

# THE DIAPASON

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## LARGE SKINNER ORGAN FOR GIRARD COLLEGE

WILL HAVE OVER 100 STOPS

Famous Philadelphia Institution Awards Contract—Solo of Thirteen Sets—Comprehensive Pedal Division.

The latest large organ to be added to the equipment of the universities and colleges of America this year is to be an instrument of more than 100 stops for Girard College, the famous institution founded by Stephen Girard at Philadelphia. The contract has been awarded to the Skinner Organ Company for a four-manual, with a solo division of thirteen sets of pipes and an echo of six stops, a very comprehensive pedal division, including a mixture of five ranks, and every other resource in proportion. This instrument will constitute one more important addition to the list of famous organs of Philadelphia.

The specification of stops for the Girard College organ, which is to be installed in the college chapel, is as follows:

### GREAT ORGAN.

Violone, 32 ft., 5 pipes.  
Diapason, 16 ft., 61 pipes.  
Diapason No. 1, 8 ft., 61 pipes.  
Diapason No. 2, 8 ft., 61 pipes.  
Diapason No. 3 (in Choir box), 8 ft., 61 pipes.  
Principal Flute, 8 ft., 61 pipes.  
Stopped Diapason (in Choir box), 8 ft., 61 pipes.  
Erzähler (in Choir box), 8 ft., 61 pipes.  
Erzähler Celeste (in Choir box), 8 ft., 61 pipes.  
Cello (in Choir box), 8 ft., 61 pipes.  
Quinte, 5½ ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Principal, 4 ft., 61 pipes.  
Twelfth, 2¾ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Chorus Mixture, 4 rks. (15, 19, 22, 26), 244 pipes.  
Harmonics, 4 rks. (17, 19, 21, 22), 244 pipes.  
Trumpet, 16 ft., 61 pipes.  
Tromba, 8 ft., 61 pipes.  
Clarion, 4 ft., 61 pipes.  
Trumpet (in Choir box), 8 ft., 61 pipes.  
Solo High Pressure Reeds to Great.  
Harp and Celesta (from Choir).  
Chimes (from Solo).

### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
Diapason, 8 ft., 73 pipes.  
Geigen, 8 ft., 73 pipes.  
Keraulophone, 8 ft., 73 pipes.  
Sacciconal, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Octave, 4 ft., 73 pipes.  
Flute Triangulaire, 4 ft., 73 pipes.  
Nazard, 2¾ ft., 61 pipes.  
Flautino, 2 ft., 61 pipes.  
Mixture, 5 rks. (15, 19, 22, 26, 29), 305 pipes.  
Cornet, 4 rks. (8, 12, 15, 17), 244 pipes.  
Posaune, 16 ft., 73 pipes.  
Cornoean, 8 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Oboe d'Amore, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.  
Harp and Celesta (from Choir).  
Chimes (Solo).  
Tremolo.

### CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.  
Geigen, 8 ft., 73 pipes.  
Spitz Flöte, 8 ft., 73 pipes.  
Concert Flute, 8 ft., 73 pipes.  
Viol d'Orchestre, 8 ft., 73 pipes.  
Viol Celeste, 8 ft., 73 pipes.  
Dulciana, 8 ft., 12 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Octave Dulciana, 4 ft., 12 pipes.  
Flute d'Amour, 4 ft., 73 pipes.  
Twelfth Dulciana, 2¾ ft., 7 pipes.  
Fifteenth Dulciana, 2 ft., 6 pipes.  
Piccolo, 2 ft., 61 pipes.  
Carillon Mixture, 3 rks. (12, 17, 22), 183 pipes.  
Bassoon, 16 ft., 73 pipes.  
Clarinet, 8 ft., 61 pipes.  
Orchestral Oboe, 8 ft., 61 pipes.  
Harp and Celesta, 61 bars.  
Chimes (Solo).

### SOLO ORGAN.

Flauto Mirabilis, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
Grand Fourniture, 7 rks., 427 pipes.  
Contra Tuba, 16 ft., 73 pipes.  
Harmonic Tuba, 8 ft., 73 pipes.

## Sigfrid Karg-Elert



## KARG-ELERT COMING TO U. S. CONVENTION OF N. A. O. LARGEST ON RECORD

Noted German Composer and Organist to Make Tour Early in 1932.

Sigfrid Karg-Elert, noted German organist and composer, is to visit the United States in January, February and March. This interesting announcement is made by Bernard R. Laberge, New York concert manager.

Dr. Karg-Elert's compositions are appearing with such increasing frequency on the programs of all prominent recital players in this country and his fame is so worldwide that no doubt every American organist will look forward to meeting and hearing him. Last year Karg-Elert visited England, and an account of his trip appeared in The Diapason. It showed that in addition to being one of the foremost exponents of present-day organ composition, he is a man of delightful personality. This will be the first visit to the United States by any famous German organist in many years, which increases interest in his coming.

Dr. Karg-Elert will be heard in recitals in a number of cities and it is announced that he has written several compositions especially for use of this visit. Mr. Laberge is planning for a very successful tour.

## ESTEY FOR SOUTH AFRICA

### Order Received by American Builder from Church at Hofemeyer.

One of the most interesting of a list of contracts just obtained by the Estey Organ Company provides for a two-manual instrument for the Reformed Church at Hofemeyer, South Africa. This will be the fifth instrument shipped to South Africa from the Brattleboro factory.

The Estey Company also is building organs for the Franklin Memorial Methodist Church at Newark, N. J.; the Tabernacle Christian, Lincoln, Neb.; St. Joseph's Academy, Richmond, Va.; Holy Family Roman Catholic, Springfield, Mass.; the Iowa State Teachers' College, Cedar Falls, Iowa; Clemson College, S. C., and the West Parish Congregational Church at Andover, Mass.

The contract for a medium-sized two-manual for Fairchild Chapel of the theological seminary at Oberlin, Ohio, has been awarded to Estey and they have several residence organs under construction and at the present time have on the floor a large three-manual for a church in San Antonio, Tex. They have also received a contract for a two-manual for the First Southern Presbyterian Church at Austin, Tex.

## HIGH HONOR TO PFATTEICHER

### Ph. D. in Musicology Bestowed by University of Freiburg.

The University of Freiburg in Germany has bestowed upon Dr. Carl F. Pfatteicher, director of music at Phillips Academy, Andover, Mass., the degree of Ph. D. in musicology for a treatise on the organ compositions of John Redford, organist of St. Paul's Cathedral, London, during the reign of Henry VIII.

## Middelschulte Plays in Homeland.

Dr. Wilhelm Middelschulte of Chicago, who is on a tour in Europe, was heard in a recital before an audience of 2,000 people in St. Paul's Church at Hamm, Westphalia, Germany, Aug. 2. Dr. Middelschulte, who, as the critics pointed out, is a "son of Westphalia," received a most enthusiastic reception from those who heard him. A writer in the Westphalian Anzeiger, in the course of an extensive review, described the recital as an "event of a lifetime." Letters received in September tell of Dr. and Mrs. Middelschulte's visit to Italy, where they are enjoying wonderful climate at Balzano.

## Eickmeyer at Marshall, Mich.

Paul H. Eickmeyer has been appointed organist and choirmaster of Trinity Episcopal Church, Marshall, Mich., and leaves Muskegon to assume his new position. Mr. Eickmeyer took charge of the new work undertaken by him on Sept. 15.

## KILGEN ORGAN FOR VIENNA

### Three-Manual American Instrument to Be Placed in La Scala.

George Kilgen & Son, Inc., St. Louis, have received an order for a three-manual organ for La Scala Auditorium, Vienna, Austria. This hall was named after the famous La Scala at Milan, Italy, where many operas had their original presentation. La Scala at Vienna has been the scene of important presentations, its audiences having witnessed the debuts of a number of famous artists.

The organ is to be of the concert type, with its console placed so that it will be movable and can be in the center of the stage if necessary for recitals. Shipment was made from the factory Aug. 27, and the installation of the organ will be handled by members of the Kilgen staff who are making the trip to Vienna. The dedication will take place in October. An organist selected by the Conservatory of Music at Vienna will play.

Considering the fame of Vienna as a center of musical culture, it is a matter of distinction for an American builder to be chosen to build this organ.

## Margaret Whitney Dow in Europe.

Miss Margaret Whitney Dow of the Florida State College for Women at Tallahassee has departed for France and expects to spend the winter studying under Marcel Dupre in Paris. Miss Dow has been granted a year's leave of absence and sailed from New York Sept. 11.

## CONVENTION OF N. A. O. LARGEST ON RECORD

### FINE PROGRAM IN NEW YORK

Great Enthusiasm Aroused by Splendid Papers and Recitals—Famous Organs Visited—Milligan Re-elected President.

Torrid weather and depression were not enough to sap the enthusiasm of members and friends of the National Association of Organists, for over 400 gathered in New York City during the four days of Sept. 8, 9, 10 and 11 to attend what will go down in history as one of the most successful of N. A. O. conventions. Delegates were registered from Canada, and from such widely separated states as South Dakota, Florida, Alabama, Missouri, Maine, Massachusetts, Ohio and, of course, the Eastern states near New York.

The recitals, lectures and demonstrations soared to high levels of excellence and one's interest was never permitted to lag. An atmosphere of cordial fellowship pervaded the whole. In spite of the exhausting heat of the last few days of that week, most of the delegates attended all the events.

It was fitting that Harold Vincent Milligan should be unanimously re-elected to the presidency. Under his guidance the association has prospered and grown.

In the election of Dr. John Erskine of the Juilliard Foundation to the list of honorary members the N. A. O. has added another distinguished name to that honorable group. In accepting the appointment, Dr. Erskine reminded us of a fact which few of those present had ever heard—that Dr. Erskine himself was a church organist for a period of ten years.

No city was chosen as a definite meeting-place for 1932. Four are under consideration, any one of which will make possible a joint meeting with the Canadian College of Organists.

### Reception at Riverside Church

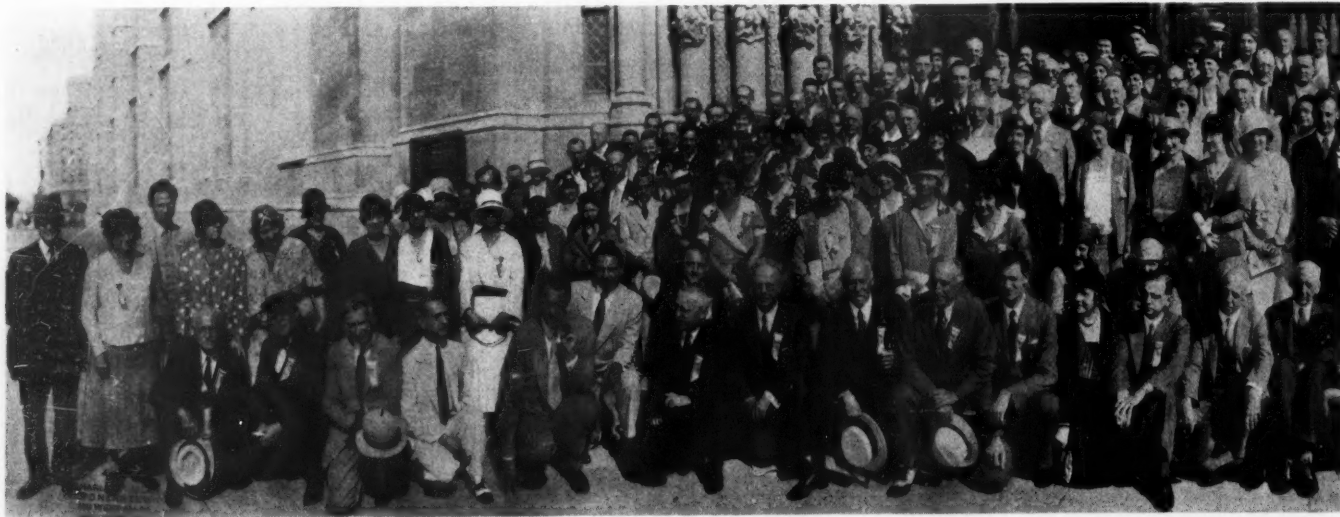
The opening reception Monday evening pointed toward a record convention, with a registration of 180, most of whom came from a distance. The beautifully appointed assembly room in the Riverside Church was the scene of this reception and the Friday business meeting. Not the least of the attractions of the convention was the setting which the church provided for it. Certainly we could have had no more beautiful and appropriate surroundings in which to discuss the problems of the church musician.

During the course of the evening there was an informal demonstration of recorded music, the purpose of which was to show what the various companies have done in recent years in providing complete performances of the standard oratorios and other material. As the recordings are by choral groups of the highest type they proved to be of interest to those who were present on Monday night.

As early as 9:30 on Tuesday morning it was very evident that attendance records would be broken at this convention. Mr. Milligan's cordial welcome served to introduce the Rev. Eugene Carder, D. D., assistant pastor of the Riverside Church. Dr. Carder said that the church already felt close to the organists of the whole country through association with Mr. Milligan. He told of their pleasant relationship and of the efforts of that church to keep music to the fore, especially since Dr. Harry Emerson Fosdick, pastor, so keenly realizes the value of music in worship. Dr. Carder went on to relate that music was even symbolized in many of the beautiful stained-glass windows of the building. In closing he called upon all organists to produce only music which interprets the real heart of life.

Frank L. Sealy, warden of the American Guild of Organists, was the next speaker. He voiced his appreciation of the honor it gave him to be permitted to participate in the twenty-fourth convention of the N. A. O. and

## National Association of Organists in Session



Photograph by Charles F. Allen Photo News Service, 216 West 104th street, New York.

expressed the hope that all would enjoy the various programs to the utmost. In the advancement of organ playing and organ building Mr. Sealy called to mind that both the Guild and the National Association were working for the same laudable purpose. He then grew reminiscent and compared the organs and players of the period of the Centennial Exposition of '76 with those of the present time. He said he was astounded at the enormous number of really great organs and virtuosi of the present time, whereas in 1876 the fingers of one hand would account for the fine players. But he expressed regret at the apparent fact that organ recitals are not the attraction they should be. He closed by urging that something be done to rectify such a condition and asked that the A. G. O. and the N. A. O. continue as twin stars in the firmament.

In response Mr. Milligan called attention to the marvelous opportunities available to organists and urged all to make the most of them.

### Business Meeting Is Held

As the first item of business the following were elected as a nominating committee: Henry Hall Duncklee, Jane Whittemore, Herbert S. Sammond, Reginald L. McAll, Lilian Carpenter, Rollo Maitland, Edwin Arthur Kraft, Percy B. Eversden, Adolph Steuterman and Katharine E. Lucke. The resolutions committee was composed of the following members: Percy B. Eversden, Ernest White, Herbert S. Sammond and Katharine E. Lucke.

Following the reading of the treasurer's report, a vote of thanks was extended to Miss Helen Reichard and George William Volk for their efficient work at headquarters.

Before the first lecture of the morning Mr. Milligan read a telegram of greetings from Dr. Roland Diggle of Los Angeles.

"Voluntary Choral Organizations in the Church" was the subject of an admirable lecture by Dr. Harry A. Sykes of Lancaster, Pa.

In speaking of "Choir Tendencies of the Present," Rowland W. Dunham of Colorado was equally interesting and enlightening.

### Recital by Charles Henry Doersam

The organ recitals of the convention were very appropriately begun by Charles Henry Doersam at the console of the large Hook & Hastings in the Riverside Church. Mr. Doersam is very much at home in the music of the classical period, and his interpretation of the Bach Fantasia and Fugue in G minor was one of the most satisfying the present writer has heard. It is impossible here to review each number played, but his work showed what a serious and artistically intelligent player is Mr. Doersam. The Franck B minor Chorale was a gem and while the finale may have been taken a bit too fast to suit the tastes of some, it was done with character and individ-

uality. We should hear Mr. Doersam more often. The organ, which has been reviewed many times, again revealed itself as a most valuable asset to such a great church.

Mr. Doersam's complete program was: Fantasia and Fugue in G minor, Bach; Prelude in E flat minor, d'Indy; Canon in B minor, Schumann; Chorale in B minor and Finale in B flat major, Franck.

International House, just a block north of Riverside Church on Riverside drive, not only was headquarters for a number of out-of-town visitors, but was the scene of the luncheon on Tuesday, the Friday luncheon and the banquet on Friday evening. About 275 sat down to luncheon on Tuesday.

### Lectures by the Dickinsons

After the luncheon and the taking of the convention picture the members met again in the assembly hall of Riverside Church for a lecture by Dr. Clarence Dickinson on "The Historical Development of the Organ." Dr. Dickinson's extensive travels and research have made him an authority not only upon ancient music such as the carols which he arranges and edits, but upon the history of the instrument, which is one of his mediums of expression. His lecture was illustrated by lantern slides and made what might be a dull subject live for the hearers.

There were several times during the convention when organists who had become immersed in the mechanical details of service planning and playing were lifted above the commonplace and shown a vision of what their work might mean. One such occasion was the talk by Mrs. Helen A. Dickinson on ancient liturgies. The superb singing of Christos Vrionides and the Kremlin Art Quintet heightened the effect of other-worldliness. To those who have been in churches whose order of service is a haphazard assortment of hymns, Scripture, prayers and sermon, this exposition of the prayerful purpose underlying the development of liturgies such as that of the Greek Church was a revelation. The thought with which Mrs. Dickinson left one was that the service from which the worshiper can return to exactly the same level of daily life has failed of its purpose.

### Tuesday Evening Recital

A large audience gathered at St. George's Church in historic Stuyvesant Square for the first evening recital of the convention. Two Mid-Western organists of note shared the program and revealed the wealth of tonal beauty to be found in the splendid Austin organ.

To Mrs. Pearl Emley Elliott of Kansas City was allotted the first part of an interesting program. It was a real treat to hear Mrs. Elliott. It proves that we have splendid organists all over our country. She gave a fine reading of Yon's "Sonata Romantica," with especially artistic work in the adagio movement. The Weaver arrangement of Pratella's Andante Religioso under

the new name "In a Gothic Cathedral" was interesting and valuable to all organists looking for a well-nigh perfect Sunday prelude. Her best work of the evening was done in the Bonnet "Caprice Heroique," substituted for an "American Indian Fantasia," by Skilton. The scherzo from the Sonata in E minor by Rogers completed Mrs. Elliott's program, all of which revealed real musicianship and good taste, and left the impression that another name has been added to the extensive list of fine organists in the Middle West.

Edward Eigenschenk, the well-known recitalist of Chicago, played the second half of the program. Seldom has an N. A. O. convention heard such brilliant playing as that of Mr. Eigenschenk. It was a delight from the very first of the stunning Gigout "Grand Choeur Dialogue" to the final notes of Bach's delightful "Fugue a la Gigue." Organists may learn much from Mr. Eigenschenk's choice and arrangement of his program material. Mention must be made of the charming Scherzo from Widor's Fourth Symphony and the admirable way Haydn's Andante from the Symphony in D major lent itself to the organ, proving that many splendid orchestral works made good transcriptions when played artistically. The DeLamarter "Prelude on a Theme in Gregorian Style" was new to the writer and left him in a rather vague state of mind. It was beautifully played, but should be heard again before judgment is passed. Two other worthwhile numbers—"Canyon Walls," by Clokey, and "Seraphic Chant," by Lily Moline Ham—were included in his program.

### Noted Organs Visited

Wednesday morning found a fleet of motor buses ready to take the whole convention for a tour of notable organs of the city. The first stop was made at the Second Church of Christ, Scientist, on Central Park West. The organ, a product of Henry Pilcher's Sons, is a very satisfying one and well designed for that church. George William Volk, who not many years back played an outstanding recital at one of the N. A. O. conventions, gave a brief program. He again revealed a highly developed technique and fine feeling for tonal color. His numbers included the Bach Toccata and Fugue in D minor, the Aria from the Tenth Concerto by Handel and the Allegro from the Fifth Widor Symphony.

The second stop of the morning was at the Church of the Holy Communion, where for years Lynnwood Farnam poured out his golden art in countless recitals. Following a short prayer and a welcome by the Rev. Fred J. G. Kepler, curate, Carl Weinrich played a group of Bach numbers: "Christians, Rejoice," "Lord God, Now Open Wide Thy Heaven," Allegro from Fifth Trio-Sonata and "In Thee Is Joy." In contrast he closed with the Finale from Vierne's Fifth Symphony. Mr. Weinrich has rapidly made a name for himself as a player. Crystalline technique,

repose and consummate taste marked this program and stamped him as worthy of the high post he holds. It seems to be the consensus of opinion that the Skinner organ in the Church of the Holy Communion is, for its size, one of the finest in the city.

Continuing its dash through the maze of New York's mid-day traffic, the bus caravan shortly drew up before the dignified and fashionable St. Bartholomew's Church on Park avenue. Vernon de Tar was at the console of the Skinner organ, which is unique in that it has not only chancel and gallery divisions, but an organ in the dome over the crossing. The whole instrument is so well blended, however, that it is difficult for the hearer to tell which division is being used. Mr. de Tar's management of the superb instrument left nothing to be desired. He is to be congratulated upon the clarity of his playing of the Bach Prelude to the Wedge Fugue (E minor). His other numbers were the Prelude, Fugue and Variation of Cesar Franck and the Allegro from Vierne's Second Symphony.

It was thought best to have the talk on organ construction by William H. Barnes after the short recital at St. Bartholomew's, rather than at the luncheon, as the number of registrations had made it necessary to use two dining-rooms.

Luncheon was at the Hotel Shelton on Lexington avenue, near St. Bartholomew's and St. Patrick's Cathedral, which was the first stop for the afternoon. As the division of the members made speeches impossible it was just one of the pleasant social interludes of the convention.

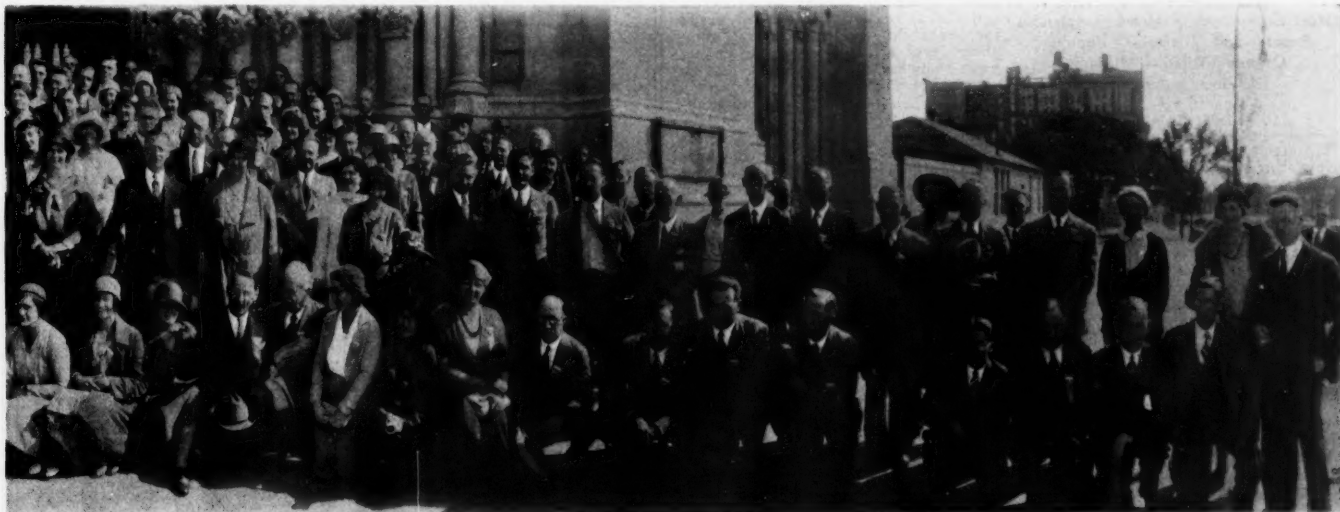
### At St. Patrick's Cathedral

At the famous St. Patrick's Catholic Cathedral it was a privilege to hear the men's choir under the direction of Father Rostagno and a short recital on the recently built Kilgen organ by Charles M. Courboin. The choir sang from the chancel, directly in front of the main altar, which proved to be a very advantageous position for the hearing of the sublime music. Once again there was that sense of communion with higher things which the finest religious music can call forth. They sang a response for four male voices—"Plange quasi virgo," by P. A. Yon; a motet, "O Sacrum Convivium," by J. Nascus, a Flemish composer of the Venetian school, sixteenth century, and a Palestrina motet, "Congratulami Mihi" taken from a collection of fifty-three religious compositions for equal voices by Father Rostagno. The Nascus motet was discovered and transcribed by Father Rostagno, and this was the first performance in America.

Mr. Courboin played a program of Franck music, the "Grande Piece Symphonique" serving to remind us of the inspired composition of Franck and of Mr. Courboin's consummate artistry, as well as to demonstrate the beauty of the instrument and its suitability for



## Group Picture Taken at New York Convention of 1931



the building in which it is to be heard. Gottfried Federlein, organist at Temple Emanu-El, was at the console of the Casavant organ in the temple when the caravan made its next stop there. Although the organ might be better placed for tonal brilliance, it is a notable instrument and Mr. Federlein is to be congratulated upon his use of it. His playing of the Bach G minor Fantasia and the Bonnet Concert Variations was brilliant and facile. The other numbers on the program were his own transcription of Rimsky-Korsakoff's "In Silent Woods," a Bonnet Intermezzo and Scherzo-Pastorale, Federlein.

A visit to the Cathedral of St. John the Divine (Episcopal), which will be one of the finest cathedrals in the world when it is completed, appropriately ended the day's tour. The cathedral houses an excellent Skinner organ, which F. W. R. Smythe played on this occasion. After the Sonata from Bach's cantata "God's Time Is Best" and Walford Davies' Solemn Melody in F, Mr. Smythe improvised. His audience would have liked to hear more of his artistic playing, but were invited instead to make a tour of the chapels which are built surrounding the main altar of the cathedral in the company of one of the official guides.

### Lecture by Hugh Ross

To many the lecture and choral recital at St. Paul's Chapel, Columbia University, on Wednesday evening, was the high-water mark of the convention. Certainly it is an evening not soon to be forgotten. Hugh Ross, director of the Schola Cantorum of New York, was assisted by members of his large chorus, a sextet of soloists, the Edna White Brass Quintet, two violinists, a cellist, a flautist, a cembalist and Carl Weinrich, organist.

The lecture and program was entitled "Treasure Trove in Old Church Music." Mr. Ross in his lecture told of his study of the music of the German-Italian school of the sixteenth and seventeenth centuries and of his efforts to restore some of that music so that it is more suitable for present-day singers and instruments. Fortunately for those who wish to reproduce the music of this period in the same manner in which it was done in those days, Thomas Coryat of England traveled on the continent and set down with pleasing exactness the manner in which the music was performed. One gathers from his diary that the choruses were done invariably with accompaniment and that solos and duets were introduced for variety. The combinations of instruments, too, were interesting. The instruments used on Wednesday night were the modern counterparts of those the composers intended. One of Mr. Ross' purposes in giving the program was to show the possibility of the use of other instruments with the organ in church service, especially on festival occasions.

The complete program was as fol-

lows: "Give Ear to Me" (four-part chorus with brass quintet and organ), Heinrich Schütz (1585-1672); "Beati, Beati" (soprano, flute, five-part chorus, cembalo and organ), Jean Philippe Rameau (1653-1764); "Dic Nobis" (solo quartet, double chorus and organ), Thomas Luis Victoria (1540-1612); "O Jesu" (baritone and soprano solos, four-part chorus, strings and organ), Andreas Hammerschmidt (1612-1675); Suite for Brass, Cembalo and Organ from Eleventh Sinfonia, Jacob Rosenmüller (1619-1684); "Alleluia" (five-part chorus, cembalo and organ), Alessandro Scarlatti (1659-1725); "In Ecclesiis" (soprano, alto, tenor solos, double chorus, brass quintet, strings, cembalo and organ), Giovanni Gabrieli (1557-1612).

Mr. Ross expressed the hope that organists will be encouraged to produce these early works during the coming season, and surely this program must have filled them with the desire to do so. The chorus, soloists and instrumentalists caught the enthusiasm of Mr. Ross' interpretation and created an ensemble which was a delight to his listeners. The whole program was received with utmost enthusiasm.

### Hear Farnam Records

The first appointment for Thursday morning was at the private salon of John W. Campbell in Grand Central Terminal. There we were privileged to hear recordings of Lynnwood Farnam's playing on the Welte reproducing organ. It made one realize afresh how great was the loss to the musical world when this artist was removed from it. It also made one thankful for the recordings which make it possible to preserve the art of such players as Mr. Farnam. We heard, among others, his playing of "Adeste Fideles," the Widor Sixth Symphony (first movement); a "Prayer," by Guilman, and Prelude and Fugue in G major, Bach. After some of the recordings had been repeated for the benefit of late comers, Rollo Maitland of Philadelphia improvised informally.

The association owes a debt of gratitude to Mr. Campbell and to the W. W. Kimball Company, to whom the Welte patents now belong, for this privilege of hearing the splendid studio organ.

After this the convention members visited historic scenes when they journeyed to Trinity Church at Broadway and Wall street to listen to Charlotte Mathewson Lockwood play a finely balanced program. The organ is one of the Skinner Company's best. A very effective "Te Deum" by Reger opened Mrs. Lockwood's program and was followed by a suite of Purcell which is both beautiful and useful. Eric Thiman, of anthem fame, has performed a real service in making this music available for the organ.

In the Scherzo from the Fifth Symphony of Vierne Mrs. Lockwood was especially brilliant, and there were charming tonal colors and delightfully rhythmic playing in the chorale from

the "Romane" Symphony by Widor. Altogether it was a recital of which any one of our leading recitalists might well be proud.

After luncheon about 150 of the members took advantage of the only outing during convention week—a yacht trip around Manhattan Island. Among those present were a goodly number of Gothamites who had never taken the trip. It offered a very inspiring view of the new skyline and gave an opportunity for relaxation which the heavy schedule of other convention days made welcome.

### Tietjen and Crawford Play

The magnificent Gothic St. Thomas' Church on Fifth avenue, with its fine Skinner organ, was the center of the convention on Thursday evening. Andrew Tietjen, the phenomenal young associate of Dr. Noble, and Thomas Crawford of Toronto, representing the Canadian College of Organists, gave a memorable recital, ranging from Bach to Vierne and Dupre.

Mr. Tietjen opened the program with two chorale preludes of Bach, "Sing Praise to God" and "O Lord, Have Mercy upon Me," the first played with brilliance and verve, the second with deep insight and regard for the text. "The Soul of the Lake," the first of the "Seven Pastels from the Lake of Constance," showed Mr. Tietjen's complete command of the instrument, and exhibited further a remarkable technique. The delightful Scherzo from Vierne's Second Symphony followed, after which a clean-cut reading of Dupre's magnificent Toccata on "Ave Maris Stella" again proved Mr. Tietjen's ability as a recitalist. The first half of the program came to a close with Harwood's "Dithyramb," a solid work of one of the foremost composers in England at the present time.

Throughout the well-balanced program Mr. Tietjen demonstrated a rare artistry, which, despite his youth, places him high in the ranks of prominent organists.

Mr. Crawford's ability as an organist came to the attention of those who had the good fortune to hear him at the convention held in Toronto two years ago. In a well-chosen program he confirmed his talents as a concert organist. He opened his program with an authoritative reading of the first movement, the Allegro Maestoso, of Rheinberger's Sonata in F sharp major, Op. 111. Next came Mr. Crawford's own arrangement of Paray's "Nostalgie," a selection in which the feature is a pedal-point maintained throughout.

The delightful Scherzetto from the "Twenty-four Pieces in Free Style" by Vierne was followed by Elgar's "The March Triumphant Thunders" from "Caractacus," which, though well played, proved to be less effective than the original orchestral version.

A beautiful little work, a Canzonetta in five-four time from an as yet uncompleted organ sonata by Mr. Crawford, followed the Elgar work. The

program was concluded with Buxtehude's Prelude and Fugue in F major, in which the influence of the music of Buxtehude on Bach was clearly evident. Mr. Crawford seemed thoroughly at home at the large organ of St. Thomas'.

### New Officers Elected

Following a brief executive committee meeting the annual business meeting was called to order by President Milligan at the Riverside Church on Friday morning. There were reports from the following states and their individual chapters: Delaware, Florida, Illinois, Kentucky, Maine, Massachusetts, New Jersey, Pennsylvania and Rhode Island.

The name of Dr. John Erskine was proposed by the executive committee for election as an honorary member and was unanimously accepted. It was moved and voted that the executive committee be given power to select the next convention city.

The report of the nominating committee was then given by Henry Hall Duncklee. With Reginald L. McAll presiding, it was moved and passed that the secretary be instructed to cast one ballot for the ticket as read:

President—Harold Vincent Milligan.  
Vice-presidents—Jane Whittemore, Warren D. Allen, Edwin Arthur Kraft, Rollo Maitland, Adolph Steuterman.

Secretary and director of publicity—Willard Irving Nevins.

Treasurer—George William Volkel.

Executive committee—Lilian Carpenter, Mary Arabella Coale, Mrs. Bruce S. Keator, Mrs. Charlotte M. Lockwood, Dr. William C. Carl, Dr. Henry S. Fry, Dr. J. Christopher Marks, Reginald L. McAll, Duncan McKenzie, Dr. T. Tertius Noble, Hugh Porter, Emerson L. Richards, Hugh Ross, Herbert S. Sammond, Carl Weinrich and Henry Hall Duncklee, chairman.

The committee also extended its appreciation to Miss Helen Reichard for her work as corresponding secretary.

As Mr. Milligan resumed the chair, all rose and gave him a whole-hearted, enthusiastic reception.

Luncheon was again served at International House, with the usual record-breaking attendance.

Following the business meeting there was a discussion on "The Problem of the Architect in Planning for the Organ." In the absence of Frank E. Cleveland of Cram & Ferguson, architects, of Boston, his paper was read by Reginald L. McAll.

Leslie N. Leet, technical director of the Aeolian Company and president of the Union-Essex chapter of the N. A. O., continued the discussion.

### Father Finn Is Heard

Friday afternoon found the convention assembling in the auditorium of the New York Training School for Teachers, where a large Estey organ has been installed. The session was opened with a brief talk by Dr. George

[Continued on page 4.]

## CONVENTION OF N. A. O. LARGEST ON RECORD

### FINE PROGRAM IN NEW YORK

Great Enthusiasm Aroused by Splendid Papers and Recitals—Famous Organs Visited—Milligan Re-elected President.

[Continued from page 3.]

H. Gartlan, supervisor of music of the New York City public schools, who called attention to the use of organs in the schools, especially the one which was to be heard that afternoon. He expressed a hope that, no matter what might be said about New York City, everyone would remember that the instrument in these teachers' college would always stand as a testimony to the city's desire to bring beauty to those who were preparing to teach little children.

Following this two organ records were played.

Father Finn then spoke on "Polyphonic Music," which he illustrated with his Mediaevalists. The director of the Paulist Choir of men and boys also conducts the Mediaevalists, a group of men and women who specialize in the singing of music of the sixteenth century. In his inimitable way Father Finn drew a graphic word picture of the grotesqueness of the average organist who endeavored to conduct the music of Palestrina with a down beat on every measure, giving no thought to the individual parts, but using the bass to support the chord, the tenor to add a little "barber-shop harmony" and the alto to change the key when that might be necessary. Then he gave three rules for interpreting polyphonic music—first, care for the independence of each part, with a diminuendo at the end of each phrase; second, constant thought of choral blend; third, keep away from all rigidity. He spoke also of the lyrical quality in women's voices which was necessary to express this type of music and illustrated his ideas with his Mediaevalists in a charming manner.

This exponent of polyphonic music emphasized what an organist must be to fulfill successfully the requirements of his position—"a recitalist, an accompanist, a conductor, an authority on vocal music and, last, but not least, a hypnotist." These requirements seem prodigious and, of course, are from the viewpoint of an idealist, but are attainable by the sincere and ambitious organist, so one need not be afraid to tread the pleasant paths of Palestrina.

#### Banquet Closes Convention

The banquet on Friday evening was a fitting close to such a successful convention. Mr. Milligan presided, and introduced to the assemblage Henry Hall Duncklee, new chairman of the executive committee, and Thomas J. Crawford, one of the convention recitalists, who came as a representative of the Canadian College of Organists and brought greetings from that organization. Others at the speakers' table were Hugh Ross, a member of the new executive committee, whose lecture on Wednesday was a feature of the convention; Hans Barth, whose demonstration of the quarter-tone piano was the closing event of the evening, and Dr. John Erskine of the Juilliard Foundation, who was the principal speaker.

The resolutions committee presented its report, in which was expressed the gratitude of the N. A. O. in convention assembled for the use of churches and other buildings in which the convention was held; to the recitalists, lecturers, and other participants in the program, and to the convention committee members who were responsible for the success of the occasion.

Mr. Milligan announced a scholarship at Old Farm School in Connecticut for a boy of preparatory school age who intends to make music his profession. This scholarship is to be assigned through the National Association, and inquiries should be addressed to Mr. Milligan or to headquarters.

The president then introduced Dr. John Erskine who, as a scholar, educator, musician, novelist and playwright, was amply equipped to give an inspirational message. Had Dr. Erskine been preaching a sermon, his text might

have been "All things are possible to him that believeth—in himself." To the organist who wrote that there was no opportunity for him in a town with no musical activity and no other musicians, he recommended an orchestra and choral organizations as an outlet for his abilities, citing several symphony orchestras which have sprung from such humble beginnings. As an example of what the courageous person can do when faced by a seeming impossibility, Dr. Erskine told of the organization of a university for soldiers in France immediately following the armistice. There were 173 prospective law students but no books. The men procured from an unknown source seven text-books, which the professor multigraphed upon a machine produced in an equally mysterious manner. The professor of physics, undaunted by the lack of a laboratory, produced the equipment as it was needed in the available carpenter and machine shops.

Not conceit, but the courage to undertake any task which opportunity presents, is, according to Dr. Erskine, the secret of many successes which seem phenomenal.

Many of those present had never heard the quarter-tone piano which Hans Barth, concert pianist and harpsichordist, demonstrated in a short recital. Their first impression was startlingly similar to that given by many an old organ or Sunday-school piano. However, certain types of music which Mr. Barth played made it seem entirely possible that one could become used to the twenty-four-tone octave and feel, as he does, that the twelve tones are not sufficient. He thinks that we should welcome the addition as a painter would who is given twenty-four colors instead of twelve with which to work.

The instrument which Mr. Barth has developed consists of one grand piano superimposed upon another, the two being tuned a quarter-tone apart. One damper pedal affects both. The keys of the lower piano are red and the notes intended to be played on this keyboard are likewise red. By the simple procedure of using red notes for red keys, a 12-year-old child was able to read the quarter-tone music. The organists undoubtedly were interested in the recital, as there were a goodly number of questions from the floor. It was appropriate that the convention of such a forward-looking organization as the National Association of Organists should end with a demonstration of what is still the music of the future.

[Several of the papers presented at the convention of the National Association of Organists appear in this issue of The Diapason. Others are being held over for future issues because of the mechanical exigencies of space.]

#### TOUR BY PALMER CHRISTIAN

##### Will Open Third Transcontinental Recital Series in October.

The concert management of Bernard R. Laberge announces that Palmer Christian, the distinguished American organist from Ann Arbor, will start his third transcontinental tour in October, going as far south as Florida, Louisiana and Texas. Later Mr. Christian will tour the Pacific coast, where he is booked for a series of recitals in November, and the end of November and early December he will be touring Colorado and the Middle West.

Mr. Christian has had a busy summer with his classes at the University of Michigan, previous to his enjoying a vacation in the mountains. Mr. Christian did a lot of motoring, which seems to be his pet sport, and he is ready to start his concert activities.

#### Stilwell Undergoes Operation.

Verne R. Stilwell, the efficient and popular organist and choirmaster of Grace Episcopal Church at Grand Rapids, Mich., has recently been a victim of appendicitis and was compelled to undergo an operation. Mr. Stilwell is rapidly recovering and hopes to be able to return to his duties at the church the first Sunday in October.

#### THE DIAPASON.

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#### OPEN ST. LOUIS MEMORIAL

##### Kilgen Organ in Centenary Methodist Church Heard by Throng.

On the evening of Sept. 16 more than a capacity audience crowded the historic downtown Centenary Methodist Church in St. Louis to hear the dedicatory program on the new Babler memorial organ built by George Kilgen & Son, Inc., St. Louis.

The main organ, built in the chancel of the church, presents an imposing front to the congregation with its magnificent carved wood case and display pipes. The solo and echo organs are placed in a gallery at the other end of the church, the entire organ being controlled by the detached console in front of the main organ. The instrument is a memorial to the late Dr. Edmund A. Babler and Mrs. Emma Wall, both of whom died last year, by Jacob L. Babler and Henry J. Babler. The pastor, the Rev. C. W. Tadlock, who presided at the opening of the organ, has been most active in consultation with the donors in selecting this appropriate gift. The guest organist for the evening was Walter Flandorf, organist of People's Church, Chicago, who was assisted by Edgar L. McFadden, organist of the church, and the Centenary chorus and choir of seventy voices. Mr. Flandorf's program included selections by Martini, Widor, Nevin, Bach's Prelude and Fugue in A major and Cesar Franck's Finale in B flat.

The organ contains seventy ranks of pipes and ninety-four registers, including harp and chimes, and the modern selective combination pistons. The characteristic features of the organ are its diapason and reed chorus, while the imitative stops such as the French and English horn, etc., were heard to advantage.

The specification of the organ was published in The Diapason April 1.

#### Boat Carrying Celebrities Sinks.

The organ world came near sustaining an irreparable loss late in August when a motor boat in which Senator Emerson L. Richards, statesman and organ architect; William H. Barnes,

printer, capitalist, organist, and organ architect, and T. Scott Buhman, organist, editor and publisher of the American Organist, were riding on Moosehead Lake in Maine, was sunk. The three celebrities reached a raft in the nick of time and from this made their way to shore. They had been on a trip to the mainland from an island owned by Mr. Buhman, and were returning, when the boat, commanded by Mr. Buhman, apparently struck an obstruction in the water. The steering gear was put out of commission and a hole was made in the bottom of the craft, through which water rushed in. Fortunately no serious damage was suffered, except that the members of the party became all wet, a condition said to be uncommon to organ architects.

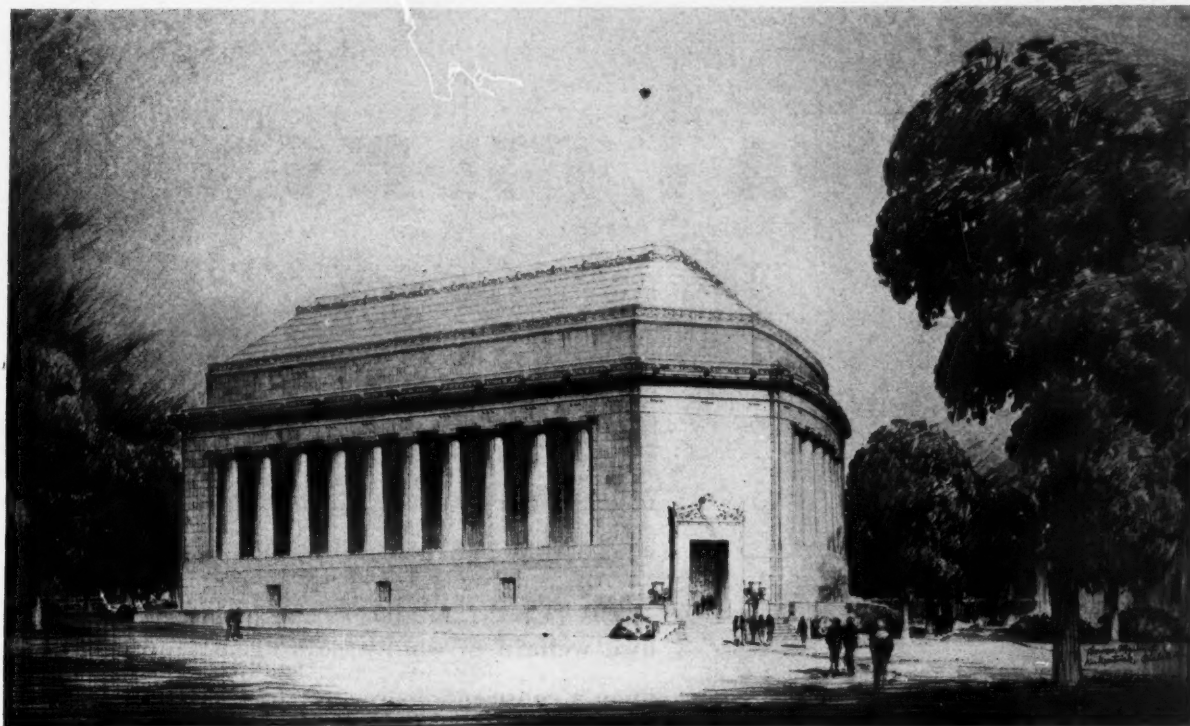
#### Offers \$300 for Volume.

Three hundred dollars will be paid by J. K. Lilly of Indianapolis for a copy of the "Athenaeum Collection of Hymns and Tunes for Church and Sunday School," by Horace Waters, New York [1863], if the book is in fairly good condition. He wishes the volume in order to complete his collection of songs by Stephen C. Foster. Mr. Lilly will be remembered as the gracious host of Foster Hall at the convention of the American Guild of Organists in Indianapolis. Any information in the hands of readers of The Diapason which would serve to locate a copy of the volume will be gratefully received at this office.

#### Alban W. Cooper to Pittsfield, Mass.

Alban W. Cooper of Elizabeth, N. J., has been appointed organist and choirmaster of the First Methodist Church of Pittsfield, Mass., and takes up his new work Oct. 1. Mr. Cooper has been for several years at Trinity Episcopal Church in Elizabeth, where his work received high praise and where he had a choir of fine quality. In his new position Mr. Cooper will have a three-manual and echo Skinner, and a chorus choir of over fifty voices. There is also an intermediate choir of girls and a junior choir of boys and girls. In the chapel there is a two-manual Estey.





GIRARD COLLEGE CHAPEL

PHILADELPHIA, PENN.

The Skinner Company has just started work on one of the most important of its series of great College organs, a four-manual of One Hundred and One stops for Girard College.

The list of College organs by the Skinner Company finished or contracted for during the last three years, is an impressive indication of the confidence which continuous progress and uniformly distinguished artistic and mechanical success has built up in the minds of competent and conservative organists and trustees.

Here is the list, excluding organs of less than three manuals:

Yale University (Woolsey Hall), New Haven, Conn.  
 Yale University (Y. M. C. A. Chapel), New Haven, Conn.  
 Yale University (Divinity School), New Haven, Conn.  
 Princeton University, Princeton, N. J.  
 University of California, Los Angeles, Calif.  
 University of Chicago, Chicago, Ill.  
 University of Michigan, Ann Arbor, Mich.  
 University of Kentucky, Lexington, Kentucky.  
 Oberlin College (Warner Hall), Oberlin, Ohio.  
 Alabama College, Montevallo, Ala.  
 Trinity College, Hartford, Conn.  
 Muhlenberg College, Allentown, Penn.  
 Hope College, Holland, Mich.  
 Rollins College, Winter Park, Fla.  
 Davidson College, Davidson, N. C.  
 Girard College, Philadelphia, Penn.

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## LAUSANNE MEETING COVERS A WIDE RANGE

### ANGLO-AMERICAN SESSIONS

**Important Gathering Disappoints from  
Standpoint of Organist Because  
of Antiquated Instrument  
at Disposal.**

BY HAROLD VINCENT MILLIGAN.

The second biennial Anglo-American music conference took place at Lausanne, Switzerland, from July 31 to Aug. 7, inclusive. The program covered a wide range of subjects and there were conferences and meetings, discussions and musical programs of all kinds during the crowded week in which the conference was in session. In retrospect, one has a rather confused picture of the kaleidoscopic program, but there is no doubt that the conference was important and that the idea which it embodies is a valuable one in the musical world and worthy of much further development.

Morning sessions were held in a handsome cinema theater in the "downtown" section of Lausanne and were general meetings in which the whole conference took part. The middle of the day was usually kept free from appointments so that the members could rest or take advantage of the many short sight-seeing trips of the neighborhood. The latter part of the afternoon was filled with appointments of the small sectional groups, meeting in various rooms in the university building to discuss their specialties. These conferences included church music, concerts in schools, vocal and choral music, strings, orchestra and band music, pianoforte, aural training and appreciation, infant and junior training, university teachers' training, college and general adult music education, harmony, composition, history, etc.

From the point of view of an organist and church musician, it must be confessed that the conference was disappointing. In the first place, it is obviously incongruous to hold an Anglo-American conference on church music in Lausanne, Switzerland. Anyone who has ever attended a convention of the National Association of Organists or of the American Guild of Organists knows what a real conference on church music can be. If English and American church musicians wish to confer on church music (and it is highly desirable that they should) it is obvious that the conferences must take place in England and America, in some large city where organs and choral groups are plentiful and where church musicians can conveniently fagather in large numbers. Lausanne contains a beautiful old cathedral which has an organ of antique design on which it is quite impossible for any visiting organist to play a satisfactory program. The console is one of those museum pieces, with practically no mechanical accessories. Dr. Bullock (organist of Westminster Abbey), Chandler Goldthwaite and I did the best we could with it for the honor of our respective countries, but I am sure none of us felt we were adding anything of the slightest value to a church music conference. The afternoon sessions on various phases of church music were pervaded by a splendid atmosphere of mutual interest and goodwill and amid proper circumstances would have been productive of great benefit. Unfortunately, many American organists evidently had been reading in the papers about the so-called "depression" and decided to postpone their European trips until some other year. The English were out in somewhat larger numbers, but not sufficient to make a real "conference."

I also participated in the conference on concerts in schools and this subdivision was a very active and enthusiastic one. It so happened that a large proportion of the conferees were teachers of music in schools and the divisions which discussed problems connected with schools were, I believe, well attended and full of value. There were also a number of very interesting musical programs participated in by the Prague String Quartet; Rae Robertson and Ethel Bartlett of London in programs of two-piano music; Beryl Rubinstein of Cleveland; Mrs. Norma

O'Neill of Paris; Andre and Emile de Ribaupierre of Clarens, Switzerland; Salevi Walevitch and Mme. Walevitch of New York in programs of Russian songs; Inga Hill of New York, and Yves Tinayre of Paris. Two English choruses sang for the conference—the boys' choir of Firth Secondary School, Sheffield, and the Southwest Choral Society of London. A brilliant demonstration was given before the conference on Saturday morning by M. Jaques-Dalcroze and a group of his pupils from Geneva. Work was done by child pupils and by older, advanced students, after which M. Jaques-Dalcroze answered through an interpreter questions which were put to him by his audience.

To my mind, the greatest value of such a gathering is to be found in the social and fraternal side rather than in the purely technical and professional aspect. The English have a reputation for being reserved and somewhat aloof, but I must say that if there was any "stand-offishness" displayed, it was rather on the American than the English side. The Americans, being in the

minority, felt a little self-conscious and were apt to congregate in small groups among themselves, but the English members of the conference were at all times most friendly and cordial. Among the organists I would mention especially Dr. Bullock and Stanley Roper.

During one of the church music conferences I mentioned the fact that I had written to some of the leading American publishers asking them to send an exhibit of organ and choir music to the conference, and that several of them had expressed themselves very pessimistically as to the possibility of interesting English church musicians in American compositions. This statement immediately aroused a positive denial from a number of English organists present of any prejudice against American compositions and a cordial invitation was extended to American publishers and composers to submit samples of their music to English church musicians.

At the final business meeting of the steering committee, problems as to the future of the conference were discussed

and there is no doubt that the splendid movement already inaugurated will be carried on to a much larger development than exists at present. Whether the conference remains Anglo-American or becomes truly international and whether (if it remains Anglo-American) it will remain at Lausanne, and many other problems are still to be worked out by the committees having these matters in charge. The English committee includes Percy A. Scholes, W. H. Kerridge and Mabel Chamberlain, and the American committee Dr. John Erskine of New York, Paul J. Weaver of Cornell University, Russell V. Morgan of Cleveland, Beryl Rubinstein of Cleveland and Dr. John P. Marshall of Boston. Dr. Ernest C. MacMillan of Toronto was appointed a corresponding member of the executive committee. Similar members from other dominions will be appointed later.

In addition to Mr. Goldthwaite, among the American organists present and taking part in the conference were Dr. T. Frederick H. Candyln, Albany, N. Y., and Arthur H. Egerton, Wells College, Aurora, N. Y.



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sists in Design.

The Reuter Organ Company of Lawrence, Kan., has won the contract to build the organ for the beautiful new First United Presbyterian Church under construction in Akron, Ohio. The organ is a gift to the church from C. Blake McDowell of Akron. The instrument is to be a three-manual of thirty-seven stops, including a harp and chimes. The specifications were prepared by the Reuter Company in collaboration with Professor Howard L. Ralston, organist of the Second Presbyterian Church, Washington, Pa., and with the Rev. O. A. Keach, pastor of the Akron church. The entire instrument will be under expression, with the great and choir enclosed in one chamber. The negotiations for the Reuter Company were handled by their Pittsburgh office.

Following is the stop list:  
GREAT.

- First Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Viole d'Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Octave, 4 ft., 61 notes.
- Flauto Traverso, 4 ft., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 20 tubes.
- Tremolo.

**SWELL.**

- Bourdon, 16 ft., 12 pipes.
- Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 85 pipes.
- Salcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flauto Dolce, 4 ft., 73 notes.
- Viollina, 4 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR.**

- Violin Diapason, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 notes.
- Viola, 8 ft., 73 notes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dolce, 4 ft., 73 notes.
- Dulciana Twelfth, 2 1/2 ft., 61 notes.
- Dulcet, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp and Celesta, 49 bars.
- Tremolo.

**PEDAL.**

- Major Bass, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Still Gedeckt, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.

**FOR ARDMORE, PA., CHURCH**

Three-Manual Being Built by M. P. Möller for First Presbyterian.

The First Presbyterian Church of Ardmore, Pa., a Philadelphia suburb, is to have a three-manual organ, to be built by M. P. Möller. The stop lay-out will be as follows:

**GREAT ORGAN.**

- Open Diapason, 8 ft., 61 pipes.
- Dulciana, 8 ft., 85 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Dulcet, 4 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Octave, 4 ft., 73 notes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 25 bells.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Salcional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Sallicet, 4 ft., 61 notes.
- Flute, 4 ft., 73 notes.
- Flautino, 2 ft., 61 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Oboe, 8 ft., 61 pipes.
- Cornocean, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.

**CHOIR ORGAN.**

- English Open Diapason, 8 ft., 85 pipes.
- Dulciana, 8 ft., 73 notes.
- Concert Flute, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Ficcolo, 2 ft., 61 notes.
- Dulcet, 4 ft., 61 notes.
- Dolce Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 61 pipes.

T. J. Crawford, F. R. C. O.



THOMAS J. CRAWFORD, Mus. B., F. R. C. O., who in the fall of 1922 was appointed organist of St. Paul's, Bloor street, East, Toronto, has resigned that position.

Since coming to Toronto Mr. Crawford has been prominently associated with the musical life of the city as conductor of the Eaton Choral Society, musical director of the Victoria-College Music Club, examiner and teacher at the Toronto Conservatory of Music, and for the last two years as head of the executive board of the Canadian College of Organists. He has twice been chosen by them as a player to represent Canadian organists at the international convention of organists in Toronto in 1929, and at the National Association convention in New York City last September.

In London, England, Mr. Crawford served under three famous divines—the late Canon Fleming, precentor of York Minster and royal chaplain to Queen Victoria and King Edward VII.; the late dean of Manchester and the present dean of Lincoln Cathedral. For seven years he was a private assistant to Sir Frederick Bridge at Westminster Abbey and was associated with Sir Dan Godfrey as conductor of the Bournemouth Municipal Choir.

During his tenure of office at St. Paul's many important choral events and festival services have taken place and his recitals on the great organ have been a feature of Toronto musical life. Mr. Crawford is well-known to members of the N. A. O. as the composer of a popular Toccata in F, and also as the president of the C. C. O. on the occasion of the joint convention in Toronto in 1929.

- French Horn, 8 ft., 61 pipes.
- Harp.

**PEDAL ORGAN.**

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

**October Series by Weinrich.**

Carl Weinrich, who is carrying on the Farnam traditions at the Church of the Holy Communion in New York, will give a series of recitals in October presenting the forty-five chorale preludes of the Bach "Orgelbüchlein." The recitals are scheduled for Sunday afternoons at 2:30 and Monday evenings at 8:15. The Monday program will be identical with that of the preceding Sunday afternoon. For next January Mr. Weinrich plans five programs at the same hours to present the five symphonies of Louis Vierne and in April he will give four programs including the complete organ works of Brahms.

**Contract Awarded to Verlinden.**

The English Evangelical Lutheran Church of the Divine Charity at Milwaukee has awarded to the Verlinden, Weickhardt, Dornoff Organ Company the contract to build a two-manual organ. The stop specification provides for an instrument of fourteen full sets of pipes and a set of chimes, with preparations for future additions.

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## CANADIAN ORGANISTS HOLD TWO-DAY SESSION

### MONTREAL IS HOST OF C. C. O.

Recital by Mrs. Lockwood, Representing N. A. O., Receives High Praise—Other Splendid Recitals—Tattersall President.

BY H. G. LANGLOIS.

The annual convention of the Canadian College of Organists took place at Montreal Wednesday and Thursday, Aug. 26 and 27. An interesting program had been prepared by the executive committee and the Montreal center, beginning with registration and a "get together" Tuesday evening at Channing Hall, the hall of the Church of the Messiah, St. Catharine street, West.

Most of the visitors arrived on Wednesday morning, when the council session was held under the presidency of Dr. Alfred Whitehead, F. R. C. O. Present at the council meeting were Dr. Alfred Whitehead, Dr. Albert Ham, Dr. J. W. Bearder, Dr. Herbert Sanders, Arthur Perry, Richard Tattersall, Charles E. Wheeler, George Brewer, J. E. F. Martin, H. Matthias Turton and H. G. Langlois. A letter was read from T. J. Crawford, Mus. B., chairman of the executive committee, regretting his inability to be present.

Certain projected changes in the examination syllabus were approved, the object of the changes being to bring the examinations more in line with those of the Royal College of Organists in England.

The registrar's report showed an encouraging increase in membership over that of the preceding season.

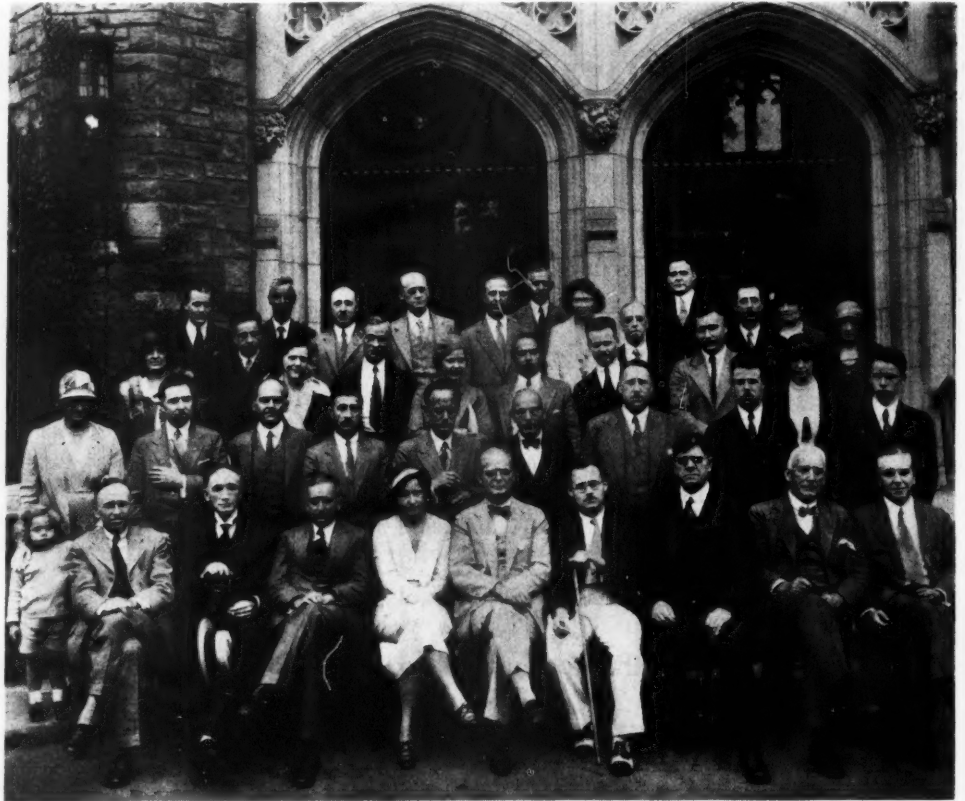
At 11:30 the meeting adjourned to the church, where a large audience of members and the public had gathered to hear a recital by George Brewer, F. A. G. O., organist of the church. Mr. Brewer displayed his customary versatility and splendid musicianship in the following exacting program: "Magnificat Primi Toni," Buxtehude; "Noel," d'Aquin; Vivace from Trio-Sonata No. 2, in C minor, Bach; Four Chorale Preludes, Bach; "The Reed-Grown Waters" ("Seven Pastels from the Lake of Constance"), Karg-Elert; "Saluto Angelico" ("Cathedral Windows"), Karg-Elert; "Vers la Creche," from "Symphonie de Noel" (Op. 19), de Maleingreau; Intermezzo from Symphony No. 3, Vierne; "Sunrise," "Shepherd's Song" and "The Return from the Vineyard" ("Les Heures Bourguignonnes"), Jacob; "Grand Choeur Dialogue," Gigout.

The situation of the organ in the west gallery was such that the tonal effect came through in splendid style to every part of the church.

The council was entertained at a delightful luncheon by the Montreal center, after which the afternoon was given up to social enjoyment. The members were treated to a motor drive to Laval-sur-la-Lac, one of the many beauty spots of the surrounding country, and were entertained at afternoon tea at Butternut Lodge, St. Rose, on the wooded shores of the Ottawa river. Some of the more venturesome enjoyed boating, but the most popular spot was the punch bowl, from which cooling lemonade was dispensed. The weather man did his best with bright, warm sunshine, tempered with a cooling breeze.

The event of the evening was a recital by Charlotte M. Lockwood, guest recitalist, representing the N. A. O., at Trinity Memorial Anglican Church. It is needless to speak of Mrs. Lockwood's playing; whatever there is in a set of pipes she will discover and bring out in the most effective manner and the result will sparkle with more than a touch of genius. The recital at Trinity Memorial was no exception and everyone of the large audience remained to the end and doubtless wished it might have been longer—which is saying a great deal. Mrs. Lockwood's program was the following: Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme; "Ave Maria," Arkadelt; "Anna Magdalena's March," Bach; Suite from "Bonduca," Henry Purcell; Scherzo from Sonata, Parker; Two Movements from "Storm King" Symphony, Clarence Dickinson;

## Canadian Organists in Session at Montreal



Scherzo from Fifth Symphony, Vierne; "Benedictus," Karg-Elert; Finale from Eighth Symphony, Widor.

Thursday morning was devoted to an adjourned council meeting, followed by a general meeting at which about fifty members were present. Reports were read by secretaries of local centers and showed that good progress had been made and a series of interesting meetings, lectures, recitals and discussions had taken place in the various centers—Hamilton, Ottawa, London, Ont., Toronto, Montreal and Winnipeg.

Many of the members then attended the luncheon of the Kiwanis Club in the Windsor Hotel and listened to an interesting talk by Stanley Oliver, chairman of the Montreal center, on music competitions, especially in rural centers. The guests of honor were Mr. Oliver, conductor of the famous St. Hilda's brass band of England, and the cornet soloist of the band, who rendered a few selections.

At 3:30 the third and last recital was given by Charles Peaker, F. R. C. O., on the organ at Victoria Hall, Westmount. Mr. Peaker is one of the most distinguished of our younger players and was chosen to represent the C. C. O. at the N. A. O. convention in Portland a few years ago. The following program was played by Mr. Peaker in spirited and faultless style: Fugue in G, "a la Gigue," Bach; Adagio e dolce and Vivace (Third Sonata), Bach; "Corrente e Siciliano," "Lauda Sion" and "Resonet in Laudibus," Karg-Elert; Larghetto (Clarinet Quintet), Mozart; Introduction and Passacaglia, Reger; Fugue in C minor, Honnegger; Chorale in B minor, Franck; "Puer Nobis Nascitur" and "Andernach," Willan; Finale (First Symphony), Vierne.

The annual banquet was held at the Queens Hotel at 7 and was attended by about forty members and guests. Toasts and short speeches were the order of the evening and our orator, Dr. Herbert Sanders, surpassed himself in witty and complimentary speech in proposing the toast to the ladies. W. H. Hewlett, who had just returned from Lausanne, gave an interesting account of some of the activities of the international music conference there this summer. Dr. Albert Ham, honorary president, and Richard Tattersall, president for 1931-1932, also spoke of the successful growth and work of

the C. C. O. in the past and expressed the hope of still further progress in the future.

Perfect weather, interesting churches and sights and the fine hospitality of Montreal center, all combined to make the convention a delightful and profitable event to all those who attended. Some of the visitors also took the opportunity of visiting the organ factory of Casavant Freres at St. Hyacinthe, which was thrown open for their inspection.

The following officers and council members were elected for 1931-1932:

Honorary president—Dr. Albert Ham, F. R. C. O.

President—Richard Tattersall.

Vice-presidents—Dr. Alfred Whitehead, F. R. C. O., Dr. J. W. Bearder, F. R. C. O., and F. G. Hubble.

Secretary-treasurer—H. G. Langlois, Mus. B.

Registrar—Charles E. Wheeler, F. C. C. O.

Registrar for examinations—Fredrick Silvester.

Council—Dr. Herbert Sanders, F. R. C. O., Dr. E. C. MacMillan, F. R. C. O., Harvey Robb, Dr. Healey Willan, F. R. C. O., Edmond Sharpe, D. McLaughlin, J. Parnell Morris, A. C. C. O., H. Matthias Turton, G. D. Atkinson, Dr. H. A. Fricker, F. R. C. O.,

T. J. Crawford, Mus. B., F. R. C. O., G. H. Brewer, F. A. G. O., W. H. Hewlett, Mus. B., Charles E. Wheeler, F. C. C. O.

### Concert of Westminster School.

At a concert of the students at the summer school of the Westminster Choir School, John Finley Williamson, director, on Aug. 28 at Ithaca, N. Y., David Hugh Jones of the faculty played Cesar Franck's Chorale in A minor as the organ prelude and Frederick Stanley Smith, noted organist and composer, played his own Finale and "Introspection." The vocal selections included compositions of Praetorius, Bach, Brahms, Tschesnokoff, Rachmaninoff and Kopyloff and such outstanding contemporary Americans as David Hugh Jones, F. Melius Christiansen and Philip James.

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**Warm Tribute Paid  
to Wolstenholme by  
Edwin H. Lemare**

It is with the greatest sorrow I read through your columns of the passing of William Wolstenholme. Apart from our long friendship he was a protegee of mine, the writer being one of the first to bring his unique talents as a composer to light in the "Recital Series" (Novello & Co.). Wolstenholme was, I believe, a fellow student with Alfred Hollins at the Normal School for the Blind in Norwood, London. He was a most lovable and unassuming man and one of the few gifted writers for the organ—possessing a unique gift of pure and entrancing melody. For example, his best-known early work, "The Question" and "The Answer." Again, the "Romanza and Allegretto" (originally written for viola), which I also had the pleasure of editing and publishing. The beautiful, haunting melody of the "Romanza" has seldom been equaled, and ought to become more generally known. He was also a composer of more elaborate music, such as the Fantasia in E, founded on the writer's initials, "E. H.!" Here is quite a big work and in line with his more pretentious sonatas, etc., in which he displayed a true knowledge of classical form.

The name of William Wolstenholme must be ever associated with the best and most melodic of English writers for the organ. As a recitalist I did not have the pleasure of hearing him, our ways being parted in London many years ago, due to my constant travels. There is, however, one thing which may not be generally known—the help and loving devotion of his sister, who never failed him as a companion and helpmeet in his work, copying out his musical inspirations, etc.

Since the passing of Henry Smart, of the old real organ school of composers, whose Air with Variations and Finale Fugato in A will ever remain among the best of organ classics, there have been few English blind composers for the organ whose works have been more generally accepted and appreciated than those of Wolstenholme. One is Hollins and, of more recent date, Sandiford Turner—the latter being my latest "find" in this direction, whose name I first brought to notice by issuing his clever and brilliant Scherzo in F minor in the "Recital Series." Concerning this work it is interesting to recall that, before it was published, Alfred Hollins for many years enjoyed its monopoly—it being

written for him and he having memorized it from the composer.

It is sad to realize that one of these three blind composers is no longer with us; but his works will live and his name be revered as a gifted melodist—which latter is the essence of music so far as we are at present permitted to enjoy it. May his two-fold endowment of a beautiful, simple nature and the divine art continue untrammelled in the new sphere awaiting him.

EDWIN H. LEMARE.

September, 1931.

**George B. Nevin's Anthem Broadcast.**

George B. Nevin's anthem, "The Master's Garden," a Ditson publication, was recently broadcast by the excellent choir of the Park Street Church, Boston, under the direction of John Hermann Loud.

Frederick Stanley Smith, A. A. G. O., dean of the music department at Lenoir Rhyne College, Hickory, N. C., and organist at the Village Chapel, Pinehurst, attended the summer school of the Westminster Choir School, held in Ithaca, N. Y., from Aug 3 to 29, under the supervision of Dr. John Finley Williamson. Mr. Smith was also a member of the composition class under David Hugh Jones, F. A. G. O. At the public recital of this class held at the end of the term, five of Mr. Smith's numbers were performed by a double quartet and soloist. Mr. Smith also had the honor of playing his organ numbers, Finale and "Introspection," at the final concert Aug. 28.

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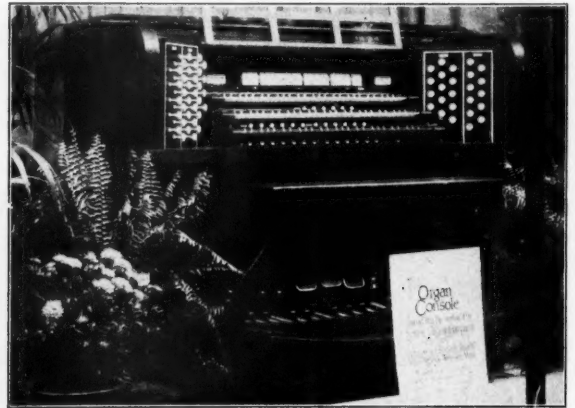
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# THREE AEOLIAN ORGANS

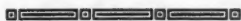
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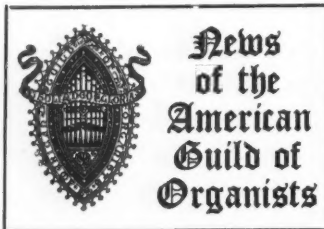
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## News of the American Guild of Organists

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

### Northeastern Ohio.

The Northeastern Ohio chapter held its first meeting of the 1931-32 season Monday evening, Sept. 14, in Trinity Cathedral Hall, Cleveland. In spite of the intense heat there was a good turnout to hear a very fascinating and educational address by J. B. Jamison of the Estey Organ Company. Mr. Jamison has made a study of organ ensembles in England and his contrasts between English and American organs were very interesting. He said:

"Within two years everything will be ensembles. The 8-ft. organs will be no more. People are no longer interested in hunks of unrelated tones."

The difference between the American organ and the organ Mr. Jamison would like to see is the difference between the organ lacking in ensemble and one that has everything.

"It is just as though you take a football team with eleven star players, where there is no co-operation, but individual attention, and contrast it with a team where every member helps the others," he explained. "The search for extremely mellow tone has misled us. A tone must be complex to be interesting. Pure tone is most dull and is anathema to the organ builder. In a good chorus you should not be able to hear individual voices. In the same way you should not be able to tell what stop is being drawn on the organ. A chorus or ensemble simply cannot exist without cohesion."

The discussion of organ ensembles led to a further discussion of diapasons, old German organs, of what the great and swell organs should consist, and mixtures. There was an informal discussion following Mr. Jamison's talk, and then punch and cakes were served.

Mr. Bullis gave a brief survey of the convention recently held in New York.  
MARGARET RHODEHAMEL.

### Buffalo Chapter.

As a preliminary to the regular activities of the Buffalo chapter of the American Guild of Organists, the executive board of the chapter held its first meeting of the season Sept. 9. In the name of the chapter greetings were sent to the National Association of Organists convening in New York. Plans for the season were discussed and a tentative program was outlined. These plans were presented to the chapter as a whole at its first regular meeting, held at the Roycroft Inn, East Aurora, Monday evening, Sept. 14.

If this first meeting is to set the pace for the rest of the season the committees for the following months will

have to "step along" to keep in line. It was one of the best meetings the chapter has ever held, and enthusiasm for the success of the year's program was evidenced on every hand. Dinner was served to about fifty members and following a short business meeting, presided over by the dean, Clara Foss Wallace, a program both "vocal" and instrumental was given. The "vocal" part was a talk by Robert Hufstader, organist and choirmaster of St. John's Episcopal Church, on his trip abroad this summer. Mr. Hufstader accompanied the Rev. Walter Lord, rector of St. John's Church, and Mrs. Lord on a motor trip through France, Belgium, Switzerland and Germany. The instrumental part of the program was a piano recital by Arnold Cornelison, organist and choirmaster of St. Mary's-on-the-Hill. In addition to being a splendid organist, Mr. Cornelison is one of Buffalo's foremost pianists.

The next meeting of the chapter will be held Monday evening, Oct. 5, at the Church of the Good Shepherd. The chairman for this meeting is Abram Butler, organist and choirmaster of the church.

There will be two study clubs in the chapter this year—one for associates and another for those who wish to take the associateship examinations next year.

HELEN G. TOWNSEND.

### District of Columbia.

As a year has just closed and another begun, a word about the changes in officers seems appropriate. Mrs. James Shera Montgomery, who has served the chapter as treasurer for the last two years, is relinquishing the office because of the pressure of other duties. Mrs. Montgomery has been an ideal treasurer, with reports always ready, bills paid promptly, statistics "on tap" whenever called for. By electing Mrs. George E. Warfield, veteran treasurer of the chapter, to fill the vacancy, the chapter is assured that finances will be in safe hands for another year.

The new secretary, Miss Edith B. Athey, needs no introduction to Guild members. While Miss Athey is to be congratulated on this recognition—though belated—of many services to the chapter, faithfully and brilliantly performed, the chapter is to be even more congratulated on securing the services of one so wise and able.

The first meeting of the season will take place on Oct. 5.

M. R. F., Secretary.

### Illinois Chapter.

Frederick Schlieder of New York was the guest of the chapter and delivered a talk on improvisation at the first meeting of the season, held Sept. 22 at the Cordon Club, in the Fine Arts building, Chicago. More than thirty attended the dinner in honor of Mr. Schlieder and afterward about sixty heard the decidedly interesting address, illustrated at the piano, in the club lounge. Dean Frank Van Dusen had invited the N. A. O. and the Chicago Society of Women Organists to join in the evening and President E. Stanley Seder of the Chicago N. A. O. chapter was called upon to address a few words of welcome to the guest.

Dean Van Dusen also emphasized his desire for co-operation between the Guild and the N. A. O.

### Fort Worth, Tex., Branch.

W. J. Marsh entertained the Fort Worth chapter with a garden party Wednesday night, Sept. 9, at his home in River Crest. The lawn and garden were hung with lights, and games of various kinds were enjoyed. Mrs. H. L. Rudmose and Misses Leona and Mae Marsh served at the punch table. Others present were Misses Helen Ewing Frances Davies, Mary Richardson, Roberta Dedmon and Marie Lydon; Mmes. Gertrude Thomas and Q'Zella Oliver Jeffus; William Barclay and Mr. and Mrs. Glen Darst. Guests from Dallas were Mrs. H. V. Culp, Mr. and Mrs. Forrest Reid and Misses Grace Switzer and Katherine Hammons.

Mrs. J. M. Sewell of Dallas, dean of the Texas chapter, entertained the Dallas branch in her home with a luncheon Sept. 10. Guests from Fort Worth were Misses Helen Ewing, Marie Lydon and Frances Davies.

FRANCES DAVIES.

### Little Rock, Ark., Branch.

Mrs. Morris Jessup was re-elected president of the Little Rock branch of the Arkansas chapter at the final meeting of the season. Other officers elected were: Mrs. Howard Merrill, vice-president; Miss Kate Bossinger, secretary; Mrs. N. H. Bright, treasurer; Mrs. G. H. Mathis, chairman of program committee.

There are fourteen members in the Little Rock unit. Morning meetings were devoted to theoretical study and a recital was given one Sunday afternoon every month by the various members.

Mrs. Jessup, who was a delegate to the recent convention at Indianapolis, presented a report of the meeting.

### Organ for St. Louis Convent.

The Villa Jesu convent of St. Louis, conducted by the Sisters of Notre Dame, has purchased a two-manual Kilgen organ for the convent chapel in the new buildings in St. Louis County. The organ will be installed in chambers with both grille and front pipes and is scheduled for completion about the middle of October.

### Mehaffey at Brattleboro Church.

Ernest L. Mehaffey, assistant sales manager of the Estey Organ Company, has changed his headquarters to Brattleboro, Vt., and has been appointed organist of the First Baptist Church of Brattleboro. He will take charge there Oct. 18. Mr. Mehaffey during his stay in New York has been playing at East Orange and previously held prominent positions in Columbus, Ohio, and other cities.

### E. WILLIAM DOTY

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

### Richard Keys Biggs



THE CHOIR of the Blessed Sacrament Church, Hollywood, Cal., directed by Richard Keys Biggs, was chosen to open the great "Fiesta" in Los Angeles. The "Fiesta" was staged by the city in celebration of its 150th birthday. Mr. Biggs' choir also participated in the solemn pontifical mass rendered in the Coliseum Sunday, Sept. 6, at which 105,000 persons were in attendance.

The opening numbers sung by Mr. Biggs' choir at the historic Plaza were: "Emitte Spiritum," by Schuetky; "Concordi Laetitia," an ancient plainsong arranged by Deems Taylor, and a hymn adapted from a melody taken from the Cologne Cathedral. The choir was heard over a national broadcast.

### Death of Adolf Weidig.

Adolf Weidig, a famous teacher of theory in Chicago, in whose classes have been many of the organists of America, died suddenly of heart disease at his home in the suburb of Hinsdale, Ill., the night of Sept. 23 at the age of 64 years. Mr. Weidig was a member of the faculty of the American Conservatory of Music and an officer of that institution. Previous to this connection he was for many years a violinist in the Chicago Symphony Orchestra. As an author Mr. Weidig also had achieved fame.

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## Verlinden Organ Dedicated on Eighty-ninth Anniversary of Parish.

The David Star Evangelical Lutheran Church (Wisconsin Synod) celebrated the eighty-ninth anniversary of its founding and the diamond jubilee of the present church building Sunday, Sept. 13, in Kirchhayn, Town of Jackson, Wis. The great festival marked the remodeling of the sanctuary and the installation of a beautiful new two-manual organ, built by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee, the whole ensemble having been planned and designed by Edmond Verlinden, president and treasurer. The present pastor, the Rev. Martin F. Rische, was in charge of the dedication services.

The historic church, built in 1855 and dedicated in 1856, is a massive stone edifice and is well preserved to this day. The church was organized in 1843, when the Rev. Adolph Kindermann and his teacher, Carl Stiemke, and their congregation left their fatherland, where they were persecuted for their faith by King Frederick William III. For the same reason the Rev. John Graban left Saxony in 1839, and settled with his congregation in Buffalo. Many of the immigrants settled in Wisconsin, chiefly in Milwaukee. Freistadt and Kirchhayn then were called "Town X." Four sailing vessels carried the band of immigrants from the shores of Pomerania in June, 1843, and after eleven weeks of ocean travel they arrived in New York City. Thence they proceeded in smaller boats up the Hudson river, on the Erie canal to Buffalo and from there via lake boats to Milwaukee. In the shipwrecks which they suffered en route no lives were lost. Arriving in Milwaukee penniless, the band separated. One party headed for Cedar Creek, where they founded the city of Cedarburg. Another group trailed on to Watertown. The remaining members and the largest group in number settled north of Freistadt and called the settlement Kirchhayn because of the number of trees in the vicinity. It

was this party who in 1843 acquired eighty acres of wooded land for \$125 from the government and dedicated it as ground whereon to build their church. This wooded section is still the undivided property of the old congregation.

The present stone edifice replaced the old in 1855 and was dedicated the following year, retaining its original appearance until this year, when the congregation, through the Verlinden, Weickhardt, Dornoff Company, remodeled the entire church chancel, added a beautiful new altar and pulpit and installed the organ.

## Begins Sixteenth Year at Post.

Ernest Prang Stamm, well-known St. Louis organist, commenced his sixteenth season with B'Nai El Congregation of that city on Sept. 4. Mr. Stamm recently returned from a vacation spent in Toronto, Montreal and Quebec. He plays a fifteen-minute recital preceding each Friday evening service at 7:45. His quartet is composed of Merleta Davis, soprano; Madge Smith, contralto; Vernon J. Barrett, tenor, and Howard Schilling, bass, all prominent St. Louis singers. During the season this choir will sing important selections from Mendelssohn's "Elijah," under Mr. Stamm's direction. There will be an augmented choir for this occasion. Mr. Stamm is preparing his annual autumn organ recital at the temple some time in November.

## Minneapolis Post for Goodwin.

An announcement of interest to his many Chicago friends tells of the appointment of Hugo Goodwin as organist and choirmaster of St. Paul's Episcopal Church at Minneapolis. He assumed his new duties Sept. 6. Mr. Goodwin has resigned his position on the musical faculty of Grinnell College, Grinnell, Iowa, to return to church work. Previous to going to Grinnell he was municipal organist of St. Paul for a number of years, going to St. Paul from Chicago, where among his important positions had been those at St. James' Episcopal Church and at the First Congregational of Evanston.

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## Programs of Organ Recitals of the Month

**George L. Hamrick, Atlanta, Ga.**—Mr. Hamrick played the following program on a recital on the afternoon of Sept. 13 which marked his fourth anniversary as organist of the First Baptist Church: Festive March, Smart; Cantilena, G. Waring Stebbins; Suite, "In Fairyland," Stoughton; Chorale in A minor, Franck; "Echo," Yon; "The Musical Snuff Box," Liadoff; "Home, Sweet Home," Buck; Festival Toccata, Fletcher.

**Parvin Titus, Cincinnati, Ohio**—In his Sunday afternoon recitals at the Mariemont Community Church in August Mr. Titus, organist and choirmaster of Christ Church, played these programs:

Aug. 2—Sketch No. 3, in F minor, Schumann; Prelude, "The Blessed Damozel," Debussy-Cholsnel; Air, Suite in D, Bach-Titus; Largo, "New World" Symphony, Dvorak; Scherzo, Gigout; Second Meditation, Gullmant; Song, Dethier; Finale in D, Lullmans.

Aug. 9—Minuet and Trio, Wolstenholme; Andante, Symphony 1, Edward Shippen Barnes; "In Paradisum," Dubois; "Vilanelle," John Ireland; "Dreams" (by request), Wagner; Allegro Vivace, Symphony 1, Vierne; Evenson, Schumann; "Marche Religieuse," on a Theme of Handel, Gullmant.

Aug. 16—Solemn Prelude, "Gloria Domini," Noble; Adagio, Sonata 5, Gullmant; A Madrigal, Jawelak-Koch; "My Innermost Heart Doth Yearn" (by request), Bach; Music for the Grail Scene and Good Friday Music ("Farsifal"), Wagner; Allegretto, Parker; "Mr. Ben Johnson's Pleasure" (a study on a familiar old English tune), Milford; "Harmonies at Evening," Karg-Elert; "War March of the Priests" (by request), Mendelssohn.

Aug. 24—Choral Song and Fugue, S. S. Wesley; Adagio, Bach; "In a Boat," Debussy; Bridal Song, Goldmark; Scherzo in E, Widor; Cantabile, Cesar Franck; Allegro, Symphony 1, Maquaire.

**Henry K. Beard, York, Pa.**—Mr. Beard, organist of the First Baptist Church, gave a recital at the First Methodist Church of York Sept. 3, playing the following program: Festival Prelude, Faulkes; "The Angelus," Massenet; Unfinished Symphony (Allegro moderato), Schubert; "In Summer," Stebbins; "The Swan," Saint-Saens; "The Legend of the Mountain," from "Seven Pastels from Lake

Constance," Karg-Elert; "Song of Joy," Bowen; "Evensong," Johnston; Toccata and Fugue in D minor, Bach.

**Allen Scovell, Lincoln, Ill.**—In a recital at the Methodist Church Sept. 10, Mr. Scovell played: Toccata and Fugue in D minor, Bach; Sonata in C sharp minor (Allegro and Scherzo), Scovell; Finale from Third Sonata, Borowski; Prelude, Op. 28, No. 15, Chopin; "Prayer," Bloch; Gavotte, Popper; "Romance," Debussy; "At the Foot of Fujiyama," Gaul; "The Nightingale and the Rose," Saint-Saens; "Ländler," Mozart; Toccata, Frescobaldi-Cassado; "The Cuckoo," d'Aquin; Londonderry Air, Old Irish; "Piece Heroique," Franck.

**Ruth S. Broughton, Chicago**—Miss Broughton, assistant organist of the Fourth Presbyterian Church, has played the following selections in her "postlude recitals" after the vesper service:

Aug. 2—Arioso, Rogers; "Cortege Rustique," Gigout; Chorale and "Courante en Forme de Canon," Holloway; March for a Children's Festival, Eric Delamarter.

Aug. 9—Chorale, "Praise Your Master, the Mighty King," Karg-Elert; "Joy," Herbert Sanders; Melody, Vierne; Marche-Finale, Boellmann.

Aug. 16—Meditation-Elegie, Borowski; Allegro Vivace, Vierne; "Carillon-Sortie," Mulet; Capriccio, Lemaigre; "Chant du Solr," Bossi.

**Glenn Grant Grabill, Mus. B., A. A. G. O., Westerville, Ohio**—In a vesper recital at Otterbein College Sept. 13 Mr. Grabill presented a program which included: Festival Piece ("Homage to St. Clement"), Sears; "The Pilgrim's Song of Hope," Battiste; "Will-o'-the-Wisp," Nevin; "Poetic Souvenir," Fibich; "Cujus Animam" ("Stabat Mater"), Rossini; Meditation ("Thais"), Massenet; Andante Cantabile (from String Quartet), Tschalkowsky; "Andante Lucingando," Godowsky; "Clouds," Ceiga; "In Deepening Shadows," Stoughton; "Marche Militaire," Schubert.

**Fred Faassen, Zion, Ill.**—Among the programs broadcast by Mr. Faassen from the Shiloh Tabernacle in September have been the following:

Sept. 9—"A Southern Fantasy," Hawke; Andante Cantabile from Quartet in D major, Tschalkowsky; "Romance sans Paroles," Bonnet; "Vesperale,"

Stoughton; Meditation, "Notre Dame de Consolation," Silver; Minuet in G, Beethoven.

Sept. 13—"Pilgrims' Chorus," from "Tannhäuser," Wagner; Serenade, Toselli; "Jubilate Deo," Silver; Meditation, Sturges; "Caress," Grotton.

Sept. 13—Vorspiel to "Otho Visconti," Gleason; Prayer from Gothic Suite, Boellmann; "The Bells of St. Anne de Beaupre," Russell; Air, Lotti; "Angelus," from "Scenes Pittoresques," Massenet.

**Andrew Baird, Poughkeepsie, N. Y.**—In his recitals at Arden House, the home of Mrs. Edward H. Harriman, Mr. Baird has recently played the following programs:

Aug. 4—Sonata in D minor, Van Eyken; "Peer Gynt" Suite, Grieg; "Romance," Svendsen; "Shepherd's Pipes," Benna Moer; March from "Sigurd Jorsalfar," Grieg; "Midnight," Torjussen; "Finlandia," Sibelius; Valse in A, Dvorak; Humoresque, Dvorak; Finale to "New World" Symphony, Dvorak.

July 28—Sonata in G minor (first movement), Merkel; "In Paradisum," Dubois; Fantaisie, Boval; Nocturne, Bunnig; Chorale in B minor, No. 2, Franck; Spring Song, Macfarlane; "Ancient Phoenician Procession," Stoughton; "Une Larme" ("A Tear"), Moussorgsky; Sketch in F minor and Evening Song, Schumann; Allegro Gocoso, Handel; "Meditation-Carillon," Lester; "Ride of the Valkyries," Wagner.

**Claude L. Murphee, Gainesville, Fla.**—In a recital at St. John's Episcopal Church, Tallahassee, on the Estey organ, Sept. 15, the organist of the University of Florida played these compositions: Chorale in A minor, Franck; Suite for Organ, "Through Palestine," R. Deane Shure; Prelude and Fugue in A minor, Bach; Pastorale in A major (MS.), Claude Murphee; Caprice, Ralph Kinder; Introduction to Act 3, "Tristan and Isolde," Wagner; "Thou Art My Rock," Carl F. Mueller.

**Walter Hansen, Cleveland, Ohio**—Mr. Hansen, organist of Calvary Presbyterian Church, played as follows in a recital at the Cleveland Museum of Arts Aug. 19: Prelude and Fugue in D major, Bach; Aria from Concerto No. 2, after Vivaldi, Bach; Trio-Sonata No. 4, Bach; Siciliano from Concerto, No. 5, Handel; Symphony

No. 1, Vierne; "Pice Heroique," Franck; Chorale Prelude, "Herzlich thut mich verlangen," Brahms; "The Holy Boy," John Ireland; "Tu es Petra," Mulet.

**La Vahn Maesch, Appleton, Wis.**—In a recital under the auspices of Lawrence College at the First Congregational Church the afternoon of Sept. 20, Mr. Maesch of the faculty played: "Pice Heroique," Franck; Aria from Orchestral Suite in D, Bach; Gavotte, Martini; "Fairlyland" Suite, Stoughton; Third "Verset des Psaumes," Dupre; "Song of India," Rimsky-Korsakoff; "Flight of the Bumble-bee," Rimsky-Korsakoff; Overture to "William Tell," Rossini.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in recent popular programs at the Philharmonic Auditorium were: Prelude to "Lohengrin," Wagner; Fanfare, Dubois; "The Little Shepherd," Debussy; "In a Master's Garden," Ketelbey; "A Song of Dawn," Ross Hastings; "Paean of Victory," Ray Hastings.

**Earl W. Rollman, Reading, Pa.**—In a dedicatory recital on the Wicks organ installed in Bethany Evangelical Church at Pen Argyl, Pa., Sept. 15, Mr. Rollman played a program made up as follows: "Exsultemus," Kinder; "Night," Jenkins; Prelude and Fugue in C minor, Bach; Meditation, Sturges; "In Moonlight," Kinder; "The French Clock," Bornscheim-Fry; "The Musical Snuff-box," Liadoff-Heinroth; "Suite Gothique," Boellmann.

**Miss E. Letitia Lyle, Concord, N. H.**—In a program at St. Paul's Episcopal Church Aug. 20 Miss Lyle played these selections: March in C, Read; "Arabesque," Wrangell; Toccata and Fugue in D minor, Bach; "Hymne a Saint Cecile," Debussy; "Evening Meditation," Armstrong; "A Shepherd's Idyl," Geibel; Festival March in B flat, Harriss; "Cantilene Nuptiale," Dubois; "War March of the Priests," Mendelssohn.

**Orrin Clayton Suthern, Cleveland, Ohio**—Mr. Suthern, a young colored organist, only 18 years old, pupil of Edwin Arthur Kraft, gave a recital at Trinity Cathedral Aug. 11, playing the following program: Sonata No. 3 (Con. moto maestoso and Andante tranquillo), Mendelssohn; Menuet, C. P. E. Bach; Chorale Prelude, "In Dir ist Freude," Bach; Chorale in B minor, Franck; "Meditation a St. Clotilde," James; Pastoral Sonata in G, Rheinberger.

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

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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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.

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CHICAGO, OCTOBER 1, 1931.

### OUR YOUNG GENERATION

"With organs more adapted for use as concert instruments, and music of wider scope, a need has arisen for players of a new class, and they are still in the making. \* \* \* The recitalists of the future must be a race of giants, as have been the pianists of the past. They must be inspired and portentous prophets of the greatest musical instrument."

Thus speaks "A. F." the Jeremiah among the prophets sent to the organists of England, who in the columns of the London Musical Times tells us of the lost condition of organ playing in Great Britain. And so we take our text on this hot day from our modern prophet, who apparently has some pointed things to say, although much of his recent writings would indicate that his inspiration frequently comes from nervous indigestion.

Indeed, we need a new race of giants—and as for this side of the Atlantic, we can safely say that we are raising this race. Despite all the discouragements in the outlook for the organist, young men and women are coming to the front from year to year who are bound to keep the flames of devotion to the best organ playing burning and who will fill amply the shoes of those giants who are aging or who have passed to their reward.

This is not an empty statement made to please those who are hungry for praise. It is an expression of a conviction that must come to everyone who is privileged to attend the annual organists' conventions, and the state meetings recently coming into vogue, and to watch the development of the talent of many earnest men and women in their twenties and early thirties who are crowding to the front. Nor is this a sectional condition. When one goes to New York and hears the performances of such men, for instance, as those who played at the memorial service in St. Thomas' for Lynnwood Farnam, he is duly encouraged. When he attends the A. G. O. convention at Indianapolis he is again impressed by the products displayed as samples by the Pacific coast and the Middle West. And in Kansas a day devoted to brief recitals by youths trained largely in their home state proves that the highest ideals of our art are being cultivated in that section. The latest evidence of this is in the winning of the N. F. M. C. prize for young organists of the nation by a Kansas girl trained by Dr. Skilton of the University of Kansas. Again, a critical person who attended the commencement of Dr. Carl's school in New York reports that here the playing was of unusual excellence.

Of course, our English friend will not believe it—as evidenced by his very peculiar essay several months ago, so ably answered by a New York organist, stating that Farnam was not appreciated in America and that the crowds went to hear him merely because it was the fashion. But there

is a standard of organ teaching and of concert playing today which augurs well for the next two or three decades. Organ playing as an art is indeed safe in America.

What many seem to forget, however, is that to be a concert instrument is only one of the functions of the organ, and not the principal one. To maintain the standard of church playing is really more important. And on this point we do not feel so assured, for many competent critics who have the opportunity to attend services, both in large and small churches, report that there is altogether too much carelessness and apparent absence of ideals in much of the organ work. It is not easy to manifest enthusiasm and to exercise the required eternal vigilance under conditions which exist in so many churches, but in the face of all these things the organist who has any pride in his work should never lose sight of the fact that his best work is none too good and that he must advance if he is not willing to retrograde and thus move toward the inevitable exit. Yet there are innumerable instances of devoted and effective work throughout the land. Many times one can walk into a church in a very small town, where the organ is inadequate or antiquated and the remuneration no doubt is a pittance, and hear hymn playing or accompanying of anthems that would put some of the men of fame in large churches to shame. While the young concert organists are growing up to be virtuosos there is a most encouraging and necessary addition from year to year to the army of those who have inspiration and a love for church work, and who supplement this with solid training in the larger centers, and then spread the gospel in the smaller cities and towns. These church musicians are a real need today. May their numbers grow!

Though serving a very much smaller and more restricted family of readers in a highly-specialized profession, The Diapason cannot forego taking occasion to congratulate the New York Times, a daily of worldwide circulation and influence, on its eightieth anniversary. One of the most refreshing things for any newspaperman of old-fashioned ideals to contemplate at this day is the fact that dailies adhering to principles of news integrity and with a high-minded editorial policy are not all dead, and that those which live continue to command respect and circulation. When one notes the depths of commercialism and even filth to which many of our great dailies have descended he sometimes is tempted to feel depressed, especially when it is realized that these newspapers merely represent the composite character of their communities. The chief comfort is derived from the different character of so many weeklies and dailies in the smaller towns, where decency is still recognized. The Times, while not affecting to ignore the evil or to be in any way prudish, yet accords space to the things which are "lovely and of good report"—which remind us from day to day that to offset our crime waves and human degradation and misery in both high and low life, we have religion, music, art, and many men and women who constitute a leaven that makes it certain we do not live in Sodom or Gomorrah. The service which the New York Times renders assures its permanence and continued success.

### The "Neutral Third."

Vassar College, Poughkeepsie, N. Y., Sept. 18, 1931.—To the editor of The Diapason: To those who, like myself, had not previously heard a quarter-tone piano, the recital by Hans Barth which concluded the recent convention of the National Association of Organists was of peculiar interest.

Without wishing to discuss the merits of the quarter-tone system, I beg the privilege of using your columns to correct the impression made by one of Mr. Barth's statements—assuming that others probably made the same erroneous interpretation that I did.

The statement in question was essentially as follows: "The neutral third of the quarter-tone system is nearer to a true third than the tempered major third." Doubtless many listeners, like myself, assumed that by "true third" he meant the natural major third of

John McDonald Lyon



JOHN McDONALD LYON is back from France, where he did intensive study under Marcel Dupre and Louis Vierne. He is to give a number of recitals in Seattle this winter. It will be remembered that prior to his leaving for France he was active in recital work.

the harmonic series. On this assumption the statement is not correct, but I did not wish to bring the subject up in the general discussion without having figures at hand to prove my point. I have since indulged in some mathematical calculations, and would like to share with your readers the result.

The discrepancy between the natural and tempered major thirds is about fourteen hundredths of a tempered semitone. Accordingly the discrepancy between the natural major third and the neutral third of the quarter-tone system is about thirty-six hundredths of a semitone, or more than two and a half times as great.

If Mr. Barth was speaking scientifically, the only "true third" to which he could have referred is the interval between the ninth and eleventh partials. This interval is almost identical with the neutral third of the quarter-tone system.

But Mr. Barth sought to demonstrate the purity of the neutral third to our ears by playing it on his piano. Such a demonstration was meaningless because the piano tone does not contain the ninth partial, and no beats could have been present to reveal the amount of the discrepancy.

The real explanation of the apparent smoothness of the neutral third lies in the fact that it is so far from any perceptible natural interval that the beats are inaudible by their excessive frequency.

This is not to deny the theoretical consonance of the neutral third (through the ninth and eleventh partials) or its color value in artificial music—all of which brings up profound questions concerning the theory of musical composition, which may never be satisfactorily answered.

Very truly yours,  
E. HAROLD GEER.

### DIAPASON SUMMER VISITORS

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

Charles F. Hansen, Indianapolis, Ind. N. Lindsay Norden, Philadelphia, Pa. James R. Duane, Philadelphia, Pa. Joseph H. Greener, Greencastle, Ind. Morton B. Welch, Birmingham, Ala. R. Buchanan Morton, St. Paul, Minn. Mrs. Frank Edenharter, Indianapolis.

George R. Howerton, formerly of Kansas City, a former pupil of Marcel Dupre in France, took up his duties as organist and choir director at the Winnetka, Ill., Congregational Church late in August. Mr. Howerton is also supervisor of music in the public schools of Glencoe, a north shore suburb, adjoining Winnetka.

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

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

The Portland, Ore., Auditorium Commission decided to build a structure costing \$600,000 and to install in it "the most magnificent organ in the United States." A large four-manual Skinner organ was eventually placed in the building.

The Diapason published the specification of the large new four-manual being completed by the Austin Organ Company for the First Methodist Church of Evanston.

Charles A. Sheldon, Jr., played the dedicatory recital on the Austin four-manual in the new Baptist Tabernacle of Atlanta, Ga., before a congregation of more than 4,000 people.

Temple Beth-El at Detroit engaged Abram Ray Tyler as its organist.

J. W. Steere & Son were rebuilding the organ in the Piedmont Congregational Church at Worcester, Mass., into a four-manual of sixty-seven speaking stops.

Richard Keys Biggs opened a series of monthly Sunday afternoon recitals at the Westminster Presbyterian Church of Detroit, of which he was then the organist.

New York millionaires were keeping the organ builders busy placing large instruments in their palatial homes, according to a special article in the New York Times, quoted in The Diapason. Among prominent private organists for famous men were: Archer Gibson, who played for Henry C. Frick; Harry Rowe Shelley, who played for John D. Rockefeller, William K. Vanderbilt, Jr., E. C. Converse and Louis C. Tiffany; Walter C. Gale, who played every morning for Andrew Carnegie while the latter took his bath and dressed; Homer Norris, for whom J. Pierpont Morgan was building a country house with an organ all his own; Dr. William C. Carl and Arthur Scott Brook, who had been selected by ex-Senator William A. Clark to play at his mansion.

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

The new \$2,000,000 plant of the Eastman School of Music at Rochester, N. Y., was to have two outstanding organs—the one for Kilbourn Hall, of ninety-four speaking stops, to be built by the Skinner Organ Company, and the other, containing 154 stops, for the large theater, seating 3,300, to be built by the Austin Organ Company.

St. Paul, Minn., dedicated its new municipal organ, built by the Skinner Company, with recitals Sept. 29 and 30 by Chandler Goldthwaite.

A large four-manual Austin organ was dedicated in the First Presbyterian Church of Los Angeles Sept. 1, with Sibley G. Pease, organist of the church, at the console. The instrument was the gift of Mr. and Mrs. Herbert G. Wylie.

A recital of unusual interest was played Sept. 25 in the First Baptist Church of Arlington, Mass., by William E. Wood, organist emeritus, to celebrate his fiftieth anniversary as organist of this church.

To mark the seventieth birthday anniversary of Albert Cotsworth a special service was to be held at his church, the South Congregational, Chicago, on Oct. 9, at which pieces by a number of Chicago composers, written in honor of the occasion, were to be played. Clarence Eddy was one of those on the program.

### L. B. Pomeroy Visits Chicago.

Leo Bonnell Pomeroy, organist and director at the Second Presbyterian Church of Portsmouth, Ohio, spent a part of his vacation visiting friends in Chicago. He was accompanied by Mrs. Pomeroy. Mr. Pomeroy is a former Chicagoan, having been organist of Christ Church, Episcopal, for five years, after which he was for some time at St. Mark's Episcopal in Shreveport, La.



### The Free Lance

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

It is not well to attempt facetiousness unless one is sure of being understood. In "The Free Lance" the other month, in a would-be sportive protest at the almost inhuman severity of taste that would never use a tremulant or on any account admit the usefulness of a vox humana, I wrote: "It is to my shame that I adore the vox humana and the Andantino in D flat; I confess to a delirious ecstasy in the vox celestis with the tremulant." An old friend rather takes me to task, quoting Widor, who said the vox humana was suggestive of goats in the mountains or a lamb bleating; to which I reply, "Brother, I agree with you."

It is always a pleasure to add a well-edited hymnal, hymns and tunes, to one's library. The gratification at opening a collection of hymns and music like "The English Hymnal" or the "Yattendon Hymnal" is great. Of course, I speak as a lover of hymn-tunes. A very small musical form the hymn-tune is; yet it offers a real field to the creative church musician. It is true that American organists have not done very much to enrich the hymn-books, although Horatio Parker wrote some excellent tunes. (See his collection now out of print, "The Hymnary," Gray.) English organists have been wiser; I need not labor this point. Did it ever strike you as very strange that Dudley Buck has no hymn-tunes to his name? Probably he felt that they were small potatoes.

All this leads up to the statement that I have just acquired copies of "The Church Hymnal with Supplement," revised edition, and the "Handbook to the Church Hymnary," revised edition, both published by the Oxford University Press, 1927. "The Hymnary" (979 pages) is rich in tunes of all good schools, and the "Handbook" (601 pages) is scholarly in its scope and literary treatment. Notes on the words and music of the hymns, biographical and historical notes on authors, composers and sources, and copious indexes give the two books great value. The musical editing was in the hands of Dr. David Evans, University of Wales, and is careful and in the main conservative. I am, however, grieved to see that Dr. Evans has founded his edition of Lowell Mason's "Work, for the Night Is Coming" on the changed harmonization in Horatio Parker's "The Hymnary." "From Greenland's Icy Mountains" Parker gives unchanged in harmony and only slightly changed in melody; Dr. Evans changes both harmony and melody; Arthur Sullivan made slight melodic changes, using, however, the harmony that Lowell Mason himself had adopted in a Baptist English hymnal published in the sixties. American musicians who may be inclined to a mere surferance with regard to Mason will be surprised to find how wide a use some of his tunes (this one in particular) have had.

Apropos of alterations of hymn-tunes, a friend writes me: "And so with these re-harmonizers! They put forth something as the work of a man, which is not in truth legitimate. Either print the thing as it was written or omit it, say I! Pardon, please, this outburst; but the custom annoys me . . . it is not truthful."

The emphasis placed by a school of church musicians on hymn-tunes such as "St. Anne's," "Dundee"—that is, tunes of the syllabic type—is by no means without reason. If, however, it is considered in the main a question of style, may it not be carried too far? Old Geneva Psalter tunes and the tunes of the English psalters (tunes like "Burford," "Little Marlborough," "Angels' Hymn") have a harmonic simplicity and strength, as well as a melodic reserve, that does not fail in suitability for congregational singing of a churchly type. The Barnby-Dykes hymn-tune need not, however, be in contrast condemned, for at once the question arises: How far, as the years

### W. Lawrence Curry



W. LAWRENCE CURRY, Philadelphia organist and educator, who presides over the organ and choir at Trinity Episcopal Church, Wilmington, Del., and is director of the choir at the University of Pennsylvania, has received an appointment to the faculty of the University of Pennsylvania as lecturer on education in the department of education under Dean Minnick. The duties of this office are to conduct several classes in piano, aural harmony and sight reading. The University of Pennsylvania in its department of education has been taking several forward-looking steps with the aim of making its curriculum anticipate the future needs of the educational world. Its musical courses have in many respects been completely revamped to suit the creative needs of the prospective teachers who will study there.

roll on and the art of secular music steadily suits itself to the changes in life and feeling, shall church music remain loyal to seventeenth century standards? This is a nice question and not to be answered offhand. It is rather staggering to find that the school deriding Victorian hymn-tunes accepts complaisantly English folk-songs (secular) as material for hymn settings. (See the English Hymnal.) This is a queer world!

And speaking of hymn-tunes, one's mind reverts to the playing of them. When I attend church I usually sing bass, and enjoy it provided it is not the practice of the organist to do some of the stanzas of the hymn with varied harmonies necessitating unison singing. This annoys me exceedingly, since the tune probably will run too high for me. Another thing that is annoying is that too often the organist's interval between stanzas is too short to get a good breath and start for the next one.

One hears very seldom now the using of the first note of the melody as a starting note; it was a curious custom, but had some advantages. Interludes, too, have altogether gone out of style, and this is well. In the days when interludes were used I used to get intense pleasure from hearing F. F. Tingley of Providence—a few of my readers will remember him—extemporize them with unflinching skill. Another inspiration years later was the extemporizing of B. J. Lang on the organ at King's Chapel, Boston, carrying on the spirit of the hymn and its tune as a leading up to the sermon immediately following. These improvisations of "B. J.," as he was to his pupils, were usually ten minutes long and technically clever.

An out-of-doors congregation of 30,000 people attended a commemorative service at the famous Rock of Ages, Burrington Combe, Somerset, England, on a Sunday last July. The Rock of Ages is a gaunt gray crag in

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the beautiful Somerset valley, where Augustus Toplady sheltered himself from the force of a storm, in the cleft of the rock. His experience inspired him to write "Rock of Ages, cleft for me." It is a pity to spoil this story, but in "The Story of the Hymns and Tunes" (Brown & Butterworth) you may read: "This, however, is but one of several stories about the birth-occasion of Toplady's hymn."

One of the wisest analyses of music as related to life is by H. A. Overstreet in "The Enduring Quest."

"A symphony has an integration which life on the average seldom achieves. It is not made up of irrelevant parts; it is not a miscellany of accidents; it moves with a fine unity of design and with a rhythmic flow that carries it on to its conclusion. *Music, then, is the way we should like life to be.*"

It is well for artists, whether composers or painters, sculptors or poets, to get an idea of their real standing in the community. In glancing casually at the pages of a book for lawyers, particularly those engaged in or with trusts, I was highly offended to read: "Russell Sage's widow did a magnificent work with his immense estate. Mark Hopkins' widow, instead, in her old age [now mark!] married a decorative artist employed on the property . . . and he has passed it on to his own legatees." Well, it served her right, didn't it? Still, it might have been worse if she had married a musician. People of property ought to know enough not to get mixed up with these artist fellows.

We may fume, fret, worry, chafe and even rage at a good deal of the music we hear from our symphony orchestras, stuff of the modern type; but, my brethren, do you realize that the musical center of gravity is surely changing, and that the musical procession is moving somewhat faster than our recalcitrant steps are taking us? Be—let us say—Hindemith-minded before it is too late!

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## Survey of the Guild Examinations for 1931 Shows Needs

By FRANK WRIGHT

Chairman of Examination Committee of  
American Guild of Organists.

A survey of the 1931 Guild examinations reveals the same characteristics shown in former examinations: Lack of sufficient study, lack of facility and a tendency to underestimate the difficulties. The lack of sufficient study was shown in the inability of candidates to harmonize a melody, or unfigured bass. Few of them had mastered the use of chords beyond triads, the dominant seventh and their inversions. Some even showed inability to avoid consecutives. Lack of facility was shown in not being able to do the work within the time limit. These difficulties would not have been so apparent if the candidates had not underestimated the demands of the Guild. All of this applies equally to the tests at the organ and to the paper work.

It must be borne in mind that the Guild is not examining the candidates as to their qualifications as recitalists or as composers. The principal aim, as stated in the constitution, is "to raise the standard of efficiency of organists." Viewed in this light, it will be seen that the tests are fundamental. Nothing could be added without increasing difficulties; nothing could be taken away without neglecting something that forms the basis of true musicianship. Many people have made suggestions, advocating the elimination of this or that test, on the ground that the average organist is not called upon to do such work in a church service. These suggestions are always discussed at a meeting of the examination committee and "weighed in the balance." As the years roll by and the Guild certificates become more valuable, the standard of musicianship demanded will be raised, even if the character of the tests remains the same. The Guild cannot afford to bestow its certificates upon those who are unable to meet its requirements.

As a guaranty of the judgment of the examination committee, it is only necessary to give the names of its membership. In addition to the chairman, they are: Mark Andrews, S. Lewis Elmer, William Neidlinger (of the College of the City of New York), Dr. T. Tertius Noble, Frank E. Ward (for many years connected with Columbia University), and R. Huntington Woodman. The examiners at headquarters, Professor Samuel A. Baldwin (College of the City of New York) and Charles H. Doersam (Columbia University), were the judges of the practical work at the organ. Dr. Noble and Mr. Woodman examined the paper work. After a perusal of these names I am sure that you will have confidence in the judgment and integrity of your committee and the examiners. The Guild is to be congratulated upon having men of so much experience as examiners.

At headquarters the playing of the prepared pieces was of a high order; in some cases of positive brilliancy. Very few failed to satisfy the examiners. This is usually the case. When sight reading and other tests began there was a steady loss of marks, and only a few deserved a high rating for harmonizing a melody, figured or unfigured bass. Modulations were crude. When candidates failed there was not the slightest doubt about it.

In the paper work section of the examination the same lack of preparation was shown. Very few failed because of poor counterpoint. It would be as

well to add that all textbooks on strict counterpoint give the essential rules. They differ only in the so-called licenses. As these are often a matter of personal opinion, it is better to observe the strict rules. There should be no relaxation of these in less than five parts, or more. A concise statement of fundamental rules is given in the booklets of past examination papers.

The real cause of failures was not counterpoint—although it may have contributed—but poor harmony and poor part writing. Consecutives appeared in most of the papers. Dictation was also poor. The outstanding weakness was in harmonization of melodies and unfigured basses.

There were 121 candidates who took the examination in 1931, thirty for fellowship, of whom eleven passed, and ninety-one for associateship, of whom thirty-four passed. These passed both sections. Thirteen more candidates for fellowship and thirty-five more candidates for the associateship passed one section. The examinations were conducted in twenty-four centers.

In order to avoid failure candidates are advised constantly to practice sight reading, keyboard harmony and ear training (dictation), and to devote sufficient time to the daily practice of writing. One cannot overemphasize the fact that preparation extending over a considerable period is necessary in order to assure success. Trying to "brush up" in a few weeks is futile, because the important point is that everyone should master the subjects. Passing examinations should be incidental.

In a report on the paper work for 1931 Dr. T. Tertius Noble writes:

### ASSOCIATESHIP.

In harmonizing the melody many failed to catch the spirit of its flowing style. For the most part the treatment was stiff and rigid, without any attempt at good melodic writing in the lower voices. Many failed to use obvious modulations and treated each note as a separate unit instead of treating each of the four parts as a melodic whole. The figured bass, on the whole, was well done, but some failed to make an interesting melody. The unfigured was generally very poor, showing no attempt at good melodic writing. The suggested sequence at bars 5-6, 7-8, was in many cases hopelessly bad. In the hymn-tune few were able to write good musical sentences, and a large percentage did not give the half close at the end of the first section. In some instances accentuation of words was more than faulty.

Counterpoint—In example "a" a good percentage did fair work, but some were not aware that half-notes at the end of each measure should be tied. The shape of the melody was often poor. In example "b" two parts in the fifth species added to the C. F. often caused much trouble. Here we had "frivolous" and "restless" movement, constant leaping to and from eighth notes, and some candidates indulged in groups of four eighth notes. Others frequently tied quarters to halves. Suspensions were often resolved on the second quarter-note, instead of the third. In many cases the melodies were stagnant—a compass of a fourth or fifth. Surely an octave, or more, might be used. Strict counterpoint is either good or bad; there is no half-way house. Rules must be kept. The three books recommended are all sound. Had all the students studied these textbooks much better results might have been in evidence. The four-part example, "c," was fairly well done, but too many students think in chords, instead of flowing melodies.

In the fugue subjects many made good answers, and with fair counter-

subjects. In answering the tonal subjects some candidates ended their answers in the key of the super-tonic.

The questions gave little trouble. Many gave excellent answers, but, as is always the case, some very quaint and humorous things were written down.

### FELLOWSHIP.

In harmonizing the melody a fair proportion of the candidates caught the spirit and shape of the test and some interesting work was done in passing notes and in modulations. The majority treated the tune too stiffly, making it a very uninteresting series of chords. The bass part was often deadly, without movement. Naturally all the other voices suffered accordingly. Good part writing is important in a test of this sort if high marks are to be gained. In the ground bass there was a chance for imagination, but few made an interesting set of variations. For the most part the work was monotonous. There should have been more varied harmony and much better melodic work in all voices. Original composition gave much trouble. Accentuation of words was, in many cases, appalling. A few candidates gave an excellent example of four-part unaccompanied work, showing imagination and good sense of style and modulation.

Counterpoint—(a) In a number of cases this example was very well done. Some failed to carry the fourth species unbroken and made the third species a very dull and sticky affair.

(b) Four-parts (florid) was generally very weak. The same mistakes pointed out in the associateship work were much in evidence. The style was weak and from a melodic standpoint often impossible, suspensions were not properly resolved, eighth notes were used in a most frivolous and jumpy manner, and in many cases discords were indulged in without the slightest hesitation.

The answers to questions were, on the whole, well done. A number of the candidates should have studied the compass of orchestral instruments.

The fugue subject was mostly answered correctly. The chief faults to be found in the expositions were poor counter-subjects and weak free parts. Most of the candidates gave the correct situation of the stretto.

Orchestration—In this we had a few examples of good work. Some used the full orchestra all the time. The test certainly suggested a good variety of treatment and a nice change of color.

Announcement is made of the arrival of Robert Mar Baumgartner as the latest member of the organ fraternity. He was born to Mr. and Mrs. Hope Leroy Baumgartner Sept. 9. Professor Baumgartner is on the musical faculty of Yale University and is known to all members of The Diapason family.

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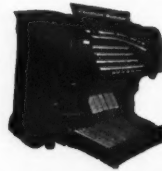
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## Danger to Position of Church Organist and How to Meet It

By ROWLAND W. DUNHAM, F. A. G. O.

Paper presented at the convention of the National Association of Organists in New York in September.

In discussing this subject I shall confine myself to a few aspects of church music which seem to be most timely. Never has there been such an opportunity for organists as there is today. With the fall of the theater organ there remains but one main outlet for our efforts—the church. Since this is where the organ really belongs it is with greater optimism than ever before that we face the task of making the instrument a living, artistic force for the service of man.

On the other hand, there are evidences in certain quarters of a state of affairs which would relegate the church organ to almost the complete silence of that of the theater. Upon this situation I propose to elaborate in the course of this paper.

The subject matter will be taken up in this order:

The choir and its direction.

The place of organ music in the church.

The choice of music in the church.

The choir is an organization originally designated to perform musical portions of the liturgy that were beyond the powers of the congregation. Later developments led to musical elaborations and interpolations which were distinct from the service proper. In nonliturgical churches the choir has assumed a place of distinctiveness, its chief duty being to furnish musical interludes throughout the service of worship. In this country this function is so predominant that we may consider it solely from this point of view.

At one time the solo quartet was a greatly favored type of church choir. It is frequently to be found in many churches. More lately a chorus, with or without soloists, has again assumed a place of greatest importance. The individual upon whom choral responsibility rests is the director.

A choir director is presumably a musician of thorough training, wide experience and sound musical taste. This combination has usually been found in the organist. Such a selection is a fitting one. The organist worthy of the name has undergone a long period of careful and thorough training. He is traditionally possessed of refined and cultured tastes. The matter of experience is gained by his securing positions of increasing importance.

At present we are met by a condition on all sides which should challenge the attention of us all. I refer to the number of self-styled choral specialists who claim to know the real secrets of choir singing and who discount all others. Now, there is no reason why vocal specialists should not be engaged to conduct church choirs. Neither is there any reason why they cannot do it successfully. The question arises: "Do they generally possess the qualifications to make the ideal choir director?"

I feel that I can discuss this situation impartially and with some knowledge of my ground. First of all, I am not engaged in church work in any capacity. My many friends in the profession have flooded me with letters containing a considerable amount of information about this particular subject.

The golden rule of the new type of choir director is "a cappella music is the first law of the church." We are all agreed that good unaccompanied choral singing is beautiful, appropriate and desirable, but is that all that should be heard in church? Shall the organ be silent except for its necessary help on the hymns, a very short prelude and a totally useless postlude? I think not.

Of course, an organist is still a necessary evil in most churches where this new type of choir is in control, although instances are already noted where the organ is practically silent. At best the position of the organist is a most menial one. He is suffered to use the instrument only as indicated.

He is obliged to serve a useful purpose at rehearsals. He is meted out a dole which the treasurer calls his salary check, a pitiable sum compared with that of the director. As a musical force the organist is exactly zero. Could a self-respecting musician endure such a position? Many have tried, but few have remained.

What can be said of the shortcomings of the new disciples of choral perfection? My informants reveal that a general lack of musicianship prevails in nearly every case. Technical details that any trained organist understands are conspicuously absent. A correspondent from a large Eastern city describes a rehearsal conducted in his town by a certain gentleman as follows: "He relied entirely upon *emotion* (the italics are his) as the dominating principle of technique to put the performance over, and as a result it was rather flat." This is a typical description of methods and results.

The fact that so many churches are engaging these vocalist-directors today is due mainly to two things—economy and salesmanship. These persons approach a committee and interest them in the idea of a volunteer chorus of the young people of the church. No soloists are necessary. Any organist with two hands and one foot will do. This idea appeals to music committees. The preacher is delighted. The scheme is easily sold. Many times it starts with a flourish and may even continue for some time. One minister tells another of the money that is being saved and of the young people in the choir loft.

There is no doubt that this state of affairs is developing rapidly. One correspondent writes in this vein: "I am a firm believer in fair play and honest endeavor and cannot help but feel there is an unfair, subtle influence in our midst. The clergy seem to 'fall' for it, 'bait, hook and sinker.' Only last week there was an inquiry from a minister in Pennsylvania who wanted to know how the idea has worked in my church, as he understood that we used it here. The two choirs who do use this method here are even today only amateurish. Their choirs are large and display much pomp and ceremony, but have no tone or assurance." This man is connected as organist and choirmaster with a fine big church where he has no fear of encroachment.

Another organist now retired from active playing describes a similar choir. "This choral crowd sings in sweet mediocrity. The director is only an amateur singer. I cannot believe from the results he got that his volunteer choir can ever equal the finish and repertoire necessary to the finest of our churches. In a public concert he used as an encore an ordinary hymn from the church hymnal. That shows the mentality of the man. Incidentally he admits an ambition to eliminate all church organists from any but a subservient position."

A competent organist in the Middle West recently tried playing the organ for a "woman time-beater," as he called her. The organ was gradually silenced until the situation became unbearable. He resigned.

In a summer issue of The Diapason a note from the Pacific coast informs us that "a peculiar situation has arisen at one of our local churches which has maintained a high standard of music for a number of years. The church has had a professional quartet and a volunteer chorus of about twenty-five voices for a number of years. The quartet has been notified that its services will no longer be required after the month of June. At the end of August the choir with the organist and director, who has served for the last five years, will be dispensed with. Beginning in September an 'a cappella' choir of young people under the direction of Mr. \_\_\_\_\_ will be maintained. The change has come as a shock to the musicians, as the director has received letters from the church commending him and his choir on the fine work that has been done."

In still another issue of the same magazine our old friend Roland Diggle says: "It is depressing to see a number of our best organists without posts while a number of fourflushers are directing choirs at good salaries. I know of cases in which these persons

have not rested until they have had the church discharge a good organist so they could put in a friend who did not know a diapason from a piccolo."

There is a prominent position in a Middle West church formerly held by a vocalist-expert who maintained a pretentious and somewhat famous chorus for some years. The present incumbent is an organist of considerable ability. The first thing he did was to begin to permit the congregation to hear the fine big four-manual organ. They were at once amazed and delighted, for never had they realized that they possessed so beautiful an instrument. The present choir is, I am told, quite satisfactory and the church music as a whole infinitely superior, so that the church still wonders why they ever endured the other.

My friends, the situation I have tried to describe is not an imaginary one. It is a reality that organists cannot afford to ignore. An organist writes: "I certainly think we have got to be awake to this influence, which would undermine the organ in the church service." In many instances the organist-director is quite helpless and the blow comes with a suddenness which is almost tragic.

To recommend a defense against this movement is difficult. First of all let me suggest that every person who holds a church position make an effort to fortify himself in every possible way. The study of voice may be beneficial. My friend, Hope Leroy Baumgardner, did this some years ago. Give the organ an opportunity to prove its value. Play better. Find more interesting and finer music. Stir up your choir to more artistic singing. There is always plenty of room for improvement.

I do not wish to condemn all directors who are not organists. There are many such who are excellent musicians and capable conductors. I feel, as you do, that the organist is most suited to direct the choir. Prove it to your own church. I am certain that the paid choir, or at least a volunteer chorus with professional soloists, is the proper arrangement for the prosperous church.

The place of the organ in the church offers a subject for much speculation. Solo numbers may be used at appropriate times during the service and at special musical programs so common at vespers or in the evening. The prelude and the postlude, however, offer the principal opportunities for organ music.

An organ postlude in most churches is a degradation of the instrument. It occupies the same position which was assumed by the old-fashioned theater orchestra at plays. Many of us recall the stir caused by the elimination by David Belasco of a useless adjunct to his plays. Only in liturgical churches where an atmosphere of reverence prevails can a postlude be played with dignity and effectiveness. Just why an organ piece should be required to reduce the confusion of post-service sociability is beyond understanding.

The prelude, too, may be performed amid circumstances that are almost equally unfavorable. Footsteps in the aisles, the unrestrainable murmurs of folks who must exchange greetings, the conversation of ushers and loquacious greeters at the rear of the building, all combine to distract and nullify the possible value of an organ prelude in many churches. A short instrumental introduction of a fanfare type leading directly into the opening choral outburst is suggested as a substitute for a traditional opening of the service.

If there is to be instrumental music it should be given a fair chance to add beauty and significance to the event. It is not necessary to prescribe anthems and solos as the exclusive musical portions of a service after it has really begun. At present only the offertory may be utilized for the organist and that frequently abbreviated as soon as the congregation has all been reached. At certain interludes which can be worked out by the individual a worth-while organ composition might well be used occasionally, if not regularly, instead of the conventional vocal or choral number. By the elimination of the old-fashioned prelude, which sometimes merely gives an excuse for

tardiness, a far better position may be found which will dignify the organ as it deserves.

I am confident that the people in the pews are not averse to such a change. Instrumental music is gaining in popular appeal by leaps and bounds. The impetus already given in the public schools through class piano study, orchestras, bands and glee clubs, together with annual competition, is already being felt. The coming generation will contain an increasing number of good musical amateurs, men and women, who have had actual experience in music-making and whose tastes are bound to be colored by their contacts. They will be a more discriminating public for our musical efforts. To them instrumental music must be at least on a par with vocal music, even in the church.

In whatever manner we may choose, the place of the organ as a real means of worship is a possibility which all organists must consider. The future of the church itself seems to be questioned in some quarters. It would seem that there is enough intelligence in Christianity to find solutions for all its problems. Perhaps a carefully planned musical scheme with choral and instrumental elements properly balanced may be a part of the new renaissance of religion, particularly as it concerns nonliturgical churches. Indeed, evidence of such a scheme is already apparent, if one may judge from some of the exceedingly high-class programs emanating from certain churches in all parts of this country. It seems to me that we will be making a serious mistake to allow the organ to be silenced or even made but an occasional auxiliary.

Choice of music today in many churches is still, as it always has been, a matter of a conservative following in the footsteps of predecessors. Possibly the very essence of the church is conservatism. Yet the presence of a goodly percentage of progressives in our churches, who have a modern approach to religion, would seem to indicate that our musical conservatives may not always be necessary.

As I look through many church bulletins I am struck by the preponderance of music that might easily be of Victorian vintage. Musical art can never be stationary. Progress comes by experimentation and exploitation. The public never does understand contemporary musical endeavor. One has only to recall the struggles of Beethoven and Wagner to realize how musical progressives have fared.

Orchestra and pianists are presenting modern music on almost every program. In the churches we have little that can even be classified as early twentieth century. It would perhaps be risky to perform part of Honegger's "Judith" in a church today. Yet we hear it performed at choral concerts. Is it too much to expect church music to be on a par with concert music? I wonder.

A pianist was asked one day why he never went to church. Without hesitation he replied, "I can't stand the music." Is such criticism justified?

What are we likely to hear at an average church service? In many cases an organ piece of a quality no pianist would even consider for a moment. The anthem may be an English concoction of the Victorian era—a conventional setting of words. It may be a recent anthem with even less reason for existence. There is only a bare chance that we may hear a fine motet, a classical chorus, a really fine modern choral work, or organ music of distinction.

It must be admitted that we encounter tremendous difficulty when we undertake to discard all of this old, weak choir material, music which can be sung with the minimum of effort and which has the precedent of time and performance in many of the high places of the church. The truth is that we are inclined to do what others have done without much thought of its value. Much of our common repertoire of organ and choral music ought to be junked. I think I can understand the unwillingness of my pianist friend to listen to church music.

There is a veritable gold mine of splendid material awaiting the consci-

entious organist and choirmaster. Almost every month some of the publishers offer at least one composition of unusual merit. We have been exceedingly fortunate in the output of our native musicians these past ten years. It is needless to mention these individuals. Never has there been so much talent contributed to what was formerly a neglected field for musical composition. Every organist can find good, vital material for his instrument. Every choir can be furnished with church music worth singing.

Service lists indicate a large percentage of unaccompanied music in the churches of this country. Whether it is the fancy of the vocalist-choirmaster which has spread to such prevalence or simply a general tendency I will not attempt to say. In nearly every city, and in many universities, colleges and conservatories there exists an a cappella choir, frequently doing excellent work. All musicians agree that the test of a good chorus is its ability to sing well without instrumental support. Intonation, purity of tone, balance, articulation, attack and nuance are revealed unmistakably. All organists know how beautiful it may be and how distressing it frequently turns out to be. No choirmaster has a right to inflict bad a cappella singing on any congregation.

I believe that nearly every church choir should confine its singing to works with instrumental background. The flair for the a cappella performance may be a sign of choral advance. There is considerable doubt as to its universal justification. Artistic as it is, at its best, there is a certain monotony to a large amount of unaccompanied choral music, especially when sung by amateurs. The tone colors of a good organ furnish a real addition which must not be overlooked. The wise thing would be to confine the a cappella work to numbers which can be done so well as to be above adverse criticism and to limit its use to sensible proportions in the church service.

Christmas music has become a series of carols. There are many churches in which a Christmas anthem or motet

has not been heard for many years. I have often wondered if we have not overwhelmed the public with carols, beautiful as they frequently are, until the music of that season has come to mean but one thing, musically considered.

Choir tendencies of today are toward the goal of all conscientious musicians —artistic perfection. The direction of musical activities of the church demands a musician of real ability. Positions of such responsibility offer an opportunity which should interest our profession tremendously. On the whole, churches are being well served by those who do this work.

The details concerned in this paper seem to me to touch upon certain spots which organists may well consider. Make the direction of the choir the prerogative of the organist. Find the best use of our instrument in the church service and it will never be allowed to become silent. Keep an open mind regarding modern music, with a view of obtaining the best possible variety and appropriateness in the selection of music for the church. If we can do these things we shall maintain our profession in the dignity it deserves.

**Wicks Organ Dedicated in Chicago.**

Dedication of the two-manual organ built by the Wicks Pipe Organ Company for the First Christian Reformed Church of Evergreen Park, Chicago, took place on the evening of Sept. 3, with William H. Barnes, designer of the organ, at the console. The recital was preceded by the singing of chorales in the native Holland tongue, a traditional Dutch custom. The new organ employs the direct electric action and the new Wicks relay system. An interesting feature of the installation is a glass inspection panel in the side of the wind-chest, enabling the spectator to see the chest action when the organ is in use. At the conclusion of the program the visitors took the opportunity of examining this latest example of the Wicks Company's work in the Chicago district.

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24-25 }



**FALL ACTIVITY AT CAPITAL**

BY MABEL R. FROST.

Washington, D. C., Sept. 19.—Churches and schools are setting in motion again the machinery for a busy year. Some changes have been made in the churches and many of the schools have made additions to the faculty.

Francis Asbury Methodist Church has had the rather unusual experience of re-engaging its organist of two months ago. Mrs. James H. Lowe, organist of Francis Asbury Church for many years, resigned during the summer and the resignation was accepted. After a lapse of a few weeks both parties thought they would like to renew the former relationship, with the result that Mrs. Lowe was promptly re-engaged. During the two months' interim, Miss Mildred Mullikin, a pupil of R. Deane Shure, filled the post under a temporary appointment.

Announcement has been made by the Foundry Methodist Church that Justin Lowrie, well-known tenor of New York, has been engaged as soloist and director of music. Mr. Lowrie began his work at the church Sept. 13. He has had a varied career as supervisor of music in public schools, as grand opera and concert singer, and as soloist in some of the outstanding churches in New York and New England.

Mabel Linton Williams has returned from a Mediterranean cruise and resumed her duties as organist of Foundry Church Sept. 6.

After an extended vacation in New York State, Mrs. James Shera Montgomery is home and will be on hand

when services are resumed by Metropolitan Memorial Methodist Church, of which she is organist. Metropolitan's new edifice is under construction and it is hoped will be occupied in the early winter.

Mrs. H. C. Grimes played the tower chimes and the last organ recital of the summer season at the National City Christian Church Sept. 6.

George Cornwell, pianist, and organist of Calvary Methodist Church, Georgetown, has returned after a month of vacation.

Hester Bogardus was guest organist at the Western Presbyterian Church during the vacation of George F. Ross. John B. Wilson, A. A. G. O., was guest organist at Calvary Baptist Church Sept. 6 for Thomas Moss.

Miss Ruth Thomas, formerly a member of the District of Columbia chapter, A. G. O., was married to Thomas Alden Bradford Sept. 16 at Hamline Methodist Church. Dr. James Shera Montgomery performing the ceremony and Edith B. Athey playing the wedding music.

Miss Lillie Porter Bailey has returned from an extended stay in Atlantic City. She will play at the Guntton Temple Presbyterian Church during the absence of the organist, Mrs. John Klein.

Washington organists who were so fortunate as to attend the N. A. O convention in New York have returned bearing glowing reports of the convention and the thrilling things they heard.

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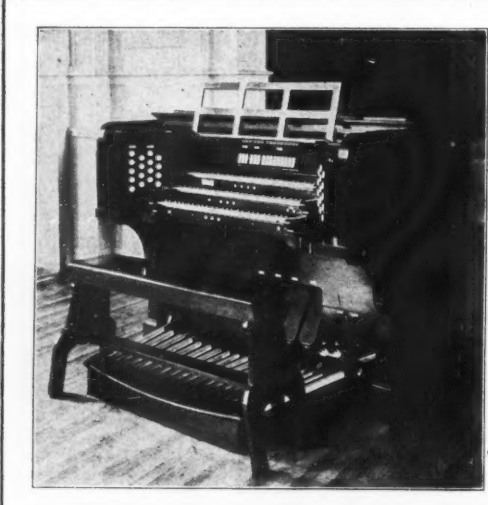
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**Philadelphia Hall  
and Large Moller  
Organ Dedicated**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Sept. 21.—The new municipal convention hall in Philadelphia was formally dedicated Sept. 17. The huge Möller organ with its three consoles was played by Rollo Maitland, and the municipal chorus of 1,000 voices sang several selections with thrilling effect, led by Henry G. Thunder. Dr. Maitland played Guilman's "Grand Choeur" in D as his opening number, an ideal composition for such an occasion. Russell's "The Bells of St. Anne" furnished a clever and appropriate piece to display the various impressive tonal effects of the instrument. An audience of 10,000 plus attended the affair.

A delegation of Philadelphia organists paid their annual visit to Atlantic City on Aug. 8. In the morning they "located" with Dr. John McE. Ward at the Stevenson Hotel and in the afternoon bathing and a visit to the organs in the convention hall occupied the time. At 6 p. m. the party met at Senator Emerson L. Richards' residence, where they were met by Hans Steinmeyer, the German organ builder. Taking their machines they journeyed to Somers Point, where the entire party was entertained at dinner by the senator. Included in the assemblage were Dr. Henry S. Fry, Dr. Rollo Maitland, Dr. John McE. Ward, Messrs. Timmings, Banks, Nagle, Tussey, Warhurst, Tourison, Willis, Brook and Steinmeyer. It was an evening of good cheer, enlivened repartee, discussions of the various phases of organ design and building, etc. Mr. Steinmeyer quite won the hearts of the men by his give-and-take attitude on the subject of organs and his pleasing personality. A fifteen-mile ride back to Atlantic City, in the beautiful moonlight along the bay and ocean front, was a treat.

The bar association meeting in convention at Atlantic City was entertained with three recitals on the organ in convention hall there by Rollo Maitland, who left one convention hall to go to another.

The new console built by M. P. Möller to replace the old one in St. Matthew's Episcopal Church, a fire having destroyed much of the chancel,

was used on Sept. 20 at a special musical service under the direction of Roma Angel, organist and director.

**FOR NORWALK, CONN., CHURCH**

**Harry Hall Company Will Install Three-Manual in St. Mary's.**

The Harry Hall Company of New Haven, Conn., has been awarded the contract for a three-manual organ to replace the old instrument in St. Mary's Catholic Church, Norwalk, Conn. The organ will be placed in the rear balcony of the recently redecorated edifice. The design of the new organ case and the interior decorations in the church were under the supervision of Rambusch of New York. Following are the stop specifications:

**GREAT ORGAN.**

- Diapason, 16 ft., 61 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Claribel Flute, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 3/4 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 2 and 4 rks., 183 pipes.
- Trumpet, 8 ft., 61 pipes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 notes.
- Salticrion, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 73 notes.
- Violina, 4 ft., 73 pipes.
- Nazard, 2 3/4 ft., 61 notes.
- Flautino, 2 ft., 61 notes.
- Tierce 1 3/5 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

**CHOIR ORGAN.**

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flute, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Major Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.

Frank W. Asper of Salt Lake City, who spent the summer in Chicago, has returned to his duties in Utah. He made the return trip, with Mrs. Asper, by automobile, following a route which took him through South Dakota and the Black Hills.

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**Los Angeles Notes;  
Diggle Says He Was  
Rude; Impossible!**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 10.—Among the many visitors to southern California during the month have been Daniel R. Philippi, organist and choir-master of Christ Church Cathedral, St. Louis, and T. S. Roberts, the well-known blind organist of Salem, Ore. It was a pity that we could not hear these gentlemen in recital, but it has been so uncomfortably hot this summer that I doubt if the angel Gabriel with his trumpet could have drawn an audience, let alone an organist.

With a dozen good organists out of positions, I am afraid I was very discourteous to two gentlemen who came to me during the past month asking me to recommend them for a church post. One of them was the principal of a school whose wife was also a school teacher, and the other a college professor whose wife also taught. That these men should also try to do an organist out of a job by offering to accept a smaller salary than the church had been paying the organist made me hot under the collar, and to be quite honest, I am afraid I was very, very rude.

To turn to something more pleasant, may I endorse what Mr. McKinney said about the new cantata "We Beheld His Glory," by our own Joseph W. Clokey. Here is one of the finest works of its kind I have ever seen in print, and if there is a church congregation in the country that will not eat it up, I'm a monkey's uncle.

The Estey organ has been installed in the Wee Kirk o' the Heather at Forest Lawn Memorial Park and should be in use by the time this is in print. I have been unable to find out who is to play there, but from all accounts a number of organists are to be on call for weddings, funerals and broadcasting. I conclude the idea is to keep the organists in a sort of cage, so that if a Presbyterian wedding comes along the Presbyterian organist will be let out to do the playing. If an Episcopal funeral turns up the Episcopal organist is turned loose, and so on. It is a fine idea, but with 280 different sects there will have to be some doubling-up somewhere.

Clarence Mader, the talented organist of Immanuel Presbyterian Church, is back again at the console of his fine Skinner organ after an enforced holiday of several weeks. I am pleased to report that he is much improved and seems to be on the high road to health again. On his doctor's advice he will take things easy for a while; hence he will not begin his series of recitals until later in the season.

George J. Kilgen, Jr., has returned from St. Louis and is settling down in the new office of George Kilgen & Son, which is in the Architects' building at Fifth and Figueroa streets.

Miss Anna Priscilla Rischer has been appointed organist and choir-master at St. James' Church, Los Angeles, in place of Sibley G. Pease, who has resigned.

I understand that the builder for the organ to be installed in the auditorium of the Glendale High School will be decided upon within the next week or two. The organ is to be a three-manual and should prove excellent for recital purposes.

It is a great pity that the organs which are installed in the different high schools in and around Los Angeles are not used for the benefit of the community in which they are placed. We have four high schools with fine organs installed and I don't believe there is one recital a year for the benefit of the public. One would think that with all the evening classes going on, each school would arrange for a recital two or three times a year and invite the parents and students to attend.

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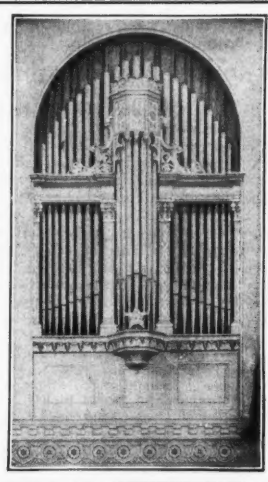
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### Baumgartner Plan of Combinations Is Shown in Detail

By C. B. FLOYD

Vice-President of the Hall Organ Company

In Professor Hope Leroy Baumgartner's article on suitable bass pistons in the September issue of The Diapason he referred in the last paragraph but one to an organ in which certain of the manual pistons are equipped to operate in any one of four ways. The organ to which he refers is evidently the Hall organ in All Saints' Church, Great Neck, L. I., built about two years ago. As builders of this organ, which, we believe, goes farther in the direction of piston flexibility than any organ yet built with single-touch pistons, we are glad to supply the accompanying photograph and additional details of operation.

Mr. Baumgartner's object in specifying the optional operations of the manual pistons described below was to meet the wishes of any organist who might be called upon to play this organ. Since there are organists who object to, as well as others who demand, the operation of the inter-manual couplers through the manual pistons, a switch making this operation optional at the will of the organist was specified. This switch, in the form of a rocking tablet, is seen at the right of the great manual in the photograph. Since there are organists who are accustomed to organs in which the manual pistons control also a suitable pedal combination, provision was made for this operation, with or without couplers as desired, on all but the last two pistons of each of the three manual groups. The last two pistons of each group were exempted for reasons stated in Mr. Baumgartner's article. The switches seen on the left key-check of the manuals in the photograph not only provide for joint operation of manual and pedal departments when desired, but make possible the exclusion of either the pedal stops or couplers, or both, from the pistons of any manual group, when that is wanted. It will thus be seen that anyone who may wish to keep all the manual pistons independent of the pedal may do so. Furthermore, it is possible to provide suitable pedal combinations, with or without couplers, on any one manual and not on the others, if desired. If suitable pedal combinations are wanted on all manuals at the same time, they can be really "suitable" to the individual manual piston, for each manual piston to which a pedal combination is attachable has a pedal combination of its own and not merely a "picked-up" pedal combination.

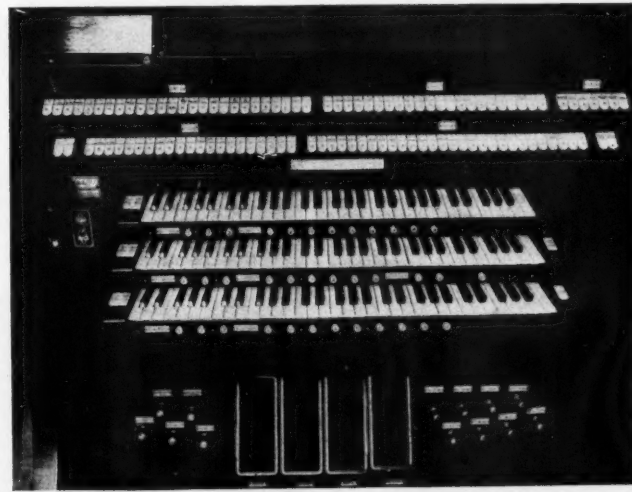
In other words, whatever the personal preferences of the organist may be, he will find this console ready to do anything that can be done on any console, of any make, using single-touch pistons. The detailed operations of the manual pistons, as given in the specifications, are as follows:

Swell pistons numbers 1 to 9 operate normally on swell stops and tremolos, with swell to swell 16 ft. and 4 ft. couplers and swell cancel; they operate also on all other couplers to swell manual when rocking tablet marked "intermanual couplers to manual pistons" is on. Pedal stops and couplers respectively are attachable at swell to swell pistons numbers 1 to 7 by means of two rocking tablets placed on the left swell key-check.

Great pistons numbers 1 to 6 operate normally on great stops only, with great cancel; they operate also on all couplers to great manual when rocking tablet marked "intermanual couplers to manual pistons" is on. Pedal stops and couplers respectively are attachable at will to great pistons numbers 1 to 4 by means of two rocking tablets placed on the left great key-check.

Choir pistons numbers 1 to 9 operate normally on choir stops and tremolo, with choir to choir 16 ft. and 4 ft. couplers and choir cancel; they operate also on all other couplers to choir manual when rocking tablet marked "intermanual

Hall Console with Special Piston System



couplers to manual pistons" is on. Pedal stops and couplers respectively are attachable at will to choir pistons numbers 1 to 7 by means of two rocking tablets placed on the left choir key-check.

Solo pistons numbers 1 and 2 operate on solo stops and tremolo, with the couplers and cancels affecting the floating solo division.

The general combinations are divided into groups operating as follows:

(a) Thumb Pistons.

Full organ, 1, 2, 3 operate on all stops, couplers, tremolos, etc., and expression 1 to 3.

Great-swell-pedal 1, 2, 3, to operate on all stops, couplers and tremolos of these divisions, but leaving the choir and solo neutral.

Choir-swell-solo-pedal 1, 2, 3, to operate on all stops, couplers and tremolos of these divisions, but leaving the great neutral.

OO piston, normally set to throw off all stopkeys, but which may be used as an additional full organ piston if desired.

(b) Toe Studs, Adjustable.

Full organ 1, 2, 3, 4, placed at right of expression pedals, in the upper rows, the first three of them duplicating the three full organ thumb pistons mentioned above, the fourth being an additional combination.

Great-swell-pedal 1, 2, 3 placed at right of expression pedals in lower of two rows, duplicating the three great-swell-pedal thumb pistons mentioned above.

Pedal 1, 2, 3, placed at left of expression pedal in lower of two rows, operating on pedal stops and couplers (independent combinations).

With certain types of combination action the flexibility here described would be absolutely impossible; with others, prohibitively expensive.

As stated in our comment on the suitable bass problem in the September issue, we believe the ultimate solution will be through double-touch pistons, the first touch operating manual only, and the second touch pedal also. Where double-touch pistons are not desired, however, optional switches can be installed for single-touch pistons.

Mr. Baumgartner has called our attention to the desirability of including two optional switches in connection with the double-touch piston system. The first would be marked "intermanual couplers to manual pistons on first touch" and the second "pedal couplers to manual pistons on second touch." If desired the second of these switches could be arranged to add also the pedal couplers to the toe-stud pedal combinations, or a separate switch could be provided for this purpose.

Since these special switches can be supplied at a nominal price, we strongly recommend their inclusion in all large organs as a means of solving the vexed question of what to do with the couplers on the departmental pistons.

Reuter Organ for Aspinwall, Pa.

The Pittsburgh office of the Reuter Organ Company has made a contract with the First Methodist Church of Aspinwall, Pa., for a two-manual organ. The organ, which is to be one of nineteen stops, with twelve sets of pipes and chimes, is to be built to specifications prepared for the church by John A. Bell of Pittsburgh. According to present plans the organ will be installed by Dec. 1, at which time it is expected that the extensive enlarging of the church will be completed.

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PHILADELPHIA



## Chorus and Quartet; Suggestions as to New Autumn Music

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

Not long ago I reviewed without enthusiasm a booklet on anthems prepared by the Episcopal Church—a work which showed that distinguished musicians may be quite ignorant of the advance in ecclesiastical music. There has just been printed for distribution by the H. W. Gray Company a far superior guide entitled "A List of Hymns for Sundays and Holy Days Together with a Classified List of Hymn-Tunes." I am not informed who the editor is, but I should like to commend his labors to the attention of all who love hymns. To be sure, the references throughout the pamphlet are to the "New Hymnal" of the Episcopal Church, but there is no reason why every Protestant organist should not profit by study of that excellent book, edited—as is so seldom the case—by such musicians of high reputation as Dr. Noble.

In the first place, in this pamphlet we are given hymns for the various seasons of the church year, beginning the first Sunday in Advent. For each Sunday there are suggestions under the old classification of introit, sequence, offertory, communion and final, with additional alternative suggestions on the opposite pages. It need not be pointed out that these suggestions will again and again assist in the selection of anthems as well as in the choice of hymns. Then there are selections for saints' days and for special occasions, such as dedications, Independence Day, marriage, burial, etc. These lists fill about ten pages. Then follows a list of tunes classified according to the period or style of their composition, with special indication of those of special merit, though unfamiliar, of those best suited to congregational use, and of those best suited to singing in unison. With delightful little introductions of a paragraph's length, the editor presents plainsong tunes, folk tunes, chorale tunes, Psalter tunes, early hymn-tunes, modern congregational tunes (perhaps too long a list), modern choir tunes (in which the congregation is to be encouraged to join where the results are not likely to be unedifying), and arrangements (such as "Pleyel's Hymn"). In conclusion the editor slyly remarks that he has "refrained in the interest of peace from marking those tunes which ought never to be sung anywhere," but he hopes that every organist and clergyman will compile a private list of that sort. This remark reminds me of what Dr. Noble said when I observed that he had altered some of Lowell Mason's harmonies in certain hymns included in the Episcopal Hymnal. "I know more than three chords," said he.

This admirable aid to the organist is sold for 25 cents, and it is the best bargain of the season. There is not a thing in it which I should wish to see altered except the curious reference to the Episcopal Church—or should I say Protestant Episcopal?—as "the Church." Such a wit as the editor of this pamphlet should not indulge in stale jokes.

Another pamphlet which I have read with pleasure is "Creative Music Education" by Frederick William Schlieder, reprinted from an article in a musical journal. As he says with fine eloquence, Mr. Schlieder believes that music is now languishing in the soul of man "for want of a purpose sufficiently strong to elevate him above the servitude of chance." Beginning with the mystical doctrine that "feeling what is right is harmony," he goes on to state the basic conception of his method of teaching improvisation, not giving much specific detail but presenting the claims of soul, feeling and melody with sincere force. I do not take much stock in what are called "inspirational" addresses and "challenges," but Mr. Schlieder does both inspire and challenge. I believe that this pamphlet is distributed to the author's pupils and friends; no publisher is mentioned, though the printer's name is given.

Harry L. Harts has supplemented re-

cent labors of such editors as Edward Shippen Barnes by publishing with White-Smith "The Junior Church Choir Year-Book of Anthems for Soprano and Alto." There are some twenty-eight anthems, and all except the dear old "Palms" and Granier's "Hosannah" are fine works by well-known composers such as Arensky, Arkhangelsky, Drozdoff, Ivanoff, Rachmaninoff, Tschalkowsky, Attwood, Bach, Franck, Mendelssohn and Praetorius. No living composers are represented, though there are a few of the English Victorians—Foster, Garrett and West. There is an excellent classified index which will make it easy to select numbers appropriate to the church season or to such special occasions as weddings and funerals. Some liberties have been taken in making the arrangements, and I do feel that alto parts are monotonous at times, with the poor old interval of a third; but on the whole this is an admirable book for those who conduct junior choirs, and it might well be useful to senior choirs who for the sake of variety sometimes let the women sing without tenors and basses.

Professor J. W. Clokey, whose ecclesiastical compositions I think I was the first critic to appreciate and whose genius I have repeatedly praised, has published with J. Fischer a cantata of 105 pages entitled "We Beheld His Glory," for two chorus choirs, or for a small chorus and solo quartet; also with solos for SATB, and with available parts for organ and piano accompaniment, or for two pianos, or for strings, brass and tympani. The cantata is dedicated to the Pomona College Choir and is of such moderate difficulty as could be easily overcome by a college choir less expert than that of Mr. Lyman. I am sorry to say that two readings of this work have left me cold. The composer handicapped himself with a text whose poetical qualities will be judged by the following specimen:

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,  
Came Joseph as the sun did rise,  
Within the Temple to appear,  
For morning sacrifice.

To be sure, Bach set texts as bad as that, but it is unsafe to make a similar attempt without Bach's sublime ability to turn dross into gold. I should think that the attempt would be specially inadvisable in a work to be sung before a college audience—and an audience in so fine a college as Pomona. When the composer is setting the parts of the text drawn from Scripture, he writes well, though not with his usual inspiration; when he struggles with such lines as I have quoted, he seems to lose the battle. I am not in the habit of saying anything whatever about a work which I do not admire, but I make an exception in this case because of my suspicion that I am more likely to slip as critic than Mr. Clokey as composer. The subject of the cantata is certainly an unusual one; we should be glad to have a fine work on the presentation in the temple.

The firm of E. C. Schirmer has conceived the idea of publishing the choruses of Bach cantatas without solos, and so of saving a considerable amount on expense in the case of a large choir. They have so far issued:

Cantata 34. "O Light Everlasting," the two choruses, including the lovely chorus of benediction, "Peace Be unto Israel," which is easy.

Cantata 180. "Deck Thyself, My Soul," the two choruses, the second being the easy and beautiful chorale for communion, "Jesus, Bread of Life."

Cantata 182. "King of Heaven, Come in Triumph," the three choruses; not easy.

Both German and English texts are provided. The same firm publishes the complete cantatas.

There are some new anthems and carols worth examining. Of the American anthems I like best Candlyn's vigorous "Rejoice, the Lord Is King" (Schmidt), appropriate for Ascension or for general use where a joyful work is desired. (There are very few modern anthems of quality for Ascension, by the way.) A chorus is needed, but the anthem is easy, with a sonority and smoothness and masculine quality that remind you of J. E. West at his best. There is an interesting independent

### Mrs. Cora Conn Moorhead



TO MARK HER fourteenth anniversary as organist of the First Presbyterian Church of Winfield, Kan., Mrs. Cora Conn Moorhead of the Southwestern College School of Fine Arts gave a recital Sunday evening, Sept. 13, consisting of numbers dedicated to her former teacher, Dr. William C. Carl. This was Mrs. Moorhead's first recital of the season. The offerings included: Grand Chorus, Guilman; "Suite Gothique," Boellmann; "Prelude et Cantilene," Rousseau; Intermezzo, Callaerts; "Through Palestine," Shure; Cantilene, Rogers; Toccata in A major, MacMaster. "The Place of Music in Worship" was the subject of remarks by the Rev. R. C. Jackson, pastor of the church. He emphasized the religious approach to music in the service and paid a beautiful tribute to Mrs. Moorhead and her excellent service as organist.

organ part and an appealing little solo for soprano; in more than one place you can make the tuba rejoice—also the pedal reeds. There is nothing bilious about this anthem.

The best recent English anthem is Thiman's "Christ Hath a Garden" (Novello), a beautifully finished, song-like piece which will be sung best by a quartet which can bring out its delicacies, though it was written originally for a choir of men and boys. There is a little solo for soprano. The text is the most gracious one that Isaac Watts ever wrote, though not his best—he excelled at sturdier sentiment and harsher; the words are appropriate to sermons on the God of nature, and I prophesy that the anthem will soon be a favorite one in this country for use at summer services. It is as easy as it is melodious—one of the composer's best, I am glad to report; for the past year or two he was slipping in quality.

Everyone knows Harvey Gaul's series of carols and anthems published by Ditson. He now has a similar series with J. Fischer, and it has started admirably. I like specially well a Russian thanksgiving anthem, "All Praise to God Eternal," from the Rimsky-Korsakoff collection. It is accompanied and runs to only four pages of easy and beautiful music. It was composed for the opening of an organ, but it might be used at any harvest service, especially at Thanksgiving.

Another fine number in this series is a "St. Peter's Day Carol," based on a Russian tune, which is accompanied also and longer. There is a medium solo; I suggest that the first of it should be sung by a baritone until you reach the second line on page 5, where a tenor will be needed. The text seems to call for a man's voice, but the first part is too low for a tenor, and the second part goes to F sharp several times. There is a fine use of drone basses, and the anthem ends with a crash, as we expect of Mr. Gaul. Unfortunately the text is not available for general use, though it might be used at Easter as well as on St. Peter's Day. I suggest that all the churches named

for the saint might use this with much edification.

Two Christmas carols have reached me. Miss Mabel Daniels has been commended before for her achievements in this form. She now has a lovely setting in four pages, unaccompanied, of Chesterton's poem, "The Christ-Child Lay on Mary's Lap" (Schmidt)—a setting worthy of one of the finest of Christmas poems. Perhaps a quartet could manage it, but it will sound better with a small chorus.

I am not acquainted with any previous work by Foster Krake, whose "Noel" is just published by Carl Fischer, an anthem of fifteen pages which concludes with an effective quotation of Gruber's "Holy Night." The opening is for women's voices in three parts; probably a chorus is much preferable to a quartet. The style is rather that of a concert piece than of a composition for church, but there is not anything unchurchly or offensively showy. The accentuation is not always well managed; for instance, the following words come in a single measure in three-four time: "In the city of"—with a bad accentuation on the first word. The anthem can probably be made very effective; it is certainly tuneful and joyous.

I believe that I mentioned Franklin Robinson's setting of the Episcopal communion service on easy and familiar hymn-tunes (Gray). He has now published on a card the part to be sung by the congregation in unison; it is all on the two sides of a card of octavo size. The stiff card will wear well even if left in the pews. It seems to me that this is a very interesting experiment; I would like to hear from those who have tried the setting.

There is only one new solo which I can recommend, W. A. Schroeder's setting of the Twenty-third Psalm (Gray). The range is from D below the treble staff to G above the staff. This is really a serene pastoral duet between the voice and the organ; the organ's part, though thin harmonically, is very important and gives opportunity for the use of solo stops. The texture reminds me a little of Dvorak's setting, and like that fine work it will be most appealing when sung by a contralto.

The finest organ composition for use in a church service that I have seen recently is Alec Rowley's "Benedictus" (Novello), a serenely beautiful melody of folksong type, developed simply and for the most part by modulation. Anyone who plays a two-manual organ at all can manage this; at the same time, the music has dignity and religious value.

Of course, everyone who can play them will want the "Seven Pieces" of Dupre just issued by Mr. Gray. They may be bought in book form or separately. They are clever, somewhat florid, and very attractive when played by someone with technical proficiency. The first, a "Souvenir," is dedicated to the memory of Dr. Farnam. The third, a "Pastorale," is dedicated to Mr. Skinner and, of course, has a bit for the French horn.

Among modern English composers for the organ Dr. Harwood has become well known for a rhapsodical style of rich and emotional power. His usual qualities appear in his Prelude, Larghetto and Finale (Novello). It is not a piece to be played offhand.

Those who remember the Portland convention with delight will be specially interested in a colorful "Grotesquerie" (J. Fischer) by Mr. Cronham, a piece which shows off the colors of the modern organ and incidentally is a pretty scherzo.

I should like to repeat my request that when correspondents send in suggestions for anthems, solos, etc., they always state the publishers. One of the unique features of The Diapason is that it tries to avoid haziness and is always as strictly specific and accurate as possible. My request for the names of modern English anthems has already met with a fine response; but inasmuch as several of the leading British publishers have no American representative, I shall find it impossible to use suggestions unless the name of the anthem is accompanied by the name of the publisher. I always examine anthems carefully myself before passing on suggestions.

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**NEW YORK ORGANIST HOME**

**Hears Organ at Mozarteum in Salzburg  
and Attends Opening of the  
Million-Dollar American  
Church in Paris.**

Dr. William C. Carl returned to New York on the liner Paris Sept. 17 to resume his work at the First Presbyterian Church and prepare for the re-opening of the Guilman Organ School.

"When one emerges after several weeks' attendance at the European festivals, the question at once arises whether it is worth while to travel so far and pay the high fees demanded when we have a surfeit of music at home," said Dr. Carl. "In Europe the preparation of each and every detail, following weeks of intensive rehearsing and study, is bound to result in teamwork most unusual between conductor, artists and orchestra. One therefore hears an irreproachable virtuosity, authoritative rhythms, an intensive expression, great attention given the nuance, marvelous tone color and, best of all, a complete understanding between the forces employed. There are other elements which assist in creating this unusual atmosphere, for the spirit of Wagner still hovers over Bayreuth, as does that of Mozart in Salzburg. At Bayreuth, for instance, on arriving at the Festspielhaus at the summit of the hill, with the town below and the Bavarian mountains in the perspective, what can be more conducive to creating a desire to hear beautiful music? The memories of 'Parsifal' and 'Tannhäuser' under Toscanini and 'Tristan' under Furtwaengler (with Melchior in the title role) in these surroundings alone repay for having taken the trip.

"In Salzburg, where I remained a fortnight, the marvelous presentation of Beethoven's 'Fidelio,' with Lotta Lehmann as Leonora, conducted by Clemens Krauss, and the memorable performance of Mozart's charming 'Cosi fan Tutti' in the little Stadt Theater, where the composer once conducted, were among the high spots. Then there was 'The Magic Flute' (composed in Salzburg), 'Figaro,' 'Don Juan,' 'Der Rosenkavalier,' and the Mozart Festival Mass in C minor, sung in old St. Peter's Church, with orchestra and organ, where the composer conducted in 1793. The orchestral serenades, played by candle-light in the open court of the archbishop's palace, the orchestral concerts under Bruno Walter in the Mozarteum, the organ recitals by Franz Sauer and Joseph Messerer in the Dom Cathedral, the explanatory lectures by Mitia Meyer-Lissmann, the performances of 'Everyman,' with Moissi, staged by Max Rhinehardt, in the Cathedral Square, with incidental music rendered by the cathedral choir, organ and trumpets, heard from within the cathedral—all this and much more kept one on the alert, so that nothing would be missed.

"At the Mozarteum in Salzburg I was cordially received by Director Julian Freedmann. I was greatly interested in the magnificent work this school is doing every summer. Organized as an orchestral academy, it gives unusual facilities for the study of conducting under Bruno Walter, Clemens Krauss and Baumgartner, the great conductors of the festival. The auditorium holds a magnificent concert organ played daily by Franz Sauer. I was astonished to see these festival performances, with the financial crisis on, playing to sold-out houses. In Salzburg \$9 was asked for the best seats, while Bayreuth asked a uniform fee of \$7.50.

"I heard Professor Fritz Heitmann at the organ in Kaiser Wilhelm's old church, in Berlin, and also attended a service at the Dom.

"While in Paris I attended the dedication of the new million-dollar American Church on the Quay d'Orsay. The president of France was represented, and many distinguished Americans were present. The music at this dedicatory service was chosen by Organist Spellman from the works of Bach, Palestrina and Franck. I visited the members of the Guilman family and was tendered a dinner by M. and Mme. Victor Loret (Marie Louise Guilman) in their villa near Paris.

"Joseph Bonnet has returned from a

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recent continental tour and had just completed his annual summer course with his American students. I visited him at his chateau near Paris, where a new three-manual organ is being installed by Gonzalez, the Alsatian builder. The tone is of rare beauty, round and full, with marvelous resonance. It was easy to imagine being seated in a great cathedral, while he was playing, so unusual was the effect obtained from a house organ. The restoration of the grand organ in the Church of St. Eustache, Paris, where Bonnet plays, is nearing completion, after several years of work on the instrument."

The fall term at the Guilman Organ School opens early in October with a large enrollment. The examinations for the four free scholarships will be held Oct. 2.

**CHARLES N. WHEELER DEAD**  
Prominent Peoria Citizen and Banker  
Patron of Organ Music.

The death on Aug. 24 of Charles Nelson Wheeler, prominent banker and public-spirited citizen of Peoria, Ill., took off one of the most interested amateur organists and patrons of organ music in America. Mr. Wheeler, who was 60 years old, died at his winter home in Pasadena, Cal., where he had spent the last two years.

Mr. Wheeler was the first treasurer of the Peoria Red Cross and directed

its activities during the war and until after the armistice was signed, devoting practically all his time to its work. Mr. Wheeler spent almost all his life in Peoria. He was born there and his father formerly was president of the First National Bank. Mr. Wheeler was a director of the bank for years. He attended Princeton University.

Mr. Wheeler was a capable musician and in his big Victorian red brick and stone house he had installed a beautiful organ, built by M. P. Möller. He also had an organ in his Pasadena home. He was also an expert bridge player. He was a charter member of the Country club of Peoria and belonged to the Creve Coeur club.

About six years ago Mr. and Mrs. Wheeler made several trips abroad. In India Mr. Wheeler contracted intermittent fever, which never left him.

Mr. Wheeler is survived by his widow and one daughter, Mrs. Jane Wheeler Schimpff of San Marino, Cal.

**Joins Staff of Summy Company.**

John F. Sengstack, until recently general manager of the Theodore Presser Company, and Dr. Preston Ware Orem, for many years publication manager of the same company, have associated themselves with the Clayton F. Summy Company of Chicago, it is announced, and will devote their entire activities to the interests of this company.

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## Organ Problems of Architecture and Stop Specification

By LESLIE N. LEET

Abstract of a paper read at the 1931 N. A. O. Convention at New York.

[Mr. Leet is technical director and works manager of the organ department of the Aeolian Company, New York; organist and co-director of the choir First Congregational Church, Westfield, N. J.; president of the Union-Essex chapter, National Association of Organists; member of the American Society of Engineers; member of the Acoustical Society of America, and an engineer member of the Society of American Military Engineers.]

When a church first considers the purchase of a new organ the organist is usually the nearest available source of information as to what size of organ would be suitable. At times the architect consults the organist regarding the location of the instrument and the space required (when the building is new or alterations are planned). More frequently the architect calls in for advice the representative of a builder with whom he is acquainted.

This representative should be qualified to advise intelligently regarding the size of the organ, its specification, position, space required and the treatment of tone openings. It is not an exaggeration to say that the number of men in America qualified to advise on all these details is very limited. Were the count correct, many of the men included would be strangers to the majority of those present today, as the ability to handle such a variety of items is not created by a program of advertising or the work of press agents. On the contrary, it requires natural gifts plus years of work spent learning the musical needs of churches, studying the repertoire of the organ, as well as experience in the actual manufacture and design of the instruments internally and externally and also both tonally and mechanically.

Architects are quite familiar with the difficulties in obtaining advice of value. The usual result of the advice received is that the finished organ chambers suit only the builder whose representative assisted in their design, and if the contract for the organ is placed elsewhere the architect is criticized. On the other hand, the architect who has probably gone to considerable trouble to meet the demands of the original advice giver thinks the other builder "wants the earth," and acts accordingly. Many of the crowded organ chambers in use today owe their origin to misinformation furnished by self-styled engineers more than to arbitrary architectural tactics. These crowded organs cannot speak freely, with consequent loss in tonal beauty, and they are difficult to tune and service. Service men and tuners are not noted as angels and, when organs are visited that require the tuner to have wings to reach the pipework, many necessary things are not done.

The most important thing to know regarding a proposed organ is the amount of funds available (before any other details are considered). Without this information there is no way to determine the size of organ which should be planned, as there is so much latitude possible in this respect that a starting-point must be located. It has been stated frequently that an organ of one stop can be made loud enough to "fill" a large building, and yet it is possible to install an organ large in number of stops in a small building. While this is true, there is a reasonable size of organ that should be considered as a minimum for a building of a given size, since power is but one of many things to be considered.

In an article published in the American Architect in July, 1929, the writer proposed a table as a guide for determining the sizes of organs. With this table as a guide, an organist, architect or any interested person may quickly ascertain a minimum size and also a fair average size to consider for any auditorium seating up to 2,000 people. With the knowledge of how much money is available, the approximate

size of organ which must be planned is not difficult to determine.

With the size of organ approximately determined and a general idea as to what it will cost the problems of where to place it and how much room to allow must be faced. Organs generally appear to be tucked away in that part of the church which cannot be used for anything else and is found left over when the preliminary sketches are finished. We find them tucked up under roofs and fitted into crannies that are dignified by the title "organ chambers" in most peculiar parts of the building. In Europe, where many of the large organs find positions in west galleries, on roof beams and other *fine* locations, where the possibility for the free escape of tone is unhindered, a tradition has developed about certain tonal results which undoubtedly can be traced to the favorable positions of the instruments plus the acoustical advantages of the buildings. In America such opportunities are rare and in almost every case organs are fitted into chambers and all the tone must escape through whatever form of covering is placed over the one open side.

At Duke University we are to place the antiphonal organ over a screen in the arch separating the tower from the nave. This will be approximately 200 feet from the main organ and console and should be a very effective feature of the chapel. The organ will speak into both nave and tower and will have about twice its own height clear, above the highest point of the organ proper. This organ, consisting of two manual divisions and an independent pedal division, is played from the chancel console. The musical possibilities of such a complete division installed under such favorable conditions should be apparent.

Before a space can be allotted to an organ, it is obviously necessary to determine just how large that space must be. A crude method of estimating would be to figure each manual division as twelve feet long, twelve feet high and one foot deep for each stop. If 16-ft. open stops are included, the height should be increased four to eight feet, as conditions permit. Space for the pedal organ can be equally roughly estimated by allowing one-third of the total of the cubic feet allowed for the manual divisions. This is, of course, a very inexact method of determining the space requirements, but as the subject is somewhat involved and as the writer has gone into the subject at length previously, it does not appear proper to occupy more valuable time on this phase of the matter.

The architectural trend today is strongly in the direction of "chancel front" churches. Choir lofts are not as common as they were twenty years ago and the majority of organ installations today are in the chancel type churches. Without doubt the most popular location for organs in America at the present time is in the chambers at each side of the chancel and opening directly into it. Some organ chambers also have openings directly into the nave, but their value is questionable, as the tone reaches the congregation before it does the choir and the results are not always satisfactory. When all the tone is delivered into the chancel, results are rarely questionable. There is no reason, of course, why an organ cannot be located on but one side of the chancel if conditions make this arrangement a more convenient solution of the problem. Locating an organ high up in a building without much space between it and the roof will mean an organ out of tune in both winter and summer unless some drastic insulation treatment is used on the roof. Organs located in tall tower-like chambers should also be avoided, due to temperature differences which are to be met at the different levels and consequent tuning difficulties.

It hardly needs repeating that the organ should be so located that it will be heard easily by the choir, which should hear it before the tone reaches the congregation. In other words, the choir should be between the congregation and the organ, or as near to such a position as conditions will allow. Just as trite is the observation that the console should be located so that the organist can hear organ and choir equally well, see the choristers, and in turn be seen by most of them. The N. A. O.

should contribute medals to architects who so locate consoles. The expense to the association at the present time would be small, as there would not be many medals to present.

Acoustical matters often are presented to organists for advice and frequently they are, shall we say, "indiscreet" enough to advance opinions. The science of auditorium acoustics, which is but a small part of the physical phenomena of sound that is grouped under the general title of acoustics, is extremely involved. To advise on such matters requires a knowledge of physics and higher mathematics, plus an extensive reading and much research work. Certainly the average organist is not in a position to pose as an expert on such a subject. On the other hand, auditorium acoustics is a subject of vital interest to an organist. He should be in a position to know, to some extent, the value of and objections that exist to certain types of acoustical treatments which are commonly encountered.

The treatment most frequently met today is a means of absorbing sound to prevent what is considered excess reverberation. This may be accomplished in many ways, according to the theories of the acoustical adviser and perhaps his interest in the sale of certain materials. It is first established what should be the optimum time of reverberation for the particular auditorium, and what the optimum time shall be is far from agreed upon by experts. It is very definite that a period of reverberation considered excellent for the speaking voice will not necessarily be satisfactory for music, and the opposite is also true. It is therefore obvious that before this optimum period is settled a compromise must be effected between the ideal requirements for speech and music.

In small auditoriums it has been established by observation that the period of reverberation should be brief and for large auditoriums it should be of appreciable length. This varies from eight-tenths seconds for a room of 1,000 cubic feet to slightly over two seconds for an auditorium of 1,000,000 cubic feet. Recent research work has disclosed the interesting fact that sounds of different pitches require different optimum reverberation time intervals. The complications can be easily grasped when it is realized that this permits the accurate acoustical correction of an auditorium only for sounds of about the same place in the musical scale.

A further series of complications is encountered in the fact that an audience exerts a marked effect on this reverberation problem. The results in an empty building change to a marked extent when compared with tests with small, medium and large audiences. The acoustical expert overcomes this difficulty by deciding what the average size of audience will be and bases his calculations on that estimate. Obviously, if the audience is smaller or larger than he anticipated (the congregation grows or diminishes) the results will not be as expected, even though all other conditions are perfect.

Acoustical correction for excess reverberation is generally secured by the application to walls, ceiling, or both, of materials of various efficiencies as absorbers. Occasionally a covering is also used for the exposed sections of the floor and the use of seat cushions is sometimes introduced where otherwise they would not have been used. This method of attack on faulty auditoriums received its start in 1895 at Harvard University by the late Professor Wallace C. Sabine, who, until the time of his death, was regarded as one of the world's greatest authorities on acoustics. As the result of much research work, a basic formula was established with a series of reverberation coefficients which permitted the calculation of the period of reverberation for a given auditorium for a given tone. Many other workers have taken up this work and each year more light is shed on the subject and, as might be expected, the problem of calculating the treatment grows more involved.

As organists we are not particularly concerned as to how experts determine the extent and type treatment to be used. We are interested, however, in knowing whether or not the needs of speech and music are each receiving

Leslie N. Leet



consideration, as too frequently speech alone receives most of the attention. In such a building we have that "dead" condition where all music sounds lifeless and the exaggerated organs of that school of organ building which consider a screaming, hard ensemble brilliant, sound even worse than in resonant buildings.

Generally speaking, the use of absorbent materials in churches has been overdone and many of our churches are unsatisfactory from a musical standpoint. This is due not only to the over-emphasis given the demands for speaking conditions, but also to the zeal of the sales forces at work selling the correcting material. Many buildings in this country have been "corrected" which needed no such treatment and those musicians who have suffered from conditions which condemn all work of this kind are somewhat justified. On the other hand, a building with the interior of hard materials throughout, or with a complex reflection from the walls setting up a disagreeable interference pattern, must be corrected.

We must be reasonable in our finding regarding the use of these materials as rapid progress is being made by those working on such problems. We, as organists, cannot ignore the necessity at times for drastic efforts, as an over-resonant building is truly more of a nuisance than an over-damp one.

The one other matter that interests the organist in the architectural aspect of the organ installation is the treatment of the tone openings. In the case of the usual organ chamber but one of its six sides is open, and generally not all of that. Catholic churches in America, despite a church law to the contrary, locate their organs in the west gallery, where a better opportunity for the passage of tone to the congregation is secured. Other churches only infrequently use this fine location and all tone must find its way through the one open side of the recessed chambers provided. (The reflecting power of a chamber lined with Keene's cement helps considerably.)

From an organ builder's standpoint, the area of the open side of the organ chamber cannot be too large, and the less it is obstructed the better. Display pipes or grilles with a large percentage of opening make effective treatments. Most fronts of display pipes encountered on smaller organs are not very artistic, due to the plump scales used. Slim pipes generally work out to a better design than the heavy types which are used so they can be speakers, thereby saving the cost of a bass pipe. As there is no reason why front pipes should speak, there is no valid reason for continuing this practice.

Before closing, I would like to review the matter of specifications which was mentioned early in this paper as the most important consideration be-



fore the size of the organ chambers is established.

We hear so much today of English style organs, German and French, as well as expressions such as "great diapason chorus," "swell reed chorus," etc., that the forming of a list of stops (humorously called a specification) appears beset with dangers. We are in America and most of the organs we build here are for Americans to listen to, and full organ is, or should be, rarely employed. An organ built as a copy of one of the European types would not satisfy our needs here. We have a school of organ building that has grown from the influences that have reached us, that embraces many of the good points of organs of many countries. It is quite fashionable abroad to sneer at printed specifications of American organs, and to avoid this criticism from foreigners we see attempts to ape their practices.

It is proper and fitting that an organ should have a complete diapason chorus on the great if it is large enough to balance this variety of pitches from one quality of tone. If this one effect is secured by omitting every soft register from the great which could be used for accompaniment, the writer feels that a mistake has been made. The same remarks apply to the swell reed chorus. Both of these widely discussed groups of stops are completed as the size of the instrument permits and there is a certain part of each which is proper in an instrument of any size until in a fair-sized organ they are complete.

It is not necessary to be the seventh son of a seventh son to be able to prepare a list of stops which any one of the good organ builders would find satisfactory (if not prejudiced). A study of American specifications has convinced the writer that their essentials remain the same when intelligence is used in their preparation. An analysis of several hundred specifications from many sources has shown that the approximate ratio of the number of stops in each of the manual and pedal divisions is adhered to and definite conclusions can be reached on this point.

Let us try a typical organ and see what can be done with \$15,000 available: At \$650 per stop, which would buy a fine organ, we can have twenty-three stops. We could have a two-manual organ with eight stops on the great (thirty-five per cent of twenty-three), twelve stops on the swell (fifty per cent of twenty-three) and the balance, or three stops, on the pedal. If a three-manual organ must be used, there is a choice of method. One would be to borrow those registers that are suitable for the purpose from the great and form a choir organ by duplexing or compounding. This would not disturb the ensemble in the slightest respect and would give the conveniences of a three-manual console without a great increase in the expense of building the organ. The other method would naturally be to divide the twenty-three stops over three manuals, which would give: Great, six (twenty-five per cent of twenty-three); swell, eight (thirty-five per cent of twenty-three); choir, six (twenty-five per cent of twenty-three); pedal, three (fifteen per cent of twenty-three).

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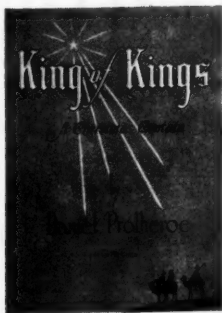
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Organ at Hoosick Falls, N. Y., Opened by Harry Upson Camp.

A two-manual organ with an unusual and effective specification has been built by the Frazee Organ Company of Everett, Mass., for the First Baptist Church of Hoosick Falls, N. Y., and at the dedication Aug. 30 Harry Upson Camp played the recital. He was assisted by Mrs. Florence Cross Boughton, pianist; Mrs. Irving O. Cross, cellist; Miss Barbara Pierce, harpist, and Miss Betty Boughton, violinist. All the assisting artists are relatives of the late Ira J. Wood, in whose memory the organ was installed. The program for the dedicatory recital was as follows: Introduction and Allegro from Sonata in the Style of Handel, Wolstenholme; "Menuet Francais," Tremblay; Largo from "Xerxes," Handel; Allegro Pomposo from "Water Music," Handel; cello and organ: Berceuse from "Jocelyn," Godard; Reverie, Dickinson; "L'Organo Primitivo," Yon; harp and violin: "Ave Maria," Bach-Gounod; Canon in B minor, Schumann; "Melody for the Bells of Berghall Church," Sibelius; piano, organ and cello: "Reverie Pastorale," Pinto; harp, cello, violin and organ: "Le Cygne," Saint-Saens; Toccata from Symphony 5, Widor.

The organ is one of eleven sets of pipes. The pedal contains a metal open diapason, 16-ft., which is said to be much more effective than the inevitable large-sealed bourdon common in two-manual organs and it made the Widor Toccata sound as though it was being played on a big organ.

The Frazee Company is building a two-manual organ for Mount Holyoke College, South Hadley, Mass., and an organ for the chapel of the University M. E. Church, Los Angeles, Cal.

**Hobart M. Whitman Takes New Post.**

Hobart M. Whitman, Jr., F. A. G. O., has been appointed organist and choir director at the First Presbyterian Church, Statesville, N. C., and played his first service on the three-manual thirty-two-stop Casavant organ Sept. 6. Mr. Whitman is also director of music at Mitchell College, teaching piano, organ, theory and harmony. He received his music bachelor degree at Yale University in 1928 and his master's degree at the School of Sacred Music at Union Theological Seminary under Dr. Clarence Dickinson. In Paris Mr. Whitman studied organ and improvisation with Vierne.

Dr. Minor C. Baldwin, the veteran recitalist who has been heard in every state of the nation, gave recitals at Scranton and Hyde Park, Vt., and two at Johnson, Vt., all in Congregational churches, in August. On Sept. 6 he was heard at Bedford, N. H., and on Sept. 13 at Manchester, N. H. He will open his fall season Oct. 18 at Fall River, Mass.

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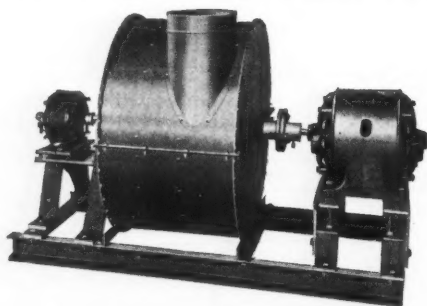
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# Who's Who Among the Organists of America

## David Hugh Jones.

That large company of younger men who are rapidly taking the high places among the organists of America has a shining example in David Hugh Jones, who is achieving fame not only as the man in charge of the organ work at the Westminster Choir School, Ithaca, N. Y., but as a church music composer of excellent taste and decided originality.

David Hugh Jones was born in Jackson, Ohio, Feb. 25, 1900, of Welsh parentage. His first musical instruction was given to him by his aunt, Marianna Thomas, who was a graduate of Oberlin. In 1909 his family moved to Portsmouth, Ohio, where his musical studies were continued under the supervision of Miss Anna Cramer and Miss Edna Mae Marting. In 1917 he was engaged as organist and choirmaster at the Second Presbyterian Church of Portsmouth.

At the age of 18 Mr. Jones became a student at the Guilman Organ School in New York City. He completed the regular course at that school in 1920 and the postgraduate course in 1921. Thereafter for four years he studied privately with Dr. William C. Carl, Clement R. Gale and Dr. T. T. Noble. He became an associate of the American Guild of Organists in 1921 and in 1924 was made a fellow of the same organization.

During the seven years spent in New York City Mr. Jones held several responsible church and synagogue positions and had opportunities to play many of the larger organs, including those at Carnegie Hall, the Park Avenue Baptist Church and the old First Presbyterian.

In 1924 Mr. Jones became organist and choirmaster at the First Presbyterian Church in Rome, N. Y., where he gave many recitals on a large four-manual. At the same time he retained a Jewish temple position in New York and a class of piano pupils in Brooklyn, making the trip to Rome weekly.

In 1925 he became organist for the Westminster Choir of Dayton, Ohio. There he presided over a large four-manual Skinner organ and also directed the junior choirs at Westminster Church. When the Westminster Choir School was organized in 1926, Mr. Jones became head of the organ and composition departments. Under his supervision these departments have grown in size and importance until fully one-third of the Westminster students are majoring in organ.

At the suggestion of Walter Damrosch, who heard Mr. Jones' setting of "God Is a Spirit" sung by the Westminster Choir, Mr. Jones was sent to France in 1927 to study with Bloch, Dupre and Libert. Since that time he has given organ recitals in Ohio, Indiana, New York, New Jersey, Pennsylvania, North Dakota and Minnesota, and his compositions have been sung by many of the finest choirs in the country.

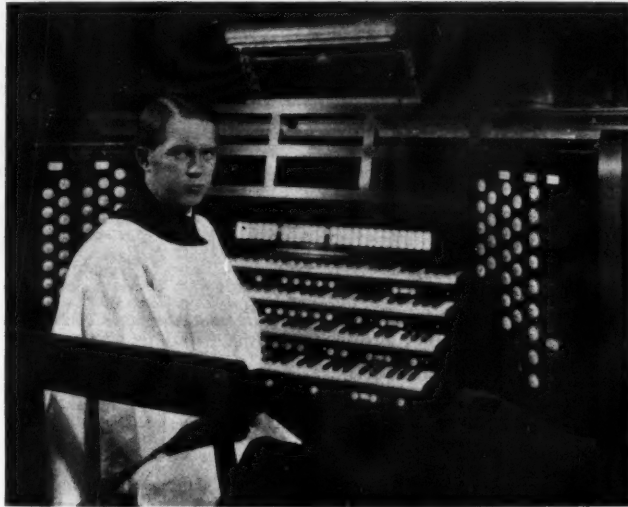
Besides his work in organ and composition, Mr. Jones has studied voice with Dr. John Finley Williamson, G. A. Lehmann and John Gaius Baumgartner and has toured with the Westminster Choir.

Basing his opinion upon the success of his organ students, Mr. Jones sees a hopeful future for the organist-director who has not only a good knowledge of organ, but also an expert knowledge of voice.

## Glenn Grant Grabill, Mus. B., A.A.G.O.

Professor Glenn Grant Grabill, prominent Ohio organist and musical educator, has been director of the conservatory of music at Otterbein College, Westerville, Ohio, since 1908 and organist at the First Congregational Church, Columbus, Ohio, since 1925. Mr. Grabill was born at Cadiz, Ohio,

David Hugh Jones, Organist of Westminster Choir



Glenn Grant Grabill, A.A.G.O.



in 1882, received his degree of bachelor of music from Otterbein College in 1900, and passed the associateship examination of the American Guild of Organists in 1918. He studied piano with Dr. Gustav Meyer, Fanny Bloomfield Zeisler and Emil Liebling, and with Talemaque Lambrino in Leipzig, Germany. His organ teachers were J. R. Hall, Mrs. Wilbur Thoburn Mills and Rowland W. Dunham. He studied theory under A. Brune and A. Weidig in Chicago, and received a diploma in harmony, counterpoint and orchestration from Daniel Protheroe and A. Rosenfeld, Chicago.

Mr. Grabill began his professional career as the director of music in the Genesee Collegiate Institute, 1900-1905, and during that period was organist of the First Methodist Episcopal Church in Geneseo, Ill.

He was called to be the director of the conservatory of music at Otterbein College in 1908, and for ten years was organist of the First United Brethren Church, Westerville, Ohio. Since 1925 he has been organist and director of music at the First Congregational

all of whom are studying music. He is a charter member of the Central Ohio chapter, A. G. O., and was dean of the chapter from 1927 to 1929.

The First Congregational Church of Columbus is just completing a new Gothic structure at a cost of \$1,250,000. A large Kimball organ of four manuals and echo, already described in The Diapason, is being built for this church. It will be dedicated under Mr. Grabill's direction, probably in December of this year.

The Brahms Chorus of Philadelphia, N. Lindsay Norden, conductor, began rehearsals for its sixth season Sept. 24 in the First Presbyterian Church, in preparation for a presentation of "Elijah," which will be given in Rodeph Shalom Synagogue Dec. 9. For the second concert, which will be given March 17 in the Baptist Temple, the society will present "The Passion According to St. Matthew," by Bach. This will be the third presentation of this work by the chorus.

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Ralph E. Marryott



A BRIEF SUMMARY of the activities of the choir and organist of the Jamesburg, N. J., Presbyterian Church shows that the choir presented 158 numbers during the year ended Sept. 1. The organist, Ralph E. Marryott, played 220 compositions. The composers most frequently represented with the number of compositions performed were: Bach, 24; Handel, 10; Dubois, 9; Guilman, 9; J. H. Rogers, 9; Mozart, 8; Clokey, 8; Beethoven, 8; Mendelssohn, 8; Diggle, 6; Haydn, 6; Faulkes, 6; Purcell, 6; Rinck, 5; Stainer, 5.

This completes three years of service and short recital playing by Mr. Marryott, during which 697 compositions were performed without repetition.

NEWS FROM SAN FRANCISCO

BY WILLIAM W. CARRUTH.

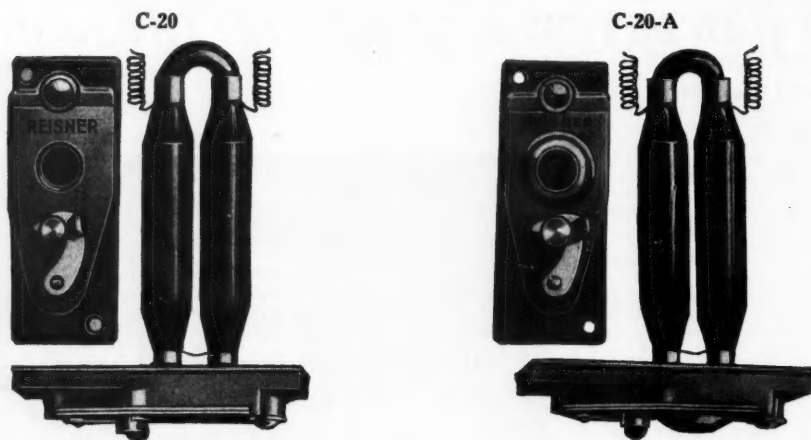
San Francisco, Cal., Sept. 17.—Walter Kennedy, the new dean of the Guild, has an interesting series of recitals and meetings planned for the year. Although the time and place have not been decided, the first recital will be given by Harold Mueller, the brilliant organist of St. Luke's Episcopal Church. Mr. Mueller passed the fellowship examination of the Guild last spring.

Among recent visitors to the bay region mention should be made of Mrs. Andre Morize. Mrs. Morize will be remembered as Ruth Muzzy Conniston, who was organist and choir director of Calvary Presbyterian Church for a number of years. Before becoming Mrs. Morize "Muzzy" was organist of a Christian Science Church in New York, and also had the distinction of being the carillonneur of the Rockefeller church. Mrs. Morize is now living in Cambridge, where her husband is professor of French at Harvard Uni-

versity. She is specializing in concert work, and has all the qualifications necessary for attaining success—a dynamic and pleasing personality, solid musicianship, a finished technique and high ideals.

Edgar Thorpe has been appointed organist of Beth Israel Synagogue to succeed Earl Towner, who found it necessary to resign because of his radio work.

The seventh annual Bach recital of the Berkeley Violin Club was held in the auditorium of the California School for the Blind Sept. 4. Nicholas Slominsky of Boston was guest conductor. Among other numbers the Concerto in A minor for violin with string quartet accompaniment, the Third Sonata for cello and the Suite in B minor for flute and string orchestra were played. Douglas Wright played two Preludes for organ, in E minor and C minor.



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## Tonal Design and Proper Ensemble for Small Organs

By WILLIAM H. BARNES, Mus. D.

[Abstract of paper read at convention of National Association of Organists in New York City.]

Two years ago at the A. G. O. convention in Memphis Senator Richards read a very valuable and constructive paper on the tonal design of a small organ. At least that was the title of the paper; but Senator Richards shares in common with the late Dr. Audsley the idea that a small organ is one of perhaps forty speaking stops. Without going over the ground which the senator covered, I wish to offer some suggestions on the design of a really small organ. I will try to get down to the elements and basic principles involved in the simplest possible case, and then it is easy to build up from that point.

The organs built by Roosevelt, Hutchings, Johnson and Hook & Hastings forty or fifty years ago (in the good old tracker days when organ playing was a strong man's job, and the stops had to be pulled out by the yard, so to speak, by hand, and there was no such thing as combination pistons, crescendo pedals, octave couplers, enclosed great organs, and all the other so-called modern improvements and conveniences) were for the most part designed tonally with an adequate ensemble. In fact, that is about all they did have. Their flexibility and expressive powers were next to nothing, and the subsidiary and solo voices consisted chiefly of colorless strings and flutes. Orchestral and imitative reed voices were almost wholly lacking. The only reed voice available for solo purposes, which must needs be drawn with a stopped flute, in case there was a "tooth out" or a reed that wouldn't speak at all, was the so-called oboe. This was a kind of maid-of-all-work in the reed department, and seemed to fill the bill, as there was not much else possible.

To take a famous example: I was especially impressed with the fine ensemble, and at the same time lack of any good solo reeds or voices of distinction, when I spent some hours on the very remarkable old Walcker organ formerly in the Boston Music Hall, which was completely rebuilt by a wealthy organ enthusiast named Searles, and set up again in magnificent surroundings in a specially built hall at Methuen. Ernest M. Skinner has recently purchased this organ and grounds and building. I must add, in passing, that the case is the most imposing and magnificent of any I know in this country. Standing sixty-five feet high and fifty-five feet across, with pure tin 32-ft. pipes in the towers and gorgeously carved black walnut case with heroic figures, it is impressive enough to put one in a mood to hear something when you start to play. And what do you hear?

The ensemble of the full great organ flue chorus is magnificent. There can be no doubt of this. All the discerning organ enthusiasts I know who have heard it are agreed. It is, truly, a great organ, and speaks with a freshness, clarity and nobility of voice that is something to remember always. The full swell organ is reasonably effective, though, of course, lacking in good reeds, and very greatly subservient to the great organ in volume. The choir organ is merely a collection of "twiddles"; that is, a flock of neutral-toned flutes, strings and gemshorns that say almost nothing in either volume or color.

Now let us analyze the tonal elements of the great organ. There are about twenty-two stops, as I recall. Do we find the conventional first, second and third unison diapasons here, as we surely would in a large English great organ? Not at all. There is just one unison diapason, of no particular power. But flutes galore, open flutes, doppel flötes, bourdons, etc.; three 16-ft. stops, a diapason, bourdon and violone; only one octave, but a 4-ft. flute and 4-ft. string and then the mutations start. Here we really get into the secret of the magnificence and clarity of this great organ. Rank on rank of mutations that are beautifully scaled and balanced, and which produce a very definite resultant ground tone, without any unison tone drawn.

So it can be done, a really adequate and gorgeous ensemble without chorus reeds and the minimum of diapasons. I never supposed it could be until I heard this organ. Warren D. Allen says that an awe-inspiring ensemble cannot be built on a flute basis. I still agree with him, but by adding enough mixtures of the right kind and quality one can get something really noble, if there are enough stops and the acoustical conditions are perfect as they are at Methuen.

We have found that a fine ensemble was obtained in old organs, such as the example quoted at Methuen, with a huge number of pipes, whether they be diapasons, strings, flutes or reeds, as old organs had much smaller differentiation in color between these various classifications than the modern organ. Vast quantities of stops were simply neutral—and helped to make a smooth tonal build-up, without jars or breaks. This old Walcker organ had great influence in its day on American organ building.

It never appeared to me much of a problem to design an organ with a good ensemble when \$25,000 or \$50,000 is involved. But what about the myriad of churches that can only pay \$5,000 or at most \$10,000 for an organ? Are they not entitled to the greatest consideration to see that the organ they buy has at least the rudiments of a real ensemble and still that there are some lovely soft and solo effects as well? This is the problem that interests me the most in organ building, to make a small number of pipes yield a good ensemble, and still have something left for solo and soft effects, which are also necessary.

It seems to me the only thing that makes such an organ as we are considering possible is to have all the pipes entirely enclosed in one and preferably two expression chambers that are really effective. Now, I don't propose to get started on the advisability of the total enclosure of all organs, large or small, no matter where located, at this time; but not to enclose the entire tonal forces of an organ of less than fifteen or twenty stops seems simply indefensible in modern organ building. Having a few tonal elements of the right kind under very complete control as to dynamics will produce surprisingly good results.

After all these preliminaries—which Mrs. Barnes says are much too long and that I am, in common with other organists, too long-winded—suppose we consider a small two-manual organ of ten or a dozen sets. Suppose we decide on four of these as strictly organ tone and ensemble stops. First, a bright diapason, that is, with a tone which has at least the first two upper partials fairly developed as well as the unison. Next an octave of considerable power, but, of course, smaller scale and subservient. Then a bright trumpet on the swell, which still has some body and smoothness, and a milder diapason. These four stops with swell to great 8-ft. and 4-ft. couplers drawn will give the essentials of a real organ ensemble, and with the shades open should be quite powerful enough to fill a fair-sized church.

Now we come to the subsidiary voices. An open flute of medium scale, such as melodia or concert flute, playable at 8 ft. and 4 ft., will be found most useful on the great. Then a pair of dulcianas, with the sharp rank a trifle louder than the dulciana. This will insure a reasonably good build-up from the pp dulciana, unda maris, melodia, 8 ft., flute, 4 ft., diapason, 8 ft., octave, 4 ft., on the great.

A pair of broad-toned strings such as salicional and celeste on the swell must next be added, and a stopped flute or chimney flute playable at 8 ft. and 4 ft., or if the "purist" will permit me to even breathe the idea, a unit flute at 16 ft., 8 ft., 4 ft., 2½ ft., and 2 ft., the 16-ft. pitch, of course, being available on the pedals for the softest stop. Then an independent pedal bourdon playable at 16 ft. and 8 ft. This makes a usable small organ scheme that really has the rudiments of what we are looking for in ensemble and flexibility. Every stop counts to the utmost and has a definite purpose and there are no merely neutral-toned stops that formerly were necessary to secure a smooth build-up. The foundation of the scheme is diapason and chorus reed tone, with small reliance placed on

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flutes to add much. Economy on tonal material, surely.

The next additions which follow naturally would be a second diapason, 8 ft., on the great; then a 16-ft. which might possibly be borrowed from the 8-ft., and only extend to tenor C. When this latter is added a twelfth and fifteenth should be available so that our diapason chorus is complete except for a mixture.

The swell should have added next probably an oboe or corno d'amore—possibly a vox. Then some very soft tone, such as a spitz flöte with a flute celeste. Next, an octave, 4 ft., and trumpet, 16 ft., and clarion, 4 ft. A five-rank mixture would come last on this list of additions in my estimation, and if the chorus reeds are what they should be the mixture here will be almost unnecessary.

This is as large as a two-manual organ would ever be built at the present time. When the choir is added, the dulciana, unda maris and flute, 8 ft. and 4 ft., belong properly on that division, but they can very usefully be made available on the great as well, by duplexing. In which case, a larger-scale great flute will next be added that might well be a clarabella, 8 ft., or flute harmonique, 8 ft. Lastly, a tromba, 8 ft., or trumpet, 8 ft.

A clarinet and perhaps English horn and gamba come next on the choir and some mutations. The pedal must be increased by a diapason, 16 ft., and perhaps second diapason, 16 ft., from the great double, if that runs all the way down. A trombone, 16 ft., extended from the tromba is most useful as the next stop on the pedal. Here I wish to say that I emphatically disagree with Mr. Lemare in his articles on adequate pedal recently appearing in The Diapason in insisting on a flock of absolutely independent pedal stops. They are practically not necessary in small organs, and I can prove it. If the scales of the manual extensions are sufficiently flared through the bottom octave, and part of the second octave upwards, there will be adequate pedal for all ordinary purposes. Besides, why does a trombone borrowed from the tromba necessarily have to be considered that way? Why isn't it an independent pedal reed extended upward to play as a tromba on the manuals? Similarly with the pedal diapason, which is extended into the great flute, or first diapason, and so on.

When we get all these additions in which I have suggested, we have a fair-sized three-manual organ with a good ensemble and enough subsidiary and solo voices to make both the organist and congregation happy (especially with harp and chimes) and here I leave the matter. I have told you the order in which I prefer to add stops to a scheme in the order of their importance, from a really small two-manual to a fairly complete three-manual, so you can all go out and be organ architects, which heaven forbid!

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A contract has been awarded to M. P. Möller to erect a new organ in St. Peter's Episcopal Church, Perth Amboy, N. J. The specification was drawn by Frank H. Mather, L. R. A. M., A. R. C. M., London, assisted by E. V. Hill, an architect and engineer.

St. Peter's Church dates back to 1686 and is of much historical interest. Henry R. Taft is the organist and Mr. Mather, organist and choirmaster of St. Paul's Church, Paterson, N. J., is choirmaster.

The specification for the new instrument is as follows:

**GREAT ORGAN.**

- Major Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 85 pipes.
- Doppel Flöte, 8 ft., 73 pipes.
- Melodia, 8 ft., 85 pipes.
- Keraulophone, 8 ft., 73 pipes.
- Viole, d'Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Octave, 4 ft., 73 notes.
- Flute Harmonique, 4 ft., 73 notes.
- Tuba Mirabilis, 8 ft., 73 pipes.
- Chimes, 25 bells.
- Echo Chimes, 25 notes.
- Harp (prepared for).

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Gedeckt, 8 ft., 73 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Flute Twelfth, 2½ ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Salscional, 8 ft., 85 pipes.
- Viole Celeste, 8 ft., 61 pipes.
- Sallcet, 4 ft., 73 notes.
- Cornocean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

- English Open Diapason, 8 ft., 73 pipes.
- Flute Harmonique, 8 ft., 85 pipes.
- Melodia, 8 ft., 73 notes.
- Keraulophone, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 notes.
- Quintadena, 8 ft., 73 pipes.
- Chimes, 25 notes.
- Echo Chimes, 25 notes.
- Tremolo.

**PEDAL ORGAN.**

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- 'Cello, 8 ft., 32 notes.
- Tuba, 16 ft., 32 notes.
- Tuba, 8 ft., 32 notes.

**MILWAUKEE A. G. O. ON TRIP**

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., Sept. 16.—The Wisconsin chapter of the A. G. O. turned out in almost full force Saturday, Sept. 12, to visit the new church and hear the organ at Holy Hill, the famous Catholic shrine. Dinner was served in Hartford, Wis., at the Schwartz. The outing provided a splendid time to all those who attended it.

It is also to be reported that members of the Guild chapter will furnish ten concerts this season at the Milwaukee Art Institute. A new organ has just been installed in the institute, and is a donation of the Misses Emily J. and Elsa J. Frank. Charles Besch installed it.

Lewis Vantine, who presides at the organ at First Church of Christ, Scientist, was appointed director of the last summer session at the Milwaukee State Teachers' College. On July 30 Mr. Vantine played a recital for summer school students at the Fourth Church of Christ, Scientist. His numbers were as follows: Allegro from Sonata in A, Borowski; Berceuse, Kinder; Prize Song from "Die Meistersinger," Wagner; Toccata in D minor, Bach; "In Summer," Kinder; Swedish Wedding March, Soedermann. Mr. Vantine was assisted by Miss M. Phenix Baker, contralto. The church was filled and many students were forced to stand during the recital.

Mrs. Winogene Kirchner, who plays the Sunday services at Immanuel Presbyterian Church, has accepted the position of organist at Temple Emanu-El B'ne Jeshurun.

**Edward Eigenschenk**

Young American Virtuoso

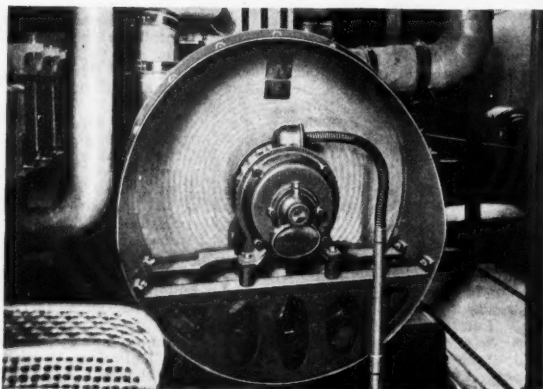


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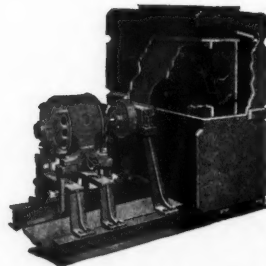
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53 W. JACKSON BLVD.  
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1377

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The Midmer-Losh organ being completed in the Convention Hall, Atlantic City, N. J., is now equipped with seven Kinetics, with a total of 340 horsepower—an installation without comparison.

**Kinetic Engineering Company**

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For eighty-three years this company has been specializing in fine organ pipes. (We do not build complete organs). Many of the finest installations in the country are using Dennison Pipes today. :- :- :- :- :- :- :-

Your manufacturer can furnish you with these pipes. Write us for further information.

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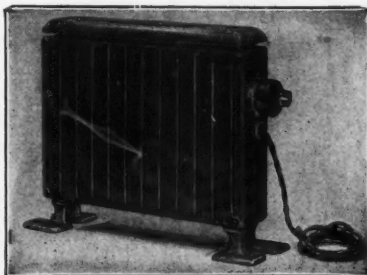
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*For fine tone quality, specify Dennison Pipes*

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Your pipe organ will not require tuning so often and the tone quality will be far better if you keep the organ loft warm with a Prometheus

### Organ Loft Heater

It maintains the desired temperature by means of a thermostat, which automatically shuts off when this temperature is reached and thus saves electricity.

No part becomes red hot to start a fire. Will not dry out the air and open joints in woodwork. Simple in construction. Nothing to get out of order.

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keeps the box office warm and comfortable. Produces almost twice as much heat as ordinary electric heaters, consequently heats the office quicker and does not have to be operated so long. It heats the office evenly instead of only in front of heater.

Heating element entirely enclosed. No danger of fire. Handsome in appearance.

Write for catalogs, or mail the coupon.



Prometheus Electric Corp., 354 West 13th St., New York, N. Y.

Without any obligation on my part, please send

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Catalog on Box Office Heater.

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Address .....

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## DIAPASONS, CALLIPERS, YARDSTICKS AND OCEAN VOYAGES

The building of organs is, or should be, an art. Art cannot be copied by instruments of measurement nor reproduced by following formulas. Even a Master is unable to impart or bestow his technique. Art is personal—Art is individual. An old Master's work makes fine inspirational material, but each artist must achieve according to his own interpretation.

*“A Man's work is but an extension of himself”.*

A fine Chorus of Diapasons or Reeds comes out of the Votteler Shops and is distinctly a Votteler creation. European traditions have been studied and encouraged. We like them. A set of English Diapasons has for years adorned one of our voicing jacks as a tuning stop. The tone of this register naturally influences the voicer, and it is there for that purpose, but the influence is for his ear only. Callipers and Yardsticks—never.

A Votteler ensemble will please you as any beautiful thing pleases; because its component parts are inherently suited to each other.

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SINCE 1855

*the musician's organ builder*

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1. Wonderful Diapasons, recognized by outstanding authorities as being unusual.
2. Beautiful liquid Flutes.
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4. Strings—not keen, but rather refined, blending nicely with the ensemble.
5. An action which is constructed of indestructible materials in a very simple manner, thus enabling the Wicks Company to furnish a stronger guarantee than any other builder.
6. Instantaneous response. Since there is no primary or other intervening mechanism between key and pipe, a clear and distinct tone is produced whenever the key is depressed irrespective of the rapidity of the performer. NO organist has ever been able to play ahead of the Direct Electric Action.
7. Low wind pressures, while obviously a disadvantage to actions operated by electricity and air, do not in the least handicap the Direct Electric System. It operates just as fast and crisply on three or four-inch wind as it does on fifteen or twenty-inch pressures. This advantage NO other action can offer.

**WICKS PIPE ORGAN COMPANY**  
HIGHLAND, ILL.

## CONVENTION ECHOES

WHILE attending the recent N. A. O. Convention it was gratifying to hear the words of praise from the majority of organists present—this directly following the formal recital at the Riverside Church and also when the organ was played informally during the Convention days.

Many who had not heard nor seen our modern work said they can now fully realize how progressive we are. The masterful treatment of our tonal appointments, and all features were a revelation.

The model on exhibition in the Chapel during the Convention proved exceptionally interesting. The chest with its dust pockets and action was all shown under glass, and fifteen varieties of tonal timbre demonstrated. The key, register, and coupler action, also combination pistons, are visibly operated.

This model is now permanently located at our New York office, and visitors will always be welcome.

## HOOK & HASTINGS COMPANY

Main Office and Works

KENDAL GREEN, MASSACHUSETTS