," Nevin, and "Finlandia," Sibelius.

**Albion E. Metcalf Takes Bride.**

The wedding of Miss Natalie Viola Ives, daughter of Mr. and Mrs. George Wilkins Ives, to Albion Edmund Metcalf, son of Mr. and Mrs. Edmund C. Metcalf, took place June 13 at the Congregational Church of Reading, Mass. Mr. Metcalf is organist and director of music at the First Baptist Church, Malden, Mass. The Rev. J. J. Cogan of the Peabody Episcopal Church performed the ceremony and was assisted by the Rev. W. Quay Bosselle of Malden and the Rev. Payson Pierce of Reading. Bruce Simonds, associate professor of music at Yale University, was the organist. The honeymoon will be spent in Europe and a period of several weeks will be spent in London, where Mr. Metcalf will study with Tobias Matthay.

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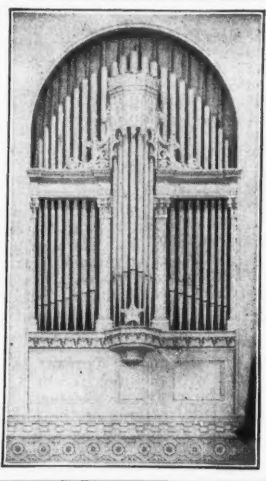
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## Who's Who Among the Organists of America

### William T. Timmings, F. A. G. O.

As a composer William T. Timmings, the Philadelphia organist, is rapidly achieving a reputation which has enhanced his prominence and has made him known throughout the nation as one of the ablest of the musicians who devote themselves to the music of the church. The most recent honor to come to Mr. Timmings was bestowed on him within the last month, when the 1931 award given as a consequence of the interest of Dr. Edward M. Sullivan of Woodbury, N. J., for an original organ composition, was presented to him for his "Elves" (Scherzo Caprice). The judges' decision was announced in time to include the playing of this prize number by the composer at the New Jersey rally of the N. A. O. May 19.

William T. Timmings was born July 4, 1895, at Kidderminster, England, and studied in his early youth under local teachers. At the age of 14 years he was appointed organist of St. Oswald's Church in his native town. In 1911 he moved to the United States and here he studied piano under Charles Espenshade, piano and organ under Ernest T. Allen and Uselma C. Smith, counterpoint with George Alexander A. West and composition with Dr. H. Alexander Matthews. In 1920 he won the associate degree of the American Guild of Organists and in 1927 he passed the fellowship tests.

While serving in France with the American forces in the world war Mr. Timmings met and married Mlle. Marthe Morin, daughter of the bandmaster of the town of Montmorillon, and Mr. and Mrs. Timmings have two daughters—Genevieve, 11 years old, and Madeleine, who is 3.

Mr. Timmings is organist of St. Paul's Church, Elkins Park, a prominent suburb of Philadelphia, in addition to holding a number of other posts, conducting choirs at Trinity Reformed Church, Philadelphia; St. Michael's Lutheran Church, Germantown; the Widener Memorial School and the Lutheran Orphanage, and he also conducts the Engineers' Glee Club of Philadelphia. He is the author of about fifty published compositions, prominent on the list being two cantatas—"The King Shall Come" and "The Lord's Anointed." An orchestral overture is still in manuscript and he is working on his first symphony for orchestra.

William T. Timmings



Frank E. Ward.

Frank Edwin Ward, who has just completed twenty-five years' service at

the prominent Church of the Holy Trinity in New York City, as noted in the news columns of this issue of The Diapason, is a native of Bradford County, Pennsylvania, having been born in Wysox township, on the banks of the Susquehanna River, fifty miles northwest of the famous Wyoming Valley. He received his first schooling in New York, but in 1884 the family moved to Washington, D. C., where his father, C. Osborne Ward, held a position as linguist under the government. His study of the piano was guided for several years by his sister, who was a brilliant pianist. Subsequently he studied piano, organ and theory with the best teachers of the capital city and filled various positions as organist there.

Seeking wider opportunities for study and advancement, he moved to New York in 1896 and began at once to work with Will C. Macfarlane on the organ and with August Spanuth on the piano. In the fall of 1898 he entered the harmony class of Professor Edward MacDowell at Columbia University and in the next few years took all the courses in theory and composition which the department of music of the university offered, his teachers being MacDowell and Professor Rübner. In 1902 he was appointed Mosenthal fellow at Columbia for composition by Professor MacDowell. The same fall he was appointed organist of the university, the former organist, George W. Warren, having died in the preceding spring. Mr. Ward remained organist of the university for eleven years, during which time he established a successful chapel choir of men's voices and gave many organ recitals.

In 1907 Mr. Ward was appointed organist and choirmaster of the Church of the Holy Trinity, and since 1902 he has held a similar position in Temple Israel.

As an associate in music previous to 1919, for ten years, Mr. Ward taught

harmony and counterpoint at Columbia University. He now devotes his time to private teaching of the organ, theory and piano.

Of his published compositions, the most important are a Sonata for Piano and Violin, Op. 9, first performed at Columbia University at a concert of the Columbia Manuscript Society in 1900 and published in 1904; the Lenten cantata "The Saviour of the World," composed in 1902 and published in 1909, and the Christmas cantata "The Divine Birth," published in 1910.

In 1917 Mr. Ward was awarded the prize of the National Federation of Music Clubs for his String Quartet in C minor. Two works for orchestra, "Peter Pan Scherzo" and an "Ocean Rhapsody," were performed at a Stadium concert under the direction of Mr. Ward in 1919.

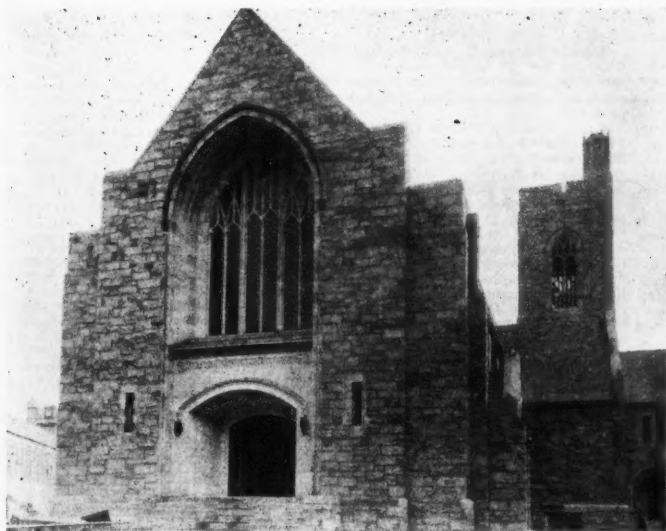
In 1897 Mr. Ward married Miss May Louise Corby, a singer prominent in the musical circles of Washington, D. C., and she has been an aid and inspiration to him in all of his work as a church musician and composer.

### Goes to Study with Bonnet.

George M. Thompson of the faculty of the North Carolina College for Women at Greensboro sailed for Europe June 13 on the St. Louis to spend five weeks studying with his former teacher, Joseph Bonnet, in Paris. Later he will spend about ten days at the Salzburg Music Festival and go to Bayreuth for a performance of "Parsifal," after which he will spend the rest of the summer visiting some of the musical shrines of Germany, returning to this country in time for the opening of college Sept. 15. During Mr. Thompson's absence two of his former pupils will carry on his work.

Mrs. Hermene Warlick Eichhorn will teach organ at the college and Mrs. Mildred Little Hendrix will play at the First Presbyterian Church in the North Carolina city.

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**Programs of Organ Recitals of the Month**

**Palmer Christian, Ann Arbor, Mich.**—In his twilight recital at the University of Michigan Sunday afternoon, June 21, Mr. Christian presented a program consisting of these offerings: "Air Majestueux," Rameau; "Musette en Rondeau," Rameau; "Toccata per l'Elevezione," Frescobaldi; Prelude and Fugue in D major, Bach; First Organ Sonata (dedicated to Mr. Christian), Philip James; "Twilight at Fiesole," Bingham; Mood Fantasy (Heroic Suite), Rowley; "Ave Maria," Schubert; Finale (Symphony 6), Widor.

**Betty Bradfield, Los Angeles, Cal.**—Mrs. Bradfield played the following program in a recital at St. Paul's Cathedral on the evening of June 15: Second Organ Sonata, Mendelssohn; "Caress," Groton; "Hosanna," Lemmens; Canon in F, Salome; Finale in E, Douglas; "Ave Maria," Bossi; "The Bells of Hinckley," Vierne.

**Gene Stewart, Washington, D. C.**—In a recital by Mr. Stewart at the Waugh Methodist Church May 29 he played this program: Concert Overture in C minor, Hollins; "Tango," Albeniz; Hungarian Dance No. 6, Brahms; Irish Air; Waltz from the "Sleeping Beauty" Ballet, Tschalkowsky; "Chant d'Amour," Gene Stewart; "The Cuckoo" and "The Bee," from "Summer Sketches," Lemare; "Japanese Sunset," Deppen; "Hymn of Glory," Yon.

**Arthur L. Bates, Saskatoon, Sask.**—Mr. Bates gave a recital at the Knox United Church June 21 at which he played: Concert Variations, Bonnet; "Idyl," Stoughton; Intermezzo, Reger; "Minuetto Antico e Musetta," Yon; Fantasia and Fugue in G minor, Bach; Intermezzo from Sixth Symphony, Widor; "Legend of the Mountain," Karg-Elert; "Piece Heroique," Franck.

**Frieda Maurer, St. Louis, Mo.**—Miss Maurer was presented by Edgar L. McFadden in a recital at Emmaus Lutheran Church May 13 and played this program: Toccata and Fugue in D minor, Bach; Chorales, "Heut' Triumphret Gottes Sohn" and "In Dir ist Freude," Bach; Allegro and Scherzo from Sonata in E minor, Rogers; Nocturne in A flat, Farata; Toccata in D minor, Nevin; "Andante Tristamente," Kroeger; Intermezzo, Callaerts; "Clair de Lune," Karg-Elert; Finale from Fourth Organ Symphony, Widor.

**Charles E. Baker, Evanston, Ill.**—Mr. Baker, of the senior class at the Northwestern University School of Music, gave a Bach program at the First Congregational Church May 4, playing: Sonata No. 1 (Adagio and Allegro); Chorale Preludes, "In Dir ist Freude" and "O Mensch, bewein' dein Sünde gross"; Prelude and Fugue in A major; Pastorale in F major; Fantasia and Fugue in G minor.

**Mildred Finch, Wheaton, Ill.**—The fifth in the series of Wheaton College recitals was played Sunday afternoon, April 26, by Miss Finch, whose list of offerings was composed of the following: Prelude and Fugue in D minor, Bach; Sonata in D minor, Mendelssohn; "Song of the Basket-Weaver," Russell; "Romanza," Parker; Spring Song, Hollins; Toccata in F major, Mailly.

**Dorothy Peterman, Detroit, Mich.**—Miss Peterman, a pupil of Dr. William G. Schenk, gave a recital on the new Möller organ at Nativity of Our Lord Church May 10 at which she played: Chorale Prelude, "O Sacred Head Now Wounded," Bach; "The Squirrel," Weaver; "Pilgrims' Song of Hope," Batiste; "The Music Box," Liadoff; Pastorale, Guilmant; First Movement, First Sonata, Guilmant.

**Ethel Leestma, Holland, Mich.**—Miss Leestma of the class of 1933 at Hope College played the vesper recital at the Hope Memorial Chapel April 26. Her program was made up as follows: Toccata and Fugue in D minor, Bach; Pastorale, Franck; Fourth Symphony (Scherzo and Finale), Widor; "Harmonies du Soir," Karg-Elert; "Roulae," Bingham; "O'er Flowery Meads," Dunn; Toccata ("Suite Gothique"), Boellmann.

**Walter James Barron, St. Augustine, Fla.**—In his recital at Trinity Church on the evening of April 21—the sixth of a series—Mr. Barron played: "Marche Heroique," Saint-Saens; Andante Cantabile (from Fourth Symphony), Widor; Spinning Song, Mendelssohn; Passacaglia and Fugue in C minor, Bach; Pastorale, Franck; "May Night," Palmgren; Canon in B minor, Schumann; Toccata, Fleuret.

**Fred Faassen, Zion, Ill.**—Mr. Faassen has broadcast the following programs among his recitals at Shiloh Tabernacle through station WCBD:

June 7—"Invocation" in B flat, Guilmant; Grand Chorus, Salome; Largo from "New World" Symphony, Dvorak; Madrigal, Simonetti; Meditation, "Notre Dame de Consolation," Silver; Sea Sketch, Warner.

June 14—March-Scherzo, Kohlmann; Offertory, Dubois; Communion, Dubois;

"The Bells of St. Anne de Beaupre," Russell; "Angels' Serenade," Braga.

June 18—Prelude in D, Rogers; Andante from Fifth Symphony, Beethoven; "Chanson Joyeuse," Macfarlane; Serenade, Toselli; "A Sea Song," MacDowell; "To a Water Lily," MacDowell.

**Walter Flandorf, Chicago.**—In a recital dedicating the Kilgen organ in the Central Lutheran Church of Madison, Wis., May 13 Mr. Flandorf played: Toccata and Fugue in D minor, Bach; Prelude to "The Deluge," Saint-Saens; "The Swan," Saint-Saens; Arabesque, Debussy; Serenade, Haydn; Adagio from Sonata in C minor, Grieg; "A Wedding Day in Troldhaugen," Grieg; Improvisation on Three Lutheran Melodies, Flandorf.

**Miss Josephine Silsby, St. Louis, Mo.**—On June 9 Miss Silsby, pupil of Edgar L. McFadden, presented the following program for the G. F. S. class of the Bowman M. E. Church: Rural Sketches, Nevin; Scherzoso, Rogers; "Thou Art the Rock," Mulet; Intermezzo, Callaerts; "In Summer," Stebbins; "Pomp and Circumstance," Elgar.

**Ruth Frances Hope, New York City.**—Mrs. Hope played this program at the Actors' Lounge June 9: "Marche Heroique de Jeanne d'Arc," Dubois; "Legende," Higgs; "Soeur Monique," Couperin; Fugue in C, Bach; "Marche Nuptiale," Wachs; "Romance," Bonnet; Norwegian Tone Poems, Torjussen; "Sea Gardens," Cooke; Concert Rondo, Hollins.

**Mr. Möller Interviewed in Chicago.**

On the occasion of a brief visit to Chicago in June by M. P. Möller, Sr., the Chicago Daily News published an extended and interesting interview with the well-known American organ builder and an account of his career which occupied a column of space of that large daily paper. The interview closes with the following paragraph: "Mr. Möller, who has been knighted by the king of Denmark, says that the organ will be a favorite instrument as long as the human race continues to exist. 'The organ is first mentioned in Genesis 4:21. It will be mentioned for the last time on the day of judgment.'"

**Rush of Work at Omaha.**

In the number of orders received and the amount of work accomplished this spring exceeded all records for the Pipe Organ Service Company of Omaha. Among orders booked or completed during this period was the rebuilding and installation of a two-manual organ in St. Mary's Church, Leigh, Nebr.; rebuilding console and installing new pedal keyboard on Roosevelt organ in Trinity Episcopal Cathedral, Omaha; rebuilding great division of Casavant organ in St. Cecilia's Cathedral; rebuilding two-manual Hillgreen-Lane organ in Plymouth Congregational Church, all of Omaha, and eighteen other jobs in Omaha, Sioux City, Council Bluffs and Atlantic, Iowa.

**Dr. George W. Andrews Closes Long Career at Oberlin College**

By GEORGE O. LILLICH

Oberlin, Ohio, June 20.—With the Oberlin College commencement of 1931 terminated the long and distinguished career of Dr. George W. Andrews as an active teacher in that institution. Few organists in the United States have had so great a part during the last half century in training the younger generation for church work and college teaching. Since 1882, excepting for two periods of study, Dr. Andrews has been continuously on the faculty of Oberlin Conservatory. In the Oberlin family of students and alumni his name is associated with outstanding inspirational experiences of college life.

During the course of the second conservatory commencement recital, Saturday evening, June 13, Frederic B. Stiven, '06, appeared and spoke briefly of Dr. Andrews' period of service and of the mutual devotion existing between him and his students. As he concluded, Mr. Stiven presented to Dr. Andrews a bound volume of letters of greeting and appreciation from students who had graduated from Oberlin between 1882 and 1930. Announcement was also made of the George W. Andrews organ scholarship fund, just now established by former students. The income from this fund will be given annually as a scholarship to an outstanding organ pupil at Oberlin.

An additional bit of recognition was accorded Dr. and Mrs. Andrews at the reunion glee club concert, when a group of compositions was sung especially in their honor. At the conclusion of this concert the reunion group of the men's and women's glee clubs, with the assistance of former members of the Musical Union, sang the "Hallelujah Chorus" under Dr. Andrews' direction.

Early in August Dr. and Mrs. Andrews sail for Honolulu, where Dr. Andrews will be organist of the Central Congregational Church during the next year.

During the month of May organ recitals were presented by Maybelle Carroll, G. Winston Cassler, Lawrence Frank, Glenn W. King, Beatrice Merriam, Bernadine Otten and Virginia Wilcox, all members of the class of 1931. This year the following were graduated from the organ department: G. Winston Cassler, A. A. G. O.; Maybelle Carroll, Lawrence Frank, A. A. G. O.; Kenneth Holt, A. A. G. O.; Glenn W. King, A. A. G. O., and Kenneth Lea. Of this group Glenn W. King, because of his high scholastic standing, received election to Pi Kappa

**Mrs. Bruce S. Keator**



MRS. BRUCE S. KEATOR, organist and director of St. Andrew's Methodist Episcopal Church, New York City, is taking advantage of the closing of her church during July and August to spend the summer in Europe. She will sail July 3, to be absent two months, and will visit Norway, Sweden and Denmark. Mrs. Keator recently returned to St. Andrew's, where her work has constituted one of the finest examples of beautiful church music in the metropolitan district.

Lambda and the Selby Houston scholarship award.

Russell Broughton, F. A. G. O., winner of the Estey Fontainebleau prize in 1928, returns to Oberlin with the beginning of next year as instructor in organ and theory.

Bruce Headley Davis, who has been at Fairmount Presbyterian in Cleveland for the last five years, begins his work at the First Church in Oberlin as successor to Dr. Andrews in September. George O. Lillich recently assumed charge of the music at Lakewood Congregational Church, Lakewood, Ohio.

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### What Is Required to Win and to Hold a Choir Singer's Post

By DR. WILLIAM C. CARL  
Organist and Choirmaster, First Presbyterian Church, New York City

Vocalists are constantly asking why their art is not recognized. Following years of study and experience either here or abroad they frequently find themselves in about the same place as at the start of their careers. They appear at auditions in search of a church position only to find that someone else is chosen. In many instances there is undoubtedly a misunderstanding as to the preparation and qualifications necessary to obtain and hold what they are seeking; hence these suggestions.

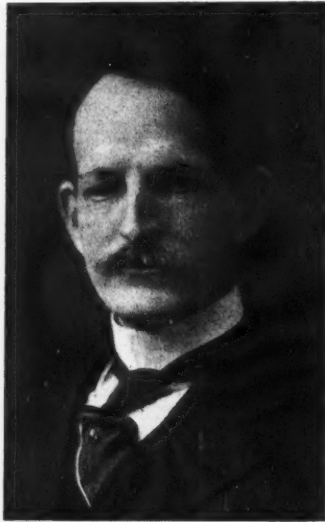
In the ministry of music there is much more to consider than an occasional solo or anthem as they occur in the course of the service. A singer should be an all-around musician, play the piano, know at least something about harmony and musical form and be able to read at sight. A singer who cannot read at sight is of no use in any organization. Learning the music at home in advance is of assistance, but this cannot always be depended upon. In church work changes in the order of service are frequently necessary and then what happens? The one who cannot read "pulls back" and at the same time relies on the one who is sitting next.

Vocalists should learn to sing intervals accurately at sight. If they do not know how they should go to someone and learn. Feeling for notes, singing off key and waiting between phrases to find the first note of the following one is the result of not being able to calculate the intervals.

The successful church singer today must be able to do both dramatic and lyric. This means that in doing "The Messiah" the soprano who sings "I Know that My Redeemer Liveth" must do equally well "Rejoice Greatly." No church will engage two sopranos for the same oratorio. In the singing of coloratura passages I find that many sopranos do them forte, forcing each note. As this is absolutely contrary to what it should be, the applicant often fails in winning the position.

As to repertoire, the singing of a few sacred songs, usually those which have been done for years, with an occasional aria thrown in, will not answer today. One must have repertoire, be versatile, sing different styles equally well, besides using the music of recognized composers, and be able to sing ensemble music. If a little more thought were used no singer would allow himself to get into a rut. Because of success achieved a year ago it does not follow that the same can be accomplished today unless constructive voice work and attention to detail is being kept up. Personally I consider this to be the chief reason why so many singers fail. No one in any walk of life cares for past performances. The question is "What can you do now?" Press notices, letters of introduction and diplomas are of little avail unless the artist can "make good."

Frank E. Ward



JUNE 14 MARKED the twenty-fifth anniversary of Frank E. Ward as organist and choirmaster of the Church of the Holy Trinity, 316 East Eighty-eighth street, New York City. At both morning and evening services the service music consisted of compositions by Mr. Ward. After the evening service the church tendered a reception to Mr. and Mrs. Ward at which many of New York's prominent organists and singers were present to extend their good wishes and to show the esteem in which Mr. and Mrs. Ward are held. The church gave a generously-sized purse to Mr. Ward and presented a beautiful basket of flowers to Mrs. Ward.

The compositions of Mr. Ward sung at the two services included the following: "Benedictus es Domine"; anthem, "The Lord Is Gracious"; anthem, "It Is a Good Thing to Give Thanks"; Magnificat in E flat; anthem, "Lift Up Your Eyes"; offertory anthem, "He That Maketh Peace"; anthem, "I Am the Way." The choir was augmented for the anniversary by many of its former members who have sung under Mr. Ward's direction.

The Church of the Holy Trinity, sometimes called the Rhineland Memorial Church, is one of the city's most beautiful religious edifices.

On the "Who's Who" page of this issue of The Diapason is a sketch of the noteworthy career of Mr. Ward as a musician and composer.

### Charles Tournemire Pays Tribute to Life of Lynnwood Farnam

A warm tribute to the life of the late Lynnwood Farnam from the pen of Charles Tournemire, professor at the Paris Conservatory and member of the superior council of that institution, and organist of the Basilique Ste. Clotilde, Paris, has been received by President Harold V. Milligan of the National Association of Organists. It is a touching expression of homage on the part of the French organist and composer whose fame has grown rapidly on this side of the Atlantic, to a man whose passing meant the loss of a friend. M. Tournemire writes as follows in the course of his tribute:

The teaching and the playing of Lynnwood Farnam have had an enormous influence on the younger generation of American organists. Even more, the wonderful character of this great master helped to attract many disciples and admirers. In numerous letters we conversed on things of art and our friendship gradually grew. We understood each other marvelously. When Farnam made known to me his coming to Paris in July, 1930, I suggested to him that he play a recital on my admirable instrument at the Basilique Sainte Clotilde. He accepted it with enthusiasm. His program, on which were represented the works of Bach, Franck, Wood, Vierne and myself ("Mystic Organ"), was heard by a very large audience. The success was great.

I had found him apparently in magnificent health, a glow of color in his face. We often took long walks across Paris together. I could not have believed that four months afterward we would lose him! I was about to dedicate a service to him. After that I had to modify the wording and add "In Memoriam"! What a pity!

The organ world of all countries will long feel the death of Lynnwood Farnam. His technique was incomparable; the beauty and the "architecture" of his work were distinctive. His adaptation to an organ unknown to him was immediate. Here is a typical example of it: At the first rehearsal on my organ at Ste. Clotilde he worked rapidly, testing stops which were the best fitted for the performance of his program, and in a short time was able to play with marvelous tone balance. That is the artist whom we mourn today!

Today, from my country I solemnly send my tribute of affectionate homage to a great man, to a transcendent artist, to a very dear friend. He is with the eternal and forever blessed.

At the West End Collegiate Church, New York City, Henry Hall Duncklee, the organist and director, presented a program of anthems by the late George W. Chadwick at the afternoon service April 19. On the afternoon of May 3 Mr. Duncklee's organ prelude consisted of compositions of Edwin H. Lemare.

DeWitt C. Garretson



ORGAN RECITALS have been broadcast from St. Paul's Cathedral at Buffalo over station WBEN three times a week since April 6. These broadcasts concluded on June 29. The total number of recitals broadcast was thirty-seven. Thirty-four were played by DeWitt C. Garretson, organist and choirmaster of St. Paul's Cathedral, and three were played by Helen G. Townsend, associate organist of St. Paul's.

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Paul W. Schlorff



WITH A RATING OF 90 PER CENT, the choir of Trinity Episcopal Church, Hoboken, N. J., emerged victorious from the annual choir contests just completed by the New Jersey Music Contests League, of which Mrs. Hugh C. Colville is executive director. This choir of forty boys and men, by securing first award in its class three successive times, has won the permanent custody of the first prize award, consisting of a silk banner. While the boys in this choir receive a small stipend, it is to be noted that none of the men are professional singers and with few exceptions they joined this choir as boys, one of their number, John A. Finck, having been a member for fifty-two years.

The judges, including Mark Andrews, J. Earle Newton, W. Ifor Jones and Walter Charnbury, were unanimous in commending the tone quality, especially of the boys. Their director, Dr. Paul W. Schlorff, hails from Chicago, where he held church positions. For the last five years he has been organist and choirmaster at Trinity Church, Hoboken. While pursuing courses leading to the degree of Ph. D., which New York University recently conferred on him, he has studied church choir training under Mrs. William Neidlinger, well-known New York authority on singing and member of the faculty of the School of Sacred Music at Union Theological Seminary, directed by Dr. Clarence Dickinson.

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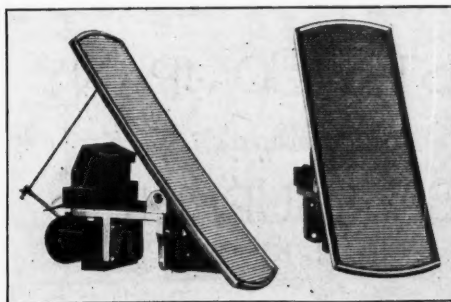
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**RECITALS IN MINNEAPOLIS**

**Stanley R. Avery and Pupils Play Series at St. Mark's Church.**

An interesting series of three recitals by Stanley R. Avery of Minneapolis and two of his pupils was played on Sunday afternoons in May at St. Mark's Episcopal Church, of which Mr. Avery is organist and choirmaster. The first recital, May 10, was given by Mr. Avery, with the assistance of Olive McDougall, contralto, and the organ selections consisted of the following: Prelude and Fugue ("St. Ann's") in E flat, Bach; "Kol Nidre" (Hebrew Melody), arranged by Lemare; "Galilee" ("Jesus Calls Us"), arranged by J. S. Matthews; Scherzo Fantasy (new), Avery; Improvisation on "Il Penseroso" (Milton), Avery; Harmonizations of the Chorale "All Hail to Thee" (Nicolai), Avery.

On May 17 Wesley Anderson, organist and choir director of Augustana Lutheran Church, was the recitalist, playing: Passacaglia in C minor, Bach; Intermezzo, Reger; Toccata in F, Bach; "May Night," Palmgren; Fountain Reverie, Fletcher; Persian Suite, Stoughton.

The third recital, on May 24, was by William Brackett, organist of the Judson Memorial Baptist Church of Minneapolis, who played: Prelude and Fugue on the name "B-A-C-H," Liszt; "Suite Bretonne," Dupre; Toccata, Adagio and Fugue in C major, Bach; Variations and Toccata (Symphony 5), Widor.

**Death Takes Charles F. Winder.**

After a long illness Charles F. Winder died on May 18 at his home in Hollywood, Cal. Mr. Winder served his early apprenticeship with his father, Charles Walker Winder, an organ builder in Newcastle-on-Tyne, England, who came to America in the early eighties and was employed by the Roosevelt Company. In 1885 Charles Winder and his brother, William, came over and were similarly employed by the Roosevelt firm, where they remained until it was taken over by the Farrand & Votey Company. Charles F. was afterward for several years voicer for the Hutchings Company. Then he became associated with William Braithwaite of the Hook & Hastings Company. Later he was superintendent of the Carrotti organ works at Mason City, Iowa, and then started in business for himself in Cleveland as the C. F. Winder Organ Company. He was granted several patents for organ mechanisms, etc.

Sir Edward Elgar, Order of Merit, Master of the King's Musick, whose genius has been devoted to the larger forms of musical art—symphony, concerto and oratorio—received a baronetcy on King George's birthday honor list, published June 2.

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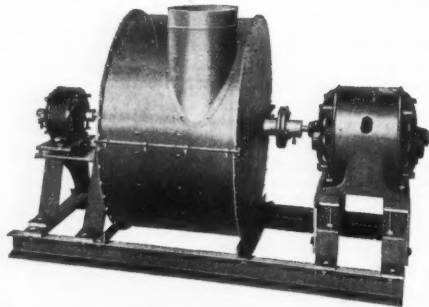
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**Southern California  
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Rally Day at La Jolla**

By **ROLAND DIGGLE, MUS. D.**

Los Angeles, Cal., June 12.—A most delightful "rally day" was held by the Southern California and San Diego chapters of the Guild at La Jolla June 2. There was a good attendance and after a picnic luncheon we adjourned to St. James-by-the-Sea Episcopal Church, where a recital was given by two of the San Diego members—Charles R. Shatto and Miss Gladys Hollingsworth, F. A. G. O. Mr. Shatto gave a fine performance of the E major Chorale of Franck and other numbers by Bach, James and Widor. It was interesting to hear the Andante Cantabile from the Philip James sonata, especially as it was to be performed in Indianapolis. Miss Hollingsworth played three Widor movements and the Franck Finale in B flat. During the afternoon Joseph W. Clokey gave an enjoyable lecture on "The American Troubadour," illustrated with songs and gramophone records.

At 5 o'clock a recital was given by two members of the Southern California chapter—Miss Winifred Jolley of Redlands and Clarence Mader, A. A. G. O., of Los Angeles. Miss Jolley, who is a pupil of Arthur Poister at Redlands University, gave a stunning performance. Such numbers as the Dupre Prelude and Fugue in B minor and the Finale from the Seventh Symphony of Widor were played with finish and authority that would put many a hardened recitalist to shame. Other numbers by Bach, Rheinberger and Diggle rounded out one of the most interesting programs of the day. Mr. Mader can always be counted on to do a good job. He played among other pieces a charming Andante by Stamitz, "Les Jongleurs," from Sonata 2, Jopson; a Toccata by the late Lynnwood Farnam, Fugue in G, Bach, and part 9 of Austin's "Pilgrim's Progress."

It was a pleasure to hear the new Pilcher organ recently installed in this beautiful new church. It is a fair-sized three-manual and very effective. Personally I liked it much and consider it one of the most outstanding Pilcher organs I have heard.

After dinner, which was served at "The Wind and Sea" Hotel, a short business meeting was held and a resolution was drawn up, to be presented by Arthur Poister at the Guild convention in Indianapolis.

Alexander Schreiner, organist at U. C. L. A. and the First Methodist Church of Los Angeles, left for Salt Lake City June 1. He will take up his duties at the Tabernacle and return to Los Angeles the early part of September.

Dr. Humphrey J. Stewart gave a splendid recital on the new Austin organ in St. Joseph's Church, San Diego, June 9. Dr. Stewart will be in San Francisco the latter part of the month and will be present at the first performance of his new Requiem Mass, which has recently been published by J. Fischer & Bro.

Arthur W. Poister and Mrs. Poister of the University of Redlands will spend the summer in the East. Mr. Poister will be in Chicago, Boston, Pittsburgh and other cities and will do some playing outside of the recital he will give at the Guild convention. He will return to Redlands the early part of September.

Walter F. Skeele presided at the organ for the first performance of the mass composed by George Liebling and dedicated to the University of Southern California. The work is pretentious and made heavy demands on both chorus and orchestra. Alexander

Adolph Steuterman, F.A.G.O.



ADOLPH STEUTERMAN, F. A. G. O., organist and choirmaster of Calvary Episcopal Church, Memphis, Tenn., gave two recitals in Florida in June. June 2 he played in the artist course of the Florida State College for Women at Tallahassee and on June 9 gave the recital for the state convention of the American Guild of Organists of Florida.

Mr. Steuterman has given recitals at the convention of the National Association of Organists in Portland, Maine, the state convention of the American Guild of Organists of Texas in Dallas, and the tri-state convention of organists in Memphis and his choir presented Brahms' "Requiem" before the national convention of the American Guild of Organists in Memphis. He gave a paper on "Organ Recitals" at the national convention of the American Guild of Organists in Philadelphia last June, and has given thirty-two organ recitals outside of Memphis and seventy-six in Calvary Church. For three years he was organist and choirmaster of All Souls' Episcopal Church, New York City, where he conducted a choir of men and boys. Mr. Steuterman was dean of the Tennessee chapter, A. G. O., for four years, during which time the chapter entertained three tri-state (Arkansas-Mississippi-Tennessee) conventions of organists and one general convention of the Guild.

Stewart, the conductor, is to be congratulated on bringing his forces through in good style.

I am sorry to say that the radio organ recitals of Edwin H. Lemare over station KFI have been discontinued. Mr. Lemare gave fourteen recitals. I made a point of listening to them all and have no hesitation in saying that as far as the West is concerned these recitals did more for real organ music than all the other organ music heard over the air during the last five years. That they should be discontinued is a calamity. We hear the same old voices, the same old orchestras, the same old jazz bands, the same old pieces, and yet as soon as a new voice, in the person of Mr. Lemare, makes itself felt, it is cut off.

Carl McL. Twaddell has been appointed organist at First Church of Christ, Scientist, Santa Barbara. We shall be sorry to lose Mr. Twaddell from Los Angeles, but wish him all success in his new post. This church is planning a new building within the next year or two and it is hoped at that time to rebuild and enlarge the present organ.

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## The Art of Creating Right Atmosphere in Church Services

By ALFRED LEE BOOTH

[Paper presented at the convention of the American Guild of Organists at Indianapolis, Ind., June 10.]

"Where there is no vision the people perish." This old Biblical proverb presents a challenge to 90 per cent of American mankind and womankind in all walks of life today who are so busy doing, for the most part conscientiously, the routine of things that they never stop to catch the vision either of their own possibilities or the possibilities of their tasks. We organists and choir directors sometimes get into the habit of seeing no farther than the next postlude. Our church service work is just one thing after another. Even though we may have good opportunities, our efforts lack organization and broad purpose.

There is a vicious circle in a multitude of our churches. The musical director does not give much time or thought to his work because he is paid so little that he cannot afford to do so. The congregation, on the other hand, gets so little uplift out of the music that they think it is more or less a traditional and necessary formality in a church service. They do not know much about music, their taste is not quickened, and therefore why should they pay much for the music? The question is which is horse and which is cart.

Let us open our eyes to the fact that both the churches and the musical profession are grappling with this problem today. And from both viewpoints men of inspiration are devoting their earnest thought to it. It is one of the vital factors in a movement which may usher in a revival in public worship.

In a convention such as this there is an opportunity to start a hue and cry up and down the land and to awaken the members of our profession all the way from those in large metropolitan fanes to those in small town churches—awaken them to the fact that a procession is forming behind such men as Dean Lutkin of Northwestern University, Clarence Dickinson of New York, Powell Weaver of Kansas City, H. Augustine Smith of Boston, F. Melius Christiansen, J. Finley Williamson and others, which bids fair to lead us, if we will but follow, into far finer fields. The ideals and enthusiasms of these men are available now in printed form, so that every musical director may read and absorb into his own being this forward-looking trend.

And what is the goal sought? That minister and musical director work together to create in the services of worship in our churches an atmosphere of reverence, an atmosphere of searching out after God, employing appeal to the finest senses, the sincerest emotions and the best thought of the congregation. Who is there among us who will not enlist in such a cause? It must be a gradual process of education for the clergy, the organist and the congregation.

To what elements shall we turn in creating this atmosphere? To be sure, an atmosphere does not bear too close an analysis, but since we are trying to summon it forth, we must know of what threads this atmosphere is spun. It must not be a "jag" of the senses, which passes like a whimsey and leaves nothing behind to inspire to nobler living.

But, happily, much of the Protestant world is realizing that for worship man needs a place set apart where he can lose sensuous contact with his material world. Of a certainty some Puritan souls can feel within themselves the well of spiritual water and in a barn could worship God in spirit and in truth. But most of us are greatly aided by a "churchly" church of dignity and simple beauty. Sometimes we as artists have the opportunity to use our influence in the constructing or remodeling of a church. So many examples of beautiful interiors and exteriors are springing up that no one need be ignorant. The

chancel, with simple symbolism, where the choir can be and lead with the minister, is coming back into its own.

Particularly we may occasionally make impress with our ideals in the choice of an organ. Too often either an inferiority complex or a laissez-faire attitude on the part of the organist allows a church to be sold an organ on the basis of the greatest amount of lead and wood and wind for the smallest price, instead of on the basis that man's finest sensibilities can be called forth only by refinement and beauty of tone, backed by absolute reliability in the mechanism which will create a confidence and ease in both performer and listener.

But physical surroundings are largely wasted if the services of worship be haphazard. It is traditional with liturgical denominations to have well-ordered forms of worship. But as Dr. Earl Eryeart Harper says in the Bulletin of the Northwestern University School of Church and Choral Music published in January of last year, "characteristically, the Protestant churches of America have been sermon-centered in their interests, and for that matter always must remain such. But it is being realized with incredible swiftness that the attendant at church who is compelled to sit through a so-called service of worship which is nothing more than a disorderly program of miscellaneous religious exercises is not only being deprived of a great spiritual ministry to his very soul, but he is not being prepared in mind and mood to hear and responsively react to the sermon."

Several of the denominations have appointed commissions to build up a well-ordered, satisfying form of worship, in which the congregation as well as the choir and minister may take a vital part. Music must of necessity be a factor of extreme importance in such a movement. May I urge those of you who have not done so to read thoroughly the volume of lectures entitled "Worship in Music," by Hughes and others, published by the Abingdon Press, as a background for your further thought. The commission of the Methodist Episcopal Church has issued a preliminary report which may be procured from the Methodist bookstores in any of the large cities. Then may I point out a most interesting book of services of worship by Dr. Charles Wolcott Merriam of Grand Rapids, Mich. These services have been evolved through several years of actual use in the Park Congregational Church there and are built on a traditional basis. We are fortunate in having here at the convention the director of music of this church, C. Harold Einecke, who has worked out the musical content of the services with Dr. Merriam, and who will outline one of the services in detail for us later. Through hymns, responses, prayers and Scripture readings the congregation is led first to an approach to God through the attitude of praise and aspiration, then to a realization of the humble and imperfect position of man in relation to God, and finally to a dedication and consecration of self to God and his service. Powell Weaver of Kansas City is at work on a collection of responses, chants and other musical forms of real artistic and spiritual worth which will form part of the final report of the commission of the Methodist Episcopal Church.

All of this development offers a new challenge to the organist and choir-master not only to draw abreast of the times in his knowledge of what is going on, but also to take stock of his own contribution to the creation of a worshipful atmosphere. Again, one can go to a veritable fountainhead of idealism in Dean Lutkin's book, entitled "Music in the Church," and in the four bulletins before mentioned, published by the church music department of Northwestern University, as well as a number of other fine writings by such men as Clarence Dickinson. How can we make progress by only pulling at our own bootstraps?

But may I briefly present several phases of the musical director's direct part in the service of worship, not with the idea that I am suggesting anything new, but that we may organize our thoughts a little in a determination to spread a gospel of progress.

Granted that in many medium-sized and small churches the organist's time will not permit of both his development of an excellent choir and his own immediate attainment of an advanced technical proficiency at the organ. Which contributes most to the service? It is my own opinion that a well-trained and devotionally-spirited choir is of greater importance. A choir which enunciates well and sings with artistry in interpreting the content of responses or anthems certainly can evoke a spiritual reaction from the congregation as definite as any part of the service. That the anthems themselves must be well chosen is of course vital. Wherever at all possible the choir should see the director and the director should be hidden from the congregation. In accompanying the choir the organist should have a competent person in the congregation check for him the tonal balances between the instrument and the voices until he can calibrate the two. How often the organ drowns out the voices at some places and does not adequately support them in others, because it is most of the time absolutely impossible for the organist to hear the true balance at his console! Then, too, I do not believe any organist and director can create a feeling of ease in his choir's performance until he has himself sung enough to be able to breathe with his choir and to be able to know what the limits of rapidity are for the average singer in the clear production of both words and tone in different passages. How many directors actually sing over the anthems or solos themselves so that they get the singer's viewpoint? Judicious rubato often spells the difference between a meaningless succession of sounds, and a meaningful interpretation.

If the solo playing of the organ is of comparatively less importance, however, than the training of the choir, that fact need not lower the organist's ideals. Conditions which he has a large part in creating may gradually permit him to devote more of his time to his own performance. I am heartily in accord with the article of William H. Oetting in the last number of the New Music Review—that is, in principle—but I believe that there are many organists whose technique and whose instruments do not permit their giving the chorale preludes of Bach, Brahms or Reger the clarity of performance or the color of registration which is necessary to make them other than deadly dull and meaningless to their listeners. Better encourage them to play clearly, and with dignity, simple, melodious numbers, using fairly subdued registration and being careful not to make them too rhythmic, while they prepare themselves gradually to do a better grade of music really well. The playing tastefully and conscientiously of meditations and cantilenas will lead to a desire for more meaty music. The organist's own self-respect, his own reputation in the eyes of his choir, the congregation which employs him and the God in whose service he plays all demand that what he does attempt shall be done reasonably well.

It does not seem to me necessary, in creating a worshipful atmosphere, always to play subdued music. Cannot one be stirred to holy enthusiasm on a festival day by a prelude of breadth and dignity? Desiring to open the congregational part of the service quietly, several organists over the country have adopted the use of a meditation or reverie on a hymn-tune after the prelude and before the processional or call to worship. Even if quite simply done, using the four-part harmonization of the hymnal, the effect appeals very strongly to me. One can then use a larger prelude at times and introduce a note of quietness afterward. On a large, modern organ such improvisations can surely be made very beautiful.

There is nothing which better cements together the whole order of worship than artistic improvisation during silences, such as when the minister is changing his position in the chancel, or while late comers are being seated, lapses which break the continuity of the service. Such improvisations can be combined with modulatory preparation for the next musical part of the service. I would say it were better to use a hymn-tune

softly or something definitely planned than the aimless rambling which one sometimes hears called improvisation. Even given the natural creative gift of melodic and harmonic structure, improvisation should be orderly and should harmonize with the mood of that portion of the worship. I believe one should generally use the material from the preceding or the subsequent number—for example, either the rhythmic pattern of the preceding piece may be employed, an outstanding melodic idea may be developed and carried as a motif through the different voices with varying colors, or the last phrase may be repeated, led through a false cadence, and extended.

Frederick Schlieder has done a most interesting work in his series of books on creative harmony. Not having actually seen a test case I cannot make any didactic statements, but it seems to me that an organist with any imagination could learn to improvise passably well by studiously following his method of building upon the successive tones of the scale and through the harmonies founded on them. And one who has some facility will improvise more fluently and in more orderly fashion after analyzing this most ingenious approach to the subject.

Not only does the organist's own performance elicit a response from the congregation, but his leadership in the hymn singing may very definitely influence the interest which they take in the hymns and in the whole service. Dean Lutkin's book and his pamphlets on hymns in worship are most worthy of study. I shall not attempt to discuss the kind of hymn-tunes which are most worshipful, as my ideas would be almost entirely reflections of his printed ones, with the exception of the fact that some of the tunes which are less strong have become so closely entwined in the hearts of men that I question the benefit of supplanting them, especially with some congregations. Dean Lutkin's advice on leading the hymns is also well worth studying. Just two suggestions which have helped in making our own congregation enjoy hymns: In announcing the tune on the organ, the mood of the words should be foreshadowed, but in general I think it is well to play the tune through slightly faster than the congregation will sing it. They will naturally lag to some extent. By the foregoing statement I do not mean, naturally, to race indifferently through the announcement. Then, in leading the singing, it is possible to accustom the people to obeying the punctuation and phrasing. Our congregation, averaging probably 600 or 700, does it quite well and naturally now. Of course, it is necessary that the organist so thoroughly know the notes of the tune that he can follow the words as they are sung. And, repeating a statement earlier in the paper, the organist must have sung himself enough to feel the necessities for breathing and clear enunciation. The organist must lead confidently, with plenty of organ. Is it not worth while to educate a company of people in this manner when you know perfectly well that, to phrase with you, they must be following the content of the words, and thus get into the spirit of the hymn?

And this leads to the conclusion, the foundation of this whole art of creating atmosphere in the service of worship. The spirit of worship itself, or at least the will to serve through the ministry of music, must be in the organist himself. The time has passed when a worthwhile musical director can have temperamentalism, which is just the outward evidence of the self-centered individual within. Granted that church groups contain certain petty and selfish individuals, as do all human gatherings; granted that some ministers are lacking not only in musical knowledge, but in social abilities and skill in contact with people, nevertheless in most cases, if the musical director, right from the start, will lay the cards on the table face up, so to speak, and have a frank understanding with the minister that he will cooperate as fully as possible with him, but that for the sake of self-respect and efficiency the musical director must at least appear to choir and congregation to run the music, I believe there will

be a minimum of friction. And the feeling that both are sincerely striving toward the same goal will bring the two together. If there is to be an atmosphere of worship which will unite people, clergy, choir and director into a consonance of aspiration toward God, it must spring from a well of character. Therefore those who teach the organ and direction of choirs will most certainly achieve lasting success in their pupils if they teach music and character simultaneously. Lynnwood Farnam and our much-loved Charles Galloway of St. Louis made almost as much impress on the public and on their pupils through their noble characters as through their musical proficiency. Especially in the minds of their pupils, perhaps, their personalities will live longer than any particular memories of their individual performance. The art of creating atmosphere in church services, like most other arts, is therefore fundamentally the art of living.

**NOTES FROM THE CAPITAL**

BY MABEL R. FROST.

Washington, D. C., June 22.—Louis Robert was the recitalist members of the District of Columbia, Virginia and Chesapeake chapters, A. G. O., were privileged to hear at the Peabody Conservatory June 16 as the guests of the Chesapeake chapter. These chapters have developed a delightful interchange of courtesies in recent years, and we in Washington always know that an invitation from the Chesapeake chapter means royal entertainment in Baltimore. Mr. Robert's audience was moved to an enthusiastic demonstration by his performance in the following program: Prelude and Fugue in E minor, Bach; Pastorale and Finale from Sonata in D minor, Gullmatt; Second Chorale in D minor (MSS.), Hendrik Andriessen; "A vos genoux l'Eglise se prosterner," Adolphe Marty; "Reve d'Amour," J. B. de Pauw; "Carillon" (MSS.), Bonset; Meditation, Callaerts; "Thou Art the Rock," Mulet. So insistent was the applause that Mr. Robert played two encores, the first Martin's "Evensong" and the second a repetition of the Bonset "Carillon." The recital followed an equally fine dinner at the Women's City Club, a square away.

Mrs. Frank Akers Frost played the opening recital in a twice-a-week series of organ broadcasts from Constitution Hall by the District of Columbia chapter, A. G. O., through station WOL. This recital took place June 18 and others will follow on June 23 and June 28 at 6:45 p. m., both by Mrs. Frost, and thereafter twice weekly indefinitely, other members of the chapter playing two weeks each. Mrs. Frost is organist and director at the Georgetown Presbyterian Church.

John Russell Mason, organist at Central Presbyterian Church and on the library staff at George Washington University, has sailed for another visit to England. He will return in September, when he will assume charge of the library during the absence of Dr. Schmidt next year.

Charles Googins is guest organist at the National Baptist Memorial Church for the summer, during the recovery of the regular organist, Mrs. Emily Dickinson, who suffered a foot injury recently.

"The Creation," by Haydn, was sung by the choir of the Hamline Methodist Church June 14. This is one of the outstanding choirs of Washington, rendering periodically such works as this in a most finished style. Edith B. Athey is organist and John H. Marville directs the choir, as well as the Hamline School of Music.

A series of brilliant organ recitals was given by the District of Columbia chapter, A. G. O., during May, in which the recitalists were all resident Washington organists, as follows: Edith B. Athey, Conrad Bernier, Lyman McCrary and Charlotte Klein, dean of the chapter. The attendance was exceptionally good at all of them. Miss Klein played the program which she had prepared for the convention at Indianapolis.

Other recent performances of Miss

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Klein include the opening recital at the new memorial chapel of the Walter Reed General Hospital June 7, and a sacred concert at the National City Christian Church under the auspices of the Washington Church Music Council, in which also four leading choirs participated, as follows: National City Christian Church choir, William E. Braithwaite, director, Mrs. H. C. Grimes, organist; Mount Vernon Place Methodist Church choir, R. Deane Shure, director, Miss Edith Gottwals, organist; Calvary Methodist Church choir, Louis Potter, organist and director, and the A Cappella Choir of the First Congregational Church, Ruby Smith Stahl, director.

A spring festival of music was given by the choir of Calvary Methodist Church on June 10 under the direction of Louis Potter, organist and conductor. The program included sacred and secular choruses, interspersed with vocal solos and duets, piano solos and piano and organ ensemble, given by pupils of Mr. and Mrs. Potter. Special Memorial Day music at Calvary Church included "Jesu, Joy of Man's Desiring," by Bach, with piano and organ accompaniment, and Cesar Franck's "Piece Heroique," transcribed for piano and organ by H. Schwab and played for the first time in Washington by George Dixon Thompson, pianist, and Mr. Potter.

The new Skinner organ in the new memorial chapel at the Walter Reed General Hospital is the gift of Princess Margaret Boncompagni, in memory of her father, General William Franklin Draper. The chapel is a memorial to the men who lost their lives in the world war.

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**Organists in India Have Own Troubles; Suffer During Heat**

Interesting light on organs and the experiences of organists in India are contained in an article in a recent issue of the Rotunda, the interesting English periodical published by Henry Willis & Sons, the organ builders. It is from the pen of the Rev. F. R. Edmonds and is entitled "Calcutta Cathedral and Its Organs."

"In size and in extent of its commerce, Calcutta, though no longer the capital city, is the premier city of India and ranks indeed as the second city in the British empire," writes Mr. Edmonds. "The cathedral, with its fine spire, reminding one a little of Norwich, stands in a spacious close at the western end of the Maidan—a huge park which separates the fine boulevard—Chowringhee road—from the river Hoogli. Close by is the great white marble palace built as a memorial to Queen Victoria and one of the finest vistas in all Calcutta is a view of dome and spires seen over a mile away from the northern end of Chowringhee.

"The present cathedral superseded an earlier one in the old European quarter—now St. John's Church. The foundation stone was laid Oct. 8, 1839, and on the same day of October, 1847, the consecration took place, the service lasting no less than five hours, from 10 a. m. to 3 p. m! No mention is made in the record of the condition of the poor organist after playing through the middle of the day in the sweltering heat of early October in Calcutta!

"The cathedral owes its existence largely to the energy and munificence of Dr. Daniel Wilson, fifth bishop of Calcutta, during the metropolitan of India, during whose episcopate the cathedral was begun and completed."

Mr. Edmonds writes that the climate of Calcutta is delightful for three months in the year. "From the middle of November to the middle of February we can wear our English clothes, enjoy sleeping under blankets, instead of under a fan, and ice is no longer needed to make drinking water palatable. This is the period when we entertain visitors from all parts of the globe. They are agreeably surprised to find the climate not so bad after all and naturally go away impressed, envying the fortunate folk who have to live in it. But during the rest of the year it is very different. From March to June we bake; and then when the rain comes we stew! September being a particularly trying month.

"From this it will be gathered that Calcutta is not an ideal place either for organs or organists. Sometimes the atmosphere in the cathedral resembles that of the hothouses at Kew; at other times, especially during March and April, the temperature is well over 100 degrees in the shade—a dry, scorching heat.

"Perhaps for the organist the most trying month of all is that sweltering month of September; playing a service through always entails a complete change of clothes; the writer remembers changing no less than six times one Sunday!

"On the other hand, organs suffer most in the earlier, drier months, which are responsible for a tremendous shrinkage of wood on a scale quite unknown in western countries. Leakages of wind occur, of course, in every direction and in a large four-manual Willis like ours the leakage is colossal. This naturally affects the couplers, which gradually refuse to function; then there is very bad running in the manual soundboards; the high-pressure reeds become unusable and the full organ tends to go completely out of tune.

"At the console the organist is provided with an electric fan without which organ playing would be quite intolerable. Electric fans have their drawbacks, and the chief one is that there is constant apprehension of the leaves of one's music suddenly turning over, and I have known sheet music to fly off the desk and disappear altogether! With Psalters and hymn-books the only remedy is to use clips to prevent disaster."

William S. Bailey, F. A. G. O.



WILLIAM S. BAILEY, F. A. G. O., celebrated his twenty-fifth year as a church organist with a recital of sacred music Sunday afternoon, June 14, at St. James' Church, Zanesville, Ohio, where he is organist and choir-master.

Mr. Bailey was the winner of the Estey organ scholarship awarded to the candidate who passed the A. G. O. examination with the highest marks in the paper work of 1925, and as a consequence he studied that summer at Fontainebleau. He is a native of Beverly, Mass., his first appointment being received when he was 16 years old to the organ bench of the First Unitarian Church of Manchester, Mass. Other positions that have been held by him have been at St. Alphonse (French Catholic) Church, Beverly, Mass.; St. Mark's Episcopal, Malone, N. Y.; Christ Episcopal, Macon, Ga., and as professor of theory, Wesleyan Conservatory, Macon. Since 1927 he has been organist and choir-master at St. James' Episcopal Church in Zanesville. Recently he was elected to the faculty of the Capital University Conservatory of Music, where he will teach analysis, orchestration, counterpoint and composition beginning in September. Mr. Bailey's compositions have been published by McLaughlin-Reilly, Boston, and White-Smith, Boston. He is conductor of the Zanesville Oratorio Society, the American Legion male chorus and the Thursday Music Club women's choral.

**Students Play at Commencement.**  
Organ students of Lenoir Rhyne College at Hickory, N. C., contributed

their share this commencement season toward the celebration of the fortieth anniversary of the founding of the college. At the annual commencement recital, given before a capacity audience in the auditorium of St. Andrew's Lutheran Church May 29, the following numbers were rendered: Fantasia for Piano and Organ, Frederick Stanley Smith (Miss Frances Stevens playing the piano and Professor Smith the organ); Rustic March, Boex (Miss Ruth McGinnis); Sortie in D minor, Rogers (Robert Barkley); Scherzoso in B minor, Rogers (Miss Frances Stevens), and Festival March in D major, Kinder (James Little). On baccalaureate Sunday, May 31, at the evening service, Miss Rebecca Winters played Rogers' Sortie in G for a prelude and Miss Lydia Killian played Stainer's Fantasia for a postlude. These programs were given under the direction of Professor Frederick Stanley Smith, A. A. G. O., dean of the music department of the college.

**Large Montclair Organ Burns.**

Fire on May 27 wrecked a large four-manual Estey organ in the First Church of Christ, Scientist, Montclair, N. J. The fire is believed to have started in the console. Two workmen were engaged in tuning the organ. When they discovered the fire they were working in the echo chamber at the rear of the auditorium. Chief Gibbs of the fire department said he believed the fire started either from a cigarette or a short circuit. Damage to the auditorium and decorations was done by smoke and water. The church, built in 1926, is one of the handsomest buildings in Montclair. A fire occurred in it about a year and a half ago, caused by spontaneous combustion, before the building was entirely completed.

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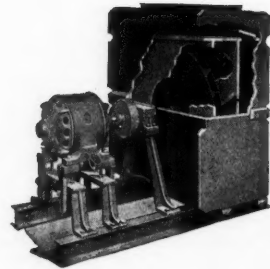
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Lloyd Morey



TRINITY METHODIST CHURCH at Urbana, Ill., the church of the Wesley Foundation at the University of Illinois, devoted its services on May 24 to observance of the twentieth anniversary of Lloyd Morey as its organist and choir director. At the same time the twentieth anniversary of Mrs. Morey as soprano and of Ray I. Shawl as bass soloist was celebrated. The following Tuesday a dinner in honor of these three church musicians was given. In a tribute in the church folder for the day appears the following paragraph:

Professor Lloyd Morey became organist and choir director of Trinity Church in 1911, at the time of the installation of the new Austin organ. Through all these

years, by means of organ, composition and choir, his fine artistry and wise leadership have made a rich contribution to the spiritual life of this church and of our larger community. One hundred and thirty-five different persons have been members of Trinity choir under Professor Morey's direction. They are now scattered to all parts of the world. Mrs. Morey and Professor Shawl, however, have served continuously through these twenty years, a most notable record.

A historical booklet of the music of Trinity Church is being prepared to bring this anniversary to the attention of our larger constituency, and will be available to all who are interested.

Professor Morey was graduated from the University of Illinois School of Music the year in which he was appointed to his position at Trinity. He was a pupil of Professor Henri J. van den Berg in piano, of Professor Charles H. Mills, now of the University of Wisconsin, in composition, and of Dr. Wilhelm Middelschulte of Chicago in organ. Professor Morey has composed a number of anthems, responses and songs. He is chairman of the University of Illinois concert direction, a position he has held since 1917.

Good Work by Miss Sackett's Choir.

The fourth concert of the junior choir of the Fort George Presbyterian Church, New York City, was given May 1 in the gymnasium of the church. A large and appreciative audience attended this performance of the choir, which is a yearly one. The choir showed a great advancement in musicianship and careful training. Miss Edith E. Sackett, who conducts the choir, is to be especially commended on the many fine things she is doing for the choir.

Death of Leonard Kramp.

Leonard Kramp, 61 years old, for twenty-one years organist of St. Stanislaus' Catholic Church, Cleveland, Ohio, died May 6 at his home in that city. An organist for forty-five years, Mr. Kramp moved from his birthplace in Danzig, Poland, to Pittsburgh when a young man. After playing in a Pittsburgh church for nearly twenty years, he went to St. Stanislaus' in 1910.

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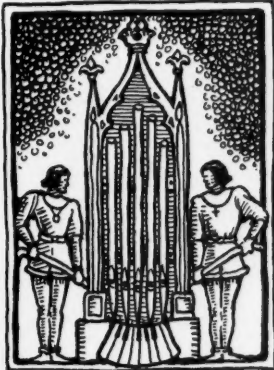
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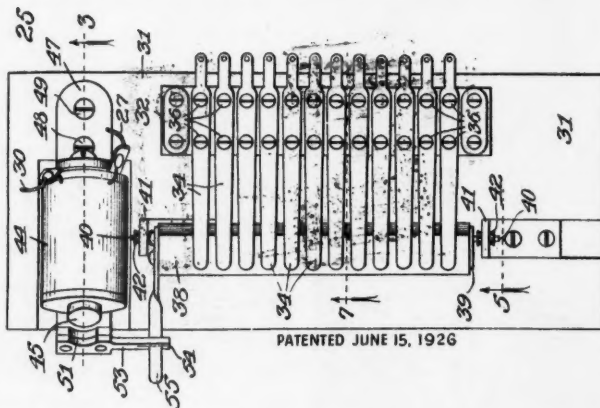
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WE ARE NOT surprised to learn of the professional dissatisfaction, as expressed by many musicians, with the tonal appointments practiced by some builders. We heartily agree with the following expressions of an eminent musician who recently said:—



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