

# THE DIAPASON

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

Twenty-second Year—Number Ten.

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

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

## RESOURCES OF ORGAN FOR CHOCOLATE TOWN

### STOP SCHEME IS COMPLETED

Large Four-Manual to Be Built by Aeolian Company for Community Building at Hershey, Pa.—Fanfare Organ a Feature.

As announced in The Diapason July 1, the unique community of Hershey, Pa., known as the "chocolate town," is to have a large organ, the contract to construct it having been awarded to the Aeolian Company. The instrument, a four-manual with a floating fanfare division, is to be installed in the community building on the Hershey Estates. Hershey has been made famous by the fact that it is the home of the large chocolate factories of the man for whom the place was named and that virtually its entire population is engaged in the chocolate industry. The town is in central Pennsylvania, in the famous Lebanon valley.

The stop layout of the instrument has now been completed and The Diapason is able to present it to its readers. The resources of the organ will be constituted as follows:

#### GREAT ORGAN.

Diapason, 16 ft., 73 pipes.  
First Diapason, 8 ft., 73 pipes.  
Second Diapason, 8 ft., 73 pipes.  
Third Diapason, 8 ft., 73 pipes.  
Harmonic Flute, 8 ft., 73 pipes.  
Clara-bella, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Wald Flöte, 4 ft., 73 pipes.  
Twelfth, 2 2/3 ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 5 rks., 305 pipes.  
Ophicleide, 16 ft., 73 pipes.  
Tromba, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Harp and Celesta, 61 tones.  
Chimes, 8 ft., 25 tones.  
Tremolo.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt, 8 ft., 73 pipes.  
Spitz Flöte, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Viole Celeste, 8 ft., 73 pipes.  
Viole d'Orchestre, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 pipes.  
Piccolo, 2 ft., 61 pipes.  
Mixture (Diapason), 4 rks., 244 pipes.  
Mixture (Dolce Cornet), 3 rks., 183 pipes.

Posaune, 16 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Harp, 61 notes.  
Celesta, 61 notes.  
Chimes, 25 notes.  
Tremolo.

#### CHOIR ORGAN.

Contra Gemshorn, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 12 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Nazard, 2 2/3 ft., 12 pipes.  
Piccolo, 2 ft., 61 notes.  
Tierce, 1 3/5 ft., 61 notes.  
Septieme, 1 1/7 ft., 61 notes.  
Mixture, 5 rks., 73 notes.  
Clarinet, 8 ft., 73 pipes.  
Musette, 8 ft., 73 pipes.  
Orchestral Oboe, 8 ft., 73 pipes.  
Harp and Celesta, 61 notes.  
Chimes, 25 notes.  
Tremolo.

#### SOLO ORGAN.

English Horn, 8 ft., 73 pipes.  
Flute (Orchestral), 8 ft., 73 pipes.  
'Cello, 8 ft., 73 pipes.  
'Cello Celeste, 8 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Harp and Celesta, 61 notes.  
Chimes, 25 notes.  
Tremolo.

FANFARE ORGAN (Floating).  
(Playable on all manuals and pedals. Entire division on high wind pressure.)  
Contra Post Horn, 16 ft., 73 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
Trumpet Militaire (brass), 8 ft., 73 pipes.  
English Post Horn, 8 ft., 12 pipes.

John Turnell Austin, American Organ Builder



Photograph by Kalden Studios, New York

Clarion, 4 ft., 73 pipes.  
Tremolo.

#### PEDAL ORGAN.

Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 notes.  
Violone, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Contra Gemshorn, 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Gemshorn, 8 ft., 32 notes.  
Gedeckt, 8 ft., 32 notes.  
Super Octave, 4 ft., 12 pipes.  
Flute, 4 ft., 12 pipes.  
Bombarde, 32 ft., 12 pipes.  
Trombone, 16 ft., 32 pipes.  
Tromba, 8 ft., 12 pipes.  
Posaune, 16 ft., 32 notes.  
Clarion, 4 ft., 12 pipes.  
Chimes, 25 notes.

### READY FOR N. A. O. MEETING

#### Large Attendance Expected at Convention in New York Sept. 7 to 11.

Preparations for the annual convention of the National Association of Organists, to be held in New York City Sept. 7 to 11, are virtually completed and word from headquarters is to the effect that a large attendance is expected. The program for the convention, published in The Diapason last month, has been sent out to all members and promises a series of recitals and addresses of more than ordinary interest. The setting for the convention this year is a very fortunate one, the center being in the Riverside Church, of which Harold V. Milligan, president of the N. A. O., is the organist and choirmaster. This church, of which Dr. Harry Emerson Fosdick is the pastor, and which is known the world over as the Rockefeller Church, is an attraction to all New York visitors and for the organists its outstand-

ing feature will be the large Hook & Hastings organ. In addition to this a number of other fine organs will be heard. A complete report of the convention will be presented in The Diapason next month.

### A. R. CROLEY UNDER KNIFE

#### Organist Plays Service at Toledo with Ruptured Appendix.

Arthur R. Croley, Toledo organist, bravely insisted on playing throughout the morning service at the First Congregational Church July 26 with a ruptured appendix and while suffering intense pain. He was taken to the hospital immediately after the service and an emergency operation was performed. It was found that the appendix had been broken and that peritonitis had set in. At last accounts Mr. Croley's recovery was assured, but for a time he was in a critical condition. His mother, Mrs. Fannie E. Croley of Saginaw, Mich., informs The Diapason that her son is making excellent progress.

Mr. Croley will be remembered as one of the recitalists at the June convention of the American Guild of Organists in Indianapolis. He was heard also this year at the Northern Ohio chapter's convention in Toledo.

### Death Takes Noted French Builder.

French papers announce the death of Charles Mutin, who, on the retirement of Cavallé-Coll, became the director of the prominent firm of French organ builders. M. Mutin, who had been a pupil of Cavallé-Coll, was a chevalier of the Legion d'Honneur, and was well known in the world of organs and among makers of musical instruments generally. He was in his seventieth year.

### NOVEL ORGAN PLACED ON WISCONSIN ESTATE

IN HOME OF DANIEL NORRIS

Wangerin Instrument Includes "Organiste" Self-Player, with Device by Which Organist Chooses Rolls as He Plays.

Installation of a large three-manual Wangerin residence organ has been completed in the magnificent country home of Daniel Norris, philanthropist and owner of the well-known Norris Farms for Boys. The Norris mansion is near Big Bend, Wis., in park-like surroundings, with a natural panorama of rare scenic beauty. The building is arranged to give the main living-room a height of twenty-one feet, with an open balcony marking two sides of the second floor.

The organ is placed in chambers of large dimensions on the second and third floors, the sound openings being ample to permit egress of all the tones naturally and without muffled or subdued effect. Each chamber is under separate expression. Acoustical conditions are ideal. The organist seated at the console is able to hear his performance accurately.

In addition to the array of customary stops, a harp celesta, vibraharp and chimes, and a beautiful Wangerin console of the latest design, there are two features of special interest. One of these is the new Wangerin "Organiste" roll player. Using music roll paper only eleven and one-quarter inches wide and perforations of ample size, the Wangerin "Organiste" roll operates on a control system equivalent to what normally would require 212 perforations. It plays any two complete manuals and full pedal of a three or two-manual organ. It operates two separate sets of expression shutters. The organ stops and couplers are controlled by thirty adjustable combinations.

The other feature is a specially designed and built-to-order recording machine connected with the console in such a manner that in conjunction with a Wangerin apparatus, any selection played by an organist seated at the console is in its entirety perforated in the recording roll, accurately and completely, including all stops and combinations and all expression shadings, tempo and technique, so that within ten minutes after the organist has finished his performance he can hear the "Organiste" self-player reproduce the entire selection precisely as he has played it.

The specification of the organ is as follows:

#### GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.  
Doppelflöte, 8 ft., 61 pipes.  
Orchestral Flute, 8 ft., 61 pipes.  
Flauto Dolce, 8 ft., 61 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Violin, 8 ft., 61 pipes.  
Viol Sourdine, 8 ft., 61 pipes.  
Grand Cornet, 5 rks., 305 pipes.  
Flauto Amabile, 4 ft., 61 pipes.  
Tromba, 3 ft., 61 pipes.  
French Trumpet, 3 ft., 61 pipes.  
Harp, 8 ft., 61 tones.  
Harp Celesta, 4 ft., 61 tones.  
Chimes, 8 ft., 20 tubes.

#### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Gedeckt Flute, 8 ft., 73 notes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Spitzflöte, 8 ft., 73 pipes.  
Spitzflöte Celeste, 8 ft., 61 pipes.  
Viol d'Amour, 8 ft., 73 pipes.  
Viol Celeste I, 8 ft., 61 pipes.  
Viol Celeste II, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 notes.  
Nazard, 2 2/3 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Tierce, 1 3/5 ft., 61 notes.  
Contra Fagotto, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Vibraharp, 8 ft., 49 percussions and tremolo.

Harp, 8 ft., 61 tones.  
Harp Celesta, 4 ft., 61 tones.

#### CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.

Flute Celeste, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Gemshorn Celeste, 8 ft., 61 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 notes.  
Piccolo, 2 ft., 61 notes.  
Oboe, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Harp, 8 ft., 61 tones.  
Harp Celesta, 4 ft., 61 tones.  
Chimes, 8 ft., 20 tones.  
Vibraharp, 8 ft., 49 tones and tremolo.

**PEDAL ORGAN.**  
Open Diapason, 16 ft., 32 pipes.  
Contra Bass, 16 ft., 32 pipes.  
Sub Bass, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 notes.  
Bass Flute, 8 ft., 32 notes.  
Cello, 8 ft., 32 notes.  
Contra Fagotto, 16 ft., 32 notes.  
Trombone, 16 ft., 32 pipes.

Twenty-four couplers, thirty adjustable combinations and all modern control features, with a ten horse-power blower and special generator complete the specification. The specification was prepared by Adolph Wangerin.

**ORGANIST AND WIFE KILLED**

**Mr. and Mrs. Silas Edwin Moore of Washington Die in Automobile.**

A distinct loss to Washington musical life has been sustained in the tragic death of Silas Edwin Moore, Jr., A. A. G. O., and his wife, Ida Fowler Moore. Returning on the morning of Aug. 10 from a weekend with relatives at a summer colony on the lower Potomac, Mr. Moore's car was in collision head-on with another car. Both cars caught fire immediately. Mr. and Mrs. Moore's injuries proved fatal within a short time after the crash.

Mr. Moore's father, who was injured in the same accident, is still in a serious condition, although he has improved sufficiently to be brought to his home.

Mr. Moore was organist and director of music at Epworth Methodist Episcopal Church South. From earliest childhood his exceptional musical gifts had been apparent. A sincere and zealous student, working constantly to improve his equipment, he adhered closely to the best traditions of his profession. Retiring and amiable by nature, he endeared himself to all his associates and his untimely passing at the early age of 26 is mourned by a host of friends.

Mr. Moore was a pupil of Louis Potter, F. A. G. O., studying piano, organ and related subjects. Later studies were with Edgar Priest at the Harvard Music School and at Peabody Conservatory. He won the A. A. G. O. degree in 1929. Mrs. Moore was soprano soloist at Epworth Church. She was a former student at George Washington University.

Funeral services were conducted at Epworth Church Aug. 13, Dr. John Paul Tyler, former pastor of the church, officiating in the absence of the pastor, Dr. John C. Copenhaver, who is in the Holy Land. Assisting Dr. Tyler were Dr. J. J. Rives, pastor of Francis Asbury Methodist Episcopal Church, South, and the Rev. S. V. Hildebrand of Clarendon, Va. Music was in charge of Louis Potter, assisted by the male quartet of the church, singing "Psalm 120," by La Forge, and "Still, Still with Thee," by Gerrish.

**ELMIRA SPECIFICATION IS FOR A FOUR-MANUAL**

**DESIGN FOR FIRST BAPTIST**

**Factory of M. P. Möller Building Large Instrument to Be Installed in New York State—Harry Hildreth Is Organist.**

The organ under construction at the factory of M. P. Möller, Inc., in Hagerstown, Md., for the First Baptist Church of Elmira, N. Y., is to be a four-manual with a comprehensive solo division. Harry Hildreth is the organist of the church. The following tonal resources have been decided upon for this instrument:

**GREAT ORGAN.**  
Open Diapason, 16 ft., 73 pipes.  
First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Harmonic, 4 ft., 73 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Mixture, 5 ranks, 305 pipes.  
Tromba, 8 ft., 73 pipes.  
Chimes, 25 bells.  
Harp, 61 notes.

**SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Violo d'Orchestre, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Flute a' Cheminee, 4 ft., 73 pipes.  
Flautina, 2 ft., 61 pipes.  
Dolce Cornet, 3 ranks, 183 pipes.  
Cornoepan, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Voix Humana, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
Contra Gamba, 16 ft., 73 pipes.  
English Open Diapason, 8 ft., 73 pipes.  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Piccolo Harmonic, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Harp, 61 bars.  
Chimes, 25 notes.

**SOLO ORGAN.**  
Stentorphone, 8 ft., 73 pipes.  
Gross Flöte, 8 ft., 73 pipes.  
Gross Gamba, 8 ft., 73 pipes.  
Gross Gamba Celeste, 8 ft., 61 pipes.  
Hohlpfeife, 4 ft., 73 pipes.  
Tuba, 16 ft., 85 pipes.  
Tuba Mirabilis, 8 ft., 61 notes.  
Tuba Clarion, 4 ft., 61 notes.

**PEDAL ORGAN.**  
First Open Diapason, 16 ft., 44 pipes.  
Second Open Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 56 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Tuba, 16 ft., 32 notes.  
Gamba, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Violoncello, 8 ft., 32 pipes.  
Flute, 8 ft., 32 notes.  
Clarion, 4 ft., 32 notes.  
Chimes, 25 notes.

**Enroll in Guilmtan School.**  
Many pupils have already enrolled for the fall term of the Guilmtan Organ School, in New York, which opens Oct. 8. Dr. William C. Carl, the director, will soon return from Europe with material for use in the various departments of the school.

Arthur R. Croley



**Hall Organ for East Providence.**

A two-manual organ is to be installed in St. Mary's Episcopal Church, East Providence, R. I., by the Hall Organ Company of West Haven, Conn. The organ has been designed for the church by the Rev. Walter Williams, rector of St. Dunstan's College of Sacred Music and choirmaster at St. Mary's. It is expected that it will be ready for dedication the first Sunday in Advent, Nov. 29.

**THE DIAPASON.**

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

Issued monthly. Office of publication 1507 Kimball building, Wabash avenue and Jackson boulevard, Chicago.

**YALE ORDERS ORGAN FOR DIVINITY SCHOOL**

**CONTRACT GOES TO SKINNER**

**Three-Manual to Be Installed in New Building on New Haven Campus—Supplements Woolsey Hall Instrument.**

Yale University, whose large Skinner organ, standing in Woolsey Hall, is one of the most famous in the world, is to have another Skinner—a smaller instrument—in the new group of buildings for the Divinity School. The order for this, the third Skinner at Yale, was placed in August and the stop layout will be after the following specification:

**GREAT ORGAN (Open Chest).**  
Diapason No. 1, 8 ft., 61 pipes.  
Diapason No. 2, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.

**SWELL ORGAN.**  
Contra Gamba, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Celeste, 2 rks., 8 ft., 134 pipes.  
Flute, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Oboe, 8 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Tremolo.

**CHOIR ORGAN.**  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Melodia, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

**PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Gamba (Swell), 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes.  
Flute, 8 ft., 12 pipes.  
Cello (Swell), 8 ft., 32 notes.

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

Second Edition

**PRELUDE AND FUGUE**

for organ by  
**WARREN H. GEHRKEN**

Price, 75 Cents

Read William Lester's Review (reprinted from "The Diapason").

"The prelude starts off with a Volckmar-like subject presented by the full organ. This is worked over in quite lengthy fashion to an effective climax. The fugue proper then enters with its main subject, a strong theme, diatonic in character and worthy of the extensive development afforded it. The four-voiced fugue is a first-class example of the best of its class—it is a genuine fugue, not the upstart fughetta too often put forward as a substitute. The form is handled with proper authority, it builds to a notable climax—a beautifully symmetrical ascent of musical beauty and noble utterance. That such a fine work has won publication is a credit to a forward-looking publisher. May the organist fraternity speed the way by responding to the challenge!"

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**PARVIN TITUS**

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

Soloist, A. G. O. Convention, June, 1929

Bookings now being made for October-November, 1931, and January, 1932.

A few other dates available.

Cincinnati Conservatory of Music,  
Cincinnati, Ohio

Christ Church,  
Cincinnati, Ohio



**NEW ST. LOUIS TEMPLE  
ORDERS FOUR-MANUAL**

**KILGEN FOR LARGE EDIFICE**

**Builder Who Constructed Instrument  
for Former Temple Thirty Years  
Ago Again Entrusted with  
Important Task.**

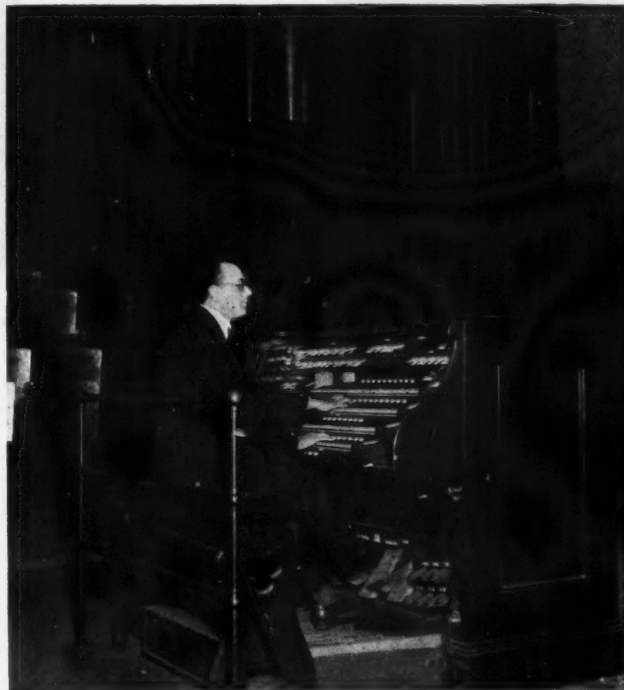
About thirty years ago Charles C. Kilgen built for the Shaare-Emeth Temple of St. Louis, the oldest of the Reformed Jewish congregations in St. Louis, a three-manual tracker organ. Later he changed the action to tubular-pneumatic and many delightful programs were given on what was then one of the largest three-manual organs in the city by visiting recitalists and the late Professor A. Epstein, who served this church as organist for over fifty years.

Curtailed by street improvements on the site at Vandeventer and Lindell, the congregation has erected a new and attractive temple on an imposing site in University City—the west end of St. Louis—and has again entrusted the building of the organ to Mr. Kilgen and his sons, the firm of George Kilgen & Son, Inc., which already has four other modern organs in churches within a stone's throw of the new temple in University City—First Church of Christ, Scientist, University M. E. Church, University Christian Church and the First United Presbyterian.

The specification of the new four-manual temple organ is as follows:

- GREAT ORGAN.**  
Double Diapason, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 12 pipes.  
Doppel Flöte, 8 ft., 61 pipes.  
Viole d'Gamba, 8 ft., 61 pipes.  
Melodia, 8 ft., 61 pipes.  
Dulciana, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Quint, 2 3/4 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Ripieno Minore, 4 rks., 122 pipes.  
Ripieno Maggiore, 3 rks., 183 pipes.  
Ripieno Fondamente, 8 rks., 488 notes.  
Tromba, 8 ft., 61 pipes.  
Clarion, 4 ft., 12 pipes.
- SWELL ORGAN.**  
Bourdon, 16 ft., 73 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Stopped Diapason, 8 ft., 25 pipes.  
Sallcional, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Violina, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 12 pipes.  
Flautino, 2 ft., 61 notes.  
Ripieno Tre Ordine, 183 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**  
Open Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Quintadena, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Fugara, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 12 pipes.  
Piccolo, 2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Orchestral Oboe (synthetic), 8 ft., 73 notes.
- SOLO ORGAN.**  
Contra Gamba, 16 ft., 73 pipes.  
Stentorphone, 8 ft., 73 pipes.  
Gross Gedeckt, 8 ft., 73 pipes.  
Solo Gamba, 8 ft., 12 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Wald Flöte, 4 ft., 12 pipes.  
Tuba Shofar, 8 ft., 73 pipes.
- PEDAL ORGAN.**  
Contra Bourdon, 32 ft., 32 notes.  
First Diapason, 16 ft., 32 pipes.  
Second Diapason, 16 ft., 32 notes.  
Bourdon, 16 ft., 32 pipes.  
Contra Gamba, 16 ft., 32 notes.  
Lieblich Bourdon, 16 ft., 32 notes.  
Octave, 8 ft., 12 pipes, 32 notes.  
Bass Flute, 8 ft., 12 pipes, 32 notes.  
Violoncello, 8 ft., 32 pipes.  
Trombone, 16 ft., 12 pipes, 32 notes.
- Kimball Company Buys Property.**  
The W. W. Kimball Company of Chicago has added to its valuable loop real estate holdings by the purchase of a large building immediately adjoining Kimball Hall on the Wabash avenue side. This has a frontage of forty feet on Wabash avenue, running back to the alley on the west, approximately 200 feet. Now the Kimball property, including the seventeen-story Kimball Hall, runs about 160 feet on Wabash avenue, with approximately the same area on Jackson boulevard. President Curtis N. Kimball said that no immediate plans were contemplated for using the additional property.

*Frank W. Asper at Salt Lake City Organ*



**SERIES OF SEMI-WEEKLY  
RADIO ORGAN RECITALS** from the Salt Lake City Tabernacle, which have attracted widespread attention, were begun in September, 1930, by Frank W. Asper, who continued up to March, playing sixty recitals over station KSL, 5,000 watts. The broadcasts are made from midnight to 1 a. m., making reception clear because of few stations being on the air. The organ recitals were the most popular programs on the station, receiving forty to fifty letters every week. Responses came from every state in the Union and some of the cities heard from were Bath, Maine; Nashua, N.

H.; Jacksonville, Fla.; New Orleans, San Diego, Vancouver, B. C.; Point Barrow, Alaska, and Honolulu. There were also letters from New Zealand, Australia and Guatemala. From the Hudson Bay Fur Company, Mackenzie Delta, in the Arctic ocean, came this: "We are 200 miles north of the Arctic circle here and there are several Eskimos here in the room listening to you play." It was surprising how many requests for Bach came, and all requests were for good music. Letters came from people in every walk of life—bankers, ministers, university professors, army officers, etc.

**COMING FROM SOUTH AFRICA**

**John Connell, Noted Johannesburg Organist, to Make U. S. Tour.**  
John Connell, the famous organist and director of music at the City Hall, Johannesburg, South Africa, is leaving that city on a recital tour which will include America. He will be in England from Oct. 5 to 20, is to play at the Salle Pleyel in Paris Oct. 22 and is expected to open an American tour the first week in November with a recital at Wanamaker Auditorium, New York. He will depart for England Dec. 29, and will be in Scotland from Dec. 29 to Jan. 10. He will return to London in January. Under Mr. Connell's capable direction, music is advancing in the Transvaal district. Over 50,000 persons attended the various functions of the last music fortnight and over 12,000 attended the week of opera which he organized. Mr. Connell is preparing two lectures, one on African folk and native music, and the other on folk songs generally.

**Allen Postpones Recital Tour.**  
Warren D. Allen, concert organist, and for a number of years the organist of Leland Stanford University, announces that he has deferred his contemplated Eastern tour until next spring. Mr. Allen has been heard at the organists' conventions and has given recitals in cities in all parts of the United States.

Roy Alexander McMichael was again asked to play the Sunday afternoon recitals during August in the Mercersburg Academy chapel, Mercersburg, Pa. Mr. McMichael has played a number of programs in Mercersburg each summer since 1927 and this summer is substituting for E. Arne Hovdesven, the regular academy organist, who is away on his vacation.

**FREDERICK J. FOXLEY DEAD**

**New Orleans Business Man and Musician Passes Away Suddenly.**  
Frederick J. Foxley, president of the Foxley Stave and Lumber Company, New Orleans, La., died suddenly at his home in that city July 31. Mr. Foxley was a cultured amateur musician, playing both organ and 'cello. He had a three-manual organ in his home, and was a colleague of the A. G. O. Mr. Foxley was 46 years old. He had been a reader of The Diapason for a number of years.

**Festival at Massanetta Springs.**

The first sacred music festival ever held in Virginia came to a climax when 1,000 singers marched to Vesper Hill while singing "Onward, Christian Soldiers" just as the setting sun filled the sky with exquisite hues of color. An audience of 5,000 covered the slopes behind the hotel at Massanetta Springs to hear the program these singers gave under the direction of Dr. John Finley Williamson, director of the Westminster Choir School of Ithaca, N. Y. This two-day festival began on Aug. 6 with contests for boys and girls, solos and choruses, adult solos, quartets, hymn playing and choruses. The feature of the first evening was a concert by Harrison Christian, baritone. The second day again featured contests for adult choruses following an address by Dr. Williamson on sacred music. Five weeks previous to the festival choirs all over Virginia and in some sections of West Virginia and Maryland rehearsed to participate in the massed choir program. This festival was the first of such events which will be held at Massanetta Springs every summer in connection with the school of sacred music. This was the fourth season of the school conducted by a faculty from the Westminster Choir School.

**ONE ORGAN TO SERVE  
TWO AUDITORIUMS**

**DESIGN FOR CHURCH IN OHIO**

**Instrument to Be Built by Hillgreen,  
Lane & Co. for New Martin Luther  
Edifice at Youngstown Will  
Have Two Consoles.**

An organ of three manuals and echo, with two consoles and with its tones speaking into two rooms, is to be installed in the Martin Luther Church of Youngstown, Ohio. The contract has just been awarded to Hillgreen, Lane & Co. of Alliance, Ohio. The new church is to be one of the most beautiful architecturally and one of the most nearly complete church plants in the Middle West.

The organ chambers were planned with reference to dispersing the tone into two auditoriums, for each of which a console is to be provided, one controlling the entire instrument, the other controlling the pedal, great and choir sections only. Ample provision is made for differentiating the functions of the instrument so as to attain the specific results desired, masonry serving to prevent transference of the tone into the excluded auditorium. The consoles are to be of the drawknob type.

The tonal resources of the instrument are shown by the following specification, a few of the stops designated to be installed at a later date:

- GREAT ORGAN.**  
Bourdon (Pedal extension), 16 ft., 17 pipes.  
Major Diapason (large scale), 8 ft., 61 pipes.  
Minor Diapason, 8 ft., 61 pipes.  
Gross Flöte, 3 ft., 61 pipes.  
Erzähler, 8 ft., 61 pipes.  
Octave, 4 rks., 244 pipes.  
Mixture, 4 rks., 244 pipes.  
Tuba (10-inch wind), 8 ft., 85 pipes.  
Clarion, 4 ft., 61 notes.  
Harp and Celesta, 61 bars.
- SWELL ORGAN.**  
Bourdon, 16 ft., 101 pipes.  
Diapason, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Sallcional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Gedeckt, 8 ft., 73 notes.  
Hohl Flöte, 8 ft., 73 pipes.  
Harmonic Flute, 4 ft., 73 notes.  
Nazard, 2 3/4 ft., 61 notes.  
Flautina, 2 ft., 61 notes.  
Solo Mixture, 3 rks., 183 pipes.  
Fagotto, 16 ft., 97 pipes.  
Cornopean, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 notes.  
Vox Humana, 8 ft., 73 pipes.  
Oboe Clarion, 4 ft., 73 notes.
- CHOIR ORGAN.**  
Contra Dulciana, 16 ft., 97 pipes.  
English Diapason, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 notes.  
Unda Maris, 8 ft., 61 pipes.  
Rohr Flöte, 4 ft., 73 pipes.  
Dulciana, 4 ft., 73 notes.  
Dulciana, 2 3/4 ft., 61 notes.  
Dulcet, 2 ft., 61 notes.  
French Horn, 8 ft., 73 pipes.  
Clarinet, 8 ft., 73 pipes.  
Harp and Celesta (Great), 61 notes.
- ECHO ORGAN.**  
Echo Sallcional, 8 ft., 73 pipes.  
Vox Angelica, 8 ft., 61 pipes.  
Echo Flute, 8 ft., 73 pipes.  
Chimney Flute, 4 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Chimes, 25 bells.
- PEDAL ORGAN.**  
Resultant, 32 ft., 32 notes.  
Double Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich (Swell), 16 ft., 32 notes.  
Dulciana (Choir), 16 ft., 32 notes.  
Octave (Pedal Diapason), 8 ft., 12 pipes.  
Flute (Pedal Bourdon), 8 ft., 12 pipes.  
Dolce Flute (Swell), 8 ft., 32 notes.  
Dulciana (Choir), 8 ft., 32 notes.  
Trombone (Great), 16 ft., 12 pipes.  
Fagotto (Swell), 16 ft., 32 notes.  
Clarion (Swell), 8 ft., 32 notes.
- Still Waiting for That Tune.**  
Gainesville, Ga., Aug. 17, 1931.—Dear editor: Speaking of all-classical programs, here is a joke that you may see fit to publish. A conservatory here installed the first organ in this section of the state. When the initial recital was given by an organist of note, an old mountaineer was seen to enter the hall and take his seat. After the program was concluded, someone went up to him and asked how he liked it. The old fellow replied: "I been settin' here fer an hour an' a half waitin' fer a tune ter begin."  
DOUGLAS WAUCHOPE, JR.

**VAST THROG HEARS  
GERMAN-BUILT ORGAN**

**DEDICATION IN ALTOONA, PA.**

Work of Steinmeyer, in Oettingen, Played by Professor Berberich of Munich in Cathedral of Blessed Sacrament.

Five thousand people crowded the Cathedral of the Blessed Sacrament at Altoona, Pa., on the evening of July 24 to hear the opening program on a four-manual organ built by G. F. Steinmeyer & Co. at their factory in Oettingen, Bavaria, and brought to this country. As it was necessary to turn away 2,500 others, it was decided to repeat the recital on the next night.

The instrument has aroused considerable interest, especially in the East and Hans Steinmeyer, head of the Steinmeyer firm, who came to this country to supervise the installation, demonstrated it to a number of visiting organists during his stay. The opening recital was played by the Rev. Father Ludwig Berberich of Munich, professor of church music at the Royal Conservatory and the University of Munich. Professor Berberich is a personal friend of Father Joseph A. Hauber, the cathedral organist, and at the latter's solicitation recommended the large Steinmeyer organ, an organ of German construction being desired for sentimental reasons. The new organ is as nearly as was deemed feasible an example of the Baroque type.

The stop scheme provides for the future installation of a solo or sanctuary division of nineteen sets of pipes on two manuals, playable from the main console. The instrument as thus far completed has sixty-two stops and 4,759 pipes and the stop resources are as follows:

**GREAT ORGAN.**

1. Diapason, 16 ft., 61 pipes.
2. First Diapason, 8 ft., 61 pipes.
3. Second Diapason, 8 ft., 61 pipes.
4. Viola da Gamba, 8 ft., 61 pipes.
5. Gemshorn, 8 ft., 61 pipes.
6. Quintadena, 8 ft., 61 pipes.
7. Bourdon, 8 ft., 61 pipes.
8. Octave, 4 ft., 61 pipes.
9. Spitzflöte, 4 ft., 61 pipes.
10. Quinte, 2 1/2 ft., 61 pipes.
11. Superoctave, 2 ft., 61 pipes.
12. Cornet, 3-5 rks., 8 ft., 274 pipes.
13. Mixture, 4-6 rks., 2 ft., 320 pipes.
14. Scharf, 4 rks., 1 1/2 ft., 244 pipes.
15. Trumpet, 16 ft., 61 pipes.
16. Tuba, 8 ft., 61 pipes.
17. Clarine, 4 ft., 61 pipes.

**CHOIR ORGAN.**

18. Sallcional, 16 ft., 73 pipes.
19. Violin Diapason, 8 ft., 73 pipes.
20. Aeoline, 8 ft., 73 pipes.
21. Vox Celestis, 8 ft., 73 pipes.
22. Rohrgedeckt, 8 ft., 73 pipes.
23. Fernflöte, 8 ft., 73 pipes.
24. Fugara, 4 ft., 73 pipes.
25. Flauto Traverso, 4 ft., 73 pipes.
26. Harmonia Aetherea, 3 rks., 2 1/2 ft., 183 pipes.
27. Larigot, 2 rks., 2 ft., 122 pipes.
28. Krummhorn, 8 ft., 73 pipes.
29. Kopffregal, 4 ft., 73 pipes.

**SWELL ORGAN.**

30. Lieblich Gedeckt, 16 ft., 73 pipes.
31. Horn Diapason, 8 ft., 73 pipes.

*Hans Steinmeyer*



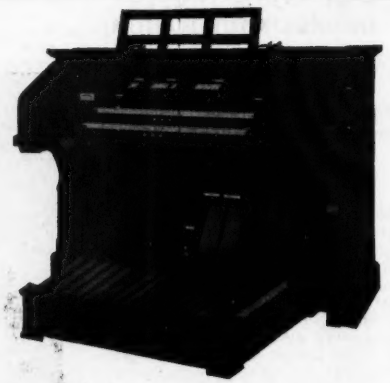
**HANS STEINMEYER**, one of the most noted organ builders of Europe and head of the firm of G. F. Steinmeyer & Co. in Oettingen, Bavaria, spent several weeks this summer in America, during which he supervised the installation of the large organ built by his company for the Cathedral of the Blessed Sacrament in Altoona, Pa. He sailed for Germany Aug. 16. Mr. Steinmeyer visited Chicago and called at the office of The Diapason July 31. He renewed many old acquaintances in this country, formed when he was connected with the Skinner Organ Company and other prominent builders in the United States. Mr. Steinmeyer reports conditions in Germany from an economic standpoint about as described in the cable dispatches to the newspapers, but states that a large export trade in organs to other European countries and to South America is being built up.

When he landed in New York on July 4 he was met by Senator Emerson L. Richards of Atlantic City and the two went immediately to Atlantic City by airplane for a brief visit before going to Altoona.

Mr. Steinmeyer lived in the United States from 1913 to 1920 and his wife, whom he married in this country, is the daughter of a German Evangelical minister in Ohio. Mr. Steinmeyer recently succeeded his father, who until his death was the head of the Steinmeyer company.

32. Viola, 8 ft., 73 pipes.
33. Cor de Nuit, 8 ft., 73 pipes.
34. Spitzflöte, 8 ft., 73 pipes.
35. Unda Maris, 8 ft., 61 pipes.
36. Octave, 4 ft., 73 pipes.
37. Blockflöte, 4 ft., 73 pipes.
38. Schwegel, 2 ft., 61 pipes.
39. Schweizerflöte, 1 ft., 61 pipes.
40. Nazard, 2 1/2 ft., 61 pipes.
41. Tierce, 1 3/5 ft., 61 pipes.
42. Grossmixture, 5 rks., 2 1/2 ft., 305 pipes.
43. Cymbel, 4 rks., 1/2 ft., 244 pipes.
44. Bombarde, 16 ft., 73 pipes.
45. Feldtrompete, 8 ft., 73 pipes.

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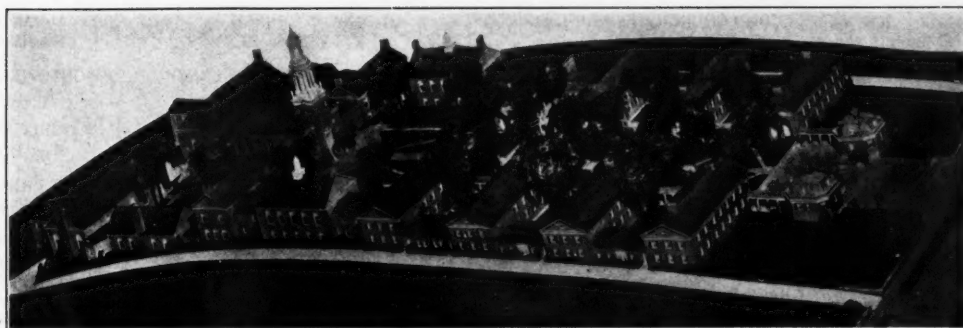
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WE WISH to announce that the Skinner Organ Company has just been selected by Yale University as Organ Architect and Builder to design and build a suitable instrument for the new Divinity School.

A satisfactory experience with the Skinner Company, its products and its service, extending over many years, justified this great University in considering the Skinner Company ONLY in this important organ project---the third awarded to the Skinner Company in the last two years.

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## WOLSTENHOLME TAKEN BY DEATH IN LONDON

### PASSING OF BLIND ORGANIST

Known the World Over Through His  
Compositions—Made American  
Tour in 1908—Was in His  
Sixty-Seventh Year.

William Wolstenholme, noted blind English organist and composer, died on July 23 in London, in his sixty-seventh year. Mr. Wolstenholme made an American recital tour in 1908 and the older organists of America remember well his brilliant playing and his lovable disposition. Throughout the world his compositions for the organ established his fame.

As a boy William Wolstenholme was sent to the College for the Blind Sons of Gentlemen at Worcester, where the cathedral organist, Dr. Done, carried on the lessons that he had received from musical parents and his teacher at home in Blackburn. At Worcester Edward Elgar taught him the violin, and when he boldly decided to work for the Oxford bachelor of music degree, Elgar wrote out from dictation his exercise, and accompanied him as amanuensis in the examination room.

Wolstenholme was graduated in 1887 and thenceforth was for fifteen years organist and choirmaster, composer and recitalist, in and around his native Blackburn. In 1903 came the opportunity to enlarge his work and experience in London, where he lived for the rest of his life. For two years he officiated at the King's Weigh House Church, whose organ was built to his specification. Then came twenty years at All Saints', Norfolk Square, where he found a congenial collaborator in the Rev. William Boyd, author of "Fight the Good Fight." When the church was closed, Mr. Wolstenholme was welcomed at another All Saints'—in St. John's Wood—where from 1924 until the third Sunday after Easter in the present year he continued the splendid service to the church with which his life was bound up. His recital tour in America in 1908 brought him hosts of new friends. Later he was in Germany making Welte-Mignon records of his playing. Two years ago the Royal College of Organists made him an honorary F.R.C.O. A little earlier he had been president of the London Society of Organists.

Those who ever met Wolstenholme, even for a few minutes, remember his charm and modesty, his love of a joke and his lively zest in everything that was going on. Organists recall his wonderful fluency and grace in performance, and remember perhaps most vividly of all his improvisations, without which no recital was complete. In a circle of friends he would sit up till all hours, playing with untiring courtesy and enjoyment anything and everything that was demanded. His large works, such as the sonatas, rank among the most important contributions to organ literature that England has made.

### SELLS 20 ORGANS IN JULY

#### Möller Factory Makes Remarkable Record Despite Depression.

Orders for twenty organs in one month—the hot and quiet month of July—were received by M. P. Möller, Inc., at their Hagerstown, Md., factory and are cited as indicating that the general business depression has not affected churches or the organ business as much as business and musical interests in general. Of the twenty instruments one is a four-manual, five are three-manuals and the remaining fourteen are two-manuals. Sales for the first half of August likewise exceeded all expectations. The list of orders received in July is as follows:

St. Stephen's Reformed, Harrisonburg, Va., two manuals.  
St. Michael's Catholic, Baltimore, Md., two manuals.  
Masonic Temple, Atlanta, Ga., two manuals.  
Masonic Temple, Jersey City, N. J., two manuals.  
Maryland College for Women, Lutherville, Md., three manuals.

Grace Reformed Church, Washington, D. C., two manuals.  
St. Patrick's Catholic, Galesburg, Ill., two manuals.  
First Baptist Church, Northumberland, Pa., two manuals.  
First Presbyterian Church, Ardmore, Pa., three manuals.  
Iowa School for the Blind, Vinton, Iowa, two manuals.  
Trinity M. E. Church, Lock Haven, Pa., three manuals.  
Central Methodist Episcopal, Yonkers, N. Y., three manuals.  
Martin Luther Lutheran, Baltimore, Md., three manuals.  
Full Gospel Tabernacle, Moline, Ill., two manuals.  
Methodist Episcopal Church, Denton, Md., two manuals.  
First Presbyterian, Lexington, Neb., two manuals.  
First M. E. Church, South Hampton, Va., two manuals.  
Sixth Avenue Baptist, Troy, N. Y., two manuals.  
C. M. Suter & Sons, Mortuary, Hagerstown, Md., two manuals.  
First M. E. Church, Birmingham, Ala., four manuals.



# GREETINGS!

TO all delegates and other visitors to the Convention of the National Association of Organists. . . During your stay in the East, you are cordially invited to make our New York Office your headquarters and to inspect any of the following Pilcher installations which you may find most convenient:

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FIRST CHURCH OF CHRIST, SCIENTIST <i>Flushing, L. I.</i>	HAR SINAI TEMPLE <i>Trenton, N. J.</i>	CONGREGATIONAL CHURCH <i>West Pittston, Pa.</i>
ST. PAUL'S LUTHERAN CHURCH <i>Coney Island, N. Y.</i>	ST. JOHN'S CHURCH <i>East Mauch Chunk, Pa.</i>	FIRST PRESBYTERIAN CHURCH <i>Holidaysburg, Pa.</i>
TEMPLE LUTHERAN CHURCH <i>Altoona, Pa.</i>	ST. GEORGE'S CHURCH <i>Hempstead, L. I.</i>	FIRST PRESBYTERIAN CHURCH <i>Cannonsburg, Pa.</i>
GRACE PRESBYTERIAN CHURCH <i>Philadelphia, Pa.</i>	TEMPLE ISRAEL <i>Lawrence, L. I.</i>	MOXHAM LUTHERAN CHURCH <i>Johnstown, Pa.</i>
MT. VERNON PLACE M. E. CHURCH <i>Washington, D. C.</i>	ST. PAUL'S CHURCH <i>College Point, L. I.</i>	FRANCISCAN MONASTERY <i>Washington, D. C.</i>
CHURCH OF THE BLESSED SACRAMENT <i>Chevy Chase, D. C.</i>	ST. MATTHEW'S CHURCH <i>Woodhaven, L. I.</i>	WOODSIDE M. E. CHURCH <i>Silver Springs, Md.</i>

### Pilcher Organs in the New York District Now Under Construction:

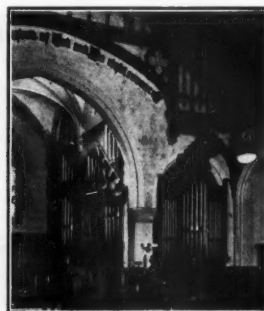
Madison Ave. Baptist Church <i>New York City, N. Y.</i>	First Presbyterian Church <i>Babylon, L. I.</i>	First Church of Christ, Scientist <i>Poughkeepsie, N. Y.</i>
Fourth Church of Christ, Scientist <i>New York City, N. Y.</i>	First Church of Christ, Scientist <i>Hempstead, L. I.</i>	First Presbyterian Church <i>White Plains, N. Y.</i>
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CONN.

**WORCESTER CHURCH  
ORDERS AUSTIN ORGAN**

**DESIGN OF THREE-MANUAL**

**Stop Resources of Instrument to Be  
Installed in the Central Con-  
gregational Church of  
Massachusetts City.**

Central Congregational Church at Worcester, Mass., has awarded to the Austin Organ Company the contract to build a three-manual organ. The stop resources of this instrument as designed will be as follows:

**GREAT ORGAN.**

- Double Open Diapason, 16 ft., 73 pipes.
- First Open Diapason, 8 ft., 73 pipes.
- \*Second Open Diapason, 8 ft., 73 pipes.
- \*Gemshorn, 8 ft., 73 pipes.
- \*Gross Flöte, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- \*Wald Flöte, 4 ft., 61 pipes.
- \*Twelfth, 2 2/3 ft., 61 pipes.
- \*Super Octave, 2 ft., 61 pipes.
- \*Tromba, 8 ft., 73 pipes.
- \*Chimes (prepared for).
- Harp (Choir).
- Celesta (Choir).

**SWELL ORGAN.**

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Flauto Dolce, 8 ft., 73 pipes.
- Viole d'Orchestre, 8 ft., 73 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Sallcional, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Principal, 4 ft., 61 pipes.
- Harmonic Flute, 4 ft., 61 pipes.
- Flautino, 2 ft., 61 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Cornoepen, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana (special chest, box and tremolo), 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Double Dulciana, 16 ft., 109 pipes.
- English Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 notes.
- Unda Maris, 8 ft., 61 pipes.

\*Enclosed in Choir box.

- Dolce (from Double Dulciana), 4 ft., 61 notes.
- Nazard (from Double Dulciana), 2 2/3 ft., 61 notes.
- Dulcet (from Double Dulciana), 2 ft., 61 notes.
- Tierce (from Double Dulciana), 1 3/5 ft., 61 notes.
- Orchestral Flute, 4 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (prepared for).
- Celesta (prepared for).
- Tremolo.

**PEDAL ORGAN.**

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Violone (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt (Swell), 16 ft., 32 notes.
- Gross Flöte (open), 8 ft., 32 notes.
- Gedeckt (from Bourdon), 8 ft., 32 notes.
- Violoncello (Choir), 8 ft., 32 notes.
- Viola (Great), 8 ft., 32 notes.
- Trombone (Great ext.), 16 ft., 12 pipes, 20 notes.
- Tromba, 8 ft., 32 notes.
- Fagotto (Swell), 16 ft., 32 notes.
- Dulciana (Choir), 16 ft., 32 notes.

**Dupre Works to Be Issued in U. S.**

An interesting announcement made late in August is to the effect that the latest compositions of Marcel Dupre are to be published in America. The new works include seven pieces for organ, which the composer says are of average difficulty. The first number, "Souvenir," is dedicated to the memory of Lynnwood Farnam—a tribute from one great artist to another. The names of those to whom the six other numbers are dedicated are being withheld until the works appear in print. While all the new pieces are in the modern vein, and, it is said, will be effective on a modern organ, even of modest size, there are several pieces among them, notably a "Pastorale" and "Carillon," which are of striking originality.

Philip James, organist and composer, and conductor of the Bamberger Little Symphony, has been appointed an instructor in conducting at Columbia University. He has long been an assistant professor in the same subject at New York University. His work at Columbia will be in the extension department.

**ALLAN BACON**



**Trans-Continental Tour**  
DECEMBER—JANUARY  
1931-32

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Organ music has its patron saints in every clime and in every section, but none is more enthusiastic and none could point to a more effective record than James A. Bamford, who for many years has been encouraging the organists of Oregon and all visiting celebrities of the console in the city of Portland. Every person interested in the organ as a performer or a listener who has ever gone to Portland connects his visit pleasantly with a meeting with Mr. Bamford, a business man who plays his favorite instrument, who has been the owner of three organs in his home and who never leaves undone any task that will promote the interest of the organ in his community.

As The Diapason has from time to time pointed out, organists inherit or acquire their gifts in various ways. Many began as choir boys, others, like Edwin H. Lemare and Marcel Dupre, can claim with pride that they are the sons of organists. The rest of them are nearly all ministers' sons, who, not drawn to the pulpit, stayed as near it as possible. In the case of Mr. Bamford, when he is asked why he is so intensely interested in organs and organ music he usually answers: "I inherited it." Then he goes on to explain that his father was the blower of the organ at the chapel attended by the family in Manchester, England, in the forties. So we have another source to which to look for our organists.

When the father moved to Oregon from the Illinois prairies near Chicago in the eighties he took his family to the First Methodist Episcopal Church of Portland, where the son for the first time saw and heard a pipe organ. Recalling this he said to a representative of The Diapason:

"If a green country lad ever had a thrill, I did on that occasion and resolved then I would one day own and, if possible, learn to play one of those wonderful instruments, which was a complete orchestra. Since 1903 we have built three homes and have had an organ of some description in each of them. The first was a two-manual and pedal Vocalion, to which I later added three sets of pipes; the next, a small, very old tracker action, which I rebuilt, and finally our present forty-stop (only one unit stop) electro-pneumatic action instrument, with automatic attachment. The pipes in this organ have been made in nine American factories and one set in Germany."

The instrument in Mr. Bamford's home was originally an Estey two-manual of twelve speaking stops and pneumatic action. Mr. Bamford rebuilt this and enlarged it to a three-manual with electric action. At the same time he placed all the chests and pipes in the basement, with a tone opening for each department in the floor. The action, which he himself finished, was built by the Guenther Organ Company.

Distinguished organists who have been guests at the home of Mr. Bamford include Camille Saint-Saens, Joseph Bonnet, Marcel Dupre, Alfred Hollins, G. D. Cunningham, Edwin H. Lemare, Pietro Yon, Fernando Germani, Edwin Arthur Kraft, Hugo Goodwin, Lynnwood Farnam, Daniel R. Philippi, Warren D. Allen and many others. Dr. Hollins dedicated a "Siciliano" to Mr. Bamford. The late John J. McClellan of the Salt Lake City Tabernacle was a close friend. Frank L. Sealy has dedicated a "Song of the Brook" to the Portland man. Ernest M. Skinner caught the spirit of the service of Mr. Bamford to the organ art when he inscribed a picture to his host with this line: "To an artistic amateur from an admiring professional."

Unlike many persons who install fine organs in their homes and let them decay for lack of use, Mr. Bamford graciously opens his home for recitals. The organists of Portland owe him a debt of gratitude for giving them the privilege of presenting recitals there on many occasions. In some instances groups consisting of all the employees of some of the smaller

### Music-Room in Home of James A. Bamford



James A. Bamford



organizations in the city have been guests at recitals and in other cases all the employees of one department or on one floor of a large department store. These recitals are usually prefaced by a short discussion of the history of the structural phase of organs, after which the guests are invited to ask any questions that may be of interest to them regarding the organ.

In business Mr. Bamford is in charge of city sales for the Goodyear Rubber Company, a position he has held for more than twenty years. Mrs. Bamford, who also takes delight in being hostess to organists, sang in Portland church choirs for a long time. Mr. Bamford has been chairman of the music committee of his church, the Rose City Park Methodist, for the last sixteen years.

#### Pilcher to Modernize Ohio Organ.

After many years of constant service for teaching, daily student practice and occasional recital, the three-manual tubular-pneumatic Pilcher organ in the auditorium of Sanborn Hall at Ohio Wesleyan University, Delaware, Ohio, is to have a new stopkey console, the action will be electrified and a harp added to the choir division. The key-boards are at present attached to the organ, but the new console will be placed in the orchestra pit at the center of the stage. The rebuilding of the organ is made possible through the generosity of Miss Amelia B. Watson of Delaware, Ohio. Henry Pilcher's Sons were awarded the contract by Miss Watson after approval of the console arrangement by G. Raymond Hicks, head of the music department of Ohio Wesleyan.

Dr. Alexander Russell, prominent in the great John Wanamaker organization and in charge of the music of Princeton University, returned from Europe in August. He is making interesting plans for the season for the Wanamaker store organs.

#### Special Music at Asbury Park Church.

Unlike most churches, which during the summer simplify and curtail their musical program, the First Methodist Episcopal Church of Asbury Park, N. J., features special music throughout the summer. On each of the ten Sundays from July 5 to Sept. 6 there is a musical program. In the evenings these programs take the form of musical services, with a short address by the pastor. The regular soloists, mixed and male chorus of this church are assisted by guest soloists, among whom are numbered Corleen Wells, Grace Leslie, Judson House and Dudley Marwick. The above forces, under the direction of Julius C. Zingg, organist and choirmaster of the church, gave the following programs in July: July 5, music by American composers; July 12, selections from oratorios; July 19, selections from "Elijah," and July 26, "Stabat Mater," Rossini. The offerings for August were on the same high plane and included among other features a rendition of "The Creation" by Haydn.

#### MÖLLER TO JAMESTOWN, N. Y.

##### Three-Manual of Twenty-three Sets for Immanuel Lutheran.

Immanuel Lutheran Church at Jamestown, N. Y., is to have a three-manual organ of twenty-three sets of pipes, besides chimes. The instrument is under construction at the plant of M. P. Möller and the stop layout will be according to the following scheme:

##### GREAT ORGAN.

First Open Diapason, 8 ft., 73 pipes.  
Second Open Diapason, 8 ft., 61 pipes.  
Doppel Flöte, 8 ft., 73 pipes.  
Viola da Gamba, 8 ft., 10 pipes.  
Principal, 4 ft., 73 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Tuba, 8 ft., 73 pipes.  
Chimes, 21 tubes.  
Tremolo.

##### SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.  
Open Diapason, 8 ft., 73 pipes.  
Aeoline, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Stopped Diapason, 8 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 notes.  
Quint, 2½ 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 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute Harmonic, 4 ft., 61 pipes.  
Piccolo, 2 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Chimes, 21 notes.  
Tremolo.

##### PEDAL ORGAN.

Double Open Diapason, 16 ft., 44 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 32 notes.  
Octave, 8 ft., 32 notes.  
Pedal Flute, 8 ft., 32 pipes.  
Cello, 8 ft., 32 notes.

#### Goes to Burlington Church.

G. Winston Cassler will succeed Russell Broughton as organist and choir-master of Christ Episcopal Church, Burlington, Iowa, Sept. 1. He has had several years' experience at Christ Church, Oberlin, Ohio. Mr. Cassler has also had training under Professor Olaf Christiansen.

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Editorial, The Diapason, Jan. 1, 1931

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Dear Sirs: Having been a great admirer of your instruments for some time, I wish to congratulate you on the organ recently installed in the country home of Mr. Daniel Norris.

The voicing is beautiful throughout and the general ensemble perfect. The percussion stops are especially good and mechanically it leaves nothing to be desired. The player and roll recording attachment is very reliable and gives a perfect reproduction of the performer's interpretation.

Wishing you all success, I am,

Sincerely yours,

ARTHUR H. ARNEKE,  
 A. A. G. O.

July 20, 1931

Excerpts from a Formal Letter of Comments Written by  
 Mr. Daniel Norris, August 13, 1931

"The tonal quality of the organ is beyond comparison with anything I have ever heard."

"From a mechanical and tonal standpoint I am thoroughly satisfied."

"The player is the best player I have come in contact with or heard of. Its ability to reach the entire range of the organ in all three manuals and pedals is particularly a step forward in organ players."

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**GREETED IN ENGLISH TOWN**

**Ancient Church at Irchester Receives Gifts from Man Who Spent Early Years There and Sang in Choir at St. Katharine's.**



**SAMUEL B. GAUMER**, organist and choirmaster of Trinity Lutheran Church, Norristown, Pa., has returned from a summer of study in London. He did organ work with Edward d'Evry, organist and composer, of Brompton Oratory, and choral training with Stanley Roper, organist and director at the Chapel Royal, St. James' Palace. During a short stay in Paris he had the honor of sitting with Widor and Dupre while they played a special service in the famous Cathedral of St. Sulpice and after that was present at a private recital by Dupre on the famous old organ which belonged to Queen Marie Antoinette at Versailles Palace. Mr. Gaumer resumes his duties in Norristown Sept. 1.

John T. Austin, the organ builder, accompanied by Mrs. Austin, returned to Hartford, Conn., early in August after a trip to England in the course of which he heard for the first time the set of bells he presented to St. Katharine's Church at Irchester, in Northamptonshire, a year ago, and met a number of his old friends of boyhood days at a dinner in the village inn, which occasion was marked by a holiday for the people of the town.

Mr. Austin spent a large part of his boyhood in Irchester and sang in the choir of St. Katharine's Church. He moved to Irchester when he was 7 years old and throughout his life he has cherished an affection for the town and for the ancient church which he attended. Through his generosity there now hang in the belfry of St. Katharine's eight beautifully toned bells, with a new clock which chimes the hour and the quarters.

When Mr. and Mrs. Austin visited Irchester in 1929 they found that the townspeople were trying to raise enough money to put into condition the bells, which had not been rung for more than twenty years, and the belfry, which had fallen into disrepair. Irchester is a very ancient town, and the church traces its history back to long before the Reformation. The spire of St. Katharine's is one of the most beautiful in that part of England, and beside the church stands a fine old building which was a monastery in the years when all England was Catholic. In this old building Mr. Austin's uncle lived when the latter was a boy. In those days, bell-ringers played the changes on the bells and sent the melodies of old tunes ringing out over the village.

The new bells were made by John Taylor & Co. of Loughborough, England, the same company which is making the carillon for the new chapel at Trinity College, Hartford, which made the famous carillon in the Bok belltower in Florida, and which is responsible for many of the most famous bells in the world today. Instead of the old wooden beams, steel "I" beams now support the bells, and they are hung on ball bearings, which makes the ringing a much easier matter.

There is so much enthusiasm about the new bells that the vicar has not only eight boys to ring, but more than two sets of eight, all eager to send peals of melody over the tops of the houses and across the fields and hedges.

Mr. Austin tells of the reception which greeted him this summer in Irchester in an interview in the Hartford Daily Times of Aug. 5:

"I wasn't able to go last year to the dedication, but I hear they made quite an occasion of it. More than eighty bell-ringers from all over England, and the Bishop of Peterborough, head of the diocese, were there.

"This year we stopped four or five days, to look things over. We arrived in the village about 5 o'clock, and when we got there they started to ring the bells. We went to a friend's house, and the bells kept on ringing. They rang all through tea, and after tea, and they never stopped until 8:20. It took them three hours and twenty minutes to ring the 5,070 changes on the bells! And then they played tunes."

Sept. 6, 1930, the bells were dedicated, and in the church there is a bronze tablet which bears the words of dedication: "To the glory of God, and sacred to the memory of Jonathan Austin, his wife, Charlotte Turnell, and their daughter Charlotte. These bells were restored and three added, and a new clock given by John Turnell Austin of Hartford, Connecticut, U. S. A., late of Knuston, in this parish."

Mr. Austin gave a dinner in the Irchester inn for the eighteen bell-ringers, three or four of the old men who used to ring the long-silent bells years

ago, before they became silent, and for several of his old friends from the country roundabout. There were thirty persons at the dinner, including the vicar, who never had been in a public house before, but who thought the occasion an auspicious one for his initiation.

"We had a fine dinner," says Mr. Austin, smiling reminiscingly. "There was Yorkshire pudding, and roast beef and roast lamb, and they made a lot of blueberry pies. Nearly everybody in the town turned out to watch, and when we opened the doors they were all over the street. I saw a lot of my old friends I hadn't seen for years, and we really had a great time."

Near Irchester is the town of Podington, the village where Mr. Austin was born. There, too, is an ancient church, that of St. Mary the Virgin, and to it also he has lent a helping hand. The organ of St. Mary the Virgin was in need of repair, and when Mr. Austin was in England he arranged to have the work done.

"It's a fine old church at Podington," said Mr. Austin. "The list of vicars dates back to the year 1220, and it was originally a part of the endowment of Canons Ashby Prior, founded in the reign of Henry II."

**Ideal Chamber for House Organ.**

Miss Chora Fey, who presides at the large three-manual organ in Christ Lutheran Church, Hazleton, Pa., recently installed by the Hall Organ Company, is now the possessor of a three-manual in her own home, built by the same company. The organ and chamber were designed and built at the same time, with ideal results. The organ was voiced to fit the acoustics of the building and the chamber was built to accommodate the organ to the best advantage—one of those rare occasions where the organ builder received the utmost cooperation from the purchaser.

**August Orders for Reuter.**

Contracts received by the Reuter Organ Company in August include organs for the following: B'nai Jeshurun Temple, Des Moines, Iowa; First Baptist Church, Manhattan, Kan.; Zion Lutheran Church, New Orleans; A. L. Briede & Son mortuary, New Orleans; First Methodist Church, Nevada, Iowa; Macy Mortuary, Greeley, Colo.; Methodist Church, Las Vegas, Nev.



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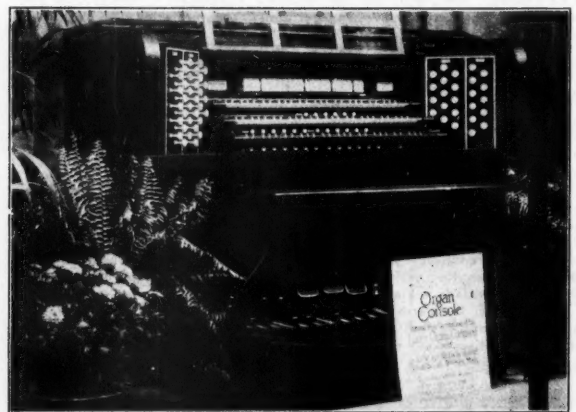
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**T**HIS beautiful semi-Gothic church, built of stone, was recently completed in New York City. Such a fine structure deserves the best in equipment; so it is not surprising to learn that in the selection of an organ the committee decided on a Hall. The organ, a large three-manual one, has created much enthusiasm among the members of the church on account of its exceptionally beautiful tone and fine resonant qualities; and the pastor, the Rev. Mr. Knight, is so pleased with it, that he is constantly recommending it to his friends. You will be equally delighted, if, for your new organ, you select

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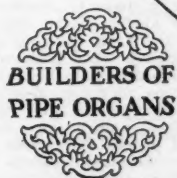
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## Answers Critics of Suitable Bass; Dual System Advocated

By H. LEROY BAUMGARTNER

Apropos of two contributed articles in the August issue, may I offer the following comments?

Mr. Skinner, in his reply to Mr. Lemare's latest attack on the crescendo pedal, digresses from that subject to attack a device as odious in his eyes as the crescendo pedal is in the eyes of Mr. Lemare, namely the so-called "suitable bass," or "suitable pedal," associated with the departmental manual pistons in many organs. Referring to two unnamed organists, one of whom apparently speaks for herself on page 31, Mr. Skinner says: "I cannot begin to tell you of the inconvenience these organists suffered by this everlasting shifting of pedal stops every time a piston was touched, willy nilly. In view of the fact that this arrangement is so very inconvenient, this must have been brought to the notice of the builders many times; therefore I wonder why this arrangement persists." Earlier in the same article Mr. Skinner stresses the necessity of providing pedal combinations operating independently of the manual combinations, and he quotes with evident approval Mr. Lemare's "What has the pedal got to do with the manual?"

What the pedal has to do with the manual is really considerable, if I have observed organ music with any accuracy. But more about this later. At the moment let me hasten to agree with Mr. Lemare, Mr. Skinner and Miss Klein in demanding that every organ (except, perhaps, very small ones) should be equipped with some independent pedal combinations. These, in my opinion, need not be very numerous if the organ is equipped with a sufficient number of general and other combinations, including the pedal, but several will usually be wanted for combinations affecting the pedal alone. Let me also agree, in demanding that every sizable organ be equipped with certain other pistons operating on the resources of a given manual without disturbing the pedal. These, like the independent pedal combinations, need not be very numerous, but they are vitally needed for managing the several solo stops of each manual, and are often useful in other ways. One other demand, not specifically voiced by Mr. Skinner and Miss Klein, but one in which I feel sure they would concur, is for as large a number of general combinations as possible—eight to twelve being none too many for three and four-manual organs ranging from those of average modern size to those of very large size.

So far agreement. The equipment here mentioned is admirable and sufficient for three classes of registration change, namely, changes affecting the pedal alone, changes affecting one manual alone, and changes affecting the whole organ. But what of the far more numerous changes—I should venture to say eight or nine out of ten—in which a simultaneous change of some one manual and pedal must be effected? Is it reasonable to require the player to make all such changes by poking a manual piston, stepping on a toe stud and readjusting the pedal couplers by hand—all at the same instant—when it is possible to provide a group of pistons under each manual that will do the trick with one poke instead of two or three? There is no question as to the mechanical practicability of this device; it has been used in many organs made by many different builders. Then why all the outcry against manual pistons capable of operating a pedal combination expressly set to balance the manual combination?

The approach to this problem too often has been like that of the three blind men who described an elephant by telling what they felt on touching the beast—one touched one of its tusks, one touched a leg and one grasped only its tail. In all fairness, one should not expect blind men to see an elephant whole, but must one be as lenient with those who view the

registration problem from one or two angles only, meanwhile maintaining that there is nothing to be seen from any other angle? Some builders, having seen the importance of combinations affecting the pedal alone and each manual alone, have provided these. Other builders, having observed that it is highly important to provide combinations operating jointly on each manual and pedal, have often assumed it to be quite unnecessary to provide any independent pedal or manual combinations. And many organists, having acquired some measure of modern console convenience in an organ of this or that make, have accepted what they got as the *ne plus ultra* of console convenience, with never a thought as to whether there might not be some other good ideas lying about that ought to be incorporated in the ideal console. To be perfectly specific, the idea that the manual pistons ought to be divided into two groups—one operating jointly on manual and pedal, and the other on manual alone—seems to have escaped all observers until fairly recently. The nearest previous approach to anything of the kind is the double-touch piston, first introduced, I believe, by Robert Hope-Jones, and since then greatly improved by several American builders, who have seen in it a possible means of satisfying organists of opposite preferences. Unfortunately, the double-touch piston has been used in some cases merely to pick up a pedal combination of a certain number. In its most improved form, in which the deeper touch brings into play an adjustable pedal combination especially set to go with a particular manual combination, and belonging exclusively to that combination, it is a device worthy of all respect. More about double-touch later.

But it is not the double-touch piston that is under fire at the moment. What Miss Klein and Mr. Skinner are shooting at is the single-touch, non-detachable suitable-bass combination attached to a piston belonging to some one manual. Is this type of piston, then, invariably bad? Or is it like the "little girl with the curl" in the familiar nursery rhyme, who "when she was good was very good, and when she was bad was horrid"? Whatever others may think, I take the latter view. This much-maligned little piston almost never misbehaves except when in company with too many other little pistons of the same kind. What it needs to do is to make friends with the one-manual-only piston, after which the two can play together very happily in the same block—I mean, under the same keyboard.

Though she offers no remedy, Miss Klein voices the one valid objection to the single-touch manual piston carrying its own pedal when she asks why it is that organs are built in which every combination changes the pedal organ. This is not a new question—I can remember its having agitated my mind no less than fifteen years ago—but it will continue to be asked until those who use non-detachable suitable basses see fit to limit the number of such pistons to actual requirements, and include in the same console enough pistons operating on one manual only to take care of those changes in which the pedal is not concerned.

Harking back to Mr. Skinner's favorite argument of "use versus abuse," which he considers valid for the crescendo pedal, let me apply it to the suitable-bass manual piston. Undeniably this type of piston does a particular thing with less fuss and bother than any other type of single-acting combination in existence. Providing it for that purpose, then, is "use." Failing to provide other pistons operating on one manual alone, and so compelling the organist to use a suitable-bass manual piston when it is not wanted is "abuse." Obvious distinction, is it not?

Now which do we wish to abolish, the "use" or the "abuse"? If Mr. Skinner had his way, I suppose we would abolish both by abolishing that type of piston. (Just as Mr. Lemare would abolish both the use and abuse of the crescendo pedal by abolishing the crescendo pedal!) But is it necessary to be so drastic? I refuse to believe it. Coming to this conclusion well over five years ago, an opportunity

to test the value of providing both types of manual pistons in one organ came to me when I was engaged to draw up specifications for an organ to be built for the New York Military Academy. In this organ there were to be seven pistons in each manual group. I therefore specified, in the great, swell and choir groups, that the first five pistons were to be adjustable jointly on the stops and couplers of the manual concerned and on the stops and couplers of the pedal, while the last two were to be adjustable on the stops and couplers of the manual only. Owing to the fact that the fourth manual had fewer mass combinations and more solo stops than the other manuals, I specified that the first three pistons of this group should be adjustable jointly on the solo, echo and pedal stops and couplers, while the last four were to be limited to the solo and echo stops and couplers. There were also seven general pistons.

Did the arrangement work? It did! With nothing before me but the specifications, I planned a tentative combination set-up for the opening recital, carefully marked my music with the numbers of the pistons to be used, and drove to Cornwall. Of course, I went early enough to rehearse my program—I am not a good enough player to dispense with practice—but I found the registration problem to be practically nil, owing to the fact that the organ contained pistons of all the single-touch types required.

Shortly thereafter, when my own church was negotiating for a new organ, I was fortunate in being able to secure a somewhat similar arrangement of pistons, except that the number of pistons in each group was varied somewhat to suit the resources of this particular organ. Having played this organ for three years, I can unhesitatingly state that I never want to go back to the old scheme of having but one kind of manual pistons. Organists who have played this organ in occasional services have generally gone away wishing they might have something as convenient in their own churches. Those who have condemned the provision of two kinds of manual pistons on one organ on the ground that the organist could not be expected to grasp such a complex idea have either not seen a specimen in operation, or have a very poor opinion of organists' brains. Those who condemn the idea on the ground of mechanical complexity simply do not know what they are talking about, for the arrangement I have described requires not more, but less mechanism (for the manual-only pistons) than the arrangement ordinarily used by those builders who have been supplying a pedal combination for every piston on the organ.

People who have heard of these experiments in combining two kinds of manual pistons on one organ sometimes ask how many of each kind should be provided. This, I believe, can hardly be settled by rule, as the resources of different organs and of different manuals of the same organ are bound to differ. In the organ in my own church there are nine pistons each under the swell and choir. As I proposed to use the manual-only pistons mainly for solo stops, I provided one such on the swell (usually set with oboe) and three on the choir (usually set with French horn, clarinet and tuba, respectively). These, of course, are reset with other stops, as occasion requires. As near as I can come to generalizing in this matter is to suggest that a manual group of seven, eight or nine pistons might well have two (*the last two*) operating on the manual alone, all the others being arranged to operate jointly on the manual and pedal. These proportions will be found convenient for the great, swell and choir groups, but might well be modified in a solo organ group to provide a majority operating on the manual alone. Some organists who are in the habit of using the manual pistons as a mere crescendo and diminuendo device might prefer a larger proportion of manual-only pistons; those, like myself, who handle large masses of tone mainly through the general pistons and prefer to reserve most of the manual pistons for special tone colors and combinations, will find it more convenient to have about three-fourths of the manual pistons affect

the manual and pedal together. This, at any rate, is my experience in three years of use.

Another question some have raised is how the difference in operation can be made apparent on the console. This can be done in several ways—(1) by dividing the total number of pistons under each manual into two groups, with a small celluloid or ivory plate at the left of each indicating the divisions affected, thus: "Great and pedal," "great only" (in marking one's music, abbreviate to G. P. and G. respectively); (2) by using pistons of different colors or (3) by numbering the pistons with figures of different colors. I prefer the first way.

At this juncture the proponents of double-touch pistons may be expected to rise and demand a reason for retaining the single-touch, non-detachable, suitable-bass piston at all, when all I have sought to accomplish, and a little more, can be accomplished through double-touch, detachable, suitable-bass pistons. There are two reasons. In the first place, double-touch pistons are unavoidably more expensive to make than single-touch pistons, thus making it impossible for purchasers with small appropriations to secure their benefits, whereas the use of two kinds of single-touch manual pistons on the same console costs no more than to provide the same total number of single-touch pistons affecting manual and pedal together. The other reason is that very few builders are now equipped to make double-touch pistons, whereas the only readily available remedy for abuse of the single-touch suitable-bass piston—the omission of the pedal stops and couplers from the last two or three pistons of each manual—can be applied at once by any builder now making that type. Eventually, perhaps, double-touch pistons may become standard equipment, but the time seems a long way off. In the meantime, why not "use" rather than "abuse" the suitable-bass piston in making up specifications?

In the foregoing I have purposely refrained from discussing the highest possible development of single-touch manual pistons—an arrangement by means of which it is practical and not very expensive (with a particular type of mechanism) to make the manual pistons operate in any one of four ways at the option of the organist. So far one organ has been equipped in this way, and has proved itself capable of meeting the desires of any organist. Unfortunately for immediate general adoption, the method here used requires a type of combination action which only a few builders thus far have taken the trouble to perfect, and which, in certain makes of organ, would require a room about the size of an average sun parlor to stow away. In the instance I have in mind, in which the four options were successfully provided, the combination mechanism, though relayed to the blower room, occupies only about as much space as would be filled by an upright piano. When builders generally succeed in developing as compact and reliable a system of "inside setter" as was used in this case, we may begin to hope for consoles that will satisfy every conceivable whim or preference of the players.

If any desire further information about the four options mentioned, that information can be supplied in a later article. In the meantime I hope the suggestions made in this article may begin to bear some fruit.

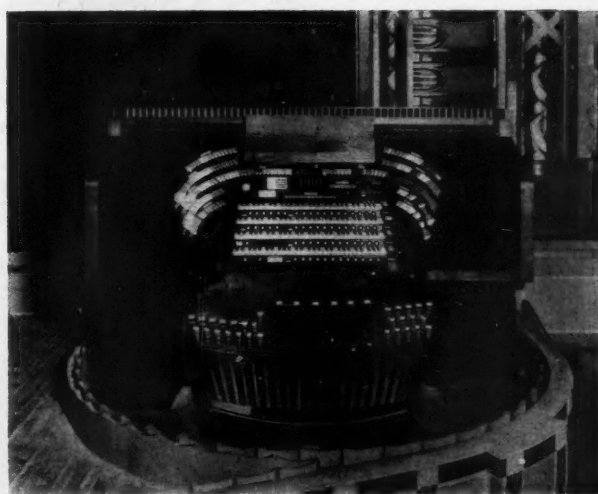
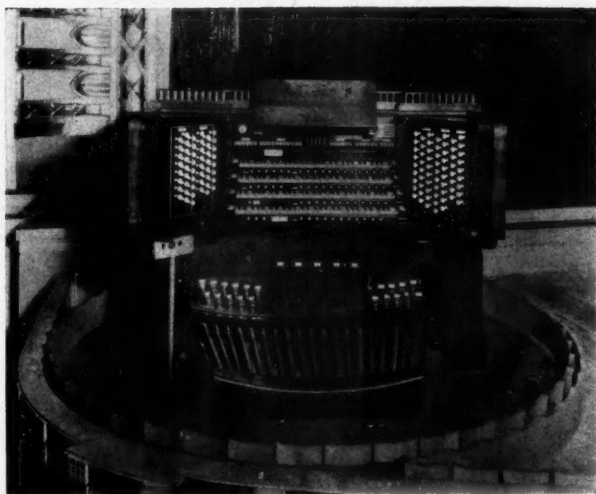
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**ORGAN IN LOUISVILLE  
SCOTTISH RITE TEMPLE**

**NEW EDIFICE RATED A GEM**

**Three-Manual Instrument Is Designed  
by W. E. Pilcher for Building  
Which Will Be Dedicated  
in November.**

The new temple of the Scottish Rite recently completed at Louisville has several points of unusual interest. While the building is not large, it is a gem in Grecian architecture of quarried stone and is complete in all of its appointments. It has the distinction of having been completed, with all of its furnishings, including the Pilcher organ, entirely free from debt. The building will be dedicated with elaborate ceremonies early in November.

The organ was designed by W. E. Pilcher. Its specification contains stops that are suitable to meet the tonal requirements of the building and of the service. The stop list is as follows:

- GREAT ORGAN.**  
(Great Organ in Choir expression chamber.)  
Open Diapason (Ext. to Pedal), 8 ft., 53 pipes.  
Clarabella, 8 ft., 73 pipes.  
Viola, 8 ft. (from Choir), 8 ft., 73 notes.  
Octave, 4 ft., 73 pipes.  
Hohl Flöte (Ext. of Clarabella), 4 ft., 12 pipes.  
French Horn, 8 ft., 73 pipes.  
Cathedral Chimes (Deagan Class A), 20 tubes.
- SWELL ORGAN.**  
Bourdon, 16 ft., 97 pipes.  
English Diapason, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 61 pipes.  
Aeoline, 8 ft., 73 pipes.  
Stopped Diapason (from Bourdon), 8 ft., 73 notes.  
Flute d'Amour (from Bourdon), 4 ft., 73 notes.  
Quint (from Bourdon), 2½ ft., 61 notes.  
Piccolo (from Bourdon), 2 ft., 61 notes.  
Oboe Horn, 8 ft., 73 pipes.  
Tremolo.
- CHOIR ORGAN.**  
Contra Viol, 16 ft., 97 pipes.

- Viola (from Contra Viol) 8 ft., 73 notes.  
Concert Flute, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Flauto Traverso (Ext. Concert Flute), 4 ft., 12 pipes.  
Violina (from Contra Viol), 4 ft., 73 notes.  
Nazard (from Contra Viol), 2½ ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremolo.

- PEDAL ORGAN.**  
Open Diapason, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt (from Swell Bourdon), 16 ft., 32 notes.  
Contra Viol (from Choir), 16 ft., 32 notes.  
Dolce Flute (from Swell), 8 ft., 32 notes.  
Cello (from Choir), 8 ft., 32 notes.

**Musical Courier Is Sold.**

The Musical Courier of New York has been sold to George H. Hilbert, owner of the Musical Observer. Once a month the Courier will publish a large number, which will be known as the Musical Courier Educational Monthly. Mr. Hilbert has stated that he did not contemplate any immediate changes in the paper's personnel; that the Courier will go on as usual, and that he will gradually effect the consolidation of the forces of the two papers.

**Booklet on Atlantic City Organ.**

Midmer-Losh, Inc., have just issued a handsome booklet containing a description of the organ they are building for the convention hall in Atlantic City, N. J. The little volume, entitled "The World's Greatest Organ," describes the layout, wind pressures, etc., of the huge instrument and goes into details as to the various sets of pipes. The booklet is for general distribution and may be obtained by writing to Midmer-Losh at Merrick, L. I., N. Y.

George H. Clark, organist and choir-master of Grace Episcopal Church, Oak Park, is one of the Chicago organists who have been passing the summer abroad. Mr. Clark writes late in August from London, where he reports having seen some notable organs.

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**T**HE Martin Luther Evangelical Lutheran Church of Youngstown, Ohio, here illustrated, will be one of the most beautiful churches in the Middle West. It is to be equipped with a large three-manual and echo Hillgreen-Lane organ. Two consoles will be supplied, as the organ is to serve two auditoriums.

The architect is William E. Foster of Cleveland, with Herman Kling & Son, of Youngstown, as associates.

In the selection of this organ much care was exercised, and all the leading firms received consideration. The unequivocal choice was for a

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## Why—Kimball-Welte?

**T**HE modern Kimball and the modern Welte are scarcely to be distinguished, one from the other. They are alike in system and details of construction and in console appointments, voiced to the same ideals of balanced ensemble and individual beauty of tone. It was eminently fitting that they should be combined—or, let us say, re-combined—in the security of Kimball ownership.

Take as proof of compatibility the world's largest organ to date, which contains much material from both factories. Three of its 32-ft. stops, well over a hundred ranks of strings, a large group of orchestral reeds that includes some of unusual character and treatment, the first double-languid diapason in America, and a mass of intricate combination and other mechanism—essentially the additions to the original instrument not built in the Wanamaker organ shop.

In the same city of Philadelphia it is interesting to compare the four-manual Kimball just installed in the Second Baptist Church of Germantown with the four-manual Weltes in Bryn Mawr and St. Paul's Presbyterian Churches, or the three-manual with two consoles in Oak Lane Presbyterian.

During the N. A. O. convention in New York the Welte reproducing organ in the private salon of John W. Campbell in the Grand Central Terminal building will be heard. Visits may be made to the four- and two-manual Weltes in Calvary Baptist Church; the four-manual in All Saints' R. C., based on a late Roosevelt with a pioneer electric sanctuary organ; Mrs. Keator's four-manual in St. Andrew's M. E., designed by Dr. Noble, or the new three-manual in the R. C. Church of the Resurrection at Rye, designed and presided over by Charles M. Courboin.

Comparison of these may be made presently with the large four-manual Kimball being installed in Vassar College, unique in that it is built as a perfect organ, unlimited by reproduction requirements, and yet it offers undoubtedly the most accurate and expressive re-performance of recorded organ music ever achieved.

While on the subject of conventions, readers will recall the two fine four-manual Kimballs heard last year in the First Baptist Church and Temple B'nai B'rith during the N. A. O. convention in Los Angeles; that Harry Goss-Custard played his only public recital in the United States (except for his broadcast over WEAJ from the Welte studio in New York) on the four-manual Kimball in the Scottish Rite Cathedral in St. Louis for the N. A. O.—and he found both organs much to his liking; that the A. G. O. program at Memphis was largely built around the new Kimballs in the Auditorium, where the five and four-manual organs were a sensation; and two recitals on the new Kimball four-manual in North M. E. Church, Indianapolis, this summer. Kimball Hall, with its four-manual, has been host to both bodies.

**L**OOK to Kimball to build the most distinctive, artistic and fundamentally sound organs in the years to come. From design, through every step of building, installation, finishing, and finally of service, they are in the hands of our own men. The results admired in any Kimball or any Welte can be duplicated only by this organization, with complete satisfaction guaranteed.

*Eastern organists are invited to discuss their problems with C. A. Woodruff, consulting engineer in charge of the Kimball Eastern office, formerly general factory manager of the Welte industries. At headquarters, with R. P. Elliot, chief engineer, formerly vice-president of the Welte-Mignon Corporation and general manager of its organ division, or with Wallace Kimball, managing director of the Kimball organ division. Visitors who are interested in organs in the making are welcomed at the plant.*

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## Programs of Organ Recitals of the Month

**Hugh Porter, New York City**—Mr. Porter, who plays at Chautauqua, N. Y., every summer, has given a series of ten Sunday afternoon organ "interludes" in the Amphitheater there, two recitals in the new Hurlbut Memorial Church, on the Welch memorial organ, and a joint organ recital with Albert Stoessel, violinist, under the auspices of the Chautauqua Chamber Music Society, and played a Handel Concerto with the symphony orchestra, besides the regular church services and organ accompaniments with the chorus and orchestra in the regular concerts of the institution.

His programs at the Amphitheater have included the following:

July 19—Sonata in the Style of Handel, Wolstenholme; Chorale Prelude, "Jesu, Priceless Treasure," Bach; Allegro Cantabile, from Sonata 4, Mendelssohn; Fantasia in D flat, Saint-Saens; "Pantomime," Jepson; "Carillon de Westminster," Vierne.

Aug. 2—Symphony 6, Widor; Improvisation-Caprice, Jongen; "Song without Words," Bonnet; Fugue in E flat ("St. Ann"), Bach.

Aug. 9—Concerto No. 1, Handel; Andante, from Symphony in D, Haydn; "Piece Heroique," Franck; "Echo," Yon; "The Tumult in the Praetorium," from Passion Symphony, de Maleingreau; Evening Song, Balfour.

Aug. 16—Prelude and Fugue in G minor, Ixtehué; Pastorale on the Chorale "Vom Himmel hoch," Bach; Chorale in A minor, Franck; "Chant de Printemps," Bonnet; Improvisation-Caprice, Jongen; Toccata, "Thou Art the Rock," Mulet.

Aug. 23—Prelude and Fugue in G major, Bach; Andante in F, from Trio-Sonata, Bach; "The Legend of the Mountain," Karg-Elert; "Carillon-Sortie," Mulet; "Carillon," DeLamarter; Sketch, Arensky; "Marche Religieuse," Guilmant.

**Roy A. McMichael, Hagerstown, Md.**—In his summer recitals at the Mercersburg Academy, Mercersburg, Pa., this summer Mr. McMichael has played these programs among others:

Aug. 9—March from the Third Symphony, Widor; "Dreams," McAlis; "Romanza" and Allegretto, Wolstenholme; "Kamennoi Ostrow," Rubinstein; Reverie, Rogers; Toccata and Fugue in D minor, Bach.

Aug. 16—Toccata in C minor, Rogers; Fantasia in E minor ("The Storm"), Lemmens; "Chant de May," Jongen; "The Rosary," Nevin.

Aug. 23—"Marche Triomphale," Hägg; Mountain Sketches, Clokey; Funeral March and Seraphic Chant, Guilmant; "Ave Maria," Schubert; Intermezzo, Hollins; Fanfare, Lemmens.

Aug. 30—Sonata No. 6, Mendelssohn; Prelude to "Lohengrin," Wagner; "Liebestod," Wagner; Allegretto in B minor, Guilmant; "Finlandia," Sibelius.

Aug. 2 Mr. McMichael played the following program on a new Möller two-manual organ in St. Mary's Episcopal Church, Waynesboro, Pa.: "Variations de Concert," Bonnet; "Liebestraum," Liszt; Andante from First Sonata, Borowski; "Ave Maria," Schubert; "Benediction Nuptiale," Dubois; Meditation, Sturges; Toccata in D minor, Nevin.

**Ernest Douglas, Los Angeles, Cal.**—In a recital marking the summer session at the University of California, given at Josiah Royce Hall on the afternoon of July 28, Mr. Douglas played the following program: Prelude in B minor, Bach; Minuet, Bach; Chorus from Oratorio "Israel in Egypt," Handel; Fantasy in C, Tours; Introduction and Passacaglia in D minor, Reger; Pastorale in G major, Lefebure-Wely; Allegro from "Premiere Symphonie," Maquaire; "Carillon," Vierne; "Mardi Gras," from Four Organ Sketches, Ernest Douglas; "Legende" and Finale from Suite in B minor, Douglas.

**C. Albert Scholin, Columbus, Ohio**—Mr. Scholin gave a recital at his old church, the First Methodist of Waterloo, Iowa, on the evening of Aug. 3, playing the following program: Prelude and Fugue in G minor, Bach; Berceuse, Dickinson; "Memories," Scholin; Chorale in A minor, Franck; "Marche Champetre," Boex; Sonata in D minor, Scholin; "Liebestraum," Liszt-Gaul; "Caprice Heroique," Bonnet; Londonderry Air, Coleman; "Jagged Peaks," from "Mountain Sketches," Clokey; "Pomp and Circumstance," Elgar-Lemare.

**F. Arthur Henkel, Nashville, Tenn.**—In his weekly recitals, played on Friday evenings at Wightman Chapel for the Scarritt College for Christian Workers, Mr. Henkel has presented the following programs:

July 17—March from "Tannhäuser," Wagner; Largo from "New World" Symphony, Dvorak; Serenade, Schubert; Swedish Wedding March, Södermann; Intermezzo from "Cavalleria Rusticana," Mascagni; Festival Toccata, Fletcher.

July 24—Largo, Handel; Toccata, Mac-

Master; "Meditation a Sainte Clotilde," James; "In Springtime," Kinder; Sketches of the City, Nevin.

July 31—Festival Prelude, Op. 66, No. 1, Parker; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Siciliano from the Sonata for Flute and Piano, Bach; Sketch, Op. 58, No. 4, Schumann; "Serenade Badine," Gabriel-Marie; "In Missouri," from the Symphonic Poem "From the West," Lemare.

**Warren D. Allen, Stanford University, Cal.**—The following programs were presented by Mr. Allen, university organist at Stanford, in the Memorial Church in the regular summer quarter series:

July 5—"A. D. 1620" (from "Woodland Sketches"), MacDowell; Symphony No. 5 ("From the New World," first movement), Dvorak; "My Days Have Been So Wondrous Free," Hopkinson; "Come, Ever Smiling Liberty" (from "Judas Macabaeus"), Handel; Minuet in D major, Mozart; Overture, "Jubilee," Weber.

July 9—Prelude in D major and Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; "Mountain Sketches," Clokey; Serenade, Schubert; Toccata in G major, Dubois.

July 12—Prelude to Act 3, "Die Meistersinger," Wagner; Toccata, Adagio and Fugue in C major, Bach; Scherzo in E major, Eugene Gigout; A Ground ("Evening Hymn"), Henry Purcell; March from "Die Meistersinger," Wagner.

July 19—Suite from "Water Music," Handel; Fugue in C major, Buxtehude; Andante Cantabile (from First Organ Sonata), Philip James; Symphony for Organ, No. 1, in D minor, Vierne.

**Fred Faassen, Zion, Ill.**—In his most recent recitals, broadcast over station WCBD from the Shiloh Tabernacle, Mr. Faassen played:

Aug. 5—"Melodie," Matthews; "Finlandia," Sibelius; Reverie, Rogers; "Chant Pastorale," Dubois; Fugue in E flat, Bach; Reverie, Dickinson; Twilight Reverie, Russell.

Aug. 9—"Song of Sorrow," Nevin; "Dawn," Mason; "Chant de Bonheur," Lemare.

Aug. 12—"Marche Triomphale," Dubois; "Invocation," from "Marriage Mass," Dubois; "Dawn," Jenkins; "Dreams," McAmis; "In Summer," Stebbins; Intermezzo in E, Major; "Chanson," Primi.

**Edward G. Mead, Oxford, Ohio**—In a recital for the summer students at Miami University on July 22 at the Memorial Presbyterian Church, Mr. Mead played the following program: First Sonata in D minor (Largo e Maestoso—Allegro), Guilmant; Pastorale, Franck; Scherzo from Second Symphony, Vierne; Meditation, Truette; Fantasia and Fugue in G minor, Bach; "Within a Chinese Garden," Stoughton; "The Bells of St. Anne de Beaupre," Russell; March from Suite in G minor, Rogers; "Liebestod," Wagner; Toccata from Fifth Symphony, Widor.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In a recital at the Old South Church on the afternoon of July 22 for the summer students at Boston University, Professor Robinson played the following program: Chorale in B minor, Franck; "March of the Night Watchman," Bach-Widor; Fugue in E flat ("St. Ann"), Bach; Allegretto, Parker; "Rhapsodie Catalane," Bonnet; "Dreams," Stoughton; Finale (Symphony 1), Vierne.

**Claude L. Murphree, Gainesville, Fla.**—In recitals preceding the evening service at the Baptist Church Mr. Murphree of the University of Florida has played these selections on the Wurlitzer organ: Overture to "Tannhäuser," Wagner; March in B minor, Schubert; Reverie, C. Jacobs-Bond; "Cameos" (Suite), Orlando Mansfield; Prelude Pastorale, Cor Kint; "Brise d'Ete," Sanderson; "Chant Poetique," Diggle; Prelude and Fugue, Sidney Homer; Suite, "Notre Dame on a Summer's Day," R. S. Gilbert; "Sonata Cromatica," Pietro Yon.

**Leon P. Beckwith, Madison, Conn.**—In an "hour of worship and music" Sunday evening, Aug. 2, at the First Congregational Church Mr. Beckwith presented a program which included these organ selections: "Vision," Rheinberger; Allegro and Adagio from Sixth Symphony, Widor; "St. Anne" Fugue, Bach; "By the Sea," Schubert; "Thou Art the Rock," Mulet.

**George P. Bentley, Dallas, Tex.**—Mr. Bentley, organist of St. Patrick's Church, was presented by Miss Alice Knox Ferguson in a recital at Christ Episcopal Church June 5 and played these compositions: Idyl, Ludebuehl; Concert Prelude, Kramer; Andante (from Sonata 1), Rogers; Concerto 1, Bach; "Chanson," Faulkes; "Vesper Hour," Ward; Elevation, Dubois; "Chant du Roi Rene," Guilmant.

**Frank W. Asper, Salt Lake City, Utah**—Mr. Asper, one of the organists of the Salt Lake City Tabernacle, played the recital at Rockefeller Chapel, University of Chicago, July 26, presenting the fol-

lowing program: Prelude and Fugue in A minor, Bach; Sonatina from the cantata "God's Time Is Best," Bach; Prelude to "Lohengrin," Wagner; "Ronde Francaise," Boellmann; "Piece Heroique," Franck.

**Andrew J. Baird, Poughkeepsie, N. Y.**—In his most recent recitals at Arden House, the residence of Mrs. Edward H. Harriman, Mr. Baird has played these programs:

June 23—Concert Overture, William Reed; Adagio, Merkel; Gavotte in F, Martini; "Angel Scene," from "Hänsel and Gretel," Humperdinck; Minuet in D, Mozart; "Grand Choeur" in March Form, Guilmant; "In the Garden" ("Rustic Wedding" Symphony), Goldmark; Overture, "The Merry Wives of Windsor," Nicolai; Adagio (First Sonata), Mendelssohn; Serenade, Cadman; "Dance of the Bells," Rebikoff; Sonata, "The Ninety-fourth Psalm," Reubke.

June 30—Fantasia in G minor (German), Bach; "Ave Maria" (Italian), Bossi; "Invocation" (Belgian), Mailly; "Marche Funebre et Chant Seraphique" (French), Guilmant; Intermezzo (Dutch), Van Eyken; Berceuse (English), Faulkes; "Dance of the Candy Fairies" (Russian), Tschalkowsky; March from "Sigurd Jorsalfar" (Norwegian), Grieg; Fantasia (Swedish), Sjögren; Largo, "New World" Symphony (Dohemian), Dvorak; "Within a Chinese Garden" (American), Stoughton; Toccata in G minor (American), Rogers.

**Laura W. Smith, Wichita, Kan.**—Miss Smith played at the West Side Presbyterian Church under the auspices of the Power-Myers Conservatory June 29 and was assisted in piano and organ numbers by Reno B. Myers at the piano. Her selections were: Symphonic Piece for Organ and Piano, Clokey; "Piece Heroique," Franck; "Night of Spring," Cronham; Barcarolle, Faulkes; "In the Park," Hopkins; "The Squirrel," Weaver; Concert Overture, Kinder; Grand Aria for Organ and Piano, Demarest.

**Warren F. Johnson, Washington, D. C.**—Mr. Johnson has given the following interesting short recitals of rare organ music before evening services at the Church of the Pilgrims:

July 26—Prelude, Florent Schmitt; Finale from Fifth Symphony, Vierne.

Aug. 2—Chorale in E major, LeBourgeois; Prelude and Fugue in G minor,

Dupre; Allegro from Third Sonata, Max Gulbins.

Aug. 9—Second Chorale (MS), Hendrik Andriessen; "Three English Fancies," Noel Panosby.

Aug. 16—Symphonic Suite, "The Forty-second Psalm," Op. 28, Camillo Carlsen.

Aug. 23—Sonata No. 2, Walter Drwenski; "Evening Prayer," Gustav Mehner.

Aug. 30—Toccata, Op. 29, Hans Gal; Second Movement ("Flower of Jesse's Rod"), from Sonata "Mater Salvatoris," M. J. Erb.

**Kate Elizabeth Fox, Dalton, Mass.**—In her most recent recitals, short programs preceding the morning service at the First Congregational Church, Mrs. Fox played: Chorale in A minor, Franck; Largo, Handel; Cantabile, Loret; Canon in B minor, Schumann; Meditation, Klein; Toccata and Fugue in D minor, Bach; Barcarolle, Faulkes; Scherzo from Sonata 5, Guilmant; Air for the G String, Bach; "Praeludium Festivum," Rene L. Becker; "Harmonies du Soir," Karg-Elert; Fantasia and Fugue in G minor, Bach; Adagio, Sonata, Op. 27, No. 2, Beethoven; Prelude in E flat, Noble; Pastoral, Franck; Caprice, Matthews; "Meditation a St. Clotilde," James; "Song without Words," Sealy; Preludio and Adagio, Sonata 3, Guilmant.

**Frederic Hodges, Jamestown, N. Y.**—In a recital at the Wesleyan Church of Milborne Port, England, Mr. Hodges, whose father, Hubert Hodges, was organist of this church for forty years, played the following compositions Sunday afternoon, July 26: Overture, "Stradella," Flotow; "Sister Monica," Couperin; Canzone, Nevin; "Pilgrims' Chorus," Wagner; Minuet, Mozart; "Will-o'-the-Wisp," Nevin; Wedding March, Dudley Buck; Piano Duet, "The Carillon," Ringnet (Miss Gladys Pullen and Frederic Hodges); "Chant Angelique," J. Hermann Loud.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Philharmonic Auditorium by Dr. Hastings included: Grand Chorus, Sullivan; "Romance," Tours; Introduction to "The Creation," Haydn; Intermezzo from the Suite "L'Arlesienne," Bizet; "Orientale," Cul; "Album Leaf" and "Valselette," Ross Hastings; "Caprice Heroic," Ray Hastings.

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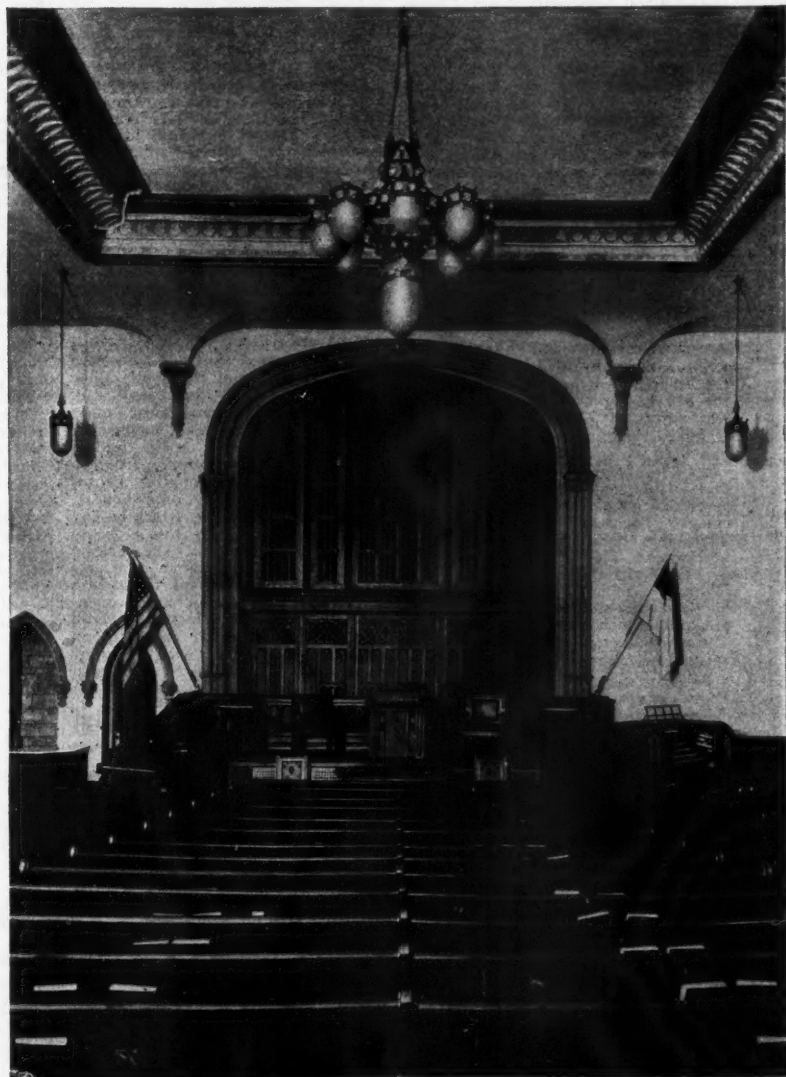
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## The Diapason

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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

Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Rate to Canada, \$2.50. Foreign subscriptions must be paid in remittances equivalent to the subscription price in United States currency.

Advertising rates on application.

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

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

CHICAGO, SEPTEMBER 1, 1931.

Effective immediately, the subscription price of The Diapason to readers in Canada will be \$2.50 a year. The increase is made necessary by the tariff imposed by the Dominion of Canada, effective Sept. 1, on magazines published in the United States, and by the increase in postage rates.

### CROWDED PROFESSIONS

For those who in these times of revolutionary business and professional change, and attendant upheavals of every kind, have lost their courage and look upon the profession of the church musician as a dying, or at least a very precarious one, there may be comfort in a recent editorial in the New York Times which stated that there is today in the professions "just one definite shortage, and that is among the graduates of veterinary schools." Mass production of lawyers, medical men, architects and engineers of various kinds "has resulted in a haphazard relationship between supply and demand in the practical professions," it is asserted. Then there is this mercilessly true statement: "The country needs all the first-class men it can get in any of them, but has more mediocrities than it can use." Doctors and dentists fill certain centers and yet there is a deplorable lack of medical facilities in other sections. Five hundred architectural draftsmen were reported last fall as actually destitute.

It is apparent that no more of a crisis confronts the organists than that confronting the ministry, the law or medicine. As a matter of fact, there is a prospect of wider usefulness for the church musician today in view of changes in the musical organizations of many churches, which, according to all signs, will follow a return to prosperity. The situation is just the same as with the lawyers and the physicians—the country will need those who are first-class. The large army of the mediocre would better turn to veterinary surgery, where apparently there is plenty of room not only at the top, but also at the bottom.

### AT THE ANTIPODES

Though Greenland's icy mountains do not yet hear the organ's diapason tones, India's coral strand can tell of many a perspiring organist who wipes his brow between verses of hymns; and where Africa's sunny fountains roll down their golden sand The Diapason has faithful organist readers who have been on the list for two decades. It is interesting to note that the language of the organ is a universal one. Readers in Turkey, New Zealand, Japan, the Philippine Islands and Tasmania receive their copies of the paper about the same time, and so do those in Finland, Holland and Switzerland. And in Equatorial Africa Dr. Albert Schweitzer is kept informed at his hospital of what is going on in the world of organs, which to him divides inter-

est with his great task of helping the African natives.

We have heretofore made mention of one of our faithful friends in Wanganui, R. M. Ritchie, who at regular intervals sends the editor letters and magazines which make one wish to shake the dust and soot of Chicago from his feet and skip off to the Antipodes.

Within the last month has come an interesting little paper from Manila, telling about conditions in the Philippine Islands. The publication is "The Thomas Free Press," which is "published very privately by Paul E. Thomas and Sylvia Barnes Thomas" and into whose four pages are crowded items of interest which range from organ information to specifications of the native cockroaches, which boast wings, and specimens of which have been mistaken by American exterminators for elephants! We find that Manila has no eighteenth amendment and does have the world's largest cabaret.

Mr. Thomas is superintendent of the printing department of the Methodist Publishing-House and one of three Americans connected with the Methodist Mission. Mrs. Thomas is an American organist, and as an illustration of the demand for organists in the Philippines it may be cited that on the day of her arrival in Manila she was informed of two vacancies in churches there. Since December she has been holding the position at St. Mary and St. John Episcopal Cathedral and in that period has played at seven fashionable weddings in that church. The organ is a very adequate instrument built in England twenty years ago. The Manila Tribune reports a beautiful performance in Holy Week of Dubois' "Seven Last Words" by the augmented choir before a congregation which filled the edifice. L. S. Eaton conducted and Mrs. Thomas was at the organ.

By the way, "The Thomas Free Press" has a "want ad" asking that old cantatas, anthems and programs for Easter, Christmas, children's day, etc., and old music of any kind will be gratefully received for use in churches and training schools if sent to Mrs. Thomas, P. O. Box 756, Manila, P. I.

Only a few days after Mr. Thomas' unique paper comes a program, sent by Bliss Wiant, of a student recital at Yenching University, Peiping, China, in which the Chinese students are shown as playing the major piano works of Mozart, Beethoven, Schumann, Grieg and Saint-Saens, while the choirs sing excerpts from Handel's "Samson." Mr. Wiant reports that a book of fifty-four Chinese hymns, the music of which is from Chinese folk-songs has been prepared by Dr. T. C. Chao, dean of the school of religion of the university. He adds: "In order to meet the demand for western music and for a more literary style of hymn, a book containing 124 translations of the richest of our Western hymns, with a corresponding selection from our music, was published in March and is being used by young college folks everywhere in China, one-half of the first edition being sold out."

It is evident that even among men benighted the love of organ music is being spread and that the story of Christianity is being wafted by the winds to every corner of the earth until like a sea of glory it spreads from pole to pole.

### SENTIMENT NOT DEAD

There is real human interest in the news story in this issue of The Diapason telling of the recent visit of John T. Austin to his boyhood home and of his hearing the bells he presented to the historic church in the little English town where he sang in the choir as a youngster. There must have been genuine satisfaction to Mr. Austin and joy to the people of Irchester in the visit of the distinguished American organ builder who left that place for America and achieved fame here. And it is refreshing to know that a life spent in modernizing the organ, in the course of which he originated many things that have benefited organists and organ music and at the same time built up a large business institution, has not taken out of Mr.

Austin's soul that sentiment which makes living worth while.

If any of his associates from this side of the sea had been present at the dinner in honor of Mr. Austin in Irchester they could have told his old friends that a record of inventions and of devotion to the mechanical side of musical art, with notable success, is only one part of the story of the career of Mr. Austin. The people of Irchester could have been informed that here is a man who has risen to the top without incurring at any stage the enmities which so often accompany progress. If Mr. Austin ever has spoken ill of any competitor or acquaintance, or if anyone of them has ever spoken ill of him, it has never come to the notice of The Diapason in the twenty-two years in which this paper has been closely connected with the organ builders of the United States. Having said this, there is really not much that could be added to the picture of Mr. Austin's qualities of character. Yet he is so retiring a man that we feel sure that if he knew this little tribute were to be paid to him in our columns he would make efforts to suppress it.

A dog-day news story in the Chicago papers tells of a church organist on the northwest side who practiced all day, thus arousing the wrath of the sexton, who demonstrated his lack of appreciation for organ music in a rather unusual and violent manner by bringing a chair down on the head of the organist. The latter, forgetting in the excitement of the moment the admonition to turn the other cheek, turned from the console, which he had belabored all day, to the bellicose caretaker. Incidentally the sexton charges that between organ selections the organist quenched his thirst with swigs from a bottle. The police entered the church and locked up both gentlemen. We reserve judgment on the merits of the case until we know more about the quality of the organ playing that preceded the rumpus.

### ON THE ORGAN AS AN ALIBI

[From "Points and Counterpoints" in the New Music Review.]

After all, the organ is the organist's best friend: it is always there when it comes to supplying an alibi. Whenever the organist is asked to play something he is too lazy to learn, or that is unsuitable, or what not, he can always blame it on the organ.

"The organ lacks proper balance," he can explain, "I can't play it on this organ," thereby implying that he would gladly undertake it upon any other instrument.

I don't know what is going to happen when some of us get a really well balanced organ. Some day the public will begin to suspect that organ builders are in league with the players, and refuse to build perfect instruments, knowing that organists will then have to rely upon musicianship like others of the musical world. Of course, your really good players do rely almost entirely upon musicianship now in order to counteract the deficiencies of the instrument, many of which are beyond the power of builders to correct. All this has been largely suggested to me by noticing an advertisement about a well-known make of fountain pen. The emphasis has been placed upon the balance of a new model. The pen is going to write almost of its own accord. It seemed, at a hasty reading, as though it would be even unnecessary to think that the words would form themselves. But on closer inspection I find that nothing is going to take the place of thought. I imagine that it is much the same in the organ world.

### American Composers Out of It.

Los Angeles, Cal., Aug. 5.—Editor of The Diapason: Once again I see that those in authority who select the Guild examination pieces utterly ignore the American composer. For them men like James, Edward Shippen Barnes, Jepson, Bingham simply do not exist. I doubt very much if there is an American composer who could write so uninteresting a piece as the Harwood "Dithyramb," but if they want a piece of vital music that the candidate would enjoy working on then any of the gentlemen named can supply them.

ROLAND DIGGLE.

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

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

Clarence Eddy was unanimously elected president of the National Association of Organists at its fourth annual convention, held at Ocean Grove, N. J., Aug. 1 to 10. Homer N. Bartlett and Mark Andrews were elected vice-presidents and Tali Esen Morgan was made national superintendent. Many interesting discussions marked the meeting, one of them being on the subject of stopknobs versus stopkeys. The death of Filippo Capocci, dean of Italian organists, was reported and a sketch of his career, written by Dr. William C. Carl, was published. Capocci was 71 years old.

M. P. Möller presented to St. Ohl's Church at Bornholm, Denmark, an organ and at the same time celebrated his thirtieth anniversary as an organ builder. In the thirty-year period Mr. Möller had built 1,200 organs. St. Ohl's Church, built in 1293, was attended by Mr. Möller when he was a boy.

The specification of the Schoellkopf memorial organ, a four-manual built by the Ernest M. Skinner Company for the Grand Avenue Methodist Church of Kansas City, was presented. Its dedication was to take place in October.

A national recital tour by Edwin Arthur Kraft, "the young American organist," was announced, and it was set forth that Mr. Kraft had been a pupil of Guilman and Widor and that he had given 300 recitals in Cleveland, including a series of seventy programs without one repetition.

The new four-manual Austin organ built for the First Methodist Church of Evanston was to be finished by Sept. 20. The instrument of fifty-seven stops and 3,639 pipes was being installed by Calvin Brown and Fred Nelson.

Nicholas Chatelain, foreman of the metal pipe department of George Killgen & Son at St. Louis and previously connected with other prominent organ builders, died at St. Louis Aug. 11.

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

Dr. Victor Baier, warden of the American Guild of Organists and organist and choirmaster of Old Trinity Church, Broadway and Wall street, New York, died Aug. 11.

Organists in all the leading New York theaters, as well as orchestra players, went on strike Aug. 6 when the managers put a reduction of 20 per cent in salaries into effect.

Arthur Randolph Fraser, organist and choirmaster of Grace Episcopal Church, Oak Park, Ill., and active in musical circles, died Aug. 22.

Clarence Reynolds was appointed municipal organist of Denver, succeeding Palmer Christian.

Harrison M. Wild resigned as organist and choirmaster of Grace Church, Chicago, after an incumbency of twenty-five years.

The Hook & Hastings Company was installing a four-manual of sixty-four stops in the Central Methodist Church at Winona, Minn.

Charles Heinrich, organist of Carnegie Music Hall, Pittsburgh, "has taken advantage of radio telephony to send recitals out into the air." The Diapason announced. The news story added: "This marks another stride forward in radio entertainment, as it is probably the first time that a concert organist has played regularly for wireless entertainment."

Frederic B. Stiven of Oberlin College was appointed to succeed J. Lawrence Erb as director of the music department at the University of Illinois.

The Hook & Hastings Company was awarded the contract to build a large four-manual for the Fifth Avenue Baptist Church of New York. John D. Rockefeller was chairman of the organ committee.

Edward J. McGoldrick, one of the best-known organists of Boston, died Aug. 15.



**The Free Lance**

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

In clearing out a sort of musical Augean stable in the attic of my home I came across the six Lefebure-Wely "Offertoires." Turning the pages of the one in G and the one in F I noted that I last played the former in 1891. This date may be taken as a sort of dead-line for that sprightly piece. Even now I think it good fun, though I doubt if I have courage enough to put it on a program open to the public eye. I remember how in the 1880's I took pride in dancing off the sterile and foolish florid pedal part of this Offertoire in F, hoping that everyone was convinced of my virtuosity. Well, those were good days because of a freshness of spirit that liked anything with a good tune and lots of rhythm. We might do worse than that nowadays.

That's a sly fellow who writes snip-pet music reviews for Musical Opinion; here is an instance: "A new work by \_\_\_\_\_ has been issued by Messrs. \_\_\_\_\_; it will give pleasure to those organists of moderate accomplishments who know how to negotiate a low B on the pedalboard."

It seems that Wolstenholme has joined the great majority. I was in Europe when he made a recital trip in the United States, but I have heard him in church service, and venture the opinion that his concert playing may have emphasized clearness and good taste rather than brilliancy; at any rate, on my return home there were absolutely no echoes of his recital playing to reach my ears. So far as I am concerned Wolstenholme's memory will always be fragrant. I consider him to have been a genius at any rate in the production of short organ pieces and I adduce, as proof, his Finale in B flat and his "Fantaisie Rustique" in D flat. Don't you wish that you had had enough melody in your to have written his "The Answer"?

It has been my opinion—and yours also, very likely—that Guilman was no longer played. An analysis of "Programs of Organ Recitals of the Month," page 30 of The Diapason for August, shows that five recitals out of thirty-three had one or more Guilman pieces, and one program was made up entirely of his music. Guilman died in 1911 and although his compositions expose at times a certain dangerous fluency, his constructive power and nobility of style give to certain movements of his sonatas undoubted lasting power.

Interesting books of organ programs by Geer (Vassar), Gillette (Carleton College), Baldwin (College of the City of New York) and others suggest that some young organist interested in programs might well take time enough to do for a year of The Diapason programs what individual organists have done for their own. Would it not be interesting, for example, to know just how much J. S. Bach is played in the United States; whether Mendelssohn's organ sonatas are played out; whether the Frenchmen have crowded out the English; whether the American has had even a look-in?

Is there or is there not a craze for adding gadgets in ever-increasing numbers to the console? I believe there is. After awhile organ music will turn into gadgetry. But color is only one element in music. If you dispute me, tell me whether the music of the "St. Ann's" Fugue is inside or outside the fugue. Inside, of course. Gadget me no gadgets, but if you must gadget, be merciful.

J. F. Hardy in Musical Opinion suggests that it would be an excellent thing to burn or otherwise destroy all the old pianos silent in private houses, lumbering up music stores or dampening the enthusiasm of young boys and

girls compelled to practice on their sticking keys and listen to their agonizing tones. Well, why not? And while we are burning the worn-out pianos why not add to the funeral pyre the old church organs that you and I know about? Pull them to pieces, bundle them out of the church, let the boys celebrate with them the next Fourth of July.

Years ago, to-wit, in the 1880's, before Guilman had diverted the attention of the American organ-loving youth from Haupt and Merkel in Germany and Best in England to la belle France, American tourists entered Europe through Liverpool and, whether musical or unmusical, went to St. George's Hall to hear Best's recital; this was one of the things to do. The St. George's Hall organ was a big one and much admired. I often live again the thrills felt on listening to Best's original playing of the Great G minor Fantasia and Fugue in 1883. On Oct. 17, 1931, the rebuilt organ will be opened; I presume by Ellingford, the municipal organist. Let's tune in on Ellingford's program. A magnificent organ in St. George's Hall!

The question "Why the postlude?" in the Free Lance brings an answer from the First Congregational Church of Muskegon, Mich., where Robert W. Hays is organist and choir director. Mr. Hays thinks the organist who played the Fantasia and Fugue by Bach for a postlude showed poor taste. I imagine we agree with him. Regarding the postlude as a part of the service, Mr. Hays recalls the pleasure he had when playing at a church where the congregation remained seated for the postlude and enjoyed the big things that were less suitable for earlier parts of the service. In his present post there is a unique form of after-music, the device or invention of the minister. As people leave the church Mr. Hays plays softly the two hymn-tunes that have been used just previously in the service; the organist and minister are pleased with the arrangement and are not thinking of going back to the other form of postlude.

Do you recognize your choir in the following lines concocted by a worthy Dr. Byles over a century ago?

OUR CHOIR.  
Down steers the Base with grave majestic air  
And up the Treble mounts with shrill career.  
With softer sounds in mild melodious lays  
Warbling between, the Tenor gently plays  
But if the aspiring Alto joins its force,  
See, like the lark; it wings its tow'ring course,  
From the bold height it hails the echoing Base  
Which swells to meet and mix in close embrace.

**ORGAN COLD TO THE RADIO**

Boston, Mass., Aug. 4, 1931.—Editor of The Diapason: Whatever the causes of the present slowing up of organ building, it cannot be charged to the radio. I have heard many complaints of the effect of the radio on the piano and other musical instruments, but the King is still the King, and if I may venture upon a prophecy, it will continue to remain the King. The possibility of getting a parchment diaphragm or other similar device to transmit an energy approaching the forces generated by organ pipes is, to say the least, remote.

I once took note of the movement of the sides of a 32-ft. diapason made of two-inch plank. There was a back and forth vibration of a sixteenth of an inch in the sides of this large pipe, which moved in response to the influence of the sound wave within the pipe. This was a single pipe. Add to this the forces and the complexity of forces generated by the thousands of other pipes and the great variety of pitches and the amplitude of vibration of the diapasons, pedal and manual, and the impossibility of transmitting this through the fragile mediums so far available will be apparent.

A paper by T. J. Bludworth, electric acoustician of New York City, read at the convention of the N. A. O. at Los Angeles in September, 1930, dealt

with radio broadcasting and recording to this effect, to quote a published report:

"The conclusions were that the singing and speaking voice has been transferred and amplified with fair success, but the organ seems to defy all attempts to transmit or reproduce its tone by mechanical means. In fact, practically no improvement seems to have been made in that direction compared with other branches of the art."

This seems, from an authority, to be fairly conclusive.

I have heard electro transference of the organ through apparatus costing up in the hundreds of thousands and the result is at best strongly suggestive of the so-called "squawkies."

I find myself grateful that the instrument with which I am so closely associated is cold to the radio.

Very truly yours,  
ERNEST M. SKINNER.

**Kilgen Installations in August.**

George Kilgen & Son, Inc., of St. Louis report the installation of the following organs in August: Peters Memorial Presbyterian Church, St. Louis; Centenary M. E. Church, St. Louis; Central Presbyterian, Clayton, Mo.; St. Andrew's Episcopal Church, Seguin, Tex.; Our Lady of Lourdes, Los Angeles, Cal.; St. Paul's Evangelical Church, Newport, Ky.; Boys' Preparatory Seminary, Webster Groves, Mo.; St. Joseph and St. Anne Shrine, Chicago; Messiah Lutheran Church, Elmwood Park, Ill.; St. Gertrude's, Chicago; St. Mark's Evangelical Church, Detroit; St. Mary of Celle Church, Berwyn, Ill.; St. Michael's Catholic Church, Elizabeth, N. J.; St. Thomas Aquinas, Brooklyn; First Methodist Church, San Benito, Tex.; Holy Rosary Chapel, Cascade, Colo.; St. Theresa's Home for Aged, Silvertown, Ohio; St. Mathias' Catholic Church, Youngstown, Ohio; St. Francis' Hospital, Evanston, Ill.; Holy Family Church, San Jose, Cal. Of these instruments five are three-manual and one—in Centenary Methodist Church, St. Louis—is a four-manual.

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

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## Beginning of Organ as Solo Instrument for Church Service

By ORLANDO A. MANSFIELD, Mus. D.,  
F. R. C. O., F. A. G. O.

When used in the connection above stated, as a solo instrument pure and simple, and apart from the purposes of choral accompaniment, the organ appears to have been employed in three different ways—first, to play introductory, middle or concluding voluntaries; second, to play interludes between various portions of the service, or between the stanzas of a hymn, and to play such passages for the organ alone as may be found in services, anthems, etc.; and, third, to play a selection of music upon certain special occasions—a species of musical performance now dignified with the title of "organ recital," a modern expression little more than half a century old.

Upon the clumsily constructed organs of the middle ages, a solo performance was well-nigh impossible. Even as far, or as late, as the middle of the seventeenth century such organs as were to be found in English cathedral and collegiate churches were, as regards their tone and mechanism, by no means desirable vehicles for the discoursing of what Shakespeare would call "the touches of sweet harmony."

In the "Injunctions," issued in the days and under the authority of Queen Elizabeth, the organ was not recognized at all. Yet its existence and its performance in the hands of such distinguished musicians as Dr. John Bull and Orlando Gibbons—the former of whom is stated to have played an organ solo at a banquet given to James I.—show that, if not employed as a solo instrument in Protestant church worship, an organ solo was by no means a thing unknown. There seems, however, to be no record of any organ solo played at divine service prior to the Restoration of 1660; neither does there appear to have been any organ music expressly composed for that purpose. But, in all probability, much of the music composed for the virginals, or described as "apt for viols or voices," was utilized for performance upon the organ. Nevertheless the term "voluntary," given to the organ solo at a later date, and at a time when it had come to be recognized as a distinct feature of church music, shows that the performance of solo organ music was purely optional, and by no means incumbent upon the organist for the time being.

On the other hand, it must not be forgotten that some of the anthems and services of the Elizabethan age and of the earlier part of the seventeenth century contain a compression of the vocal score, written on two staves, and designed to be used as an organ accompaniment instead of the usual figured bass, or to be played as a kind of voluntary at certain arranged places in the church service. Indeed, some of the church music of the period just mentioned had symphonies and independent accompaniments to solos written in the manner described. Ornamental or "debased floriated" versions of some of the more popular numbers of Elizabethan church music were occasionally made for performance as organ solos, and it was the rendering of these travesties in church, and the refusal to use the organ to accompany the psalmody and other singing, which drew down upon the instrument the wrath of the more narrow-minded of the Parliamentarians and the Scotch Presbyterians, and caused the issuance of the famous, or infamous,

edict of 1644 by which most of these offending instruments, or instruments used in an offensive manner, were ordered removed or destroyed.

But even after the Restoration English organs were anything but suitable for solo performance. Until the end of the eighteenth century they possessed no independent pedal organ and up to the middle of the last century both pedals and manuals were of incorrect compass as judged by modern standards. The first English organ of four manuals was erected in Salisbury Cathedral in 1710. Two years later Abraham Jordan built the first organ containing a swell. Composition pedals, for shifting the stops, were the invention of Bishop about a century later still.

That the voluntary was not a usual adjunct to public worship in the reign of Charles II. is evident from statements to be found in the pages of "Pepys' Diary." Speaking of Hackney Church, London, the writer says: "They have a fair pair of organs which play while the people sing." Farther on in the work there is another reference to the same church, in these words: "The organ is handsome and tunes the psalms, and plays with the people; which is mighty pretty."

Some of the earliest music written expressly for solo use in the church service was, as far as the organ is concerned, made up largely of perversions or paraphrases of popular Psalms. Other numbers were written to show off certain stops, such as the trumpet or the cornet—the latter resembling the modern mixture stop, and consisting of several pipes to one key, so that when the lowest, or bass C, was sounded the effect produced would be that of E, G and C, in the treble staff. A soft accompaniment of sustained chords was written for the left hand upon one manual, while the right performed a series of ornamental passages, turns, trills, etc., upon the manual possessing the cornet stop. Other pieces contained absurd and sudden transitions from *pp* to *ff*, and vice versa, in order to display the resources of the echo organ.

But from the early part of the eighteenth century the voluntary began to occupy a recognized place in public worship. About the same time many composers began to write organ compositions solely for church use. Among these writers of rather more than a century ago were such noted organists and other musicians as Russell, Samuel Wesley (son of Charles Wesley), Thomas Adams and many others. Most of their works, as well as the organ arrangements of that and a slightly later period, are unavailable for the modern organ without considerable rearrangement, owing to the totally different compass of manuals and pedals then prevailing.

But while the introductory and concluding voluntaries have held their place up to the present, the "middle voluntary" has fallen into disuse, although occasionally to be heard in some of the English churches—for instance, Hereford Cathedral. This middle voluntary was a slow movement, generally played before the an-

them, or before the hymn immediately preceding the sermon. In the latter way it was performed at St. Pancras' Church, London, by the late Henry Smart, who designed some of his choicest church organ music for this particular purpose.

Another opportunity for the introduction of the organ as a solo instrument into public worship was afforded by the interlude between the verses of a hymn. This custom has died out almost entirely in England, but is still observed in the Lutheran churches of Germany. In England, however, a short coda at the conclusion of a hymn is often heard, and when skillfully rendered and conceived is, or can be made, surprisingly effective.

Although organ solo performances had been given in the Roman Catholic Church as early as the second decade of the seventeenth century, by Frescobaldi, at St. Peter's, Rome, to an audience said to have numbered 30,000 persons, and in North Germany, in 1673, at Lübeck, by the famous Buxtehude (1637-1707), to hear some of which performances Bach walked fifty miles, yet there do not appear to have been any records of organ recitals pure and simple given in England or the English-speaking countries before the beginning of the last century. Then, in 1808, a remarkable series of recitals was given in Surrey Chapel, London, by the celebrated organist Benjamin Jacob (1778-1820), sometimes assisted by Samuel Wesley and Dr. Crotch. These performances were continued until 1814, and at them the music of Johann Sebastian Bach was heard for the first time in Great Britain.

The introduction and establishment in English-speaking countries of the correct compass of manuals and pedals, which had prevailed in Germany for two centuries, gave an enormous impetus to English organ solo playing and to recitals.

The organist of today is something more than a mere accompanist. In his selection of voluntaries and recital music he can do much to assist devotion and to elevate the public taste, always provided that he adheres only to "whatsoever things are pure, whatsoever things are lovely" and "whatsoever things are of good report."

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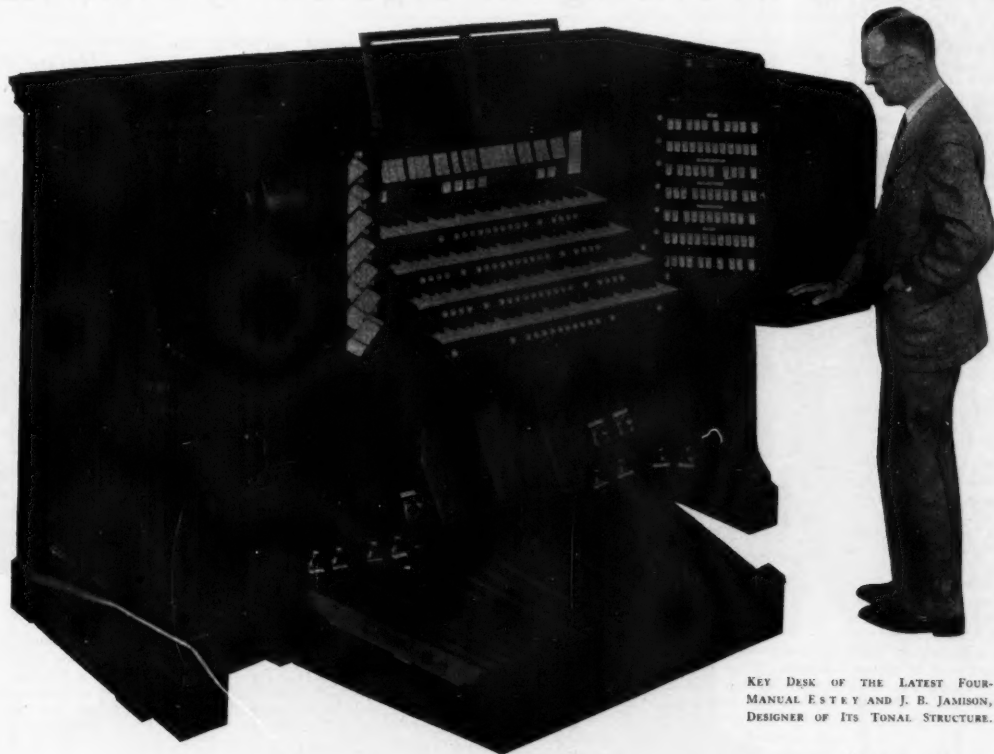
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## Who's Who Among the Organists of America

### H. Frank Bozyan.

Among the great universities of America which are doing much through their recitals, played on fine organs, to keep the home-fires of organ music burning none has better equipment in the way of an instrument and a staff of organists than has Yale. The famous Newberry memorial organ in Woolsey Hall, recently rebuilt and enlarged by the Skinner Organ Company, is one of the greatest instruments in the world today. Professor Harry Benjamin Jepson, the distinguished university organist, whose fame likewise is international, has a worthy disciple and aid in H. Frank Bozyan, a young man whose playing and musicianship are helping to make organ history at this famed center of learning. This young American artist, born in the East of Armenian parentage, is indeed achieving an increasing reputation from year to year.

Mr. Bozyan was born Nov. 19, 1899, in New York City. Most of his early life was spent in Newport, R. I., where he began the study of music. Dr. A. Madeley Richardson was his first teacher in organ playing. Later he studied under Henry S. Hendy and also took theory under Miss Lola Phinney, a graduate of the Yale University Music School. In 1916 Mr. Bozyan entered the school of music at Yale and was graduated in 1920 with the degree of bachelor of music. At Yale he studied composition with David Stanley Smith and Horatio Parker and organ with Professor Harry B. Jepson.

Upon his graduation Mr. Bozyan was appointed an instructor in organ playing at Yale and assistant university organist. From that time to the present he has been giving series of recitals every year following those given by Professor Jepson. In 1927 he was appointed assistant professor of music. Mr. Bozyan has written some still unpublished compositions for the organ, some of which he has played in the Yale recitals. He has also been heard frequently in recitals outside the university. His particular interest is in Bach and he has played most of the organ works of the master in his programs.

In 1930 Hope L. Baumgartner, assistant professor of the theory of music at Yale and well-known as an organist and composer, dedicated a concerto for the organ to Mr. Bozyan and it was played last fall by Mr. Bozyan with the New Haven Symphony Orchestra, Dean David S. Smith of the school of music conducting.

Dec. 19, 1930, Mr. Bozyan married Miss Margaret Bliss at New Haven and they make their home at Hamden, Conn.

### Horace Alden Miller.

"Out where the tall corn grows" the rolling prairie land with its fertile soil and all that goes to make a land of milk and honey gives an inspiration all

### H. Frank Bozyan



Photograph by Petrelle, New Haven.

its own even to the composer of organ music. One of the scholars among organists who have devoted their lives to making Iowa more musical is Professor Horace Alden Miller, a graduate of Cornell College and since 1907 a member of its musical faculty.

Cornell, one of the effective of the smaller colleges of the Middle West, is at Mount Vernon, only a few miles from another small town that produced President Hoover. It is a college of Methodist antecedents and one that has produced its quota of prominent men. In a few months it is to have a large new four-manual Kimball organ, as previously announced in the news columns of *The Diapason*, the gift of a generous woman philanthropist who realizes that the talent on the college faculty deserves this instrument for expressing itself.

Horace Alden Miller is a native of Illinois, having been born at Rockford July 4, 1872, but he moved to Iowa when he was a small boy. In 1896 he was graduated from Cornell College. In 1904 he received his diploma from the Oberlin Conservatory of Music, that mother of many organists. Further study was pursued in 1911 and 1912 in Munich and in 1925 and 1926 in London.

From 1907 to 1914 Professor Miller was director of the conservatory of music at Cornell, but he resigned the directorship to assume a position as teacher of organ and theory, so that he might have more time for artistic, rather than administrative work, and for study and composition.

Professor Miller is the composer of

a number of songs, including the "Moon Series," to words of Vachiel Lindsay, and "Four Indian Themes," published by Breitkopf & Haertel in Germany. The Clayton F. Summy Company brought out his "Melodic Views of Indian Life," the Arthur P. Schmidt Company has in its catalogue his "Indian Song," for girls' chorus, and Gray has published six of Professor Miller's organ numbers. There are various other works as yet not published, including "Symphonic Sketches," for orchestra, and pieces for organ, violin and voice. A volume entitled "New Harmonic Devices," a treatise on modern harmony, brought out last year by the Oliver Ditson Company, is one of Professor Miller's most important achievements and has received the highest praise from critics and theorists. In 1909 Professor Miller married Miss Luella Albrook, also a teacher at Cornell College.

### Howard S. Dayton.

In Howard S. Dayton's career one can see the record of what may be called a typical American church organist in the smaller cities who has made a valuable contribution to the religious music of the nation. Many organists whose biographies have been published in this department have worked their way up to the organ bench by way of the boy choir. Others have advanced to great prominence not alone in music, but in various walks of life, as Chet Shaffer has been busy impressing on us, via the bellows handle, which once was so vital a part of the organ. Mr. Dayton has used both places as stepping-stones to the console. In 1898 he held his first church position in his home city of Goshen,

### Horace Alden Miller



N. Y., and since 1903 he has been organist at the First Presbyterian Church, playing a tracker organ built in 1871, which, as previously recorded in *The Diapason*, has just been replaced by a new and large three-manual built by the Austin Organ Company, the acquisition of which would seem to mark a new era in his useful career.

Howard Dayton was born in Goshen May 20, 1880. At the age of 10 he began the study of the piano and until his voice changed he sang contralto in the choir of the Methodist Church. While singing he always kept one eye on the organ, and when his usefulness as a choir boy came to an end he was appointed blower at a salary of \$25 a year. One of the perquisites of the position was the privilege of practicing on the organ. After instruction from the organist Mr. Dayton was promoted from the pump-handle to the console in 1898 when the organist resigned. In 1901 he was engaged by St. Paul's Methodist Church at Middletown, N. Y., and served there until the spring of 1903, when he was appointed to the post at the First Presbyterian of Goshen, where he has remained continuously since that time.

Mr. Dayton studied for two years under J. Warren Andrews of New York and then under Frank H. Mather. Further study with Mr. Andrews followed and Mr. Dayton, in addition to his organ playing, did considerable teaching and directed a small orchestra. In 1921 he entered the insurance business and since then the organ, now an avocation, has been even more of a joy to him than when it was his principal work.

### Howard S. Dayton



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**Cantata by Clokey  
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By HOWARD D. MCKINNEY

The announcement of a new work from the pen of the talented Joseph W. Clokey awakes immediate interest on the part of organists and choir-masters the country over, for it is coming to be recognized—more slowly perhaps than his admirers wish, but nevertheless surely—that Clokey is one of the outstanding talents among present-day American church musicians. Located in a far-away California post, his influence is nationwide, and his organ and choral compositions are known to all discriminating organists and choir-masters.

J. Fischer & Bro., the publishers who have most of the Clokey compositions in their catalogue, announce a new cantata of his, "We Beheld His Glory," for fall publication. There are a number of features about this work which will recommend it at first reading. Its subject is unusual and un-hackneyed. In choosing a text Clokey tells us that he found that very little had been done with the life of Christ from the nativity to the beginning of the ministry. While the Bible gives us very meagre information about the childhood, there are numerous legends which are stimulating to the imagination; accordingly he asked Miss Anna Temple to write a text on this subject. This cantata is the result; she has adhered rather closely to the Biblical version, merely expanding the ideas and putting them in verse form. Two episodes are covered—the presentation in the temple and the flight into Egypt. These are preceded by a prologue.

"I had certain practical considerations in mind while writing this work," says Mr. Clokey. "For one thing it has no particular church season. It is not a Christmas work, although it is most appropriate at this season. About the only season it would not fit would be Lent and Easter, and even there are certain prophetic passages that would be good at those times."

The whole work takes an hour, a full evening for church use. In addition, any of the three parts can be used individually for shorter occasions. The three parts might be done on three consecutive Sundays. Many of the numbers can be used as anthems or solos, and as most of the text follows the Scripture in thought, if not in exact word, many churches whose rubrics prohibit non-Scriptural works will find this work acceptable.

Another point of interest is the unusual musical treatment. As in his other works, Clokey here makes use of means that are not overworked and worn to a frazzle. Without becoming bizarre or involving his score with unpractical difficulties, this composer knows how to write music which appeals because of its freshness and spontaneity. At first glance the work may seem unduly complicated, since two choirs in five and six parts respectively are required. But these complications are more apparent than real, for the second chorus can be sung by the solo quartet plus an extra soprano, and only the soprano and bass parts are divided in the first chorus. All choruses fitted for the performance of such a work as this will have an abundance of these voices. Most of the many-voiced work is choral rather than polyphonic, so it ought to be easy sight reading. There is a great deal of parallel movement in many of the parts, giving the music a modal flavor, quite in keeping with the character of the words. There are changes into six-four and five-four rhythms, some of them being particularly lovely—for instance the section set to the words:

By his Eastern window,  
As the dawning light  
Chased away the shadows  
Of the gloomy night,  
Simeon of Jerusalem knelt and prayed.

The solos are atmospheric and colorful; all the voices are well provided for. Notable is the alto's mystic bit: The while he prayed one winter's day,  
Along the road that winding lay  
From Bethlehem five miles away,  
Came Mary and her Babe so dear,

Joseph W. Clokey



the tenor's robust "O temple courts!  
O wondrous sight!" and the bass' meditative reflection after the chorus sings the Nunc Dimittis:

With heads bowed low, with hearts amazed,  
Joseph and Mary heard this thankful hymn of Simeon.

This whole work would be fine for a joint performance by two choirs, one group singing the first and the other the second chorus.

The third point of unusual excellence is the real organ accompaniment provided by the composer. Clokey has had the courage not to be satisfied with the sort of accompaniment usually provided for a work of this kind—a compromise between orchestral and piano writing. From the very first he has written music for the organ, with separate pedal part, music which will sound wonderfully effective on a good instrument with plenty of foundational tone, as well as softer color effects. In this he has been wise. A piano accompaniment for a work of this kind would lose all effectiveness and an orchestral accompaniment would prove not practical in comparison with such a carefully worked-out organ part. No one is better aware than is the church musician of the careless performance given by even professional orchestral players in conjunction with choral forces. Aside from the difficulties at rehearsal, where the players come late, play indifferently and leave early, they feel that they know too much to cooperate with the choral conductor, and an uneven, disjointed performance is inevitable. An amateur orchestra for such a work as this would, of course, be anathema. On the other hand, all large churches these days possess organs—and organists—able to provide the fine accompanimental background called for by the composer here.

To secure any adequate idea of this important new work, the choir-master and choral conductor should read the whole thing through carefully at his piano. Any attempted description must prove inadequate, for the cantata is full of unusual beauties and is well developed along carefully prepared, if somewhat unconventional, lines. It is to be ready by Sept. 1, in time for the new season—a work bound to prove inspiring to chorus, soloists, organist and congregation alike.

**Death of Aloys Limbach.**

Aloys Limbach, known to musicians in Chicago and throughout the country, died Aug. 5 at Augustana Hospital, where he had been a patient since July 19. Mr. Limbach was connected with the Clayton F. Summy Company, music publishers, for thirty-seven years and was known as an expert on all music publications. As a consequence he had a very extensive acquaintance. Mr. Limbach was born in Bonn, Germany, sixty-nine years ago and came to America in 1893. Before joining the staff of the Clayton F. Summy Company he conducted a music business of his own for a short time. His wife and two children died some years ago.

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**DIAPASON SUMMER VISITORS**

The following summer visitors from distant cities have registered at the office of The Diapason within the last few weeks:

- Russell T. Evans, New York City.
- Harold Heeremans, Seattle, Wash.
- Howard D. McKinney, New Brunswick, N. J.
- M. P. Möller, Sr., Hagerstown, Md.
- Walter Holtkamp, Cleveland, Ohio.
- Walter Blodgett, Grand Rapids, Mich.
- Arthur Poister, Redlands, Cal.
- Guy C. Filkins, Detroit, Mich.
- Charles Corson Bonte, Brooklyn, N. Y.
- J. Victor Bergquist, Minneapolis, Minn.
- Jay J. Keeler, Provo, Utah.
- Frank Asper, Salt Lake City, Utah.
- Hugh MacDonald, Duluth, Minn.
- Frederick Schlieder, New York City.
- Miss Ruth Alma Sloan, Detroit, Mich.
- V. F. Bradfield, Peiping, China.
- Mr. and Mrs. Henry A. Ditzel, Dayton, Ohio.
- Carleton H. Bullis, Cleveland, Ohio.
- W. R. Voris, Tucson, Ariz.
- Hans Steinmeyer, Oettingen, Germany.
- Mrs. Sue Goff Bush, Kansas City, Mo.
- Frank M. Church, Washington, D. C.
- Mr. and Mrs. Kenneth E. Runkel, Jacksonville, Tex.
- Mrs. H. P. Womelsdorf, Cartersville, Ga.
- George Leland Nichols, Delaware, Ohio.
- Harry J. Steuterman, Memphis, Tenn.
- Mr. and Mrs. Leo Bonnell Pomeroy, Portsmouth, Ohio.
- Howard L. Ralston, Canonsburg, Pa.

**Double-Touch Pistons as Solution.**

West Haven, Conn., Aug. 10, 1931. Mr. S. E. Gruenstein, The Diapason, Chicago, Ill. Dear Mr. Gruenstein: Our attention was drawn to a letter in your August issue by Charlotte Klein of Washington, D. C., in which she deploras the inconvenience of pedal stops operated from manual pistons. Her query, "Is not the performer to be considered?" causes us to write advancing what we believe to be the correct solution of this exasperating weakness in many organs.

This weakness was recognized by the Hall Organ Company years ago, and after consulting many organists, some of whom insisted there should be separate pistons for pedal stops, and others who objected to the loss of time when two pistons were required, it was finally decided to satisfy both opinions by the use of double-touch upon every manual piston. By this method it is now possible on every Hall console to change the manual stops by the usual light touch upon any manual piston without disturbing the pedal stops, and yet, if desired, the pedal stops can be changed by pressing the same piston a little harder. In other words, the first touch controls the manual stops, and second touch, if used with the initial push of the finger, controls both manual and pedal stops.

In addition to the above convenience, the Hall Organ Company also applies the double-touch to the stops them-

selves. By means of this device it is possible to cancel all existing combinations by a slightly heavier touch upon any selected stop or group of stops, and at the same time leave "on" those stops upon which the pressure is exerted.

For instance, if we have fifteen stops drawn on the swell and want to change immediately to but three stops, press hard on the three stops desired in the new registration and all other stops will be canceled at once. This device was invented and patented by the Hall Organ Company, who are its sole users. The new Hall organ built for Professor H. Leroy Baumgartner of Yale University employs this device, as well as many others.

We hope and believe this innovation and advancement in design and construction will prove of great convenience and satisfaction to organists in general, while specifically answering Miss Klein by showing that the Hall Organ Company really has considered performers.

Yours very truly,  
THE HALL ORGAN COMPANY,  
C. B. Floyd, Vice-President.

**PITTSBURGH VACATION NOTES**

BY HAROLD E. SCHUNEMAN.

Pittsburgh, Pa., Aug. 19. — Dr. Charles Heinroth is spending July, August and September in Germany and he reports that sunshine is very scarce, the weather being mostly rainy and cold. Arthur Jennings and Mrs. Jennings are going to places and seeing things in the East in their new Buick. While Mr. Jennings is away during August, William Dell is playing for him at the Sixth U. P. Church. Mr. and Mrs. Edward Timmermann (Mount Lebanon U. P. Church) and little Eddie went to Cincinnati for their vacation, visiting friends. Joseph E. O'Brien of St. Andrew's Church played for Mr. Timmermann during his absence. Mrs. John B. Fritz is playing for Miss Grace Hall at the Shadyside U. P. Church during her absence in August. John Groth of New York and Beaver Falls (mostly New York now) played the services at the Church of the Ascension for Herbert Peabody during August.

Moorhouse, Bowman & Brandt, Inc., have been appointed sales and service representatives for the Estey Organ Company in this territory.

Mrs. Nellie Risher Roberts is now organist of Trinity Reformed Church, Wilkinsburg. Mrs. Roberts formerly played at the Trinity M. P. Church on the north side.

The Cannarsa Organ Company has moved from Library, Pa., to Nobles Lane, Carrick, bringing the factory several miles closer to Pittsburgh.

St. Ann's Roman Catholic Church, Homestead, recently installed a Wurlitzer organ.

Details are lacking, but it is rumored that Earl Mitchell, organist of the Shadyside Presbyterian Church, has joined the ranks of the capitalists, having been one of the beneficiaries under the will of Mr. Borntraeger of Home-wood avenue.

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**Los Angeles Notes;  
San Diego Council's  
Acts Provoke Laugh**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 5.—I was interested in reading on the editorial page of the last issue of The Diapason what was said about the recitals in Balboa Park at San Diego. As I have listened to these recitals two or three days a week for the past year I know what I am talking about when I say that for well-built, broad-minded programs, those that Dr. Stewart has given could not be improved. To a professional organist they may have erred on the popular side, but I have never heard Dr. Stewart play a program that did not have at least two or three first-class pieces of organ music.

With all the jazz bands and dance orchestras playing the type of music the city council of San Diego seems to want, it seems incredible that it can be serious in asking that the same type of music be played on the park organ; yet last Sunday afternoon the recital broadcast from San Diego contained as its highlights "On the Road to Mandalay," "In a Persian Garden," "Zuni Dance" and others of a like nature. Not a single piece of legitimate organ music was on the program. After all the years that Dr. Stewart has spent in fostering a love for organ music here on the coast it was enough to make the gods themselves weep.

There is no doubt that the joke is on San Diego, for the council is the laughing stock of all the musicians here in the West, and the only result is that those who have enjoyed Dr. Stewart's recitals will tune in elsewhere until he comes back on the air.

While we are on the subject of broadcast, what a real joy it is to hear Alexander Schreiner from the Tabernacle in Salt Lake City every Monday afternoon! There is no thought here of cheap music. One hears nothing but the best—Bach, Mendelssohn, Beethoven, Handel have appeared on the programs during the last few weeks and the organ comes over magnificently.

Ernest Douglas, organist and choir-master of St. Matthias' Church, gave a recital at the University of California July 28. There was a splendid attendance of students of the summer school and the numbers played by Mr. Douglas seemed to find a ready response, especially his own compositions, which he played with fine technique and finish.

Miss Vera Van Loan of Redlands is leaving for a trip East early in August. She is to play a recital in Milwaukee and expects to attend the N. A. O. convention in New York before returning home.

Raymond Hill has been appointed organist and choir-master of St. James' Church in South Pasadena in place of the Rev. A. E. Bode, who resigned to become rector of the Episcopal Church in Sierra Madre. Mr. Hill is, I believe, a Harvard graduate and studied in Paris before he spent a year teaching in China. He has been in southern California for the last year or two and from all accounts is an excellent organist and well-grounded musician.

It seems to be the fad here just now for some of our critics to belittle the work of the older generation. Men like Damrosch, Widor, Guilmant and many others are treated with contempt. There is absolutely no loyalty or appreciation for what these men did in a time when things were far more difficult than they are today.

**Blind Youth Dupre Prize Winner.**

Gaston Litaizen, a young blind man, has been awarded the first organ prize in the class of Marcel Dupre at the Paris Conservatoire. The prize winner was born at Mesnilen-Belleville, in the Vosges, Aug. 11, 1909, and was educated at the School for the Blind at Nancy. He studied the organ for a time under the direction of M. Adolphe Marty.

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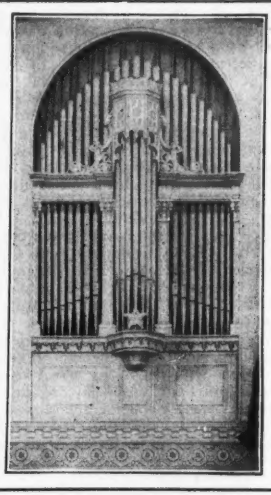
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**Chorus and Quartet;  
Some Needs of Today  
and a Few Questions**

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

When you are tremendously interested in ecclesiastical music, you do not abandon your interest even on a holiday. For instance, I was talking with one of the shrewdest and most successful of our publishers; I was visiting with a young and talented Anglo-Catholic organist; I was reading the "World's Almanac." And I believe that these three incidents are fusing into an article. But you shall see.

The publisher was wondering about the future that lies before a man who tries to print the very best in ecclesiastical music. He spoke with justified warmth of how many organists are content to use the same music year after year, with no curiosity regarding modern composers. He said that perhaps the reason for all the indifference which he deplores is a lack of religious faith. How many Christian organists believe in Christianity? He suggested that the hope for American church music might lie in what he quaintly called the nonconformist churches. (Here I was tempted to interrupt, but held my peace.) He wondered how good music was to be brought to the nonconformists. He felt that taste was improving, but very slowly. He was not discouraged—only puzzled. He was sure that the financial depression had nothing to do with the problem, except that in the past year composers apparently have been too depressed as a class to write.

Then there was the young Anglo-Catholic. He had much enthusiasm for his art, and especially for the presentation of Spanish Catholic music, from Vittoria to the moderns. Regarding North American composers he hadn't much to say in the way of approval—not even for Dr. Willan. And he was rather apologetic over the fact that he plays in a "Prot. joint," by which he seemed to mean an Episcopal church not strongly inclined toward Anglo-Catholicism.

In a very beautiful village library I was poking about and was surprised to find an excellent selection of books of reference. I took down the "World's Almanac" for 1931 and turned by chance to the religious statistics for 1926—the latest for which there were complete returns. I noticed a number of facts which may interest you.

The Roman Catholic Church, which counts as a member every baptized infant, ranks first in membership in thirty-four of the states, the Baptist (including colored Baptist) in eleven states, the Methodist in two, the Mormon in two. Note that the Episcopal and Presbyterian churches cannot claim a single state. Well, what of the second places? The Methodists (including negroes) have sixteen; the Baptists (including negroes) have twelve; the Lutherans, five; the Congregationalists, two; the Episcopalians, one—the tiny state of Rhode Island. It is not until we reach the third rank in membership that we find the Presbyterians, who hold that position in five states, while the Episcopalians have six; but you will also observe that the Methodists here can claim seventeen states.

If you turn to the religious census of the largest ten cities you find that the Catholics rank first in membership in nine cities and second in the other, New York; the Jewish congregations are first in New York and second in the other nine. When it comes to third place, the Episcopal Church claims New York, Philadelphia and Boston; the negro Baptists have Chicago and Cleveland; the Lutherans have Detroit and St. Louis; the Methodists have Baltimore and Los Angeles; the Presbyterians have only Pittsburgh.

If you still have strength to scrutinize figures, and this time the statistics for the nation, you find that in 1929 the Episcopal Church had 1,859,000 members and the two principal Pres-

byterian bodies 2,345,000, but the six principal Lutheran groups have 4,355,000; the largest two Baptist churches, exclusive of the huge colored group, claim 4,813,000; the two principal Methodist groups have 6,500,000. (For some of these churches, of course, there are more recent figures.)

Now what does this mean? It means that in elevating the taste of American churchgoers we shall have to cease talking about "nonconformists" and "Prot. joints," and face the cold fact that numerically speaking the Episcopal and Presbyterian churches, which furnish most of our living composers of note, are insignificant. My own job in this department of The Diapason, as I have seen for several years, is to reach not only the Episcopal and Presbyterian churches, with which my family connections happen to lie, but even more the Methodists and the Baptists.

The Roman Catholics have their own problems, which their leading organists are facing courageously, if somewhat ruefully. The Lutherans have fortunately never abandoned the noble tradition of the German chorale and the puissant Bach; a good many of them are very exclusive in taste and unfriendly to the American composer, but they have a better excuse for their snobbery than any other group. We may for the time let the Roman Catholics and the Lutherans enjoy their great musical traditions, though we shall be borrowing gratefully from time to time, as we have done so frequently in the past thirty years. The Jewish congregations have their own renaissance of musical beauty just dawning. The negroes have in the spirituals the most remarkable gift that America has made to ecclesiastical music; the pity is that the negroes themselves are in danger of losing their great tradition. The rest of us, and it cannot be said too firmly, are on a quest—the same quest.

The leadership may be with the Episcopalians, including the Anglo-Catholics, if that interesting little group can learn Catholic humility; on the whole, American ecclesiastical music owes most to England's church. The leadership may be in a united Presbyterian-Congregational group. But we must never think that these two churches are the only ones to be considered when we talk about church music.

I am happy to recall that the president of the N. A. O., Harold V. Milligan, plays in a church whose chief affiliation is with the Baptist, and that all across the continent to Los Angeles, where Dr. Stewart is doing so much with his taste and scholarship, the Baptist Church, which historically led the way in liberal tolerance, is now securing organists worthy of a democratic and lofty faith. I am glad to recall that the brilliant talents of Arthur Dunham in Chicago are at the service of the First Methodist Church. Perhaps this seems too long a dissertation upon an obvious point. Unfortunately even in the great national societies of organists a most un-Christian snobbishness has been creeping into our discussions. If I have had any part in that folly, I repent.

**Needs.**

As I am forever repeating, we need to encourage the American composer. But one or two other needs are rather urgent just now. We are using some of the great music of the Roman Catholic Church now; we need a list of anthems by Palestrina and Vittoria with texts suitable for Protestant use. We are using Bach more and more, especially the extended chorales from the cantatas; we need a list of such compositions that are not too difficult for the average choir. We are mildly interested in modern English composers—much more interested than the

English are in our composers; we need a list of really useful anthems by Baird, Holst, Williams, and by such composers of easier works as Thiman and Lang. I am compiling such lists as those just mentioned, and I need assistance. In the case of modern English composers, the difficulty is to get works published by firms other than Novello and the Oxford Press.

Speaking of Dr. C. S. Lang, whose anthems and services I have been recommending to you this year, I have just received a little biographical information about him. He was born in 1891 and was educated at Clifton College and at the Royal College of Music, where he was a pupil of Parratt and Stanford. He holds the degrees of A. R. C. M. and Mus. D. Since 1929 he has been director of music at Christ's Hospital, Horsham. His publications include four services and several anthems.

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## Organ Music in the Colleges of America; Colorado University

By HAMILTON C. MACDOUGALL  
XVII.

Colorado, the centennial state, is a nation's playground. Have you ever traveled in Colorado? No? You've heard of Pike's Peak, haven't you? Well, that's in Colorado. Get out your map! You will see that a large part of the state is level—a third of it at least—but the western two-thirds is mountainous; there are upwards of 600 mountains, all more than 12,000 feet high, including forty-six of over 14,000 feet. Nature had a regular "rough-house" when she made Colorado. On the eastern edge of this tumultuous mass of nature's upheaval you will find Colorado Springs (population 30,000), the tourists' base for climbing Pike's Peak as well as their usual first stopping-place. It is the seat of Colorado College. About sixty-five miles due north lies Denver (population 280,000) and thirty-two miles north of Denver, somewhat to the west, is Boulder (population 15,000); here we find the publicly controlled University of Colorado, founded in 1877, with a total enrollment of 10,000 students, including summer school, extension classes and correspondence courses. The university's organization follows the usual course—a college of arts and sciences, colleges of music, engineering, pharmacy, schools of medicine, law, business administration and a graduate school. The college of arts and sciences, usually taken as the foundation and measure of an academic institution, has close to 2,000 students.

Wise counsel prevailed when Boulder was chosen as the site of the state university. The lovely little city has a picturesque setting. I have seen nothing more inviting. Stand on Realization Point and get a view of the great plains to the east, with their countless little lakes, towns, fields and roads; or turn about and see the majestic Snowy Range to the west. Only twenty miles away are the Arapahoe Peaks, embosoming the mile-wide Arapahoe Glacier. The foothills spring almost from the campus of the university of 123 acres and lure one on to climb their friendly summits, 3,000 feet high. The university maintains, without profit, two permanent camps for the summer school visitors. The Associated Students of the University of Colorado (A. S. U. C.) have a lodge at 7,500 feet elevation, six miles away, with an excellent automobile road; tent life is the order here. University Camp is twenty-eight miles away; it has four buildings, a number of cottages and comfortably floored tents, and can accommodate 200 persons. What is known rhetorically as "The Great Outdoors" is at Boulder, within touching distance. The university utilizes it with great tact and skill as the source of intellectual inspiration and bodily energy.

Rowland W. Dunham, director of the college of music, University of Colorado, is now in the middle forties. He went to Boulder after varied and successful professional experiences in the East and Middle West. There have been numerous Dunhams in music and this particular one was born in Melrose, Mass. Living near Boston, he made musical contacts early—piano lessons at 7, and familiarity with some of the popular classics at 10. At 14 he was a pupil of George E. Whiting, then a prominent organist and composer of Boston, other organists of the time being S. B. Whitney and Eugene Thayer. Dunham looks back on his five years with Whiting as of the greatest importance and value. The instruction he received was thorough and sound.

It was when he was 14 that Dunham became organist of the Union Square Church, Somerville, playing a small two-manual organ and rejoicing in a salary of \$2 a Sunday. Two years later he was at the West Somerville Congregational Church, with a quartet and a large two-manual. The next move was to Westerly, R. I., Christ Church, where he had a two-manual Jardine and a boy choir, and was again organist and choirmaster. This was a

### Liberal Arts Building, University of Colorado



large and profitable experience; he gave many recitals. From Westerly there was a jump to Washington, D. C. At St. Andrew's Church he organized a boy choir.

In many respects Professor Dunham considers his next appointment, to the First Congregational Church, Columbus, Ohio, as one of the significant stages of his career; the church was nationally known, Washington Gladden, pastor emeritus, was a famous preacher and author, and the pastors following him (Carl S. Patten and Irving Maurer) were prominent clergymen. At Columbus, where he remained ten years, he had an excellent choir, gave festival services, many recitals on the three-manual Austin, and in general enjoyed himself. During this time he had three and a half years of teaching organ and theory at Ohio Wesleyan University.

Desiring to live in the metropolitan district for a few seasons, Dunham left Columbus to become organist of St. Luke's Church, Montclair, N. J. He succeeded Philip James at St. Luke's. This was in 1924. Completing his program in the East, he again turned westward, substituting for Emory L. Gallup in the famous Fountain Street Baptist Church at Grand Rapids; there was a four-manual Skinner here. Further service in the First Presbyterian Church, Youngstown, Ohio, followed.

Meanwhile the University of Colorado began to cast about for a new director for its college of music, inducing Mr. Dunham to visit Boulder and make a survey of the institution and its musical possibilities. Though not in the least intending to go so far west or to transfer his activities from the church to an educational institution, he found such inviting prospects that he became interested in the university and was appointed professor of music and director of the college of music. This was in 1927, so that he is just finishing his fourth season.

No matter how skillful a musician may be, he must have a suitable field for display. He cannot make bricks without straw. In this respect Director Dunham is fortunate in having Macky Hall, the university auditorium, and the dominating feature of the one hundred twenty-three-acre campus, for his recitals. Here is a splendid Austin organ of four manuals and 115 stops. On this organ during the summer sessions of the university he gives recitals twice a week and during the examination period he follows what is getting to be a general custom in academic institutions by playing cheerful and ingratiating music with the aim of mitigating the pangs and pains of the examination hours. In this handsome, red stone trimmed with white, building the students find ample room for their assemblies; here are a stage with ample room for any play, a large orchestra pit and seats for an audience of 2,700.

Of all the New England colleges I know, I can recall only Yale and Smith equally favored. At various points on the beautiful campus are placed the other twenty-two buildings of the university, many of them of great beauty (the arts building, for example), and adapted with striking skill to their unique environment. A few hundred feet farther to the east are the men's gymnasium and the women's gymnasium, near the magnificent stadium. The stadium is the pride of all students and alumni; it is a quarter of a mile around the oval; the track is twenty-five feet wide and there is a straightaway an eighth of a mile long and thirty feet wide; there are 25,000 numbered seats.

In 1920 the department of music, by a vote of the board of regents, was expanded into the college of music. The aims of the college of music are twofold—to give professional training leading to the degree of bachelor of music and to develop an appreciation of the art. Some courses in the college of arts and sciences are required for the music bachelor degree; on the other hand, all arts courses are open to regular college of music students. And since turnabout is fair play, all the music history and theory courses are offered to students in the arts. All standard theory courses, from first year harmony through orchestration, are given as well as lessons in piano, violin, voice and organ. The lessons in practical music do not count toward the B. A. degree, although it is Professor Dunham's firm opinion that they ought so to count. The organization of the college of music seems to be first-class. The music faculty numbers nine. The choral union (the two glee clubs combined, with two rehearsals weekly), gives a concert or two during the year; there is no chapel at the university and there are no religious services. There is a men's glee club of seventy-five, two rehearsals of one to two hours in length weekly; the club travels during the winter. The women's glee club numbers 100 and has the same rehearsals in number and length as the men's club, but the women do not travel. The professor of violin has developed a military band conducted by himself. The band is open to all students; membership is eighty-five. Much is made of this organization, as there is a band fraternity and pins, sweaters, etc., are awarded. The band plays at all athletic contests and gives one concert annually. It rehearses from one to three times a week; credit is given in physical education. The university orchestra (two rehearsals weekly) includes eight or ten townspeople.

In this hive of musical industry Dunham plays his part; he controls the activities of the college of music by virtue of his office as director. He is organist of the university assemblies, important occasions occurring infre-

quently. He teaches eight hours of theory and twelve hours of organ weekly. He gave up church work altogether in February, 1930. An ingenious feature of the Macky Auditorium organ is that the echo manual has its separate console, so that it can be used as a practice organ. A second practice organ is the small two-manual Austin installed in the music building. The Macky organ is used for the organ lessons and for graduation recitals. The music building has a pedal piano room for organ practice and twelve rooms with pianos; there are the usual facilities for phonographs, loud speaker for voice training and an excellent small recital hall. Five bachelors of music were graduated last year.

It interested me to hear Professor Dunham's opinion of the Seashore tests. "We use them," he says, "as a matter of checking natural tendencies. They may vary even among talented people, but low grades are significant. One trouble with our profession is that so many of them are not suited by their talent for real musical work."

Let me quote what Dunham says in answer to the question "How do you justify to yourself your position as a practical musician in an academic institution?"

"My duties are first to my students, secondly to the student body and faculty. We have a song-fest annually, with competitions for cups; it is a great success. We give musical programs at assemblies and at special meetings. The music faculty and students give recitals. Soon I am going to open a music appreciation course for students not registered in the college of music; contact with musical art ought to be required of all university students. It is my privilege to give these various opportunities, but there is very much to be done and we are going ahead as fast as it is wise. In my recitals I play much of the classics and the finer types, including the so-called popular classics, as often as I feel it tactful to do so. It is possible to instruct and to please at the same time. There is a growing field in church music work. Salaries are better than in past years. I believe that the 'minister of music' idea has helped. On the whole a good church position gives a good basis for adequate income, augmented by private teaching or public school specialization. In this matter I am an optimist, just as in the question of the modern music movement I am a progressive."

A program given soon after Mr. Dunham became director of the college of music reads: Toccata and Fugue in D minor, Bach; "Romance," Horace F. Walling; Gavotte, S. S. Wesley; "Piece Heroique," Franck; Scherzo in E major, Gigout; Irish Tune, Percy Grainger; "Sunshine and Shadow," Clement R. Gale; Berceuse, Clarence Dickinson; Allegro from First Sonata, Mendelssohn; "The Primitive Organ," Yon; "Ave Maria," Schubert; Toccata from Fifth Symphony, Widor. This suggests the possession by Dunham of an eclectic taste—and why not? Supreme excellence has never been confined to one epoch, one school or one nation.

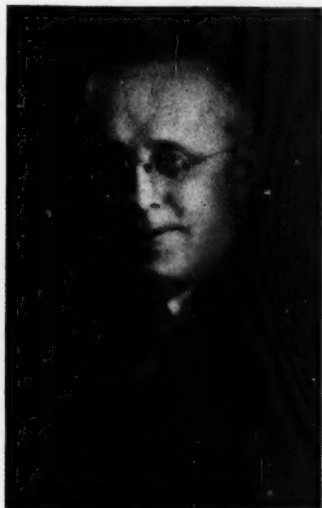
Dunham's published compositions include a Communion Service in D, "Sing and Rejoice," an arrangement of Brahms' "How Lovely" (men), published by Gray; three anthems (Parish Choir), an "Ave Verum," two anthems and many manuscripts in all forms and styles.

Professor Dunham, as he looks back on his beginnings, has a great regard for George E. Whiting, his first real instructor. Whiting considered Dunham one of the most talented pupils he ever had. Farnam also entered his life in a most interesting way and they hobnobbed much in France (1923) and in New York (1924-1925). Farnam played some of Dunham's organ works from manuscript and used Dunham's "Benedictus" at his last Sunday morning service. Hugh Mackinnon, Philip James and T. Scott Buhman are special friends of his.

Dunham confesses to a comfortable home in a choice residence district, a wife and very young son, a big Buick sedan, a love for mild cigars or a strong pipe, a hate of the "movies" and the noises commonly associated with them, and a joy in his work. May good fortune attend him!



*Roxland W. Dunham*



**NEWS FROM SAN FRANCISCO**

BY WILLIAM W. CARRUTH.

San Francisco, Cal., Aug. 17.—On Monday evening, June 22, the Guild gave a dinner at the Hotel Stewart, San Francisco, in honor of Dr. Humphrey J. Stewart, who was one of the organizers of the Northern California chapter and one of its first deans. Although now a permanent resident of San Diego, Dr. Stewart is generally a summer visitor to San Francisco, where his genial personality and wit make him a welcome guest. After the dinner the members and their friends adjourned to St. Dominic's Church, where Dr. Stewart played an informal but delightful program. On the preceding evening at this same church Dr. Stewart's "Requiem Mass" was sung in honor of deceased members of the National Federation of Music Clubs.

Not many students and organists can afford to travel to New York to attend Frederick W. Schlieder's classes in creative methods in music study and improvisation, so we are grateful to him for coming to the far West to give his intensive courses here. This year (the third summer) he is holding his classes at "The Abbey," where he can use the organ as well as pianos.

A number of the younger Western-born organists who now hold prominent positions in the East are visiting their friends and families around the bay this summer. For the fifth time Alexander McCurdy, Jr., organist of the Second Presbyterian Church of Philadelphia, crossed the continent by automobile. Besides acting as substitute organist for his former teacher, Wallace Sabin, at Temple Emanu-El and First Church of Christ, Scientist, Mr. McCurdy will be heard in two recitals at Stanford University, Thursday afternoon, Aug. 20, and Sunday evening, the 23d.

Henry Hallstrom, A. A. G. O., is another talented Westerner who is making good in the East. He holds the position of organist of the Church of the Divine Redeemer at Morristown, N. J. During his visit here he has substituted at the First Congregational Church of Oakland, where he was formerly organist. Arthur McHoul, formerly organist of the First Baptist Church of Oakland, but now of Charleston, W. Va., is passing the summer with his parents in Berkeley.

Alexander Pirie has been engaged as organist and choir director of Plymouth Congregational Church, Oakland. During the summer Mr. Pirie has been acting as substitute organist at St. Paul's Episcopal Church.

The eighteen-stop two-manual Möller organ at St. John's Lutheran Church, San Francisco, was dedicated on Aug. 16. The Oliver organ in the new chapel at the Presidio was dedicated recently.



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**NOTES FROM THE CAPITAL**

BY MABEL R. FROST.

Washington, D. C., Aug. 20.—The National City Christian Church, W. E. Braithwaite, director of music, presented an interesting concert recently. The soloists for this occasion were Mrs. H. C. Grimes, organist of the church, who opened the program with an "evening bell concert" on the tower chimes; Marguerite Allen Ross, organist of St. Andrew's Episcopal Church, who rendered an organ group, including "Grand Choeur," by Rogers; Schumann's Evening Song; "Vision," by Bibl; Pastorale from the First Sonata of Guilman and the Lefebure-Wely Offertoire in F, and Herbert Sokolov, for the last two years concertmaster for the Curtis Institute orchestra, who played Handel's Largo and the Kreisler "Liebesleid."

Effie C. Collamore has returned from a vacation spent at Cape May, N. J. During her absence her place was filled by Mrs. Clifton C. Anderson and Edward Crum. Charlotte Klein likewise has been vacationing on the Jersey shore, visiting Cape May, Wildwood and Atlantic City.

Among Washington visitors this summer is Christine Church, soprano, of New York City. She is the guest of Edith B. Athey and was guest soloist at the Hamline Methodist Church

Aug. 9. Another visitor was Edgar Bowman, organist at the Sacred Heart Catholic Church of Pittsburgh. He has been taking a special summer course with Conrad Bernier, head of the organ department at the Catholic University.

Mary Minge Wilkins is taking another summer music course at Chautauqua.

Louis and Ruby Potter and family are vacationing on the shores of Chesapeake Bay.

**Organ to Western College for Women**

The large Skinner organ which for nine years past has been in the home of the late George B. Wilson, Cincinnati soap manufacturer and president of the College of Music, has been sold by Mrs. Wilson to the Western College for Women, Oxford, Ohio, and will be installed in the new Presser Hall, dedicated last spring. Dr. Sidney C. Durst, head of the College of Music, drew the specifications and is to dedicate the organ at Oxford. The instrument is one of three manuals and thirty-five stops.

Melvin Ogden, 40 years old, died at Salem, Ore., in August after a long illness. He was formerly organist at the Howard Theater in Atlanta, Ga., and is remembered by many friends in that city.

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## Art Versus Rush; Tremolo and Speed Craze Ruin Music

By EDWIN H. LEMARE

Regarding this craze for "speed and rush" and its devastating influence on art, there is another angle which no doubt will appeal to every musician, or at least to those of an inborn musical appreciation—its effect upon many of our present-day singers and also, I fear, orchestral conductors. We have only to listen to a large number of singers and note their nervous, tremulous, uncertain method of voice production. Barring some of the great artists this hideously exaggerated vibrato habit seems general among the lesser lights—who have either been wrongly trained or have adopted it under the impression that it is the correct thing and fashionable! When this fatal vibrato habit has been once acquired it is, of all things, the most difficult to eradicate—the only pretext being that, by an excessive wobble, it effectively camouflages all sense of a true pitch—and there can be no music unless with an accurately gauged and tempered scale. Is the art of pure vocal production to be still further ruined by this "quivering" uncertainty?

Who knows but that this exaggerated "permanent wave" may not be one of the results of the present restless rush of modern times? If it be due to bad training, the sooner some of these vocal teachers are put out of business the better. In my long experience as a choir trainer in London I find that good or bad tone is instinctively copied and imitated by others. For example, having once established in a choir a good, round, solid, fundamental tone—before proceeding with other nuances—we find the newcomers or probationers unconsciously taking it for emulation. We are in this respect more or less like parrots. Even our children copy more or less the voices of their parents.

With regard to singing. Why accept a wrong method of production instead of first making a point of hearing the best artists? By so doing one will realize that the greater the artist the purer and steadier will be the tone—he or she having complete control over the correct muscles and vocal ligaments necessary for real singing. Today, alas, there are many whose natural voices have been ruined by quack "voice producers"—or, more correctly speaking, voice destroyers—whose methods of training are often wrong, fundamentally, logically and otherwise.

The other day I had the misfortune to "tune in" to Mendelssohn's "Hymn of Praise" as the chorus was singing "The Night Is Departing." To hear those uncertain, quivering sopranos and tenors when they reached the top A in that stirring opening phrase was, to say the least, painful. This clear-sounding fortissimo top A surely represents the rising of the sun in its grandeur, but in this case the orb of day was seemingly represented by a headache

and the usual aftermaths of an unsteady and unwise night off. If the great composer had heard his inspired work thus ruined his spirit would surely have returned in protest. Mendelssohn, above all others, knew the way to write for voices. Every phrase is written with this knowledge and, above all things, is singable.

This reminds me of an experience which may, for a moment, again stray from our subject. It is nevertheless worth recording. Several years ago, when residing (as organist and choir director of the cathedral) in Sheffield, England, I attended one of the early musical festivals given by the noted Sheffield Choir, under the leadership of that master chorus director, Henry Coward (N. B. I believe since knighted—at least he deserved that honor). In those days (thank God!) no such things as tremulous chorus singers were, for a moment, tolerated. Pure and unsullied vocal production was pre-eminent. To distort the true pitch and ensemble of a chorus, or a quartet, by individual, personal vibrato was never permitted. On the above occasion the first part of the program was represented by one or two shorter works by modern composers, in which (being unvocal in the true sense of the word) this magnificent and carefully selected assembly of voices had little opportunity of demonstrating in quality and volume of tone the result of its careful and expert training. Incidentally, many modern works seem to have been similarly written with little knowledge of the "singability" of the vocal parts. Often does one feel that the latter are more or less incidental (or accidental) and are filled in at the last moment, the orchestral parts being considered the chief object. During the first part of the program on the above occasion—and after the majority of the audience had nodded themselves into a bored somnolence—it remained for Mendelssohn to rouse them from their lethargy and make everyone "sit up and take notice" in the "Hymn of Praise"—the concluding number. To hear that wonderful opening phrase, "All that hath life and breath," proclaimed by this mighty chorus in pure, full, non-tremulous tones was a musical revelation! The effect was electrical and inspiring, and for the first time during the evening we knew what real vocal writing and good training meant, with its sonorous beauty of tone, surrounded by (and not incidental to) Mendelssohn's supreme art of symphonic writing.

"Generally speaking (I am so often criticized for the omission of this qualifying phrase!) what do we hear today? A quartet of men's or women's voices all "tremoloing" around the key! Nervous and shaky soloists trying to do the best with what may remain of their already tottering vocal apparatus. Seldom do we hear a true pitch or a pure, undeliled tone.

Not alone are many singers affected with the nervous rush of today, but the organ itself seems to have contracted this hysterical complaint in its most virulent form. If the reader will refer to my article on the tremolo,

published in The Diapason of November, 1930, he will find that no criticism was made of its legitimate use for certain solo effects, but condemnation was voiced only of its incessant abuse, insofar that many pianists when "seated one day at the organ" proceed to jam all the "shakers" down with an absolute disregard of the music they intend to play or the harassed feelings of any musicians present. This inglorious habit still persists among a certain type of otherwise good and capable organists, who seem under a vain impression that—to please their hearers—they must play down to them and work their *glissandi*, and pervert the use of the expression pedals into a sensational debauch, against all accepted ideas of their true mission in this hitherto revered instrument. This misuse has continued to the extent that many today fail to recognize "the king of instruments" unless its noble and beautiful tones are thus desecrated. Thank goodness the orchestra (not the small hotel band) has no continuously pervading tremolo! May the orchestra—the ideal expressive medium of musical art—ever remain uncontaminated.

Here again our title, "Art versus Rush," offers another thought for consideration.

Many of our younger, and doubtless promising, conductors seem likewise affected with this "rush" complaint. (Strange to say as I write—Sunday, July 26—I hear in the distance the Grail music from "Parsifal" being desecrated over the air by an absurdly increased tempo.) We all know that the air is rented for a certain length of time (to the second) and in many cases is a purely commercial proposition. It therefore means that the performer, or conductor, has to have his watch constantly in view in order to regulate his tempi to conform with the limited time allotted for his numbers. Often one has the impression that the conductor is "playing for time" and rushes things through lest he be "faded out" with his radio audience during the last few bars. Many otherwise fine orchestral renditions have shared the same fate. *Inspiration can never be coerced by time limits.* To hear, as was a recent experience, a magnificent orchestra rush through that exquisite finale from Tchaikowsky's "Symphonie Pathétique" at the end of a broadcast program was indeed pathetic—doubtless due to the watch on the conductor's desk. To listen to a few numbers—properly and effectively rendered—is infinitely preferable to a larger number rushed through in accordance with a predetermined time limit. Despite their possible eccentricities, musicians are still human and require a certain "breathing space" to collect their thoughts and tune their instruments between the numbers.

To illustrate my point: You have only to listen to such renditions as Elgar's March "Pomp and Circumstance" as frequently played. This was inspired as a dignified, pompous march—not as a "two-step"! At the request of the composer the writer happened to be the first to transcribe it for the

organ for the original publishers—Boosey & Co., London. If my old friend, the composer, could hear it as often rushed through in this country he would lodge an agitated protest. Another example of a ridiculously increased tempo is to be found in Meyerbeer's classic march from "Le Prophete". This dignified old march, as played by high school bands and even on the organ by some of our "organ poets," is often unrecognizable. Listen to it under the baton of Walter Damrosch or any other experienced conductor and you will realize its true purport. I fear many of our less experienced orchestra conductors frequently mistake the meaning of such indications as *strascando* or *allargando* under an impression that they are the same as *stringendo* or *accelerando*! Had it not been for the evident haste on the part of the director I would, the other night, have heard an excellent performance of the Vorspiel to "Die Meistersinger," one of the greatest examples of "free counterpoint" ever written.

Such erratic renditions might pass muster with those uninformed as to the correct tempo. As, however, I happen to have had the privilege of frequently hearing "Die Meistersinger" in Bayreuth and London under the directorship of the great Hans Richter, it is distressing to hear it misinterpreted and ruined by an incorrect tempo, etc. Again, we will hear that exquisite Andante Cantabile from Tchaikowsky's Fifth Symphony played in the form of a waltz; or MacDowell's "To a Wild Rose" as a long-drawn-out funeral dirge!

One never knows what will happen in these uncertain and restless days. The old saying "extremes meet" suggests a happy medium in all things—not a gross exaggeration either way. It is often wondered—in some of these orchestra performances—why the leaders of the various sections do not occasionally rise in protest when being directed by conductors with little knowledge of a traditional or correct tempo. In this country there are many strange conceptions of tempo which, for some unaccountable reason, have been generally adopted; for example, the Bridal Chorus from "Lohengrin" as played at weddings—at half speed for the sake of the participants marching in four steps to the bar. Possibly there may be another reason for hastening the bridegroom's steps toward the aforesaid musical measure; but this is aside from our subject.

One of the strangest misconceptions of a correct tempo is to be found in Rubinstein's "Reve Angelique" ("Kamennoi Ostrow"). The first portion is almost invariably played at half speed, or even slower! I remember a hotel "orchestra," consisting of a piano, violin and cello, starting to drawl this out during dinner, when I was fortunately called to the phone, and after a somewhat prolonged conversation I returned to the dining room and heard these misguided musicians still lingering over the last few bars of the opening section!

(To be continued.)



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RENO BOYD MYERS, the Wichita, Kan., organist, has been credited with introducing Sunday evening organ recitals in the thriving city in which he is active as a church musician and teacher. Ten years ago he began playing his recitals at the First Baptist Church and in the decade he has played a total of more than 400. Mr. Myers is also director of the Power-Myers Conservatory of Music, a branch of the Sherwood Music School of Chicago, with a staff of sixteen teachers.

Mr. Myers is a native of Ohio. He was graduated from the Wooster College Conservatory of Music with the degree of bachelor of music and had college training at Wooster and at Roanoke College. He also had additional training in piano—one year with Dr. H. H. Haas, LL. D., pupil of Ferdinand Hiller, and two years with William H. Sherwood—two years with Dr. Hugh A. Clarke at the University of Pennsylvania in theory, and two years with John W. Pommer of Philadelphia in organ. He is professor of organ in Wichita University and for twelve years has been organist at the First Baptist Church.

**Death of Charleston, S. C., Organist.**  
Miss Virginia Douglas, organist at Trinity Methodist Episcopal Church, Charleston, S. C., died suddenly July 26 at her home. She was 63 years old. Miss Douglas was born in Charleston, the daughter of the late Mr. and Mrs. Campbell Douglas. Her father was precentor in the First Presbyterian Church, where later she was organist for twenty years. She also was at one time organist at Grace Protestant Episcopal Church.

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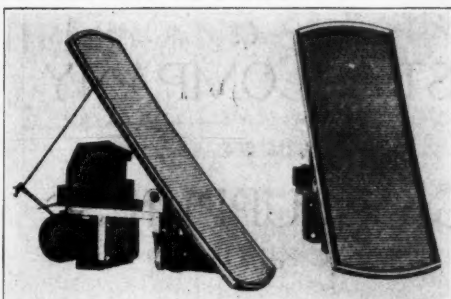
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NEWS-NOTES FROM ST. LOUIS

BY DR. PERCY B. EVERS DEN.

St. Louis, Mo., Aug. 14.—Vacations are movable feasts with St. Louis organists, no definite period of the calendar year being recognized. With many regulars away since July, some are returning, while others are just starting.

Incidentally this is why the national conventions do not attract St. Louis organists. Those who teach are usually busy in June with graduating exercises and in September are busy with fall engagements.

Several new organs in St. Louis churches are to be heard for the first time in September. Among them are the big four-manual in Centenary Methodist Church which is to be dedicated Sept. 16; Peters Memorial Church, a little later, and Central Presbyterian at the end of the month. The first of these three will afford excellent opportunity for public recitals. It will be not only the largest organ in the city, but, located in a downtown church with a seating capacity of over 2,000, will afford splendid opportunity for public recitals on a big scale. Edgar McFadden is one of our most earnest organists, equally successful with both choir work and organ, and during his decade of service at Centenary has raised the musical standard to a high level.

One of our organists—in a large Protestant church—says that from a hymnal containing several hundred hymns only nine are used, the favorite being Dykes' "Holy, Holy, Holy."

R. Buchmueller, organist of Bethel Evangelical Church, has purchased the organ in the late Charles Galloway's studio and will install it in his new home.

Dr. Carl's Travels in Europe.

Dr. William C. Carl of New York, who is spending the summer in Europe, sends greetings in August from Munich. After hearing several operas there he left Munich for Bayreuth to hear "Tannhäuser," "Parsifal" and "Tristan." Thence he was to travel to Nuremberg and to the Tyrol before going to Paris. Dr. Carl expects to return to New York in September to prepare for the opening of the Guilman Organ School, of which he is the director, in October.

Russell Broughton, director of the Civic Chorus and organist and choir-master at Christ Church, Burlington, Iowa, was the guest of honor at a picnic given by members of the chorus at Perkins Park July 24. The event was in the nature of a farewell for Mr. Broughton, who left Aug. 1 for Oberlin, Ohio, where he will be on the Oberlin faculty.

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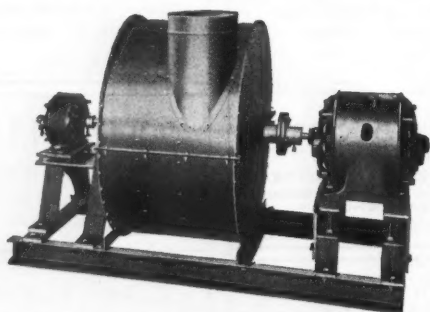
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By WILLIAM LESTER.

"A Summer Fantasie," by G. Waring Stebbins; "Sunrise in Emmaus," by S. Marguerite Maitland; Postlude, by Cuthbert Harris; "Willows," by Roland Diggle, and March-Scherzo, by Clarence Kohlmann; published by Theodore Presser Company, Philadelphia.

This set of organ pieces is of uniformly high grade, technically simple, but musically valid. The "Summer Fantasie" is an extended work, covering eleven pages, melodic in nature, offering great registration possibilities. Three distinct themes are used, and the piece will interest both player and listener. Harvey Gaul has distinctly opened up a new by-road of organ writing with his very successful numbers illustrative of colorful religious festivals in out-of-the-way corners. Such success has prompted other composers to go and do likewise. Miss Maitland's essay, an impression of an Easter sunrise service among the Pennsylvania Moravians, is a successful venture. Given a modern instrument and a capable player, the result should be interesting, both as to musical effect and pictorial suggestion. The Harris Postlude is more on the beaten path, a good enough example of the minuet-like grand chorus sort of thing that has been a steady product of British pens. It is easy, big sounding, and shallow enough as to idea to be a popular screen for after-service noises.

Dr. Diggle's contribution is a likable melodic essay, easy to simplicity, but possessing a definite fascination for all of that. It is a melodic line, shapely in itself, set against a slow-moving background of diatonic chords. I prophesy much public use of the piece.

The final title is a rousing postlude

Raymond C. Robinson, F. A. G. O., of Boston University



RAYMOND C. ROBINSON, F. A. G. O., who a year ago was elected to a full professorship at Boston University and also has been teaching harmony courses at the summer school, is on a motor tour to Colorado, on which he departed at the conclusion of his work Aug. 17. Accompanied by his family he is driving to Delta, in the western part of the state, where

his uncle has a ranch. Mr. Robinson's duties as organist of King's Chapel and at Boston University have kept him unusually busy. The university work has grown so rapidly that he has been granted an assistant. The music department has been increasing remarkably in enrollment and influence in its first two years as a college of music.

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**BAD "MOVIES" ARE HIS RUIN**

Theater Organist Sentenced to Prison in Chicago as Robber.

Carl Parker, 25 years old, described by the Chicago newspapers as a motion picture theater organist, and Stanley Wilson, 19 years old, his roommate, both confessed robbers, were sentenced to terms of one year to life in the penitentiary by Judge Charles A. Williams in the Criminal court Aug. 19. After their arrest on April 21 the pair admitted having held up ten drug stores in Chicago. Parker's attorney asked for leniency on the contention that his client had been influenced by gangland pictures he had watched while working in various theaters.

Presented by Luther T. Spayde.

Professor Luther T. Spayde, M. Mus., of Central College, Fayette, Mo., presented three of his summer school students in a recital at the College Church on the evening of July 24. Wilford Crawford, Cameron, Mo., played: Concert Overture in E flat, Faulkes; "The Song of the Basket Weaver," Russell; Madrigal, Sowerby. Miss Katherine Field, Fayette, Mo., played: Scherzo in D minor, Faulkes, and Grand Chorus, Dubois. Burton Hughes, Salem, Mo., played: Prelude and Fugue in E minor, Bach; "Au Couvent," Borodin; Toccata in G, Dubois.

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AFTER SERVING FORTY YEARS Robert G. Hailing has retired from regular organ playing, according to a letter to The Diapason, and is at his home in Edinburgh. The noted Scottish organist is best known to readers of The Diapason through his compositions, which have attained widespread popularity in America, as well as in Great Britain.

**KILGENS FOR A UNIVERSITY**

Famous Louisiana Institution Purchases Three Instruments.

The historic University of the State of Louisiana, of which General Sherman was president until he entered the Union army, has made valuable additions to its buildings and equipment, among the latter being three Kilgen organs—one three-manual and two two-manuals—to be placed in the new arts building on the main campus. Located at Baton Rouge, with a frontage of two miles on the eastern bank of the Mississippi and covering an area of more than 2,000 acres, the university buildings proper are arranged about two courts. The arts building, recently completed, in which the largest of the three organs will be erected, will seat 2,000 and it is the purpose of the head of the music department, Dr. H. W. Stopher, with the assistance of Frank Collins, Jr., the university organist, to arrange a series of programs, to several of which the public will be admitted.

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- Oboe, 8 ft., 73 pipes.
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- Melodia, 8 ft., 73 pipes.
- Dolce, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- PEDAL ORGAN.**
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 12 pipes, 32 notes.
- Flauto Dolce, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

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

By ARTHUR C. BECKER

This department is in receipt of a booklet of most interesting and instructive character. It is entitled "Church Music and Catholic Liturgy," and is written by the Rev. Leo P. Manzetti, director of music at St. Mary's Seminary, Baltimore. This booklet goes into all phases of music as used in the Catholic liturgy and naturally contrasts Gregorian chant and polyphony with the music we have been accustomed to hearing for so many years in our churches. Father Manzetti points out that the Motu Proprio of Pope Pius X. did more than promulgate an edict; he called on the religious and musical world to revise and re-estimate its philosophies, to test, by newly revealed criteria, certain concrete formulas accepted until then as axiomatic, and to interpret in the light of new researches and reconstruct, on the ground of new conclusions, that form of ecclesiastical singing called church music.

He goes on to say that years before this European musicians had come to the realization that church music had gone the way of all human things—the way of decay and deterioration. They were aware that the music sung in church services was in no way different from that sung in theaters and concert halls, while perhaps of a cheaper style; that the world and the church vied with each other to entertain audiences with operatic and so-called conventional music. It was therefore not a matter of surprise to them that even Pope Pius IX., as early as 1870, approved the formation in Germany of a Pious Association of St. Cecilia; that in 1877 a church music review, the Musica Sacra of Milan, came into existence; also that Leo XIII. caused a commission to be formed in January, 1887, by the Jesuit Fathers of the Civiltà Cattolica to write articles, studies on church music and its importance in the realm of Catholic discipline.

Father Manzetti goes on to say that church music, of all the arts, is the nearest to the liturgy. Quoting from this booklet:

"Now if there is an art that should mirror the spirit of the liturgy more closely and with more intelligence of companionship than any other, that art is music. Music is nearest to human language and music is primarily used in church functions to express the language of the liturgical text which it must illumine. It must therefore follow the sense of the words so closely and show their meaning and symbolism so exactly as to make, in effect, but one with them. That is why Pope Pius X. calls church music an integral part of the liturgy. While architecture, painting and sculpture may be purely ornamental arts even in church building, it is not so with music; when the latter tries to be merely ornamental it loses its "raison d'etre." Church music, to be truly such, must speak, convey a message, have an appeal both intellectually and spiritually. Its music must be an intelligent servant of the liturgical text, espousing its causes, rights, qualities and spirit. It must be an ambassador which, without losing any of its own prerogatives and with a certain decorum peculiar to itself, delivers the message of its master. Unfortunately most of the time church music is nowadays at odds with the meaning of the text."

A phase of church music on which Father Manzetti lays stress is intel-

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lectuality. He says that the first requisite for music to possess qualities of the sacred liturgy is that it should primarily be intellectual, and not a music of mere forms and sounds.

In the chapter on plain chant he points out that the Gregorian chant is both intellectual and melodic. He says in part that plain chant, as restored, in its traditional form, by the French Benedictines, is the most nearly perfect melodic art that ever existed or ever will exist, both in its intellectual attainments and spiritual symbolism. Polyphonic music was in part its ruin; for in order to make room for the composer's imitations in simultaneous singing, it had to manipulate its spontaneous melodic and rhythmic forms and lines as well. Polyphonic music of its own form is pure human music. It is intellectual and spontaneous as long as it retains part of the pure and melodic line after the fashion of the Gregorian. It is sincere as long as it uses musical designs shaped as spiritually as those of its predecessor; but such eminently religious expression is hindered by the recurrence of other voices, which necessarily breaks its spontaneity. The result is a continuous compromise between genuine melodic designs and the necessity of having other voices heard to advantage. Furthermore, this simultaneous singing introduces necessarily a new element, unknown to plain chant, the element of harmony. It must be said, however, that this harmonic feature in polyphonic music never was intended as a primary end, but as a secondary one; that is, simply as the resultant of concomitant melodic voices.

Father Manzetti says that the Motu Proprio defines the sort of modern music that can be admitted as worthy of liturgical functions; that is, whatever modern style shows sobriety and gravity.

In the concluding chapter Father Manzetti places the entire subject under one question: "Which of the three styles, the chant, polyphonic or modern music, best expresses the liturgy in its intellectual and religious spirit?" The Motu Proprio formally and officially answers that it is undoubtedly the traditional chant of St. Gregory. It maintains that polyphonic and modern music can be admitted to the function of being the interpreter of the liturgical prayer, but only as long as it does not fall from its high intellectuality and spirituality.

All in all, this booklet is one of the most valuable dissertations on church music that has come to our attention. It should be in the hands of every Catholic choirmaster.

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A condition that has been growing increasingly damaging to the art of organ building has reached such proportions that, as a result of informal conferences at the recent A. G. O. Convention, the undersigned have been prevailed upon to make this statement:

It is their opinion that the fee for the services of a competent Organ Architect, in the design and finishing of an organ, should in no case exceed 2% of the cost of the organ, plus any necessary traveling expenses of the Architect; that fee should be paid by the purchaser, with no additional fees or commissions of any kind whatever from any other source.

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**Cesar Franck's Plan  
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His Two Life Regrets**

"There are two things which Cesar Franck always regretted in his middle life: the first was his unhappy marriage with an actress in opposition to the wishes of his parents, and the second that he did not enter the Catholic priesthood."

So writes Andrew de Ternant in an interesting article in the August issue of Musical Opinion, London, entitled "Cesar Franck and the Priest-Musician—an Unknown Episode in His Life." Continuing Mr. de Ternant says:

"This does not mean that he had no longer any desire to achieve fame as a composer and organist. Far from it. As he often said to the present writer, the dictionaries of musicians contain numerous notices of Catholic priest-musicians, not only in France and Belgium, but also in Italy, Spain and Germany. The combination seems to have dwindled down at the commencement of the French Revolution—when musicians, like other artists, found it more profitable to administer to the pleasures of a secular public than to find a refuge in cathedrals, churches, convents and monasteries.

"But it was his own mother-in-law, the once popular actress, Mme. Desmousseaux, who first mentioned the idea of being a Catholic priest to him. 'Yes, Cesar,' she said, 'you should have been a priest. What has my poor daughter done that she should have been wedded to preludes and fugues on the organ with a hermit like yourself?' The reason is not far to seek. The actress, from the beginning, wished her son-in-law to cultivate the popular side of music. She had no sympathy with symphonic works of the higher order, except as incidental music to melodramas in a theater, and organ and chamber music according to her were only intended as an enjoyment for very dull people. The two actresses (mother and daughter) were also much annoyed when he refused to accept a temporary engagement as conductor of a circus band, or even a permanent one, at a regular salary, as pianoforte accompanist at morning rehearsals at a Parisian music hall. But mother and daughter were not entirely to blame. This was at a period of political troubles arising out of the revolution of 1848, when Franck temporarily lost all his pupils in less than a month; and the young wife, shortly after the birth of her son, Georges Cesar, was obliged to return to the

stage and even to sing the 'Marseillaise' at restaurants and clubs to support her husband and child. Husband and wife seem subsequently to have drifted apart, but Georges Cesar grew up to be a great consolation to his father, whom he survived. \* \* \*

"Cesar Franck died on Nov. 8, 1890, nearly fourteen years before the election to the papal throne of Pope Pius X., and his subsequent proclamation on the subject of church music—the 'Motu Proprio.' \* \* \* Franck was firmly convinced that the organists and choir-masters of the future should be priests of the church. During the last ten years of his life he devoted much time to the consideration of a pamphlet—to be published with the authority of the Vatican, suggesting that a fully equipped school of music should be attached to every diocesan seminary and that the musically gifted youth with a vocation for the priesthood should be induced to enter it instead of seeking admission to the academies or conservatories of music. It was, of course, impossible to do without lay professors of music for at least a generation; but Franck firmly believed that when such an institution was founded in connection with a French seminary, the movement would quickly spread all over the Catholic world. Even among non-Catholic bodies it would be equally successful, said one of his earliest admirers. \* \* \*

"Franck cherished this idea of his pet scheme until the last year of his life, when his death was hastened by being knocked down by an omnibus in the streets of Paris. What Franck failed to perceive was that the period was inopportune for such a movement."

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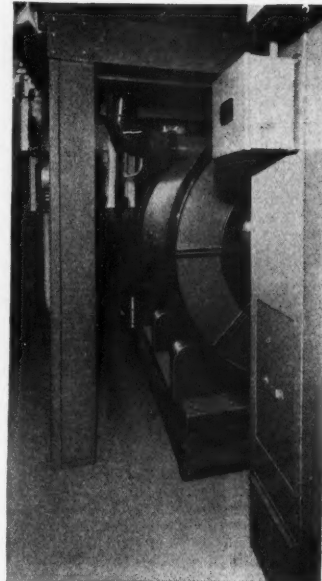
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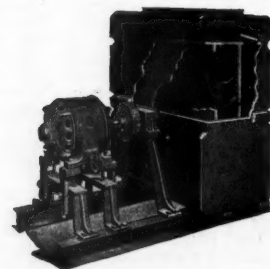
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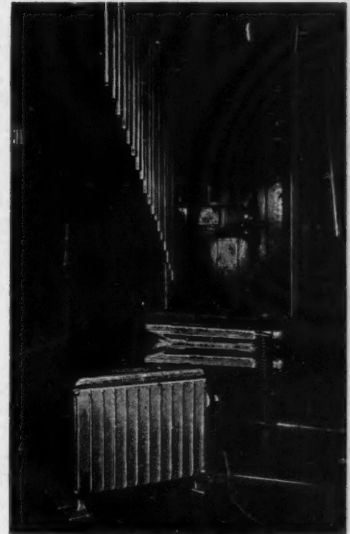
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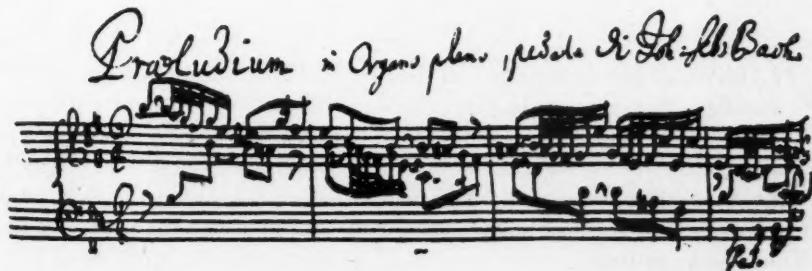
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## Isn't It Strange?

Much has been said about the Wicks Direct Electric Action in recent years; there have been many discussions in favor of it, but up to about three or four years ago, hundreds of organists still felt that the Wicks system was an experiment. However, the events of recent years have brought about a remarkable and decided change of opinion. One by one organists of reputation are realizing that a more simple system of construction, which the Direct Electric certainly is, has become absolutely necessary. As a result, instead of attacking the Wicks system of construction, attention is now being directed towards condemning the tone quality of the Wicks Organ.

It is true that the Direct Electric Action has been featured in all advertising and in selling arguments, and that not much has been said about tone; nevertheless, such procedure is quite natural, for heretofore it was not the tone quality or workmanship of the Wicks product that seemed to cause considerable discussion, but rather the action. Is it not logical, therefore, that we protect ourselves against the ridiculous, silly arguments which come to our attention, by particularly stressing the features and advantages of the Direct Electric Action?

Now, however, since we are receiving the recognition of outstanding organists, who do not hesitate to admit that they are converted to the cause, the tone quality of the Wicks Organ is being assailed. This causes one to wonder what fault will next be found.

With such large three-manual instruments as those installed in St. Cecelia's Catholic Church, St. Louis; Central College, Fayette, Mo.; Epworth M. E. Church, New Castle, Pa.; St. John's Ev. Lutheran, Fort Wayne, Ind.; First United Brethren, Oneonta, New York; Grace Alsace Reformed, Reading, Pa., and many others to substantiate our claim, we make the statement that the *Wicks Tone Quality* is second to none. A demonstration will convince even the most skeptical.

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We do not sanction abnormal brilliancy in the Diapasons, but instead splendor and majesty. Two generations ago we adopted the scientific system of scaling inaugurated by Topfer, which was also adopted by many English builders, and proportionate balance of tone is the result.

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