

THE DIAPASON

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BALA-CYNWYD CHURCH GIVES ORDER TO ESTEY

THREE-MANUAL WITH ECHO

Prominent Philadelphia Suburban Parish Receives Gift from William V. Long—Nathaniel E. Watson the Organist.

The Bala-Cynwyd Methodist Episcopal Church, one of the most prominent of Philadelphia suburban churches, has awarded to the Estey Company an order for a three-manual with an echo division. The instrument is the gift of William V. Long.

The specifications were drawn up by Nathaniel E. Watson, organist of the church, who consulted J. B. Jamison of the Estey factory and Mr. Bowers, Philadelphia representative of the Estey Organ Company.

Bala-Cynwyd is the home of five of the leading Philadelphia organists—Dr. H. J. Tily, Ralph Kinder, Harry Banks, Henry S. Fry and Nathaniel E. Watson—and unusual interest has been aroused by the awarding of this contract.

The tonal resources of the organ are to be as follows:

GREAT ORGAN.

1. Double Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Octave, 4 ft., 61 pipes.
4. Fifteenth, 2 ft., 61 pipes.
5. Mixture, 3 rks. (15-19-22), 183 pipes.
6. Mixture, 2 rks. (26-29), 122 pipes.
7. Second Open Diapason, 8 ft., 61 pipes.
8. Harmonic Flute, 8 ft., 61 pipes.
9. Gemshorn, 8 ft., 61 pipes.
10. Flute Ouverte, 4 ft., 61 pipes.
11. Tromba (from Choir), 8 ft., 61 notes.
12. Chimes (from Echo).

SWELL ORGAN.

13. Lieblich Gedeckt, 16 ft., 97 pipes.
14. Open Diapason (Geigen), 8 ft., 73 pipes.
15. Rohr Flöte (from No. 13), 8 ft., 73 notes.
16. Spitz Flöte, 8 ft., 73 pipes.
17. Spitz Flöte Celeste, 8 ft., 61 pipes.
18. Sallcional, 8 ft., 73 pipes.
19. Voix Celeste, 8 ft., 68 pipes.
20. Octave, 4 ft., 73 pipes.
21. Flute d'Amour (from No. 13), 4 ft., 61 notes.
22. Flautino (from No. 13), 2 ft., 61 notes.
23. Contra Oboe, 16 ft., 85 pipes.
24. Oboe (from No. 23), 8 ft., 73 notes.
25. Trumpet, 8 ft., 73 pipes.
26. Clarion, 4 ft., 61 pipes.
27. Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

28. Contra Dulciana, 16 ft., 97 pipes.
29. English Diapason, 8 ft., 73 pipes.
30. Dulciana (from No. 28), 8 ft., 61 notes.
31. Unda Maris, 8 ft., 61 pipes.
32. Hohl Flöte, 8 ft., 73 pipes.
33. Gamba, 8 ft., 73 pipes.
34. Silver Flute, 4 ft., 73 pipes.
35. Dulcet (from No. 28), 4 ft., 61 notes.
36. Nazard (from No. 28), 2 1/2 ft., 61 notes.
37. Fifteenth (from No. 28), 2 ft., 61 notes.
38. French Horn, 8 ft., 73 pipes.
39. Clarinet, 8 ft., 73 pipes.
40. Tromba (heavy wind), 8 ft., 75 pipes.
41. Harp.
42. Chimes (from Echo).

ECHO ORGAN.

- (Playable from Great and affected by Great couplers.)
43. Viol Aetheria, 2 rks., 8 ft., 122 pipes.
 44. Harmonic Spitz Flöte, 8 ft., 61 pipes.
 45. Quintadena, 4 ft., 61 pipes.
 46. Vox Humana, 8 ft., 61 pipes.
 47. Chimes (separate box), 25 tubes.

PEDAL ORGAN.

48. Resultant, 32 ft., 32 notes.
49. Open Diapason, 16 ft., 44 pipes.
50. Open Diapason (from Great), 16 ft., 32 notes.
51. Dulciana (from Choir), 16 ft., 32 notes.
52. Bourdon, 16 ft., 32 pipes.
53. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
54. Octave (from No. 49), 8 ft., 32 notes.
55. Lieblich Flute (from No. 15), 8 ft., 32 notes.
56. Piccolo (from No. 21), 4 ft., 32 notes.
57. Oboe (from No. 23), 16 ft., 32 notes.
58. Trombone (ext. from Choir), 16 ft., 12 pipes, 20 notes.
59. Tromba (from Choir), 8 ft., 32 notes.
60. Clarion (from Choir), 4 ft., 32 notes.

Edward Berg, 65 years old, organist and choir director in St. John's Evangelical Church at Michigan City, Ind., the last forty-three years, died at his home Sept. 28 following a heart attack. The widow and a son survive.

Samuel A. Baldwin, Who Soon Closes Recital Career



TWENTY-FOUR YEARS of recital playing at the College of the City of New York, where twice a week programs have been played on the organ in the Great Hall for the benefit of music-lovers of New York City as well as the students of the college, will come to a close on the evening of Jan. 25, when Samuel A. Baldwin will give his seventieth birthday recital previous to going on the faculty retired list. Professor Baldwin will attain the age of 70 Feb. 1, 1932, and under the law he will be automatically retired on that date and will be placed on the roster of pensioned professors. Until Dec. 23 Professor Baldwin will play the regular Wednesday and Sunday afternoon recitals on the large Skinner organ at the college. In January he will play only on Sunday afternoons.

When Professor Baldwin steps down from the organ bench at the College of the City of New York he will have played a total of about 1,365 recitals while holding the position to which he was appointed in 1908. His programs have included the best of the classics of organ literature, commingled with

nearly all the meritorious new compositions of American and foreign composers, as well as a certain modicum of transcriptions. His almost unique work at the college was described fully in The Diapason Nov. 1, 1929, by Dr. Hamilton C. Macdougall.

Samuel A. Baldwin was born at Lake City, Minn., and at the age of 11 years played in Sunday-school. Later he held his first church organ post at the House of Hope Presbyterian Church in St. Paul. After two years there he went to Germany and studied in Dresden from 1880 to 1884 under Gustav Merkel and others. On his return to the United States he went to St. Paul and afterward to Chicago, to Trinity Methodist Church, remaining there from 1885 to 1889. But St. Paul lured him back and he spent four more years there conducting choral societies and playing a Roosevelt organ. Ambition, however, prompted him to get nearer the center of things, and he moved to New York in 1889. He succeeded Dudley Buck at Holy Trinity, Brooklyn, and remained there from 1902 to 1911, while doing his college work.

TWO AUSTINS IN SAME CITY

Hartford Churches Dedicate New Instruments on Same Day.

Two Austin organs, both three-manual instruments, were used for the first time in Hartford on Sunday, Oct. 4. Immanuel Congregational Church resumed services after being closed for several months, during which time changes in the interior of the building, including a new chancel and organ chamber, were made. The three-manual and echo organ of sixty-three stops, which is a memorial given by Mrs. L. J. Korper, was dedicated at a special evening service at which a recital was played by Dr. David McK. Williams of New York.

The Asylum Avenue Baptist Church also dedicated its new organ of forty-four stops at a special morning service. This church has been rebuilt, a new interior being constructed after fire had partly destroyed it last winter.

Recital No. 300 at Carleton College. Professor James Robert Gillette, whose Sunday vesper recitals in Skinner Memorial Chapel at Carleton Col-

lege, Northfield, Minn., have been among the most popular events of the college year, resumed the recitals Sept. 20. On that date he gave the three hundredth performance since the series was begun by Hugo Goodwin, former Carleton organist. Mr. Gillette arranged the following program: Festival Prelude on "Ein Feste Burg," Faulkes; Meditation from "Thais," Massenet; Suite in F, Corelli; Largo from Symphony "From the New World," Dvorak.

Rechlin at River Forest Nov. 29.

Edward Rechlin of New York City, who specializes in Bach and contemporaries, will be heard in a recital in the new Grace Lutheran Church, Bonnie Brae and Division street, River Forest, Ill., on the afternoon of Nov. 29. The time set for the beginning of the recital is 4:30 in order to give organists who are on duty in the evening an opportunity to hear him. No admission will be charged, but a collection will be taken to defray expenses. It is hoped that many organists will avail themselves of the opportunity of hearing Mr. Rechlin on the Skinner organ in the beautiful new church.

HAGERSTOWN CHURCH OPENS FOUR-MANUAL

HEINROTH PLAYS RECITAL

Historic St. John's Lutheran Has Large Instrument Built by M. P. Möller, One of Its Members—J. Atlee Young the Organist.

Services occupying three days the last of September marked the dedication of the large four-manual organ—an instrument of fifty-three ranks of pipes and a total of more than 3,000 pipes—which M. P. Möller has built for the historic St. John's Evangelical Lutheran Church at Hagerstown, Md. Mr. Möller is a member of St. John's Church and also built the old organ in that church, which the new instrument replaces.

The service of dedication was held Sunday, Sept. 27, with J. Atlee Young, organist of the church, at the console. In the morning the sermon was preached by the Rev. Henry W. A. Hanson, D. D., LL.D., and M. P. Möller, Jr., sang "If with All Your Heart," from Mendelssohn's "Elijah." In the afternoon the choir under Mr. Young's direction presented a musical service. Mr. Young gave a demonstration of the solo effects of the organ and among his selections were: "Music of the Spheres," Rubinstein; Prelude to "Parsifal," Wagner; "The Pipes of Pan," transcribed by J. Atlee Young; Sonata No. 2, Mendelssohn; Minuet, Mozart; Toccata in F, Crawlford. On Monday evening there was a fellowship service in which the choirs of the three Lutheran churches of Hagerstown were united.

The climax of the three days came with a recital by Dr. Charles Heinroth of Carnegie Music Hall, Pittsburgh, Tuesday evening, Sept. 29, in which Dr. Heinroth played a program made up as follows: Overture to "Oberon," Weber; "Christmas Evening," Mauro-Cottone; Spring Song, Macfarlane; Symphonic Poem, "Finlandia," Sibelius; Largo, from "New World" Symphony, Dvorak; Introduction to Third Act and Bridal Chorus from "Lohengrin," Wagner; "Une Tabatiere a Musique," Liadoff; Toccata from Fifth Symphony, Widor; "Evensong," Martin; "Marche Slav," Tschaikowsky.

The console is of the drawstop type, with manual keys of solid ivory and ebony. Of the great, choir and swell divisions each has its own expression chamber and there is a fourth swell chamber for the echo and antiphonal organs. The latter divisions are installed above the ceiling at the rear of the building. The resources of the instrument are shown by the stop list, which is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 85 pipes.
- First Open Diapason, 8 ft., 61 pipes.
- Second Open Diapason, 8 ft., 73 notes.
- Principal Flute, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Viola da Gamba, 8 ft., 73 pipes.
- Octave, 4 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Twelfth, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Tromba, 8 ft., 61 pipes.
- Chimes, 25 bells.
- French Horn, 8 ft., 61 notes.
- Harp, 8 ft., 61 notes.
- Harp, 4 ft., 61 notes.
- Tremulant.

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 85 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Clarebella, 8 ft., 73 pipes.
- Sallcional, 8 ft., 73 pipes.
- Viola Celeste, 8 ft., 73 pipes.
- Aoline, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Lieblich Gedeckt, 8 ft., 73 notes.
- Octave Geigen, 4 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violin, 4 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Tierce, 1 3/8 ft., 61 notes.
- Dolce Cornet, 4 rks., 244 pipes.
- Fosaune, 16 ft., 85 pipes.
- Cornocean, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Oboe, 8 ft., 73 pipes.

Clarion, 4 ft., 61 notes.
Chimes, 25 notes.
ECHO ORGAN.
Viole Aetheria, 8 ft., 61 pipes.
Viole Sourline, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 61 pipes.
Cor de Nuit, 8 ft., 61 notes.
Viole, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 21 notes.

CHOIR ORGAN.
Double Dulciana, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Dulcet Celeste, 4 ft., 61 notes.
Dolce Twelfth, 2 1/2 ft., 61 notes.
Dolce Fifteenth, 2 ft., 61 notes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 61 pipes.
Harp, 8 ft., 61 notes.
Harp, 4 ft., 61 bars.

ANTIPHONAL ORGAN.
Viole Aetheria, 8 ft., 61 notes.
Cor de Nuit, 8 ft., 85 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 49 pipes.
Chimney Flute, 4 ft., 61 notes.
Flageolet, 2 ft., 61 notes.
English Horn, 8 ft., 61 pipes.
Chimes, 21 bells.

PROCESSIONAL.
(Played from Great.)
Principal, 8 ft., 37 pipes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
First Open Diapason, 16 ft., 44 pipes.
Second Open Diapason, 16 ft., 32 notes.
Violone, 16 ft., 44 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Echo Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Major Flute, 8 ft., 32 notes.
Dolce Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Dulciana, 8 ft., 32 notes.
Dulciana, 4 ft., 32 notes.
Trombone, 16 ft., 32 notes.
Posaune, 16 ft., 32 notes.
Trumpet, 8 ft., 32 notes.

St. John's Church was organized in 1765 with a membership of sixty and is the mother church of the Lutheran faith in the Cumberland valley. The present edifice was erected in 1795. The walls are unchanged, but the entire interior has been remodeled. The present pastor is the Rev. John Edward Harms, D. D.

KALAMAZOO CHOIR SUCCESS

Forty-sixth Anniversary of Overley's St. Luke's Choristers.

St. Luke's Choristers of Kalamazoo, Mich., the progressive musical organization under the leadership of Henry Overley, organist and choir-master of St. Luke's Church, celebrated its forty-sixth anniversary Oct. 18. Mr. Overley's choir offers refreshing evidence of the fact that the day of successful boy choirs is not past. He has had over eighty applications for admission to the boys' beginners' class this fall, of which sixty were accepted. There are now 160 boys enrolled in the various classes of the boys' department, representing families of all Protestant denominations, as well as Jewish. The past season was in every way the most successful in the choir's history. Over \$1,200 net profit was made in concerts last spring, of which \$900 was used to give seventy boys their annual summer camp, \$150 for new hymnals and the balance for improvements in the choir-room.

The Choir Mothers' Guild, an organization of mothers of boys enrolled in the choir, had its first meeting of the season Oct. 12 with an attendance of seventy. Monthly meetings are scheduled as noted on the following program:

Nov. 9—"The Relation of Church and Choir." Speaker, the Rev. James H. Bishop, rector of St. Luke's Church.

Dec. 7—"St. Luke's Choir and the Community." Speakers, Mrs. C. H. Gill, board of education; Fred Appeldoorn, prominent merchant; George B. Rogers, director of the Welfare Federation.

Jan. 11—"An Analysis of the Eleventh Annual Choir Concert Program." Speaker, Miss Margaret B. Cobb, lecturer and musician.

Feb. 8—"Boys." Speaker, Dr. Allan Hoben, president of Kalamazoo College.

March 14—"That Boy of Yours." Speaker, A. S. Barrows, Boy Scout executive.

FEATURES IN THIS ISSUE

Large four-manual Möller organ dedicated in historic Lutheran church at Hagerstown, Md.

Career of Tourison family for three generations in one church comes to climax with dedication of four-manual Kimball organ in Philadelphia.

Van Denman Thompson of De Pauw University deals most interestingly with organ music and composers and casts new light on transcriptions.

One hundred years ago Mendelssohn traversed Switzerland on foot and then wrote of the organs he played.

Memorial to Farnam by organists everywhere on anniversary of his death in form of a Bach organ prelude suggested by Western Pennsylvania A. G. O.

Ohio organists hold two-day convention at Youngstown under A. G. O. chapter auspices.

J. Sebastian Matthews receives warm tribute on fifteenth anniversary at Grace Church, Providence, R. I.

Organ dedicated in new \$1,000,000 American Church in Paris represents collaboration of Canadian and French builders.

Career of an educator who is noted both as a mathematician and an organist.

Wealth of choir music for Christmas noted by Dr. Harold W. Thompson.

Array of programs shows beginning of active season of organ recitals.

HAS GUILMANT'S OLD POST

Olivier Messiaen, 22 Years Old, New Organist of Trinity, Paris.

Olivier Messiaen has been appointed organist of the Church of the Trinity in Paris. This is the church in which Guilman was organist for thirty years. Charles Quef, who succeeded Guilman, and who died recently, also held the post for thirty years.

Mr. Messiaen, a young man of 22, was one of the most remarkable students of the Paris National Conservatoire. In the space of five years he won first prizes in counterpoint and fugue, harmony, score reading, history of music, composition and, lastly, organ. He had never set his hands on an organ when he came to Marcel Dupré, head of the organ department at the Paris Conservatoire, and three years later won a first prize in organ and improvisation.

The organ at which Mr. Messiaen took up his duties Oct. 4 is a three-manual Cavaille-Coll of forty-six stops, which was built in 1873 and dedicated that same year in a joint recital by César Franck and Widor.

Ralph R. Kast Drowned.

Ralph R. Kast, 23 years old, organist of the Nicetown Baptist Church, Germantown avenue above Hunting Park, Philadelphia, was drowned Sept. 20 when visiting friends in Hollis, Long Island. Mr. Kast had been organist at the church about a year, and had organized a young people's chorus. Besides his parents Mr. Kast is survived by a sister. He was a graduate of the University of Pennsylvania.

George Kilgen & Son, Inc., are installing a rebuilt two-manual organ of twenty-three stops, with a modern Kilgen action, in the First Presbyterian Church, Great Falls, Mont. The organ is to be dedicated Nov. 1.

ORGAN FOR CONVENT BY SCHAEFER FACTORY

TO INSTALL THREE-MANUAL

St. Francis Institution at Joliet, Ill., to Have Larger Instrument in Remodeled Chapel—Work to Be Completed Dec. 1.

The Schaefer Organ Company of Slinger, Wis., has been commissioned to install a three-manual organ in the chapel of St. Francis Convent at Joliet, Ill. The instrument is to replace a two-manual built twenty-four years ago. The chapel is being remodeled and re-decorated at the same time. The organ installation is to be completed by Dec. 1. The Schaefer factory, though not one of the largest, is one of the oldest and most firmly established in the United States. It was founded in the Wisconsin town then called Scheisingerville in 1875 by Bernard Schaefer and is still under the control of the direct descendants of the founder.

The resources of the new organ are shown by the following stop specification:

GREAT ORGAN.
1. Open Diapason, 16 ft. (extension No. 3), 73 notes.
2. First Open Diapason, 8 ft., 73 pipes.
3. Second Open Diapason, 8 ft., 73 pipes.
4. Doppel Flöte, 8 ft., 73 pipes.
5. Viol d'Gamba, 8 ft., 73 pipes.
6. Melodia, 8 ft., 85 pipes.
7. Dulciana, 8 ft., 85 pipes.
8. Principal, 4 ft., 73 pipes.
9. Flauto Traverso, 4 ft., 73 notes.
10. Tuba, 8 ft., 73 pipes.
Chimes (Deagan), 25 tubes.

SWELL ORGAN.
11. Bourdon, 16 ft., 97 pipes.
12. Horn Diapason, 8 ft., 73 pipes.
13. Stopped Diapason, 8 ft., 73 notes.
14. Gemshorn, 8 ft., 73 pipes.
15. Salicional, 8 ft., 85 pipes.
16. Voix Celeste, 8 ft., 61 pipes.
17. Aeoline, 8 ft., 73 pipes.
18. Flute d'Amour, 4 ft., 73 notes.
19. Violina, 4 ft., 73 notes.
20. Oboe, 8 ft., 73 pipes.
21. Vox Humana, 8 ft., 73 pipes.
Chimes (from Great).

CHOIR ORGAN.
22. Violin Diapason, 8 ft., 73 pipes.
23. Concert Flute, 8 ft., 73 pipes.
24. Flute Celeste, 8 ft., 61 pipes.
25. Dulciana, 8 ft. (from Great), 73 notes.
26. Unda Maris, 8 ft., 61 pipes.
27. Dulcet, 4 ft. (from No. 7), 73 notes.
28. Quinte, 2 1/2 ft. (from No. 7), 61 notes.
29. Octave, 2 ft. (from No. 7), 61 notes.
30. Clarinet, 8 ft., 73 pipes.
Chimes (from Great).

PEDAL ORGAN.
31. Open Diapason, 16 ft. (Extension No. 3), 12 pipes.
32. Subbass, 16 ft., 44 pipes.
33. Lieblich Gedeckt, 16 ft. (from No. 11), 32 notes.
34. Bass Flute, 8 ft. (from No. 32), 32 notes.
35. Octave Bass, 8 ft. (from No. 3), 32 notes.
36. Flauto Dolce, 8 ft. (from No. 11), 32 notes.
37. Violoncello, 8 ft., 32 pipes.
38. Tuba, 16 ft. (Extension No. 10), 12 pipes.

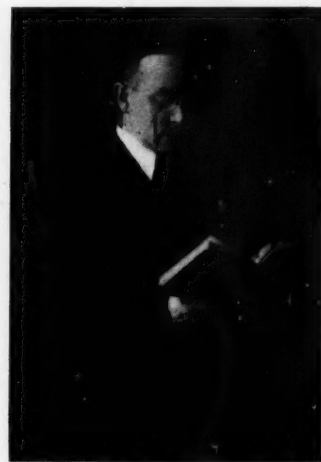
The organ is to be placed in two chambers, one for the great and choir and the other for the swell organ. All divisions are under expression.

There are five adjustable pistons to each manual and five for the full organ, besides five toe pistons duplicating full organ pistons.

Resumes Chattanooga Recitals.
McConnell Erwin, municipal organist of Chattanooga, Tenn., resumed his recitals on the large Austin organ Sunday, Oct. 18. Because of curtailment of the auditorium budget for this year the recitals will be given only once a month, instead of semi-monthly as heretofore. After the recent announcement that the recitals would be omitted entirely this season so many requests were received for their continuance that a plan has been devised whereby they will be given on the third Sunday afternoon of each month. Mr. Erwin has planned a series of programs of unusual interest for this season, it is announced.

The Evangelical Church in the State of Baden has established an institute in Heidelberg for the purpose of giving a thorough musical education to organists and church singers. The winter semester was opened Sept. 15. Professor Poppen is the director of the institute.

John Sebastian Matthews



JOHN SEBASTIAN MATTHEWS, the noted American composer whose name is a household word with every organist and choir director, did not arrange to celebrate his fiftieth anniversary as organist and choir-master of Grace Church, at Providence, R. I., but the church did make such plans, and they were carried out to Mr. Matthews' surprise. On Oct. 4, the date of the anniversary, the Rev. W. Appleton Lawrence, rector of Grace Church, called attention to Mr. Matthews' long service in a fitting tribute in which he thus summarized the work of Mr. Matthews:

"Children don't often live up to the hopes of their parents. But it certainly seems that when Mr. Matthews' parents named him 'John Sebastian' after the great Bach it was more than a vain hope, for he, too, has become a composer and the church music that he has written is known up and down the land. More than once, when it has seemed to me that the anthem was unusually effective and expressive, I have looked on the leaflet only to discover that it was written by our own Mr. Matthews. And not only is he a composer of unusual merit, but he combines several other qualities all too rare, even by themselves. He is one of the best choir-masters I have ever even heard of. His interest in the boys is genuine and sincere. Years after they have graduated from the choir they come back to him for counsel and friendship. His dry wit and gay humor have been the life of many a choir banquet, and his report at the annual meeting is always a bright spot in the evening. As an organist he can hold his own with the very best. His pupils are constantly in demand to fill positions of responsibility. Grace Church has indeed been fortunate to have had the services of Mr. Matthews these past fifteen years, and I am sure I express the sentiments of the whole parish when with grateful heart I say we hope he will be with us for many years to come."

BOSTON POST FOR M'KINLEY

Appointed Organist and Director at Famous Old South Church.

Carl K. McKinley, the organist and composer, and member of the faculty of the New England Conservatory of Music, has been appointed organist and choir-master of the Old South Church of Boston, on Copley Square, a parish famous for its wealth, prestige and historical importance. Henry Wry, whom Dr. McKinley succeeds, has retired as a result of ill health.

For many years the late Samuel Carr was organist of this church, at which such noted persons as Marie Sundelius and Charles Hackett figured among the singers. Mr. McKinley is introducing an innovation there—a chorus choir of twenty voices, all paid and selected not only for vocal qualities but for proficiency in sight-reading. With the backing of the present committee he expects to have some of the best music in Boston. The organ is a splendid ninety-stop Skinner with an antiphonal organ in front. The main organ is in the rear gallery.

NEW AMERICAN CHURCH IS DEDICATED IN PARIS

ORGAN IS BY TWO BUILDERS

Casavant of Canada and Abbey of France Co-operate—Recital by Dupre—Leslie P. Spelman Organist in Million-Dollar Edifice.

A very interesting organ was opened in Paris Sept. 6 and 7 when the new edifice of the American Church, erected at an expenditure of \$1,000,000, was dedicated. The organ represents the collaboration of two builders—Casavant Freres of Canada and Abbey of France. The electric console, all electrical equipment, and four sets of pipes came from Canada, the Deagan chimes are from Chicago and Abbey did the remainder of the construction and installation. The organ has three manuals, the echo being played from the swell. The French order of the keyboards was followed.

An elaborate program of dedication was held, beginning with communion early Sunday morning and ending with the formal dedication of the organ by Marcel Dupre Monday night. Mr. Dupre's program as well as several short speeches by the ambassador, the pastor of the church and representatives of American organizations in Paris was broadcast to America over the National Broadcasting network.

Leslie P. Spelman is organist and choirmaster of the church. He has a regular paid double quartet which is augmented by other singers for special occasions. Mr. Spelman went to Paris in the summer of 1930 to study organ with Joseph Bonnet and theory with Mlle. Nadia Boulanger. There has been a succession of fine organists of this church, including among others Laurel Everette Anderson, Laurel E. Yeamans and Arthur Croley, all of whom have been pupils of Bonnet in Paris.

Fred Weckesser of Wilkes-Barre, Pa., who has given a number of organs to churches in America, is the donor of the instrument. The stop scheme of the instrument, set forth in the French nomenclature, is as follows:

GRAND ORGUE.

1. Bourdon, 16 ft., 68 pipes.
2. Montre, 8 ft., 68 pipes.
3. Flute Harmonique, 8 ft., 68 pipes.
4. Sallcional, 8 ft., 68 pipes.
5. Bourdon, 8 ft., 68 pipes.
6. Prestant, 4 ft., 68 pipes.
7. Flute Douce, 4 ft., 68 pipes.
8. Trompette, 8 ft., 68 pipes.
9. Cloches (from Echo), Harpe (from Postif).
10. Bourdon Doux, 16 ft., 68 pipes.
11. Diapason, 8 ft., 68 pipes.
12. Flute Traversiere, 8 ft., 68 pipes.
13. Viole de Gambe, 8 ft., 68 pipes.
14. Bourdon, 8 ft., 68 pipes.
15. Voix Celeste, 8 ft., 68 pipes.
16. Aeoline, 8 ft., 68 pipes.
17. Flute Octaviane, 4 ft., 68 pipes.
18. Octavin Harmonique, 2 ft., 61 pipes.
19. Pleinjeu, 4 rks., 244 pipes.
20. Bassoon, 16 ft., 68 pipes.
21. Trompette, 8 ft., 68 pipes.
22. Clarion, 4 ft., 68 pipes.
23. Hautbois d'Orchestre, 8 ft., 68 pipes.
24. Voix Humaine, 8 ft., 68 pipes.

POSITIF (Expressive).

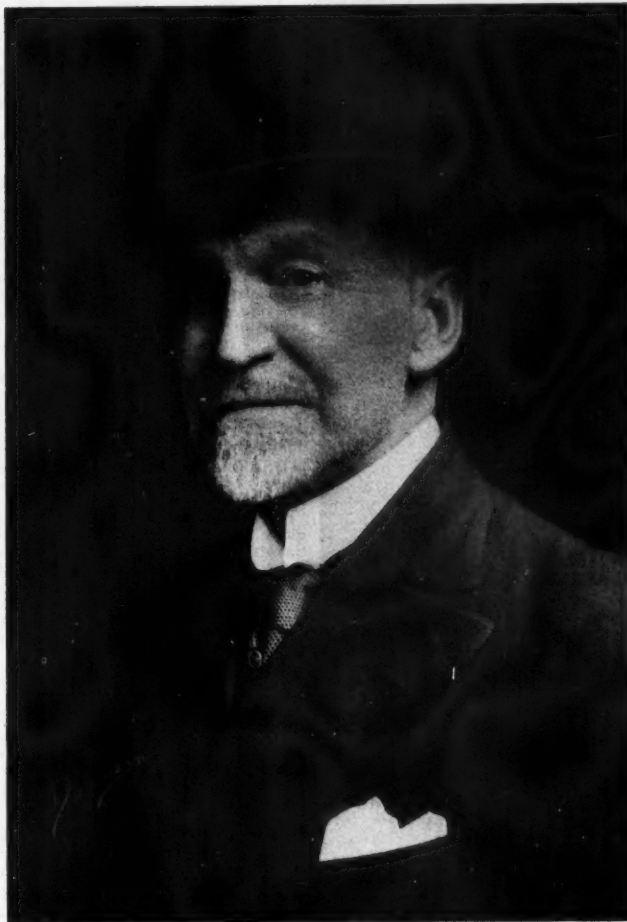
24. Quintaton, 16 ft., 68 pipes.
25. Principal, 8 ft., 68 pipes.
26. Cor de Nuit, 8 ft., 68 pipes.
27. Dulciana, 8 ft., 68 pipes.
28. Viole d'Orchestre, 8 ft., 68 pipes.
29. Flute Douce, 4 ft., 68 pipes.
30. Nazard, 2 1/2 ft., 68 pipes.
31. Octavin, 2 ft., 61 pipes.
32. Tierce, 1 3/5 ft., 61 pipes.
33. Clarinette, 8 ft., 68 pipes.
34. Harp.
35. Cloches (from Echo).
36. Tremolo.

PEDAL.

35. Flute, 16 ft., 32 notes.
36. Soubasse, 16 ft., 32 notes.
37. Bourdon (from No. 1), 16 ft., 32 notes.
38. Bourdon Doux (from No. 9), 16 ft., 32 notes.
39. Flute, 8 ft., 32 notes.
40. Bourdon, 8 ft., 32 notes.
41. Violoncello, 8 ft., 32 notes.
42. Flute, 4 ft., 32 notes.
43. Bombarde, 16 ft., 32 notes.
44. Trompette, 8 ft., 32 notes.
45. Flute, 8 ft., 68 pipes.
46. Sallcional, 8 ft., 68 pipes.
47. Voix Humaine, 8 ft., 68 pipes.
48. Flute, 4 ft., 68 pipes.
49. Cloches, 25 tubes.
50. Tremolo.

Although on French soil, the American Church of Paris can claim with accuracy to be a presidential church, as

Albert Cotsworth, Who Is 80 Years Young



ALBERT COTSWORTH, dean of Chicago musical critics, who shares with Clarence Eddy the honor of being dean of Chicago organists, had an opportunity to hear what his fellows think of him at a luncheon in his honor at the Palmer House Oct. 12. The occasion was arranged by the National Association of Organists to mark Mr. Cotsworth's eightieth birthday anniversary, which fell on Oct. 9. The Illinois chapter, A. G. O., and the Chicago Society of Women Organists were invited to join in this affectionate tribute to one who is known to all musicians in the city and forty-nine sat down at the tables to do honor to both Mr. and Mrs. Cotsworth.

Edwin Stanley Seder, president of the Chicago chapter of the N. A. O., was in the chair, and after greetings by himself, Dean Frank Van Dusen of the Guild chapter and Miss Frances Ann Cook, vice-president of the Chicago Club of Women Organists, introduced Charles E. Watt, editor of *Music News*, who in a very engaging talk reviewed his long association with Mr. Cotsworth, who has been a member of

the staff of *Music News* throughout the history of that paper. Mr. Watt paid a tribute to Clarence Eddy, another octogenarian Chicago organist, for whom he expressed his "respect, love and admiration," and Mr. Eddy received cordial applause from all present. Mr. Watt summarized his appraisal of the life of Mr. Cotsworth by saying that no man could have accomplished as much as he has accomplished in music, in literature and in business in anything less than eighty years.

Mr. Cotsworth made a response to these talks in his characteristically happy manner, with emphasis on his philosophy of life, which is distinctly optimistic both as to the present and the future.

Telegrams and letters from the executive committee of the N. A. O., from Dr. Wilhelm Middelschulte, from Miss Alice R. Deal, president of the Chicago Society of Women Organists, who was out of the city, and others were read by Mr. Seder. The closing feature of the luncheon was a brief report on the New York N. A. O. convention by James F. Miller.

Divine Paternity Organ Reconsecrated.

Reconsecration of the organ at the Church of the Divine Paternity in New York City took place at the service Oct. 4, with J. Warren Andrews, organist and choirmaster of the church, at the console. During the summer the instrument was completely renovated and several important changes were made by Harry A. DeBold. The expense was met by Mrs. Andrew Carnegie. The organ, a four-manual of approximately ninety stops, is a memorial to Mrs. Carnegie's parents. It was originally built by the Hutchings Organ Company and was rebuilt and enlarged later by Ernest M. Skinner. It has been in the church thirty-four years. At the service Dr. Frank Oliver Hall, pastor of the church, mentioned the fact that Mr. Andrews this year completes sixty years of service as a church organist, having begun when only 11 years old.

BUFFALO SEMINARY INSTALLS WURLITZER

SCHEME OF THREE-MANUAL

Instrument at Exclusive School for Girls Placed in Chambers on Each Side of Stage, with Two Sets of Expression Shutters.

A three-manual Wurlitzer organ has been installed in the Buffalo Seminary, Buffalo, N. Y., an exclusive college preparatory school for girls. The instrument is placed in specially prepared chambers on each side of the stage, with expression shutters into the auditorium and opening onto the stage. A three-way switch is provided so that either set of shutters can be used independently or they can be used in conjunction.

The console is movable, with combinations adjustable at the bench.

The following is the stop specification:

GREAT.

- Diaphonic Horn, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 61 notes.
- Horn Diapason, 8 ft., 73 pipes.
- Gamba, 8 ft., 61 notes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 61 notes.
- Unda Maris (tenor C), 8 ft., 49 notes.
- Octave, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Cathedral Chimes, 25 notes.

SWELL.

- Horn Diapason, 8 ft., 61 notes.
- Gamba, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 61 notes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris (tenor C), 8 ft., 73 pipes.
- Gambette, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Dulcet, 4 ft., 61 notes.
- Unda Maris, 4 ft., 61 notes.
- Dolce Twelfth, 2 1/2 ft., 61 notes.
- Dolce Piccolo, 2 ft., 61 notes.
- Tuba, 8 ft., 61 notes.
- Clarinet, 8 ft., 61 notes.
- Cathedral Chimes.

CHOIR.

- Lieblich Bourdon, 16 ft., 97 pipes.
- Sallcional, 8 ft., 85 pipes.
- Voix Celeste (tenor C), 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Lieblich Flute, 8 ft., 61 notes.
- Salicet, 4 ft., 61 notes.
- Octave Celeste, 4 ft., 61 notes.
- Quintadena, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Twelfth, 2 1/2 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Oboe Horn, 8 ft., 73 pipes.
- Oboe Horn, 4 ft., 61 notes.
- Cathedral Chimes, 25 notes.

PEDAL.

- Diaphonic Horn, 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Open Diapason, 8 ft., 32 notes.
- Horn Diapason, 8 ft., 32 notes.
- Gamba, 8 ft., 32 notes.
- Flute, 8 ft., 12 pipes.

The new organ was formally opened Oct. 9 with a private recital played by DeWitt C. Garretson, director of music at the seminary, for the trustees and faculty. Mr. Garretson played the following program: Largo, Handel; Intermezzo, Callaerts; "Angelus," Massenet; Chorale in A minor, Franck; Largo from "New World" Symphony, Dvorak; Toccata and Fugue in D minor, Bach.

WIN SCHOLARSHIP AWARDS

List of Those Successful in Guilman Organ School Tests.

The Berolzheimer scholarships at the Guilman Organ School for 1931-32 have been awarded to Carlos F. Newman of Staten Island, N. Y.; Ray B. Rayburn, Briarcliff Manor, N. Y.; Myrtle D. Stair, Bayside, N. Y., and Evelyn V. Anderson, Glendale, N. Y. There were many candidates among whom these names were selected at the contest.

The school has reopened with a large enrollment from various parts of the country and the classes in all departments were resumed Oct. 6. The special course to be conducted by Hugh Ross is scheduled to begin Nov. 6 and will be given on Friday mornings in November and February. The subjects will be conducting and the art of choral technique.

Mr. and Mrs. Philip Berolzheimer have given seven sets of seats for the season of Boston Symphony Orchestra concerts in New York to students of the Guilman school.

BARTHOLOMAY ORGAN HAS THIRTY-TWO SETS

IN ST. ANN'S, PHILADELPHIA

Instrument with Comprehensive Stop Scheme Is Installed by Local Builder—Edwin Banschach at Console.

F. A. Bartholomay & Sons, the Philadelphia builders, have constructed a three-manual of thirty-two sets of pipes for St. Ann's Church in that city and the instrument was dedicated Sunday Oct. 4. The choir for the opening service was under the direction of the Rev. William B. Kane, with Edwin Banschach at the console of the new organ. The stop list of this instrument shows comprehensive resources, and is as follows:

GREAT ORGAN

- Contra Gamba, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Viol d'Amour, 8 ft., 61 pipes.
- Flute Harmonic, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Chimes, 20 notes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Salticlonal, 8 ft., 73 pipes.
- Vox Celestis, 8 ft., 61 pipes.
- Aeoline, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Flauto Traverso, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Flautina, 2 ft., 73 pipes.
- Dolce Cornet, 3 rks., 185 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.
- Chimes, 20 bells.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
 - Open Diapason, 16 ft., 32 pipes.
 - Bourdon, 16 ft., 32 pipes.
 - Violine, 16 ft., 32 pipes.
 - Lieblich Gedeckt, 16 ft., 32 notes.
 - Flute, 8 ft., 12 pipes.
 - Cello, 8 ft., 12 pipes.
 - Trombone, 8 ft., 32 pipes.
- There are twenty-three couplers and twenty-two combination pistons on the mechanical side.

DEDICATION IN COVINGTON

Hillgreen, Lane & Co. Work Contains No Borrowed Stops.

The dedicatory recital on a three-manual organ built by Hillgreen, Lane & Co. of Alliance, Ohio, for St. Aloysius' Catholic Church at Covington, Ky., was played by Professor S. V. Eifert, organist of the church, Sunday evening, Sept. 6. The male choir of the church assisted in the service. The instrument has thirty-one sets of pipes and there is no borrowing of any kind except in the resultant in the pedal. The stop list is as follows:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Viol d'Gamba, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Principal, 4 ft., 61 pipes.
- Quint, 2 1/2 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Tuba, 8 ft., 61 pipes.

SWELL ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salticlonal, 8 ft., 73 pipes.
- Celeste, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Piccolo, 2 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

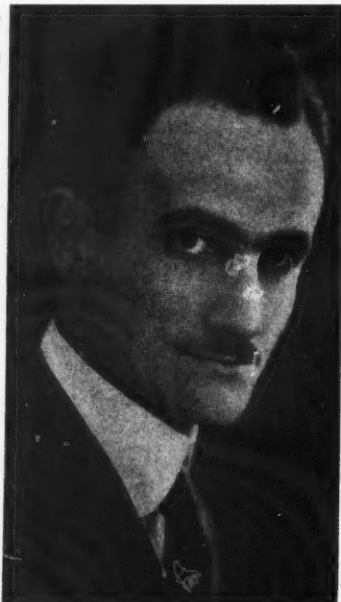
CHOIR ORGAN.

- Unda Maris, 8 ft., 73 pipes.
- Quintadena, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Open Diapason, 8 ft., 32 pipes.
- Flute, 8 ft., 32 pipes.
- Violoncello, 8 ft., 32 pipes.

Warren D. Allen



WARREN D. ALLEN, organist of Stanford University and known throughout the United States as a recitalist, will spend the winter and spring in the East. He has been invited to take the place of Professor Harold D. Smith at Cornell University and will give the regular recitals on the two large Cornell organs while Professor Smith is on sabbatical leave from February to June. Charles L. Safford of Williams College, who also is on sabbatical leave, will substitute for Mr. Allen at Stanford University.

ST. LOUIS ORDER TO REUTER

Three-Manual Being Built for New St. Paul's Evangelical.

The Reuter Organ Company of Lawrence, Kan., has been awarded the contract to build the organ for the beautiful new St. Paul's Evangelical Church under construction in St. Louis. The organ, which is to be a comprehensive three-manual, is to be installed in two chambers, with the great and choir under one expression and the swell under the other. The installation is planned for next March, upon the completion of the new church.

In addition to the following stop specification, the organ will have a complete equipment of couplers, adjustable combinations and other accessories:

GREAT ORGAN.

- Open Diapason, 8 ft., 73 pipes.
- Gross Flöte, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 notes.
- Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Octave, 4 ft., 73 notes.
- Flute, 4 ft., 73 notes.
- Piccolo, 2 ft., 61 notes.
- Tuba, 8 ft., 73 pipes.
- Chimes, 20 tubes.

SWELL ORGAN.

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 notes.
- Aeoline, 8 ft., 73 pipes.
- Salticlonal, 8 ft., 85 pipes.
- Vox Celeste, 8 ft., 61 pipes.
- Orchestral Horn, 8 ft., 73 notes.
- Flauto Dolce, 4 ft., 73 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Salicet, 4 ft., 73 notes.
- Flautino, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Dulciana, 16 ft., 61 notes.
- Violin Diapason, 8 ft., 85 pipes.
- Concert Flute, 8 ft., 85 pipes.
- Dulciana, 8 ft., 85 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Flauto Traverso, 4 ft., 73 notes.
- Dulcet, 4 ft., 73 notes.
- Clarinet, 8 ft., 73 pipes.
- Tremolo.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt, 16 ft., 32 notes.
- Flute Dolce, 8 ft., 32 notes.
- Cello, 8 ft., 32 notes.
- Octave, 8 ft., 32 notes.

GUGGENHEIM GIFT OPENED

Aeolian Organ of Woman's Association Played by Dr. Russell.

The Aeolian organ presented by Mrs. Daniel Guggenheim to the American Woman's Association was dedicated Oct. 4 in the ballroom of the association at 353 West Fifty-seventh street, New York. Mrs. Guggenheim and Dr. Mary F. Crawford, who spoke in the absence of Colonel Benjamin F. Castle of the American Woman's Realty Corporation, made brief addresses.

Dr. Alexander Russell, director of music at Princeton University, commented on the history of the organ and its modern uses before beginning his program. He used works of Bach, Cesar Franck and others to illustrate the instrument's diversity of orchestral coloring. In volume and in the wide range of effects that the miracles of modern organ engineering make possible the new instrument appeared to be well adapted to its purpose in the clubhouse, where it will be used for solos and with small ensembles. The audience which filled the ballroom was obviously pleased with it.

Dr. Russell's program was as follows: Chorale Prelude, "Liebster Jesu, wir sind hier," Air from Suite and Chorale Prelude, "Es ist das Heil," Bach; Pastorale and "Angelus," Corelli; Gavotte, Martini; "I Ciel Immensi," Marcello; Chorale in A minor, Franck; "Dreams" and "Liebestod," from "Tristan and Isolde," Wagner; "St. Lawrence Sketches" ("The Bells of St. Anne de Beaupre" and "Up the Saguenay"), Russell.

Dedication at Grove City College.

The four-manual organ built by the W. W. Kimball Company for Grove City College, where Paul E. Grosh presides over the music, was opened Oct. 8 with a recital by William H. Barnes of Chicago. The audience included not only the college community, but a number of visiting college presidents, representatives of thirty colleges, etc., invited to attend the dedication of

the hall of science, Harbison Chapel and the organ. The organ, though not entirely completed, made an excellent impression. The recital program was as follows: Suite in F, Corelli-Noble; Reverie, Bonnet; Toccata and Fugue in D minor, Bach; "The Legend of the Mountain," Karg-Elert; Two Chorale Improvisations, Karg-Elert; "Ronde Francaise," Boellmann; Prelude to "Lohengrin," Wagner; Sketch in D flat, Schumann; Chorale in E major, Franck. The organ, the stop scheme of which appeared in The Diapason July 1, is known as the Frances St. Leger Babcock memorial organ, and was made possible by a bequest of the late Fred Raymond Babcock, who at the time of his death in 1927 was president of the board of trustees of the college.

Recital Schedule for Seibert.

Fall recitals by Henry F. Seibert of New York are scheduled as follows: Oct. 22—Royersford, Pa. Nov. 1—Middletown, N. Y. Nov. 2—Hightstown, N. J. Nov. 8—Mount Vernon, N. Y.; joint Reformation festival of Westchester County Lutheran churches, chorus of 100. Nov. 15—Brooklyn. The middle of November Mr. Seibert will begin his weekly Town Hall recitals.

Goets to Wausau, Wis., Church.

Joseph Eckman has been appointed organist of the First Universalist Church of Wausau, Wis., and has taken up his duties in that thriving Wisconsin city. Mr. Eckman has been for the last year at the First Baptist Church of St. Paul, Minn.

THE DIAPASON.

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WORDS TRULY SPOKEN

From **EDWIN STANLEY SEDER**

Organist-Director First Congregational Church, Oak Park, Ill.

"... I want to say that our vested choir at First Congregational Church, Oak Park, began its season on last Sunday, singing as its first number your publication of Harvey Gaul's Russian anthem 'ALL PRAISE TO GOD ETERNAL', and choir, minister, congregation, as well as myself, are all very enthusiastic over it. It's a gorgeous number, not difficult, and I hope choir directors by thousands will find out about it."

(Signed) Edwin Stanley Seder.

All Praise to God Eternal (Russian Thanksgiving Anthem)

Arranged by HARVEY GAUL

is published in the following arrangements:

- S. A. T. B. (No. 6500)..... .12
- T. T. B. B. (No. 6522)..... .12
- S. S. A. (No. 6521)..... .12

From **JOHN SMALLMAN**

Director First Congregational Church, Los Angeles, Cal.

"... Upon examining Joseph W. Clokey's 'WE BEHELD HIS GLORY' I found it to be what I consider one of the finest contributions toward American sacred compositions ever published.

I immediately ordered 75 copies and am now rehearsing the work for a performance to be given at the First Congregational Church of Los Angeles at Christmas time.

This is a long step towards raising the standard of American music and I congratulate you upon having published this great work."

(Signed) John Smallman.

We Beheld His Glory

A Cantata for Soli and Chorus with organ accompaniment.

(No. 6479) Joseph W. Clokey.....\$1.25

Contemporary Club, Newark, N. J.

informs us that it has decided to produce the MYSTERY FOR CHRISTMAS by Howard D. McKinney as a civic project some time during the Christmas holidays. This organization, the largest women's club in New Jersey, has a fine choral department under the leadership of Robert Crawford, and it is this group, with the assistance of the Rutgers University Glee Club, that will prepare the musical setting.

Mystery for Christmas (No. 6034). In the mediaeval manner with music, set, arranged and composed by Howard D. McKinney...\$1.00

Novelties for Christmas Programs

- Emmanuel—Organ solo. Arr. by Caspar Koch.....C. Rossini. .60
- O Fair Art Thou—Solo. High-Medium. Low....Grandi-Clokey .50
- O My Dear Heart. S. A. T. B.....E. Margetson .12
- O My Dear Heart. S. S. A.....E. Margetson .12

Send for our complete list of Christmas Music or request a selection on approval

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A MESSAGE TO ORGANISTS

There will probably never be a better time in our lives to arrange for the purchase of a new organ for your Church.

The cost of the principal items in the building of an organ is probably lower today than it will be for a great many years to come.

Though Churches and other institutions may be inclined to hesitate to contract under present conditions, it should be borne in mind that every contract for a new organ increases the payroll and reduces the number of unemployed somewhere in the country. In other words, it is bound to help the present situation in the country.

As to the financing of such contracts, we believe that any adequately financed organ builder will be glad to arrange for extended payments on most reasonable terms.

SKINNER ORGAN COMPANY

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**OHIO ORGANISTS HOLD
TWO-DAY CONVENTION
SESSIONS AT YOUNGSTOWN**

Recital of Compositions of Members
One of Features of Meeting of
Guild Chapter—Combined
Boy Choirs of City Sing.

The Northern Ohio chapter of the American Guild of Organists assembled Monday, Oct. 12, from various sections of the state at the First Baptist Church in Youngstown for its second annual convention. Representatives were present from Toledo, Cleveland, Warren, Youngstown, New Castle, Pa., Canton, Ashland, and Oberlin. The chapter was fortunate in having Cheston L. Heath, dean of the Indiana chapter, as its guest.

For an interesting conclusion to the well-planned luncheon at the First Baptist Church, the organists gathered in the auditorium to hear a comprehensive program played by Albert Riemenschneider of Berea, Ohio, on an Estey luminous console. His program included: Prelude and Fugue on B-A-C-H, Liszt; "Ave Maria," Arkadelt-Liszt; Prelude, Clerambault; Three Chorale Preludes ("Erbarm' Dich mein," "Liebster Jesu, wir sind hier" and "Ein feste Burg ist unser Gott"), Bach; Canon in B minor, Schumann; "Benedictus," Reger; Scherzo, Rogers; Finale (Eighth Symphony), Widor.

Following this, James H. Rogers of Cleveland talked informally to the convention on the place of the organist in the church. His experiences have been many and he has seen several different periods of church services and church music. Music, to be appropriate, must take into consideration the audience, the type of church and the size, he declared. The present-day organist recognizes as his biggest problem the education of his audiences to a greater appreciation of fine music. Mr. Rogers' droll presentation of these bits was very entertaining.

At 4 o'clock the chapter gathered in the impressive auditorium of St. John's Episcopal Church, in anticipation of a program of compositions by members of the chapter. John Gordon Seely, regent of the Toledo sub-chapter, presiding at the console, interpreted these numbers, which were played from manuscript, in a most skillful manner. Several of the composers were in the audience and it was gratifying to know that real talent and ability existed to such an extent in this chapter. Mr. Seely's playing was of superior quality and revealed a great deal of individuality. Two of his own compositions, "Allegro Scherzando" and "A Christmas Reverie," were included (after much persuasion) in the program, which also contained: "Scherzo Humoresque," Ralph E. Clewell; Andante con moto (Sonata in E flat), George W. Andrews; Prelude and Fughetta, James H. Rogers; "Sortie on the Orbia Factor Kyrie," Norbert E. Fox; Elegy, Henry F. Anderson; Movement in Sonata Form and "Autumn Moods," Walter Blodgett, and "Divertissement," Carleton H. Bullis.

At the close of this recital the group was invited to inspect the four-manual Skinner organ upon which Mr. Seely had played.

Eighty members and guests sat down to dinner in the banquet hall of St. John's Church. Dr. Stryker, the rector, who was introduced by Edwin Arthur Kraft, dean of the Northern Ohio chapter, extended his greetings and best wishes for the success of the convention. After a roll-call of the cities represented, and a vote of thanks to the ladies who had so graciously planned, prepared and served the dinner, the members again withdrew to the church proper.

Orrin C. Sutherland, 19 years of age, who had won the organ student contest between the ages of 18 and 22, opened the evening service by playing the Toccata and Fugue in D minor by Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach, and the Finale from the First Symphony by Vienne. It is an inspiration and a challenge to be able to hear the kind of work that is being done by the younger members. The Guild service, which followed, had been arranged by Ralph E. Clewell, Canton; Walter H.

Hirst, Warren, and Frank E. Fuller, Youngstown, whose combined boy choirs, numbering 116, rendered a delightful program to an unusually large audience. The lovely soprano tones of the young boys and the rich harmonies of the accompanying parts displayed in the anthem "Fierce Was the Wild Billow," by T. Tertius Noble, seemed to carry one out of the realm of practical everyday living to a higher sphere which is reached only through the hearing or performing of the finest religious music. The stately recessional, "God of Our Fathers," brought to a close the first day of what will long be remembered as a most successful convention.

The Tuesday morning session was held in St. Luke's Lutheran Church, where there is a large three-manual Hillgreen, Lane & Co. organ. The following program was played by Laura Louise Bender, A. A. G. O., organist of the Euclid Avenue Temple, Cleveland, and secretary of the Northern Ohio chapter: Allegro from Organ Symphony, Maquaire; Chorale Preludes, "Alle Menschen müssen sterben"

and "Nun freut euch," Bach; Prelude and Fugue in G minor, Dupre; "Christmas," Dethier; "Carillon," Sowerby; Fugue from "The Ninety-fourth Psalm," Reubke; Roulade, Bingham, and "Thou Art the Rock," Mulet. Miss Bender's playing was notably clean-cut, full of life and stimulating. Her program was an exacting one, full of sparkle and color.

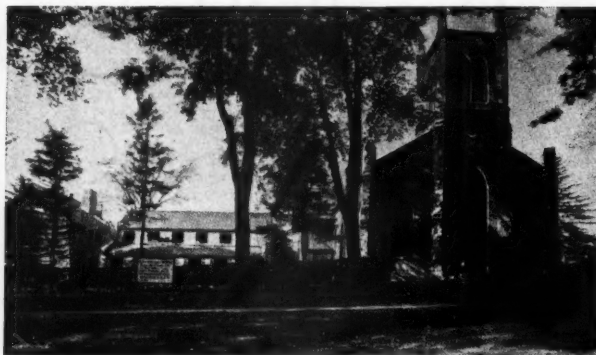
Russell Gee of Lake Erie College, Painesville, next read a paper on "Choral Music in Normal Living." Mr. Gee is evidently a student of psychology as well as a musician, and cleverly demonstrated that group singing is a healthy exercise both physically and mentally.

After luncheon at St. Luke's Church the visitors motored across the city to Stambaugh Auditorium, a magnificent structure facing a beautiful park and housing a large new four-manual Skinner organ. The following program was played by George O. Lillich of Oberlin College: Introduction and Passacaglia in F minor, Reger; "Praeludium," Jarnefelt-Nevin; "The Soul of the Lake,"

Karg-Elert; Toccata, Adagio and Fugue, Bach; "Carillon," DeLamarter; "Pantomime," Jepson; "Fiat Lux," Dubois. It is only fair to say that in this beautiful auditorium a condition exists under which it is impossible for the organist or the listeners to keep their minds off some gorgeous velvet curtains which hang between the organ and the audience—a case of eye against ear in which the curtains almost run off with the show. This did not cover up the fact, however, that Mr. Lillich did a very fine piece of work in his tasteful rendition of a fine program. His playing is classically satisfying and his registration was a splendid example of infinite pains and thoughtful care. It was a fitting close to this two-day convention, planned by Dean Edwin Arthur Kraft to bring the benefits of the Guild to the members of the north-eastern part of Ohio.

This was the first annual convention in this section. The second annual convention for the northwestern Ohio section will be held in Toledo on May 3 and 4.

PIONEER CHURCH chooses PIONEER ORGAN



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On and On

That M. P. MÖLLER successes in building fine organs are the rule and not the exception is again evidenced in the new Waldorf-Astoria Hotel, New York City.



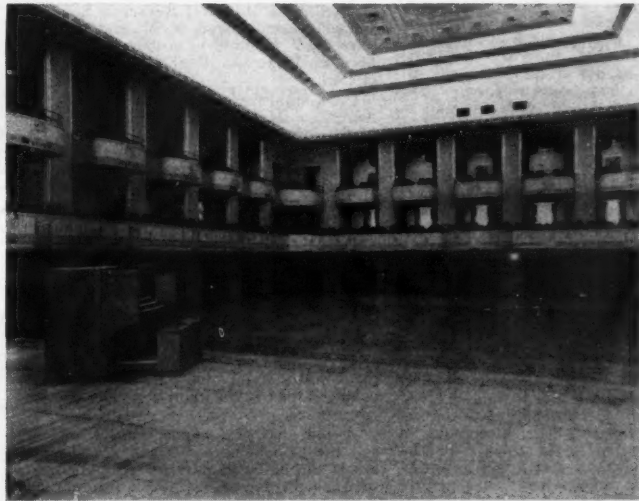
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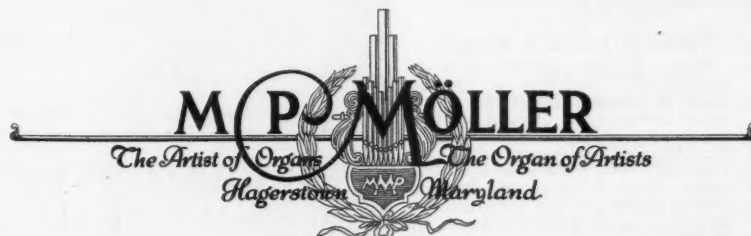
M. P. MÖLLER ORGANS, one a large four-manual in the Grand Ballroom and a three-manual in the Perroquet.

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Interior view of Grand Ballroom



**Notes and Figures
Combined in Career
of Dr. Garabedian**

At last he has been discovered! We have had on record distinguished examples of organists who combine various forms of activity and enterprise with their work at the console. The majority are teachers and choir directors. Sometimes they serve in a dual ministry and are clergymen. In Dr. Schweitzer we have a great surgeon combined with a famed organist and Bach scholar. Many lines of business have lured the organist—or the organ has lured many businessmen. There are printer-organists, editor-organists, etc., etc., and we even know of one successful grocer-organist-composer, while no doubt untold numbers of faithful organists help their wives with the dishes and can boast a brilliant technique with the coal shovel. But what has been found is a man who is a famous mathematician and at the same time a capable organist. His seems to be indeed a versatility that can unite opposite poles.

Carl A. Garabedian, professor of mathematics and college organist at St. Stephen's College of Columbia University, at Annandale-on-Hudson, N. Y., is the man who has successfully combined in himself this dual personality. His organ playing and his mathematical research have been so closely interwoven throughout his career that both the organ world and the mathematical may rightly claim him. How well and impartially he has served both his masters is illustrated by the fact that, to date, Dr. Garabedian has played a total of 1,815 services and recitals and at the same time has been the author of research articles and texts on mathematical subjects.

Asked to explain the cause of the phenomenon he embodies, Dr. Garabedian smiled and said that it was due to the fact that he had chosen a mathematician for a mother and an organist for a father.

Twenty years ago, while he was a freshman at Tufts, Mr. Garabedian began to play the organ, and, as an engineer, began his work in mathematics with the calculus. His professors shook their heads. Here was a young fellow who was interested in something besides his scholastic work. That was well enough, but he spent almost as much time on the organ bench as he did at his desk over calculus. No man could ride two horses and succeed, they thought, and so they predicted a gloomy future for this young man. Since then Dr. Garabedian has been a member of the faculties of several prominent universities and in every instance has combined his activity at the console with his mathematical teaching.

Carl A. Garabedian was born Aug. 17, 1894, at Dorchester Center, Mass. He attended the public schools in Boston and was graduated from the Dorchester High School in 1910. In 1915 he received his bachelor of science degree from Tufts College and a year later was made a master of science. Meanwhile he had three years of study in the theory of music under L. R. Lewis and occupied the post of organist of Tufts College throughout the five years he spent there. In this period he composed two college songs.

His first appointment was to the faculty of the University of New Hampshire, where he was instructor in mathematics, organist and director of a mixed chorus of thirty voices from 1916 to 1918 and from 1920 to 1921, and was frequently heard in piano recitals. In 1919 we find him in the United States army at Fortress Monroe, and in the research department of the ballistic division of the proving ground at Aberdeen, Md.

From 1919 to 1923 Professor Garabedian was at Harvard University as instructor in mathematics and here he received his master of arts degree in 1921 and the Ph.D. degree in 1923. During a part of his stay at Harvard he was organist and director of the boy choir of St. Michael's Episcopal Church at Marblehead, Mass.

Dr. Carl A. Garabedian



A fellowship won at Harvard enabled Dr. Garabedian to spend 1923 and 1924 in Paris, studying mathematics at the Sorbonne and the Collège de France and doing research work in elasticity. He wrote a number of articles for American and French mathematical journals during this period and still is a frequent contributor to scientific periodicals in both countries.

Upon his return to America Dr. Garabedian was at Northwestern University in 1924-1925 as assistant professor of mathematics and organist of the university. Thence he went to the University of Cincinnati for four years as associate professor of mathematics and in 1929 his "Plane Trigonometry," of which Professor Winston is co-author, was published. Since September, 1929, he has been at St. Stephen's College as professor of mathematics and organist of the college. In the latter capacity he took part in 210 services in the 1930-1931 academic year, including twelve organ recitals. His recitals are of the highest order and the programs are prepared with a view to educating as well as interesting his audiences of professors and students.

In October, 1924, Dr. Garabedian married Miss Margaret Roesel of Sagaponack, Long Island, N. Y., and they have two children—Caroline Roesel, born in 1925, and Paul Roesel, born in 1927.

Dr. Garabedian is a member of the American Mathematical Society, the Mathematical Association of America and the American Association of University Professors, Sigma Xi and Phi Beta Kappa, and is a fellow of the A. A. S.

Dr. Garabedian's philosophy agrees with that of Professor Northrop's recent book, "Science and First Principles," in which the author says: "But neither can man be truly happy without art. * * * Precisely because of the peculiar rational character of his own nature man must be both scientist and artist in order to be himself. Einstein plays his violin." On this view, the balanced man is the man who rides the two horses.

Would that this conception of life and the gain to both mathematics and music through the activities of a man such as Professor Garabedian might impress on all college presidents that music—and especially organ music—is not a mere incident of college life but an essential part of education!

Cleveland Position to Blodgett.

Walter Blodgett, formerly of Grand Rapids, Mich., and later of Chicago, where he played in Rockefeller Chapel at the University of Chicago, has been appointed organist and director at the Epworth-Euclid Methodist Church, Cleveland, Ohio. The church on University Circle is one of the beautiful edifices of the city and the organ is a large four-manual built by Skinner. Mr. Blodgett is completing his piano course at Oberlin, after having finished his college work last June.

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**Career of Organist, Composer and
Trainer of Lutheran Organists—
Two Others on Concordia
Faculty 40 Years.**

A celebration of rare occurrence was held Oct. 12 at Concordia Teachers' College, River Forest, Ill., for three men of the faculty. Professors E. H. Engelbrecht and H. C. Gaertner had rounded out forty years and Professor G. C. Albert Kaepfel fifty years of service in the teaching profession. All three were Lutheran parochial school teachers, organists and choir directors of their respective congregations before they were called to Concordia College. The celebration consisted of a service held in the gymnasium of the institution, followed by a banquet in the dining hall.

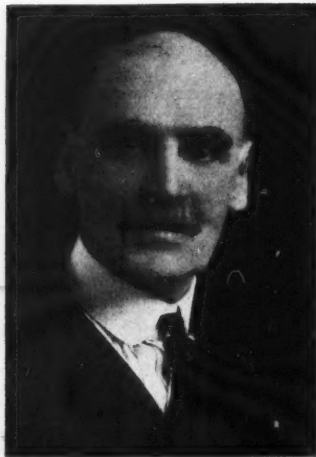
Of the three men, Professor Kaepfel is especially known in Lutheran circles as organist, recitalist, choir director and composer. He was born in Indianapolis April 19, 1862. His education as a teacher and organist was received at the institution of which he is one of the instructors, but which was then at Addison, Ill. Later he studied piano with August Hoffmann, a graduate of Stuttgart Conservatory, and composition with Louis Conraht, a graduate of Prague Conservatory. Upon his graduation from the normal college in Addison he was for a short time teacher and organist for the Lutheran congregation at Wittenberg, Mo., and then for several years was at Trinity Lutheran Church in St. Louis. Since 1897 he has been a member of the faculty of Concordia Teachers' College, being the senior professor on the staff and dean of the music department. He teaches organ, piano, harmony, history of music and singing. Besides his manifold duties at Concordia he was organist and choirmaster of Redeemer Lutheran Church, Chicago, from 1900 to 1923, and for many years one of the editors of the Lutheran School Journal.

Among Professor Kaepfel's choral compositions are many anthems for mixed and for male voices, and three cantatas for mixed voices—"Agnus Dei," for Good Friday; "Unto Us," for Christmas, and "Soli Deo Gloria," a jubilee cantata written for the diamond anniversary of the Lutheran Missouri Synod. Besides contributing chorale preludes to several collections of preludes, a small collection of six organ pieces and the following four volumes of his compositions for the organ have been published: "Chorale Motifs," "Forty Preludes for Chorale Motifs," "Forty Preludes for the Organ," "Preludes and Postludes for the Organ" and "One Hundred Easy Organ Preludes."

On Aug. 1, 1883, Professor Kaepfel married Miss Dora Weinholt of Wittenberg, Mo. They are the parents of ten children—six sons and four daughters.

Organists of Holland held their annual congress Sept. 3 to 5 at Amsterdam and according to reports from that city enjoyed a varied and rich program. Herr W. de Vries is president of the congress, which is conducted annually by the Union of Organists of the Netherlands, organized in 1890. Herr de Vries is the editor of *Het Orgel*, official publication of the organization.

G. C. Albert Kaepfel



THIRTEEN RECITALS ABROAD

**Edward Rechlin's Playing Acclaimed
by Critics of Europe.**

Edward Rechlin, who has returned from his most successful European tour, played thirteen recitals in Germany and Austria in June. He was the first foreign organist to play the great organ at St. Michaelis, Hamburg. He also played the ancient organ at St. Jacobi, long presided over by the composer of ballads, Carl Loewe, and was the first foreign artist to give a recital on the open-air memorial organ at Kufstein, Austria, where the organ is installed in the high tower of the fortress overlooking the town, while the console is placed down below in the city. His tour closed with a crowded house in the famous Mozarteum at Salzburg. This was followed by three weeks of teaching in London. Immediate appearances of the future include Washington, D. C., Reading, Philadelphia and Buffalo (A. G. O. chapter).

The German critics hailed Mr. Rechlin as a splendid artist. The *Dresdener Anzeiger*, for example, commented as follows on his performance: "The American organist Edward Rechlin, one of the most celebrated Bach players, appeared in recital last evening. His performance of the masters of the seventeenth and eighteenth centuries perforce convinced every listener that a great artist and master of the instrument here presented the works of Bach and his contemporaries. Such technical and musical achievement! And also such an art of phrasing! Especially noteworthy was the clarity of his playing, which draws the melodic threads into plastic outline. Deep feeling pervaded his performance throughout."

H. J. STEWART UNDER KNIFE

**Operation on San Diego Organist—
Recovery Seems Assured.**

Dr. Humphrey J. Stewart, dean of Pacific coast organists and official organist at Balboa Park, San Diego, Cal., underwent a major operation Oct. 12 for a trouble of fairly long standing.

A telegram to *The Diapason* Oct. 27 reported Dr. Stewart as making satisfactory progress toward recovery and to be resting comfortably, but he will be confined to the hospital for several weeks longer.

VAN DUSEN WILL LECTURE

Talks on History of Organ to Be Combined with Lesson Course.

A series of ten bi-weekly lectures on the "History of the Organ and Organ Music" will be delivered by Frank Van Dusen at the American Conservatory of Music, Kimball Hall, Chicago, from 11:30 to 12:30 o'clock beginning Nov. 2. Each lecture will be followed with an interpretation class for a study of the important organ works of the masters. Organists entering these classes will be permitted to play for criticism and to listen to others who play. In connection with these lectures a course of ten private lessons will be given in the weeks alternating with the lectures. These private lessons will include a study of modulation and the principles of improvisation in accordance with the Frederick Schlieder method, of which Mr. Van Dusen is an exponent. The schedule of lectures is as follows:

Nov. 2—Early development of the organ from 200 B. C. to the sixteenth century.

Nov. 16—Development of the organ from the sixteenth century to the present time.

Nov. 30—Organ music and masters to the seventeenth century; early Italian, German, French and English schools.

Dec. 14—Organ music of the seventeenth century; Italian, German, French and English schools.

Jan. 11—Bach, his life and works.

Jan. 25—Bach, his life and works (continued).

Feb. 8—Organ composers, European schools after the year 1750.

Feb. 22—Cesar Franck, his life and works.

March 7—American composers and their works.

March 21—Organ compositions of the modern French, German, Italian and English schools.

N.A.O. HEARS MAURO-COTTONE

**Informal Recital at Convention One
of Fine Events of Week.**

Through one of those unfortunate accidents which must occur from time to time in as complex a task as that of editing, making up and sending to press a publication of the size of *The Diapason*, mention was omitted in the October issue of the informal program played by Dr. Melchiorre Mauro-Cottone at the convention of the National Association of Organists. One of those who wrote the composite account of the New York sessions failed, as a result of a misunderstanding, to review Dr. Mauro-Cottone's performance and the consequence was that the account as it reached the editorial office had no mention of one of the many important and enjoyable items on the four-day program.

Mr. Mauro-Cottone played on Friday afternoon, the last day of the convention, in the course of the tour of large New York organs. His performance was on the new Estey in the New York Training School for Teachers. According to the testimony of all the critics his playing was such as to arouse enthusiasm, despite the terrific heat of the afternoon. Rollo Maitland, whose judgment on recitals may well

Red Cross Semi-Centennial



THE AMERICAN RED CROSS this year is celebrating its fiftieth anniversary. During its half-century of existence in this country the society has grown from a group of fifty persons who formed the organization at the Washington, D. C., home of Miss Clara Barton, widely known for her service to the wounded during the Civil War. Miss Barton was selected as the society's first president, and served as its head for more than a score of years. The Red Cross was reorganized in 1905. It was issued a new charter by an act of Congress during the administration of President Roosevelt. Miss Mabel Boardman, present secretary, was instrumental in obtaining the new charter. The Red Cross has handled more than 1,100 disasters during its lifetime. The greatest of these was the prolonged drought of 1930-31, which spread destruction over twenty-two states. Red Cross assistance in some form was extended to 2,750,000 during the emergency. Red Cross performance is dependent upon individual support.

be regarded as excellent, writes to *The Diapason* that "it was one of the most virile recitals of the convention, although announced as informal. The program included the Fugue in D major of Bach, Dr. Mauro-Cottone's own Berceuse, a Toccata by Bossi and Dr. Mauro-Cottone's Sicilian Rhapsody. The final number evoked such an ovation that Dr. Mauro-Cottone responded with Bossi's Scherzo in G minor, which received a stunning performance."

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The Babler Memorial Organ Centenary Methodist Church, St. Louis

St. Louis' largest organ, a magnificent new Kilgen, was dedicated by Walter Flandorf in historic Centenary M. E. Church on September 16th at a great recital from which more than a thousand people were turned away. An imposing 4-manual-and-echo instrument, it is indeed a striking example of modern perfection in an artistic chorus organ.

This grand organ now takes its place among such noteworthy

Kilgen 4-manuals as those in St. Francis Xavier, the Third Baptist Church, the United Hebrew Temple, St. Peter's Episcopal and the New Cathedral. It directly precedes installations of large Kilgens in Temple Shaare Emeth, Central Presbyterian, Villa Gesu, and Peters Memorial Presbyterian Church, bringing the list of Kilgen organs in metropolitan St. Louis to more than four hundred.

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**New Kimball Organ
in Philadelphia Wins
Praise at Dedication**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Oct. 20.—Edward R. Tourison's choice and design of an organ was amply justified in the eyes of his church and his colleagues when the new four-manual built by Kimball was first heard at the Second Baptist Church, Germantown, in October. The instrument received the unstinted enthusiastic praise of all who heard it.

The initial recital was played by Mr. Tourison on Oct. 13, with the aid of the church choir, and proved the value of the instrument as a church organ of great beauty. The dedicatory recital on Oct. 15 by Charles M. Courboin displayed the organ from the concert standpoint, and was entirely successful. Mr. Courboin reproduced the orchestra in his clever renditions of Debussy's "Afternoon of a Faun" and the Prelude and "Liebestod" from "Tristan and Isolde" in a manner that captivated the audience, which included a large coterie of organists.

This superb work of art will be heard in a series of recitals by Maitland, Fry, Robinson, West, Banks, Kinder, McCurdy, Timmings, White and others.

[The specification of the organ in the Second Baptist Church, Germantown, was published April 1, 1931.]

Frederick W. Schlieder, the pedagogue, is quite an asset to the music students in this city. The classes at the Philadelphia Conservatory of Music are both large and enthusiastic. He also conducts a choral group supplementary to the study of counterpoint and harmony at this college.

Frank S. Plegge has been appointed organist and choirmaster at the new Faith Reformed Church, a beautiful Gothic structure in upper Oak Lane. The organ on which he played the dedicatory recital last week is a two-manual Estey.

Summit Presbyterian Church in Germantown has installed a loud speaker for its organ chimes and they are now played for the benefit of the neighborhood, with admiration.

Newell Robinson was guest organist at the First M. E. Church, Germantown, Sept. 24, playing most artistically a program of works of Borowski, Bach, Bingham, Bossi and Andrews. The recital was preceded by a program on the tower chimes by Bernard R. Mausert, who occupies the dual role of carillonneur and organist of this church.

Ralph Lewars, organist of the Lutheran Church of the Holy Communion, has been appointed director of music at the Pennsylvania Institution for the Blind, Overbrook.

Dr. True Gives Clokey's Works.

An interesting program made up of compositions of Joseph W. Clokey, the California organist and composer, was presented by Dr. Latham True at the Castilleja School, Palo Alto, Cal., for his recital on Oct. 11. Dr. True was assisted by Miss Elizabeth Bates at the piano and Mrs. Elizabeth Latham Otis, soprano. The first number was the "Symphonic Pieces" for piano and organ. This was followed by a group of three songs by Mrs. Otis. Dr. True closed the program with an organ group consisting of "Jagged Peaks in the Starlight," from "Mountain Sketches"; "Grandmother Knitting," from "Fireside Fancies," and "Pipes of Pan," from "Sketches from Nature."

Dr. Roland Diggle



"DR. ROLAND DIGGLE, organist at St. John's Episcopal Church, Los Angeles, is one of the most prolific composers in America," says the Pacific Coast Musician. Dr. Diggle's neighbor, thus showing that at least in Los Angeles prophets are honored even at home. "Though still a young man, he probably can claim the authorship of more published organ compositions than can any other composer in this country—something that would not be the case were there not a demand for his creative work."

Van Dusen in New Position.

Frank Van Dusen has been appointed organist and director of music at the First Baptist Church of Elgin. Here he has one of the fine choir organizations of the Middle West, which includes a chorus of forty voices, a mixed quartet, several good soloists, a children's chorus and a male quartet. An excellent three-manual Estey organ has recently been installed, and Mr. Van Dusen is heard in a short organ recital preceding each evening service.

For Music Hall at Hartland, Mich.

George Kilgen & Son, Inc., St. Louis, have received a contract from J. Roberts Crause to build a two-manual organ of sixteen stops for the Hartland Music Hall of Hartland, Mich. The organ will be built in one chamber, with detached console and appropriate grille tone opening. It is to be completed for official opening Dec. 12.

JOSEPH W.
CLOKEY

COMPOSER-ORGANIST

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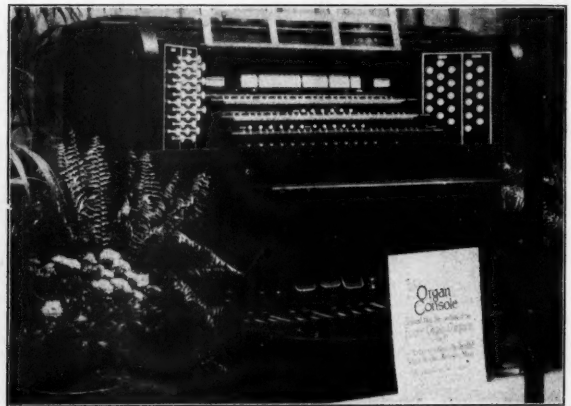
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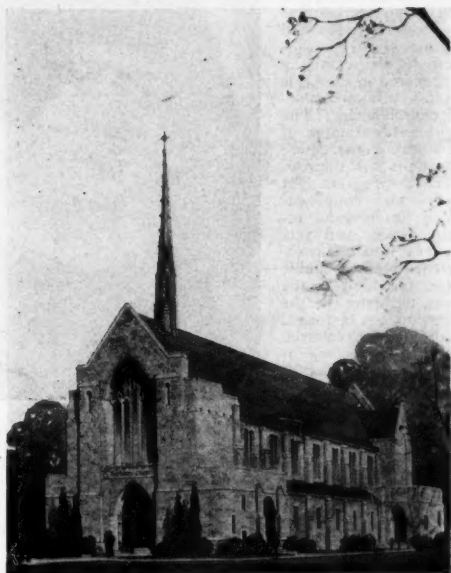
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TWO KIMBALL DEDICATIONS



*Harbison Chapel, Grove City College,
Grove City, Pa.*

—W. G. Eckles Co., Architects

A FOUR-MANUAL Kimball of thirty-four stops, with a beautiful Cathedral type stop-key console, was dedicated October 8 in Harbison Chapel of Grove City College. Paul E. Grosh, organist and musical director of the College, played the chapel dedication service in the morning, and the organ dedication service in the evening, and the organ dedication service included a recital by Dr. William H. Barnes, who made the comment, at the end: "It's a gorgeous organ; absolutely gorgeous."

EDWARD R. TOURISON, Jr., directed his choir and played a group of organ numbers in the dedication service of the four-manual Kimball (42 stops) in Second Baptist Church, Germantown, October 13. The dedication recital, October 15, was played by Charles M. Courboin before a great audience which included more than thirty of Philadelphia's leading organists. "The finest organ in Philadelphia" was the verdict of one of the most noted of these, and the concurrence was general.

As with Dr. Barnes at Grove City, Mr. Courboin's joy in the organ was reflected in his masterly playing.



Console, Second Baptist Church, Germantown, Philadelphia

The Kimball four-manual in the Belle Skinner Hall of Music, Vassar College, Poughkeepsie, New York, and the Kimball-Welte three-manual in Shove Memorial Chapel, Colorado College, Colorado Springs, Colo., will be ready for dedication during the coming month.

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By WILLIAM LESTER.

Festive Prelude, by J. Sebastian Matthews; "Prelude Dramatique," by Theodore Appia; published by G. Schirmer, Inc.

Two new issues of decided significance! Virile musical ideas are set forth with skill and fine showmanship, with keen appreciation for the fundamental value of accumulation of interest and the climactic handling of the same.

The Matthews piece could just as well have been styled "Postlude"—it is cast in the generally accepted mold of the Lemmens, Dubois, Guilman type of "Grand Chorus." The main theme is a vigorous paeon in triple measure, allegro con spirito, marked by alternating sequences of rhythmic chord groups and rushing scale passages. This works over into the secondary theme, a delightfully ingratiating lyric in the dominant key, of well-contrasted figuration and pulse. After some pleasant dalliance with subsidiary matter, the piece again takes up the principal idea and works it over into a sonorous and imposing coda. The big-scale work is remarkably easy to play when the stunning effects gained are taken into consideration.

The second title is smaller in dimension and different in mood. The joyous optimism of the Matthews opus is nowhere in evidence. We have, instead, a dirge-like elegy, monotonous in color, and almost funereal in its mood. It is beautifully written by an evident master of his idiom. The piece will be immensely effective on an organ possessing an amplitude of solid foundation material and resources of tonal variation.

Both numbers are distinctly valuable additions to the honorable list of significant organ titles by native composers, and issued with optimism by the native publisher.

Miniatures for Organ; No. 1 in A major; No. 2 in D major; No. 3 in D flat major; by Merritt Johnson; published by the Clayton F. Summy Company.

The above-listed separately issued pieces are simple in construction, lyrical in tone, and strictly conservative in idiom. None of the set approaches music of any particular significance. All that is therein set down has been said before, and in much more deft effectiveness, by Dubois, Hollins, Parker, et al. Many points in the working out of the ideas and the setting for the instrument smack of inexperience and limited technique. But, granting these faults, there remains a graceful sense of tunefulness, the evident search for refinement and good taste and an urge for simplicity and clarity. These three pieces make a good start toward more significant music as the composer develops. He has the right attitude.

ORDER AT FAIRFIELD, CONN.

Three-Manual for Congregational Church by Harry Hall Company.

The First Church of Christ, Congregational, of Fairfield, one of the most beautiful churches in Connecticut, has awarded a contract to the Harry Hall Company of New Haven, Conn., for a three-manual organ. Following is the stop scheme:

GREAT ORGAN.
Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 61 pipes.
Gamba, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Chimes (Choir), 25 notes.

SWELL ORGAN.
Bourdon, 16 ft., 97 pipes.
Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Quintadena (synthetic), 8 ft., 61 notes.
Aeoline, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Sallcet, 4 ft., 73 notes.
Nazard, 2 2/3 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Cornocean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
String Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Cor Anglais, 8 ft., 73 pipes.
Chimes, 25 tubes.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Major Diapason, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Cello, 8 ft., 32 notes.
Chimes (Choir), 25 notes.

Litany of the Organist.

BY J. VICTOR BERGQUIST.

From the egotistical autocracy of clericals,
Lord, deliver us.

From the wheedling sentimentality of some preachers,
Lord, deliver us.

From unkind and dishonest practices of music committees,
Lord, deliver us.

From the bickerings of choir members,
Lord, deliver us.

From unfair and scheming criticisms of ignorant individuals amongst the laity,
Kind Lord, deliver us.

To do Thy work in a spirit of devotional service,
Grant us Thy grace, Oh Lord.

That we may minister in the tonal language to the uplift of souls,
Grant us Thy grace, Oh Lord.

That the emotional urge we put into the preludes, hymns, anthems and the service as a whole be not interpreted as maudlin sentimentality,
Grant us Thy grace, Oh Lord.

Dole out to us some measure of recognition and sympathetic understanding which will give us the courage to carry on.
Grant this, we beseech Thee, Oh Lord.

That our faith may not be shaken in spite of bickerings, misunderstandings and dishonest practices,
We humbly beseech thee, Oh Lord.

When the final chapter of our not only artistic but devotional and humble efforts has been written,
Grant us Thy peace, AMEN.

Books for the Organist

"Education in Church Music," by Karl Pomeroy Harrington; published by the Century Company, New York.

This new volume, designed, as the author states, to help ministers, choir directors, organists, congregations and young singers to know what is worthwhile in church music, is elementary in many ways and is prepared in the style of a school textbook. It is an admirable short study of church music. The book surveys the presentday status of church music and offers constructive and practical suggestions for improving the church music program. It then discusses choirs and congregations, provides easily understood instruction in reading music, and sets forth the principles of musical composition with sufficient detail to enable the reader to judge for himself the merits of hymn-tunes, anthems and the like. The volume includes a historical review of the development of church music, provides many illustrations of hymn-tunes, classifies anthems available for church use, and discusses phases of church music which are of special presentday significance. Suggestive questions and bibliographies add to the value of the book.

Professor Harrington is professor emeritus at Wesleyan University and organist and choir director of the First Methodist Episcopal Church of Middletown, Conn. He is a nationally known musician and hymnologist and is the editor of "Songs of All the Colleges," "The Wesleyan Song Book," "The Methodist Hymnal," etc.

"The Wonderful Story of Music," by Ellen Friel Baker; published by the Thomas Y. Crowell Company, New York.

A book for younger readers musically inclined, just published under the above title, will provide many useful musical tidbits for older readers as well. The author, Ellen Friel Baker, covers in a series of evening talks the whole story from the time Pan played upon his pipes to the omnipresent saxophone of today. There is a chatty story on organ recitals and the history of the organ. Following the stories of racial and national music from early times, there are accounts of the evolution of various instruments, folksongs, great national songs, early and modern church music, orchestra, the music of modern lands, dance music, jazz, negro spirituals and "canned music." Just what effect the phonograph and radio will finally have upon individual musical expression Mrs. Baker debates, but does not attempt to answer.

The volume is handsomely printed and should make an excellent gift for any young person.

"Young Masters of Music," by Mary Newlin Roberts; published by the Thomas Y. Crowell Company, New York.

If you have a child to whom to make a Christmas gift you can hardly select a more suitable book than "Young

Marie E. Cowan



MISS MARIE COWAN, a pupil of Frank Van Dusen at the American Conservatory of Music, Chicago, was winner in the \$100 scholarship contest of Gamma chapter of Sigma Alpha Iota sorority, held at Kimball Hall Oct. 9. This is the third organ contest in which Miss Cowan has been awarded first place. Previously she won the American Conservatory organ scholarship and was selected to play with the orchestra at the commencement concert of the conservatory at Orchestra Hall last June.

Masters of Music," a beautiful volume of 320 pages, with fine illustrations, made up of a series of intimate glimpses into the early years of some of the world's great musicians, before they became great. It does not tell of their talent or their work in catalogue form, but shows instead the dreaming youth who is longing for his chance to do the thing that lies nearest his heart.

A lad of Palestrina sings so beautifully on the streets that the choir-master overhears him and takes him into his church at Rome, and thus gives the world one of the great masters of church music. Johann Sebastian Bach nearly ruins his eyes copying out organ scores by moonlight. Mozart, a lad of 13, "steals" a coveted mass by copying it from memory. There are a score of stories making the child reader acquainted with Beethoven, Paganini, Mendelssohn, Schubert, Chopin, Liszt, Verdi and others of the immortals.

In addition to the three large organs opened last month in three of the most prominent churches in St. Louis—Central Presbyterian and Peters Memorial Presbyterian—George Kilgen & Son are rebuilding another organ for the Mount Olive Lutheran Church, St. Louis, and moving the instrument from the old edifice into the new one just being completed by this church.



PIPE ORGANS

VERLINDEN SYSTEM

Recent Verlinden Weickhardt Dornoff Organ installations are creating plausible comments and Organists who played them expressed their delight and greatest of praise. You, too, may be interested to know about the matchless tone, quality, design and pipe organ construction features that have made the names of Mr. Edmond Verlinden and Mr. Joseph Weickhardt renowned and a byword in the organ building field.

VERLINDEN WEICKHARDT DORNOFF ORGAN CO.

MILWAUKEE

703 So. 39th Street

WISCONSIN

The Next Estey in Bala-Cynwyd

*All that is best of
every class of tone*

(Excerpt from Mr. T. Scott Buhrman's editorial comment in the September number of "The American Organist.")

"There is no longer any doubt that the Estey factory has, in this notable organ (Claremont College organ), done something that will write itself across the pages of American organ history.

* * * * *

"It is wholesome to note that Mr. Jamison and the Estey Organ Company find no more to praise in England, France, or Germany, than in America, but have merely adopted equal portions of good from all four countries."

Discriminating recognition has again been given the Estey organ. The next Estey goes to the new Methodist Episcopal Church at Bala-Cynwyd, an aristocratic suburb of Philadelphia.

This new sixty-stop instrument will include the Schulze Diapason Chorus and English Reeds lately introduced by Estey arrangement direct with European builders. Many American organists are hailing the innovation of this classic churchly tone as indicative of a new and welcome era in church music in this country.

The placing of this organ in the Philadelphia section will afford organists in that vicinity an opportunity to see, hear and test the remarkable effects obtained in this classic ensemble.

ESTEY ORGAN COMPANY

Brattleboro, Vermont

Los Angeles News; Guild Opens Season; Ballard Is the Dean

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 16.—The opening meeting of the Southern California chapter of the American Guild of Organists, under the leadership of the new dean, Ernest B. Ballard, organist and choirmaster of St. Stephen's Episcopal Church, Hollywood, was held Oct. 5. There was a good attendance and we have an interesting season before us. After the meeting a public recital was given on the fine Wangerin organ in St. Vibiana Cathedral by two talented young organists—John Stewart and Robert Mitchell, the latter of All Saints' Episcopal Church, Montecito. Mr. Mitchell recently passed the fellowship examination of the Guild and is making a name for himself in southern California.

I wish I could be enthusiastic about the program. Splendidly played as it was, it seemed to me about as dead as a program as I have listened to for some time. I know there are human beings who claim to like the Cesar Franck *Fantasia in C major* and the "Cortege et Litanie" of Dupre—well, there is no accounting for taste. Personally I consider the first dull music and the second a good stunt. The best numbers were the lovely *Andante* from the Fourth Sonata of Bach, played by Mr. Stewart, and the Fifth Organ Concerto of Handel, played by Mr. Mitchell.

The Estey organ being installed at Claremont is near completion and it is expected the opening recital will be given by Palmer Christian in the early part of November. Mr. Christian is also to give a recital at U. C. L. A. under the auspices of the local chapter of the Guild.

Alexander Schreiner, organist at U. C. L. A., is busy with his regular recitals

again. They are given on Tuesday and Friday at noon and every Sunday afternoon at 4 o'clock. So far the attendance has been excellent, the Sunday recitals drawing about 500 people. This is remarkable when you consider that Royce Hall is a good forty-minute drive from Los Angeles.

Otto T. Hirschler has been appointed organist at the Wilshire Methodist Church, where he has a large four-manual Möller organ. This fine church has taken on a new lease of life since it was taken over by the Methodists and Mr. Hirschler is to be congratulated on his appointment.

Thomas A. Pollock, who recently returned to Los Angeles after some years spent at the Eastman School of Music in Rochester, is presiding at the console of the organ at the First Congregational Church, where John Smallman is the choir director. The magnificent new building which this church is to occupy is rapidly approaching completion and the installation of the Skinner organ will start in the near future. It is to be hoped that this church will not be satisfied with a mere accompanist when it goes into the new building, but will engage an organist of recognized ability, such as Mr. Pollock, so that the organ may take its rightful place in the service.

How many organists listen in on the Catholic hour broadcast out here at 3 o'clock Sunday afternoons? Take my advice and don't miss Father Finn's part of it. The music is always well done. Oct. 4 there was a magnificent performance of Gounod's "Gallia" by the boy choir.

The Skinner Organ Company, through its coast representative, Stanley W. Williams, has been awarded the contract for an instrument for the Bishop Johnson Memorial Chapel, which is being erected at Westwood. The organ will be a small two-manual very much like the one in the chapel of the Good Samaritan Hospital.

Eleanor Allen Buck



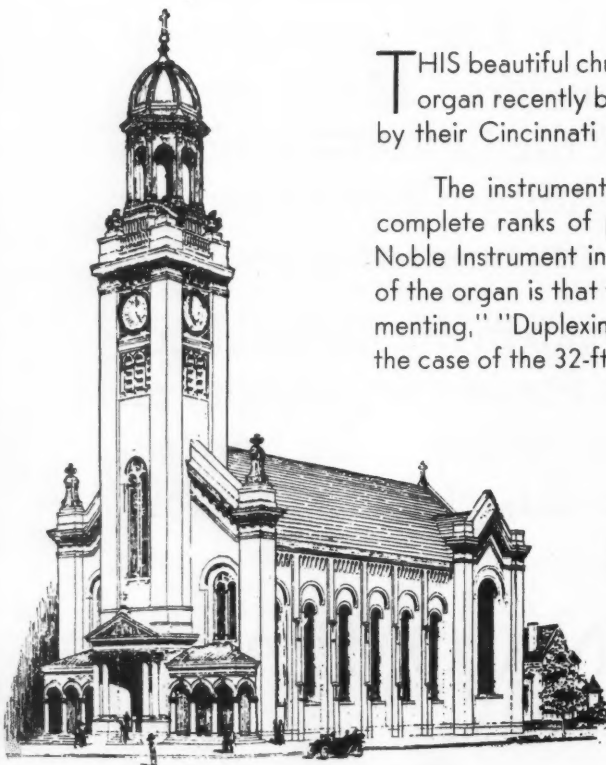
Photograph by Underwood & Underwood Studios

THE CHURCH MUSICAL SEASON was opened at the United Presbyterian Church of Topeka, Kan., on the afternoon of Sept. 13 with a special program of American music by the choir and assisting soloists, including Elizabeth Searle, harp; Irene DeMun, violin; Hazel Weekes Bruce, cello; Ethel Keeble, piano; Virginia Price, soprano; Mrs. Harlan Turner, contralto; Herbert Shaffer, tenor, and Olin Buck, bass. Mrs. Eleanor Allen Buck, F. A. G. O., is organist and director.

The vested choir of thirty took part in the processional and recessional and for the offertory sang "As Now the Sun's Declining Rays," by Philip James. A trio sang "Jesus, Thy Boundless Love," written by Eric DeLamar. Olin Buck, bass, sang a modern setting of the Twenty-third Psalm, written by Leo Sowerby, Chicago organist. An ensemble of harp, violin, cello and organ played a "Reverie," by Clarence Dickinson. A second ensemble number, for violin, cello, piano and organ, was a "Romance," by H. Alexander Mattheus. A suite for organ and piano, in five short movements, lent additional variety and color. This was the Symphonic Piece, by Joseph W. Clokey. Mrs. Buck and Miss Keeble prepared and gave this suite at the last annual spring musicale of the Minerva Club, where it attracted a great deal of interest. In keeping with the idea of presenting a program entirely of American music, even the responses and congregational hymns were by American composers.

Goes to Large Brockton Church.

Walter L. Magnuson, for the last three years organist and choir director at Bethany Congregational Church, New Britain, Conn., assumed his duties as organist and choir director at the First Baptist Church, Brockton, Mass., Sept. 20. Mr. Magnuson is a graduate of Clarke University. He studied with Wallace Goodrich and specialized in choral conducting. He also studied organ and harmony under Everett E. Truette in Boston. His first position was that of organist at the Quinsigamond Baptist Church at Worcester, Mass., his native city. He then became organist at Hope, Salem Square and Old South Congregational Churches, all of Worcester. He resigned at the First Unitarian Church, Worcester, to become organist at Bethany Church, New Britain, in 1928. In the Brockton church Mr. Magnuson will have a four-manual Austin organ installed a year and a half ago. His choir consists of a mixed chorus of forty-five voices and a solo quartet.



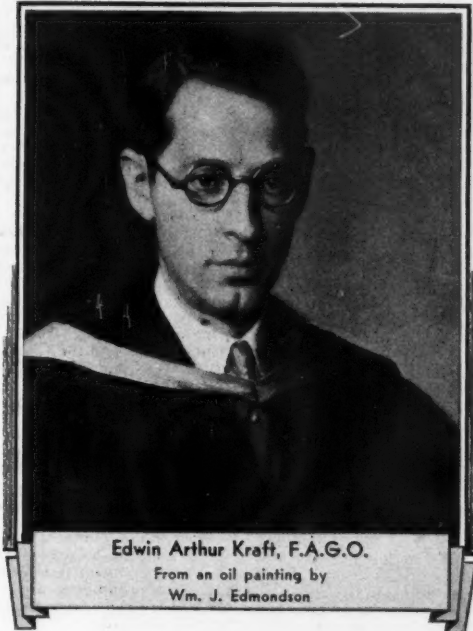
THIS beautiful church, built along traditional lines, houses an organ recently built by Hillgreen, Lane & Co. and installed by their Cincinnati Representative, Mr. A. G. Morrison.

The instrument is of three manuals, and contains thirty complete ranks of pipes. It has been characterized as "A Noble Instrument in a Perfect Setting." An unusual feature of the organ is that there is absolutely no "Borrowing," "Augmenting," "Duplexing" or "Unifying" of any nature, except in the case of the 32-ft. Resultant.

Hillgreen, Lane & Company

ORGAN BUILDERS • ALLIANCE, OHIO

Recognition



Edwin Arthur Kraft, F. A. G. O.—nationally known concert organist — investigates Wicks Direct Electric Pipe Organ and expresses his opinion

Sept. 25th, 1931.

WICKS PIPE ORGAN CO.
Highland, Ill.

Dear Sirs:

Your Mr. Payne has asked me numerous times for an opportunity of demonstrating some of your recent installations, but I will be frank in admitting that hitherto I have not been very much enthused. This indifferent attitude was caused by the impression which I, as well as hundreds of other organists, had—namely, that the Wicks organ was not worthy of a great amount of consideration. However, I finally consented to give him some time, and was most agreeably surprised with the instrument.

The tone quality of the stops was indeed most satisfactory; the diapason tone was adequate; the flutes mellow and the strings of a refined character. In fact, the quality of all the stops served to make the organ a complete and commendable work.

However, what interested me most in your organ was the rapidity of your action. The direct electric action has been the subject of much discussion. It has been the consensus of opinion that if such a system were perfected, it would truly be "*the action of the twentieth century organ*". A thorough investigation has convinced me that the Wicks Company has succeeded in developing a simple yet reliable organ action. It is indeed a very pleasant feeling to play at *any* speed with the utmost confidence that the action will *never fail* to give immediate response. The fact that you have done away with pneumatics, primaries, and other parts of an intricate and cumbersome nature, is indeed a real accomplishment.

I am, and always have been, interested in seeing improvements in both the action and tone of the organ, and it is this fact which prompted me to report my findings after inspecting your product. You are indeed pioneers, and as such deserve the support of all who are interested in the advancement of the art of organ building.

You have my most sincere wishes for success.

Yours very truly,
Edwin Arthur Kraft

Leading organists throughout the country are recognizing the outstanding and very desirable features of Wicks Direct Electric Action. Don't delay YOUR investigation

WICKS:PIPE:ORGAN:COMPANY

HIGHLAND, ILLINOIS

Riches of New Music for Christmas Ready for the Choirmaster

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

A month ago I was saying that this has been a year of scanty accomplishment in ecclesiastical composition. That judgment will need to be revised, now that the new music for Christmas is nearly all published. I am saying now that the Christmas music alone is enough to make this a notable year.

In the first place, we have two splendid original carol-anthems by W. R. Voris—compositions in which he reaches new heights after what I have been regarding as a distinct lowering of quality. His first gift—and I am happy to recall that I was the first critic to praise it as it deserved—is for tender, graceful and lovely melody. Tenderness with manliness is a rare endowment now; Hugh Mackinnon has it, and Dickinson, and J. S. Matthews; but how many others? The danger is that the tenderness may become sentimental, especially in the use of chromatic harmonies, and Mr. Voris has not escaped that danger always. He has sometimes relied rather too much on luscious harmonization for the embellishment of his melodies, and in consequence has seemed lacking in contrapuntal skill. These new carol-anthems have all of his fine qualities of previous works, enhanced by an extraordinary suppleness of contrapuntal device, always well within the idiom of the unaccompanied mixed chorus. "God's Only Son" (Gray) is a stately setting of a medieval poem; it is dedicated to one of the finest choirs in America, Mr. Smallman's in Los Angeles, and it will repay the careful study even of that expert group. On the other hand, any fairly good chorus choir can sing it well enough to give great delight, and the quartet can rearrange it to be sung with accompaniment instead of a *cappella*, as is intended for chorus. The text quaintly wanders through Christmas to the marriage feast in Cana. There are eleven delicious pages.

The other Voris number is entitled "Today Doth Blossom Jesse's Stem" (Ditson), with a poetical and sturdy text by Woodward. It is of about the same length, a little more robust in style, remarkably fluent and easy in part-leading, a masterly work for an unaccompanied chorus. The other number has a soprano solo; this one is "full" throughout. Again, a quartet accompanied could manage it.

A second feature that has delighted me is a set of carols arranged separately with his usual mastery of contrapuntal devices and his usual recognition of the limitations of the mixed chorus by Dr. Alfred Whitehead of Christ Church Cathedral at Montreal. I have praised in high terms carols previously arranged by the same master and published by the H. W. Gray Company. This new set is being brought out by Carl Fischer, Inc., a firm which since its alliance with the Oxford Press seems to be taking its place among the leaders in church music. Here are the titles of Dr. Whitehead's carols:

French Carol, "Master's in This Hall." Eleven pages. Dedicated to Dr. Fricker and his Toronto Exhibition Chorus, yet simple enough to be sung by a quartet. Brisk and jolly.

Old English Carol, "This Endris Night." Needs a small chorus because of a soprano descant in one stanza. A lovely and gently fluent melody.

Old German Carol, "Croon Carol, Joseph, Dearest Joseph Mine." Well known in previous editions, but splendidly arranged with drowsy rocking crooning against a solo for SAT in the different stanzas. This is likely to be the most popular carol of the season. It could be sung by an accompanied quartet.

Old English Carol, "When Caesar Augustus." There are sections in three parts for the men; so a chorus is needed, and the vigorous, manly melody should be sung unaccompanied and with strong rhythm. The text is quaintly prosaic, but all the more amusing; it sounds like an eighteenth century poem of the broadside type set to a slightly corrupt tune of much older date. Dr. Whitehead wants it sung "not too fast"; I should prefer a good pace and swaggering rhythm.

Another new work that is just right is a Christmas mime with music ar-

ranged and composed by Martin Shaw, entitled "At the Sign of the Star" (Oxford Press, imported by Carl Fischer). This has the usual and indispensable traditional carols, and also—which is an innovation—some delightful traditional dances, including Mr. Grainger's old favorite, the "Shepherd's Hey." The scene is an English village in the eighteenth century. The time of performance will probably be about half an hour. All the music is very easy, cheerful and tuneful. The accompaniments can be played on a piano with complete satisfaction; but you can rent parts for a string orchestra or a large orchestra. There are bits for bells. This is a perfect thing of its kind—and a charming kind. Your choir or Sunday-school, or both, will enjoy it and incidentally learn some of the best traditional music.

Of course we expect some carols each year from the Dickinsons and from Harvey Gaul. From the Dickinsons I have had so far only the parts for violin, cello and harp (or piano) of that Corsican carol for Christmas or Epiphany that was so popular last year. "In a Stable Mean and Lowly" (Gray). Harvey Gaul has a Portuguese Christmas canzone, "The Little Jesus of Braga" (Ditson), for soprano solo and accompanied chorus. There is a quaint story, a luscious lot of chromatics, a charming Latin bit, a high culmination at the close—familiar elements with Gaul's carols, and he always comes off with them triumphantly. This is not one of his very best things, but is a good one and will be popular.

Are there any new composers coming to the fore this Christmas? Yes, decidedly. William S. Nagle, whose setting of a beautiful old Scottish Christmas poem, "King of Kings" (Ditson) for unaccompanied chorus I hailed as a remarkable first work last year, has just published a similar and better work, a setting of the old English poem, "When Christ Was Born of Mary Free" (Ditson). This carol-anthem must warm the heart of Mr. Nagle's teacher, Dr. H. A. Matthews, to whom it is dedicated, for that instructor of many composers has no more talented pupil in composition than this carol-anthem reveals. There is command of a fluent, strong part-leading, with interest in all the parts, an expert knowledge of the tricks feasible vocally with an unaccompanied chorus, a strong and masculine melody, and a total effectiveness that ranks this with the best anthems of the year. I am sure that Mr. Nagle, a recent graduate of the University of Pennsylvania, is going to be one of our finest ecclesiastical composers. Why not encourage a young American composer by giving his remarkably fine anthem so wide a use this Christmas that his publishers will know that it pays to take a chance?

Dr. Candlyn has made two contributions to our Christmas joy—a carol-anthem, "There Came Three Kings" (Ditson), for unaccompanied chorus, and a Scherzo on "In Dulci Jubilo" (Ditson) for organ. If he were a new composer I would be as enthusiastic for these things as I am for Mr. Nagle's; as he is universally known and admired, I need only say that these are good Candlyn. The last two stanzas of the carol-anthem are exquisite; the joyful organ piece looks very easy and isn't when you take it at the right pace and study its counterpoint in inversion, augmentation, and what not, which lives up to its composer's reputation for cleverness while giving us a delightful treatment of one of the jolliest of Christmas tunes.

Stuart Young, who is the composer of one of the finest Christmas solos, "The Shepherds Sing" (Gray), has just published with Gray a Christmas anthem called "The Hymn of Gladness," an easy and attractive work with chiming effects in the accompaniment and a sturdy, happy tune. This is one of the best new numbers available for quartet, perhaps the best; but it can be sung by any choir. Another anthem which employs chime effects and also actual chime notes for your organ stop, is Charles Zimmerman's "Now Let the Joyous Bells Resound." This runs to thirteen pages of cheerful, melodious music, not very original in thematic material, but smoothly handled for any sort of choir. It is published by Gray.

From across the sea come two in-

teresting carols: "Carillon, Carilla" by Peter Warlock (Novello) is a setting of a poem which Hugh Mackinnon has done more simply and, to my taste, more effectively under the title of "On a Winter's Night." If you want one clever and unusual carol for your program, here it is, and it is to be sung in unison, so that you may use it for solo voice if you like. The other number is "I Sing Thy Birth, O Jesus" by F. W. Wadely (Novello), a graceful and easy canonic treatment of a chime-like theme by a composer who makes a specialty of canon; this is the best thing of his that I have seen. The quaint poem is by Herrick. I do not like the line "The Jews they did disdain Thee" any more than I like the line in Warlock's carol "Now these were Jews as Jews may be." In this country we do not remember anything about the Jews at Christmas except that they gave us the Light of the World.

Besides publishing the excellent things mentioned above, Mr. Gray has had the sensible idea of presenting in separate form as anthems sections from three of his most successful cantatas. Candlyn has written few melodies to equal those which he put into "O Little Town of Bethlehem" from "The Light of the World" and the Chorus of Shepherds, "We Saw Thee in Thy Balmy Nest," from "The Prince of Peace." The latter is a setting of one of the two loveliest Christmas poems of that century which specialized in religious poetry. Only Milton's "Ode on the Morning of Christ's Nativity" seems to me equal to Crashaw's marvelous ode on the same subject, which Candlyn has here given a perfect setting. Both of these numbers are easy and can be done by an accompanied quartet; accompaniment is intended, in any case. Both numbers are among the finest compositions for the season that America can offer.

The other reprint is of the last section of J. S. Matthews' cantata, "The Eve of Grace," which Mr. Gray was unlucky enough to publish just as the war distracted us. I have been insisting that the cantata has the same high qualities so popular in "The Paschal Victor." Look at this section, and see whether I am not right. You need a soprano or tenor soloist; there is a section for quartet followed by a sonorous one for accompanied chorus, though I have done it all with a quartet. This makes a splendid anthem for a morning service at Christmastide. It runs to twelve pages.

Mr. Voris has taken the Pastoral Symphony from the "Messiah" of Handel and has set the Lord's Prayer to it. You might find this useful; it is published by Ditson.

Let me remind you again that no musical library of any sort is complete without a copy of the "Oxford Book of Carols" (Oxford Press, Carl Fischer), and that practically all of these carols can be obtained in inexpensive separate editions. The same press has just published some of the Bach chorales from the magnificent Terry edition. One issue that you will like is made up of four chorales in four parts, "Nun komm, der Heiden Heiland," "Gelobet seist Du," "Das Neugeborne Kindelein" and "Puer Natus"; there are German and English texts. The list price is 12 cents.

Not to be outdone by their neighbors, the firm of Novello is bringing out in leaflets a charming set of new carols. I recommend especially Rowley's "Now Have Good Day" (which is really for Candlemas), Rowley's "Heavenly Gifts" and Martin Shaw's "There Was a Rosebud Bloomed in the Snow." The price in England is only three half-pence; so you can afford to buy samples even if you aren't sure of using them.

For those who use extra instruments at Christmas I recommend a Melody in D flat by N. F. B. Johnson (Novello), scored for strings and organ. I think that you could easily arrange it for violin, cello and organ; the score is for string orchestra in five parts.

I must not forget those who are looking for numbers for men's voices, and for women's. For the women there are two pretty carols: Dr. Whitehead's "Now Sing We" (Gray), in three parts, unaccompanied, bright and joyous, and Miss Margaret R. Lang's

"Tryste Noel" (Schmidt), for SSA accompanied, and it will make a charming trio for solo voices.

For men there is Dickinson's arrangement of the ever lovely Gevaert "Slumber Song of the Infant Jesus" (Gray), and an arrangement by Dr. Davison of Harvard of the Saboly pater-carol, "Touro-louro-louro" (E. C. Schirmer), than which there are few jollier.

Don't forget Miss Mabel Daniels' beautiful carol, previously reviewed, "The Christ-Child" (Schmidt); it is one of the best compositions of the year and easily the best of the talented composer's work which I have seen. She is one of our best composers, irrespective of the fact that she is a woman; this carol is proof.

Addenda; Latest Reviews.

Melchiorre Mauro-Cottone, whose lovely little "Christmas Evening" from his "Sicilian Suite" (Gray) is one of the most popular numbers for Yuletide, has published with McLaughlin & Reilly of Boston a charming carol entitled "Ninna-Nanna," or "Sleep, Child Divine." It is a delicate pastoral melody in six-eight time, with a solo for soprano or tenor and with a part for chimes on your organ. You need at least five voices for proper effect, on account of the solo obbligato. This will undoubtedly be one of the most popular of the season's carols. There are English, Latin and Italian words.

There is a grammatical error in the English text on page 5: "Thou who lies," which can easily be corrected to "Thou who liest."

Other valuable new Christmas issues are as follows:

Williamson-Liebold—"Lo, to Us a Child Is Born." Unaccompanied chorus, Handelian, fine. (G. Schirmer.)
Williamson-Praetorius—"Sing We All Now." An easy and very fine introl for any choir, two pages of praise to Christ. (G. Schirmer.)

Williamson-Niedt—"In Mirth and Gladness." Unaccompanied chorus. (G. Schirmer.)

Butcher—"Hall to the Lord's Anointed." Resonant processional, two pages, unison voices. Excellent. (G. Schirmer.)

Butcher-Welsh Carol—"Deck the Halls." Any choir, tuneful and rhythmical as well as easy. Recommended as processional. (G. Schirmer.)

Butcher—Two Old English Carols: "The Boar's Head" and "Come Follow." Unison. Good. (G. Schirmer.)

Salama-Moravian Carol—"Wake, Ye Shepherds." Easy, tuneful, very jolly and rhythmical; for any sort of choir. Highly recommended. One of a set of eight; only two published as we go to press.

Salama-Moravian—"Frank with Bagpipe." Not quite so good. These carols from "The Shepherds' Christmas Eve," by Cook and Poole, a play; but the music is traditional.

Kennedy—"We Saw Him Sleeping." With solo for medium voice. A delicious little anthem, with all sorts of delicate effects that will recommend it specially to quartets. Highly recommended. (G. Schirmer.)

Morey—"Noel" on five themes by J. Lewis Browne. Good themes, well arranged; easy music. (Ashmall.)

Voris—"A Little Child There Is Born." For SSA. An old German melody, well known in the Dickinson version for SAT as "From Heaven High." (Gray.)

Candlyn—"O Conquering Galleon." Sonorous and very fine concluding section of the cantata "The Prince of Peace." Worthy of the finest choirs. (Gray.)

Gaul, Harvey—"Come, Ye Lofty," from "The Babe of Bethlehem." Ends with a splendid "In Excelsis." Needs chorus. Accompanied. (Gray.)

I wish to commend in the highest terms as a useful and joyous piece for the organ, suited to the Christmas season, a "Festive Prelude" by J. S. Matthews (G. Schirmer), which bids fair to be the most popular organ piece that excellent composer has published. It is not difficult, but neither is it trivial.

And finally, for Advent see:

Ham—"The Desert Shall Rejoice." Solos for S and T. Style of (good) Barnby. (Gray.)

Bairstow—"The Day Draws On." An anthem for STB (no alto) in the series of "Easy Anthems." Good. (Oxford.)

Darke—"O God of Truth." For TTBB. Sonorous. (Oxford.)

Whitehead—"Jesu, Gentlest Saviour." Unaccompanied motet in four parts. Serene and beautiful. (Carl Fischer.)

Spohr—"Praise His Holy Name." New edition. (Lorenz.)

Jones, David Hugh—"The Ways." Sacred solo for high voice, possibly suitable to Advent. (Gray.)

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Better Organ Music, Not the Second-Rate, as Need in Recitals

By VAN DENMAN THOMPSON, Mus. B.,
F. A. G. O.

[Head of Music Department at DePauw
University.]

A Diapason article of a few months ago seems still to be creating interest, even though its subject is the old query "What's wrong with organ recitals?" The author implied, if not stated, that if organists would "unbend" (this was the word used)—in other words, if organists would play more second-rate stuff (these are not the words used, but I believe they carry the real meaning)—audiences would increase—and doubtless (though this was not promised) salaries would likewise increase and the thunder of the approaching organists' millennium could be plainly heard.

I do not believe it. If organ programs need more second-rate stuff, so do piano and orchestral programs. Does a pianist interpolate Thome's "Simple Confession" or Scharwenka's "Polish Dance" in a serious program, with a view to increasing attendance at subsequent recitals and increasing the player's prestige with the public or the profession? Or does an orchestral conductor seek to curry favor with "Love's Old Sweet Song" or the Berceuse from "Jocelyn"? Astonishment would greet the appearance of these pieces on any serious program, and loss of prestige would result. I, for one, am tired of being told to "unbend" and "play down" to audiences. What experience I have had seems to show that while an audience will resent an obviously "high-brow" program (and please remember Brander Matthews' definition of a "high-brow"—"one who is educated beyond his intelligence"), the average audience will resent even more being "played down to."

And yet I think the author of the article in question is on the right track. I, too, have heard organ programs, sometimes with scant pleasure. There is something wrong with many organ programs which are played by our better players. (We are not concerned at present with what the poor players do.) And the thing which is wrong is the music which is played. Not that it is too good; no, it is not good enough! Much which passes for good music, and which organists fondly imagine is good music, is dull and uninspired. Many of the so-called organ classics are far from being great music. Whether we like it or not—and, of course, we do not—I think we must admit that too many of the epoch-making composers have passed the organ by, and that the most prolific organ composers have not always been those of greatest genius. As a result organ literature is limited.

Of course we have the eternal heritage of Bach, by far the greatest glory of all organ literature. Other composers of the seventeenth and eighteenth centuries wrote for the instrument, so that organ music down to the time of, say, Beethoven, is comparable in quality and quantity with music for other instruments written during the same period. But beginning with Beethoven comes the great desert in organ music. The whole classical period passes with hardly a worthwhile contribution to organ literature. Then the great Romantic period, in some respects the greatest age instrumental music has ever experienced, comes and goes, with hardly a handful of organ music of real genius. Mendelssohn?—perhaps, but where in his organ music is the delicious grace of the "Midsummer Night's Dream Music" or even the charm (now faded, but still present to a sympathetic listener) of the "Songs without Words"? Schumann left a few little sketches and canons, hardly more than a few crumbs fallen from the opulent table of his piano music. From Chopin, poet-musician supreme, we have nothing. The organ volumes of Liszt contain some fine and effective works, but their amount is small compared with the piano works. From the titanic Wagner, an epoch in himself—nothing. From Brahms, whose receding genius would have found especial-

ly happy expression in the organ—almost nothing.

Beginning with Cesar Franck, the stream of organ music again begins to flow, but it is hardly more than a trickle compared to the ocean of piano music which floods this modern period. For Franck organists should be profoundly grateful. It is hardly too much to say that if it were not for Bach and Franck, self-respecting organists might not be proud of their profession. These two relieve us of the need of apologizing for our instrument. It is strange, however, that more of Franck's pupils were not drawn to organ composition. What an organ symphony d'Indy could have written! The French impressionistic school—Debussy, Ravel and others—rises and falls, a school which has produced some of the most beautiful music of all time, but no organ music! What would we give for "Dix Pieces pour Grande Orgue, par Maurice Ravel"! The genial and facile Guilmant had no real message, though there are lovely moments in his music. The "superbly unimaginative" Saint-Saens (as Philip Hale once called him) was never more so than in his organ music. Widor, his verbosity lovingly excused and overlooked by his friends and pupils, who for a time threatened to make a cult of his music, is not a first-class composer in the sense that Beethoven and Wagner are first-class composers. To be sure, organists enjoy hearing and playing (especially playing) Widor, and I would be the last to suggest the omission of the symphonies from organ programs; but I do think that we should realize that Widor is not a likely candidate for the mantle of Bach, Beethoven and Wagner.

No organ music from Russia! What would modern orchestral music be without Tchaikowsky, Rimsky-Korsakoff, Rachmaninoff, Scriabin and the others? But not a note of organ music from these giants. Considerable organ music from modern Germany, of course. There now seem to be evidences of a revival of interest in Max Reger and his thirty-second notes. Karg-Elert seems the outstanding organ composer of Germany, and generally his work is interesting and of real musical value. This is merely a personal opinion, of course, but it seems to me Karg-Elert in Germany and Vierne in France are writing the most significant organ music of today.

The Englishmen of the Victorian period wrote much organ music, most of which has found its place in the dustbin of oblivion. The modern Englishmen have turned to the orchestra and are leaving the organ rather severely alone, which is most unfortunate, for men like Holst, Bax, Bridge (Frank) and Vaughan Williams could add much to organ literature. Modern England is very much alive musically, but there is little evidence of it in the occasional festal toccata which manages to get across the Atlantic. And is there anything in music so dreary, so utterly woebegone, as a "festal toccata" which isn't festal?

As for America, we are doing nicely, thank you, and discretion suggests that we mention no names, either in praise or otherwise. It may be a bit premature to announce, as on solo tubas, that we are the "Chosen People," but we certainly have good reasons for a little pointing with pride.

Not only is it true that organ literature suffers from a paucity of first-class works, but a large proportion of the best organ music is better suited for the church than for the recital. Organ music in general, it may be said, tends to be lacking in emotional qualities—that is, emotional in the sense that Wagner and Tchaikowsky are emotional. One of my convictions, which has been strengthened by the survival of several organists' conventions, is that organ music contains far too few thrills. Even if we admit (which I am not willing to do) that the organ can never have the intimate appeal of the piano or violin, it would still be true that too large a proportion of organ music is entirely too cold and bloodless for ideal recital music. Perhaps this is a good place to say that, in my humble opinion, music that is based on a chorale which an audience has never heard, or on a fragment of plainsong which will not be recognized or understood by the

Van D. Thompson, F.A.G.O.



listeners, is likely to make uninteresting recital material.

To all this there is a ready answer, the transcription. Firmin Swinnen presents the case for the transcription most sympathetically and sensibly in a recent issue of the *American Organist*. But there is one point which is often overlooked in this discussion. It is argued that pianists play transcriptions of orchestral music, so why not organists? But this reasoning is specious. When a pianist plays a transcription of an orchestral work the result may be compared, as Liszt once said, to a steel engraving of an oil painting. The pianist makes no attempt to "color" the transcription and could not if he would; he merely gives a one-color version of a multi-colored original, but in no sense an imitation of the original. With the organ it is not so. The nature of the instrument makes a one-

color transcription impossible and undesirable. The organ cannot actually reproduce the orchestral original, so it must imitate. If the imitation is good, the result is exactly that—a good imitation. If bad or inadequate—! Many orchestral effects can be imitated with uncanny fidelity; but, generally speaking, orchestral music can be imitated only indifferently on the organ.

But is it not true that a serious organist will resent being an imitator, even a good one, and will prefer to play works originally written for his instrument, if equal in musical value to the transcription? And there's the rub. As Cellier, the French composer, says: "It is better to allow the playing of good transcribed music than that of merely bad music," or he might have added "merely dull music."

And that leaves us about where we started!

Organists need, I believe, to orient themselves with regard to the art of music as a whole. Organ music must be compared frankly with the best of piano and orchestral music. Organists need to ask themselves honestly with regard to each new work they study: Would this interest a musician who happens to be a pianist or a violinist? If it would not, exclude it from programs, except for organists' conventions. A more critical attitude with regard to music used in recitals and a determination to exclude poor music (even if quite expensive music imported from France) will aid, I believe, in attracting real music-lovers to organ recitals. It is quite as necessary to exclude the dull, sterile, verbose and bombastic as it is the tawdry and superficial.

Robert Berentsen, dean of the Western New York chapter of the American Guild of Organists and organist and choir director of the Central Presbyterian Church of Rochester, resumed his position as organist for the Auditorium Players at the Masonic Temple Oct. 19 and will render all of the music for the overture and intermissions on the organ during the coming season.

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WILLARD IRVING NEVINS, EDITOR

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Executive Committee Meeting.

The executive committee met for the first time under the leadership of the new chairman, Henry Hall Duncklee, at the Hotel Manhattan Towers, New York. The secretary read the minutes of the June and September meetings. The treasurer read his monthly report and a summary of convention receipts and expenses. The finances of the association are in good condition.

The Union-Lessex chapter reports eleven new members gained during the summer, when most chapter activities were at a standstill.

President Milligan announced that the scholarship which the Old Farm School, Rye, N. Y., offered through the N. A. O. has been awarded to Master Robert Hyde, former member of Grace choir school, New York, who was nominated by Mrs. William H. Lake, an N. A. O. member.

Inquiries regarding the formation of chapters were received from Bloomington, Ill., and from northern California, and the committee authorized the interested persons to proceed with the organization. Rhode Island council reported renewed activity after an inactive period.

Chairman Duncklee appointed the following new public meetings committee for the headquarters council: Hugh Porter, chairman; Lilian Carpenter, Mary Arabella Coale, Duncan McKenzie and Herbert Stavelly Sammond.

Future meetings of the executive committee probably will be held on the second Monday of each month in the late afternoon, as more members find it possible to attend at this hour.

Central New Jersey.

Central New Jersey chapter, under the leadership of its new president, Miss Caroline Burgner, opened the season's activities with a varied and interesting program Monday evening, Oct. 5, in the Third Presbyterian Church, Trenton. A word of greeting and best wishes for a successful year was sent to the chapter by Henry Hall Duncklee, state president. After the usual business meeting and reception of new members papers were read as follows by three of the members attending the N. A. O. convention: "The Riverside Church," Edward Riggs; "The Recitals," Mrs. Carl Myers, and "The Cathedral of St. John the Divine," Miss Florence Westenberger.

The following program of original compositions was rendered by George I. Tilton, organist of the Third Presbyterian Church, assisted by the Third Church Quartet: Siciliano (organ); "O Saviour of the World" (anthem); "La Chanson de Memoire" (organ); "Hail! Thou Once Despised Jesus" (tenor solo); Fugue in C (organ); "He Is Risen" (anthem); "The Triumphant Entry" (organ).

The next feature was the unveiling and exhibition of the "miniature organ" designed and built by our treasurer, Edward Riggs. This organ was also on exhibition at the N. A. O. convention. A social hour and refreshments followed.

NITA B. SEXTON, Secretary.

Monmouth, N. J., Chapter.

The first meeting of the year of the Monmouth chapter was held in the Dutch Reformed Church, Long Branch, Oct. 5, with twenty-one members and several guests present. The Long Branch members of the chapter were the hostesses of the occasion. The musical program consisted of several

numbers by the Long Branch American Legion quartet, under the direction of Mrs. Myrtle Syckles Gill, which won first place in the state contest and second place in the national contest. Our president, J. Stanley Farrar, gave us two very fine Wagner numbers on the Hillgreen-Lane organ. After the delightful supper was served in the reception room reports were heard from the members who had attended the national convention.

HELEN E. ANTONIDES, Secretary.

Harrisburg, Pa., Chapter.

The Harrisburg chapter held its first meeting of the 1931-32 season Oct. 13 in the Pine Street Presbyterian Church as guests of the organist and choir-master, Frank A. McCarrell. President Alfred C. Kuschwa presided at the meeting and gave a brief account of the Canadian convention of organists. Clarence E. Heckler of Christ Lutheran Church gave a brief account of the national convention held in New York and played the following selections on the four-manual Skinner organ in the church: Concert Overture in E flat, Faulkes; Air, Mattheson; Madrigal, Jawelak; Scherzoso, Rogers.

Frank A. McCarrell, chairman of the program committee, announced activities for the winter, as follows: Nov. 10—Address in Salem Reformed Church by E. O. Shulenberg of M. P. Möller, Inc., on "The Art of Organ Building."

Dec. 8—Choral Service by the choir of St. Stephen's Cathedral, Alfred C. Kuschwa, organist and choirmaster.

Jan. 12—Recital in Covenant Presbyterian Church by members of the chapter.

Feb. 9—Choral service by the choir of the Fifth Street Methodist Church, Mrs. John R. Henry, organist; Howard Gensler, choirmaster.

March 8—Choral service by the choir of Market Square Presbyterian Church, Donald Kettring, organist and choirmaster.

April 12—Recital by guest organist. May 10—Choral service by choir of Messiah Lutheran Church, Mrs. Lee F. Izer, choirmaster.

June 14—Annual banquet and election of officers.

A social hour included refreshments served by Mrs. Estelle Wetzel, chairman of the social committee.

CLARENCE E. HECKLER, Recording Secretary.

Lancaster, Pa., Chapter.

The year's program for Lancaster chapter was briefly outlined by its president, Donald Nixdorf, at a meeting held in St. Paul's Reformed Church Sunday, Sept. 27. On Oct. 11 a public service was held in St. John's Reformed Church. Ethel M. Stoe, recitalist, was assisted by the choir of the First M. E. Church. The November and January meetings will include visits to various churches. The December meeting will feature combined choirs in a carol service. Mildred Huss will play a recital in the Covenant U. B. Church on the occasion of the February meeting. In conjunction with the events listed it is planned to visit Hershey for an inspection of the Aeolian organ now under construction.

Reports of the national convention held in New York City were given by Charles E. Wisner, Miss Edna J. Mentzer and Dr. Harry A. Sykes. The latter also read his paper on "Volunteer Choirs in the Church," which he presented at the convention.

After the regular service Sunday evening, Oct. 11, in St. John's Reformed Church, Lancaster chapter sponsored a service. Miss Ethel Stoe, organist of the church, played the following numbers: "Scherzo Symphonique," Fry-singer; Allegro and Scherzo from Sonata in E minor, James H. Rogers; Little G minor Fugue, Bach, and Triumphant March, Hollins. The choir of the First M. E. Church, under the direction of Donald Nixdorf, sang the

following: "Thine, O Lord, Is the Greatness," Macfarlane; "The Prayer of the Penitent," from the cantata, "The Conversion," Harry Alexander Matthews, and "God Sends the Night," George Rathbone.

Reading, Pa., Chapter.

The Reading chapter held its first event for the season in the Lutheran Church of the Nativity. Iva A. Spacht is the organist and choir director. The combined junior and senior choirs of the church sang the anthems. The program was as follows: Processional Hymn, "Beautiful Saviour"; organ, "Overture Triomphale," Ferrata (played by Harry D. Berlin, St. Barnabas' Episcopal Church); word of welcome by the pastor, the Rev. Luke S. Sweitzer; anthem, "The Heavens Are Declaring," Beethoven (sung by Nativity choir); organ, "Sketches of the City," Nevin (played by Norman Heister, Grace Alsace Reformed Church); organ, Meditation, Bubeck-Dickinson (played by Miss Betty Fidler, Trinity United Brethren Church); anthem, "Praise the Lord," Randegger (sung by Nativity choir); organ, Finale, Harris (played by J. William Moyer, First Baptist Church); recessional hymn, "The Church's One Foundation."

The chapter has planned a number of events for the season. The first of these will be a dinner meeting with Rollo Maitland as guest speaker. His subject will be "Improvisation." IVA A. SPACHT, Recording Secretary.

Easton, Pa., Chapter.

The September meeting of the Easton chapter was held in the chapel of Brainerd Presbyterian Church Sept. 22. In the absence of both the president, Mr. Van Vorst, and the vice-president,

Mr. Held, Past President Mark L. Davis conducted the meeting. After a brief business session the Rev. Mr. Mertz, pastor of Brainerd Church, gave us his musical impressions gained on a recent trip abroad. He dwelt mainly on opera as produced in Germany and music heard in English cathedrals. In the open meeting that followed, Charles Davis gave us an interesting account of the national N. A. O. meeting in New York in September.

SHIRLEY BRENDELE, Secretary.

Kentucky Chapter.

The chapter held its first meeting of the season at the French Village, Louisville, Oct. 5, with a good attendance. Archibald D. Jonas gave a report of the national convention held in New York City. The chapter is planning some interesting programs for the season. A recital was given in St. John's Evangelical Church Oct. 18 by Mrs. Julia B. Horn, organist and choir director of the church.

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CHICAGO, NOVEMBER 1, 1931.

AN APPROPRIATE MEMORIAL

One of the most significant evidences of the fact that in a materialistic age, with shoddy fakery shouting at us from so many vantage-points, the highest ideals still are cherished is the sincere mourning over the death last year of Lynnwood Farnam. Mr. Farnam was so uncompromisingly an exponent of the highest type of organ music—and nothing else—that the general expression of sorrow over his untimely passing, finding its climax in such a memorial service as that held in St. Thomas' Church, New York, with which readers of The Diapason are familiar, is sufficient to convince anyone that the dominating motive of the majority of our organists is to present the purest and to cultivate the idealistic, no matter how much of the banal may creep in here and there.

On Nov. 23 it will be just a year since Farnam went to his reward. Word comes from Pittsburgh that the Western Pennsylvania chapter of the American Guild of Organists at its first meeting of the season decided that, as far as circumstances will permit, every member occupying a church position should mark Sunday, Nov. 22, by playing in Mr. Farnam's memory a work of Bach as the prelude to one of the services. It was further suggested that wherever possible a short paragraph be printed on the church bulletin telling of Farnam's work and of his unique influence on organ playing and church music. The idea was originated and proposed by Julian R. Williams, dean of the chapter.

The Diapason has been asked to pass the suggestion on to organists in general and to other Guild chapters. One could hardly think of a more fitting way in which a nationwide tribute to a great organist's memory could be offered, and we feel convinced it is one which would please the man so honored, were he among us, more than any display in stone or through human eloquence of the genuine affection his colleagues felt for him.

A STORY OF 100 YEARS AGO

Ever since the axiom was established that history repeats itself we have most of us been fascinated by history. It is interesting to have our attention called by *Der Organist*, the Zurich publication which is the official organ of the Reformed organists of Switzerland, to the fact that just 100 years ago Mendelssohn traveled in Switzerland, as a young man—not by automobile, but on foot—and apparently played his way across the Alps on the organs in the churches of that republic on his homeward route to Germany from Italy. Our Swiss contemporary has discovered a volume published by Paul Mendelssohn-Bartholdy in Leipzig in 1861 in which are published some of the letters Felix Mendelssohn wrote to his family from Switzerland in 1831. Attention is directed to the fact that he played a small organ at Sargans, and

although it had "a broken lower octave on both manual and pedal" he played "as well as possible" the Bach D major Fugue, the F major Toccata and the Great G Minor. They did not have our modern type of cipher in those days, but Mendelssohn wrote that a "howling C sharp in the pedal" was silenced by him when he stuffed his handkerchief into the pipe. He remarks that "after that there was no roaring, but also no C sharp."

He also recounts engagingly a visit to Engelberg, where "early today I performed my service as organist." "I took my place among the monks," he tells, "a true Saul among the prophets." The director wielded a vicious-looking baton of the thickness of an arm, "an aged, much emaciated tiller of the soil played an aged and much emaciated oboe, in the distance sat two others who tooted trumpets," and so on. Mendelssohn completed his walking trip, all alone, in the midst of a terrific storm. On reaching Lindau, in Bavaria, he found "a wonderful organ, on which I could play to my heart's delight 'Adorn Thyself, Fond Soul.'"

All this shows that Mendelssohn had a sense of humor and that he had the ability to adjust himself. This is a lesson to most of us. In these days of modern comforts at the console, where every organistic whim is usually satisfied, we forget what the "fathers" suffered from inadequate organs. They did not worry much over whether manual pistons brought on pedal combinations or not, important as that is today. But even in 1931 it is a fortunate disposition which enables a man to make the best of the equipment at hand and then to rejoice the more when he finds that which enables him to enjoy himself fully.

COTSWORTH AT FOUR-SCORE

If a right spirit and a sane view of both this life and the hereafter have made Albert Cotsworth as buoyant in spirit and agile in mind as he is at the age of 80 years, one may well recommend that all of us discover his particular brand of the elixir of youth. The organists of Chicago, through their three organizations, paid a well-deserved compliment to Mr. Cotsworth on the occasion of his birthday in October, as recorded in our news columns. It was a spontaneous expression of the friendship the dean of musical critics, for many years an active organist both in Chicago and previously at Burlington, Iowa, has earned for himself. The Diapason can heartily join in the congratulations of his friends and send the tributes paid to Mr. Cotsworth, wishing one who has spread cheer and dispelled gloom for these many moons in the organ fraternity at least twenty years more of life with his family and associates, among the trees and flowers and all the rest of nature which he loves so ardently, to be followed by a fuller life amid greater joys to which he looks forward so confidently and serenely.

In scanning the very interesting program for the year prepared by Dean Edwin Arthur Kraft of the Northern Ohio chapter of the Guild—which, by the way, demonstrates what an organization can do in a season with an energetic chief at its head—we note that at all services Feb. 7 Ohio organists are asked to use choral and organ music composed by James H. Rogers, in honor of his seventy-fifth birthday anniversary. Here is a suggestion that might well be followed in other parts of the country, where the actual person of Mr. Rogers may not radiate cheer and inspiration as it does in Cleveland, but where his astral body's presence is felt through the music this worthy American composer has provided for every church purpose. Mr. Rogers' recent retirement from the organ bench after fifty years' service was noted in The Diapason March 1.

The annual general meeting of the Royal College of Organists, held July 25 in London, was marked by the sixty-seventh annual report of the council, in which it was shown that the membership of the college at present is 1,784. During the year 159 new members were elected, while sixteen died and 128 permitted their membership to lapse.

That Distant Past as It Is Recorded in The Diapason Files

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

A four-manual built by Ernest M. Skinner was dedicated Oct. 6 in the Asylum Hill Congregational Church at Hartford, Conn., by Edwin Arthur Kraft.

Casavant Freres, the Canadian organ builders, announced that they would establish a United States branch factory at South Haven, Mich.

Warden Frank Wright of the American Guild of Organists had completed a transcontinental tour in the course of which he established four new chapters and conducted examinations in a number of others. His trip covered 8,295 miles.

The Hutchings Organ Company of Boston issued literature showing 1,600 organs built by that company to date.

Tali Esen Morgan resigned as national superintendent of the National Association of Organists because of increasing duties connected with his correspondence school of music.

M. P. Möller was building a four-manual organ, the memorial gift of alumni of Knox College at Galesburg, Ill. The instrument was to be installed in Central Congregational Church at Galesburg.

Charles Galloway gave the opening recital on a large three-manual organ built by George Kilgen & Son for the First Presbyterian Church of Tulsa, Okla.

With the issue of Nov. 1 The Diapason completed its second year. In a brief editorial mention of this fact appears the following:

The world—that is, the small but select world over which it can spread—has treated this publication with great generosity, though it has not overwhelmed it with wealth. Such as it has it has given bounteously, and of that bounty the best part cannot be purchased with money. We feel that the organ builders and organists have been with us and we cannot but note the rising tide on which organ music and organ construction have been borne in the last few years. The demand for the instrument has been growing in public buildings and homes in a measure that Johann Sebastian Bach hardly could have dreamed, and the modern methods of building are being perfected in a way to give joy to every one who has the welfare of the king of instruments at heart.

As for The Diapason, it is a very small stop, but with the couplers that the cooperating organists can put on and the high pressures that the builders can add it can go on doing its share to make the organ better known to its friends, and to strangers as well. We are happy to be able to say that both circulation and advertising patronage have grown remarkably in the last year, and all without the adoption of methods that cheapen journalism.

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

Marcel Dupre's first American visit, on which he was to open the large organ in the New York Wanamaker store, was announced by Dr. Alexander Russell. Mr. Dupre was to arrive Nov. 12.

Joseph Bonnet arrived in New York Oct. 24 for a recital tour.

Chandler Goldthwaite played four opening recitals on the new municipal organ at St. Paul, Minn., built by Skinner, and 30,000 people heard the instrument.

The Rudolph Wurlitzer Company was installing a large four-manual in the new Chicago Theater, on State street.

The will of Dr. Victor Baier, late warden of the A. G. O. and organist of Trinity Church, New York, left his estate of \$20,000 to establish fellowships in church music at Columbia University to commemorate Dr. Baier's fifty years' service at Trinity.

George H. Clark of St. John's Episcopal Church, York, Pa., and previously the occupant of posts in England, his native land, was appointed organist and choirmaster of Grace Episcopal Church, Oak Park, Ill.

A petition in bankruptcy was filed against C. S. Haskell, Inc., Philadelphia organ builders, and a receiver was

appointed to sell the assets of the company at public auction.

At a meeting of the council of the American Guild of Organists Gottfried H. Federlein was unanimously elected warden to succeed the late Dr. Victor Baier.

Dr. William Rhys-Herbert, organist and choirmaster of the Church of the Redeemer, Minneapolis, Minn., and a widely-known composer, died in Chicago Oct. 3. He was a native of Wales.

The Society of Theater Organists announced the results of its first examination in New York.

In an editorial entitled "Organists and Age" The Diapason attacked the tendency to "Oslerize" middle-aged organists in these terms:

Age cannot wither some of our best men, be they statesmen, plumbers, or organists. It is pleasant to see a refutation from time to time of the foolish myth which seems to have possession of the churches that men over 40 are declining in their powers, if they have not almost reached the bottom of the toboggan. The fallacy is an injustice to a large proportion of the best men trained for the pulpit and for the organ loft and, besides, it works a great injury to the churches themselves.

Within the last two weeks a man of long experience, trained abroad, and holding for many years an important church position, was told by a superbly useless music committee member to whom he had applied for a position in which he might better himself, that he was "too old." He is now at the ripe old age of 53.

As for the ministry, we have a conviction which may be as mistaken as it is firm, that a clergyman is not really ripe enough before he reaches 40 to be much good as a genuine shepherd of his flock. But the ministry is not our concern. As for organists, we would like to have someone with more experience than the writer cite to us an instance in which a man was less efficient and valuable at 50 than he was at 30, provided there was no loss of health or other unusual circumstance.

Just look at the boys who have attained three score and ten! If the Lord does not take pleasure in their work at the organ while they remain as young as some of them do we miss our guess. * * *

The "Oslerizing" of many men who should be deemed to be in their prime and who are miles farther removed from senility than those who would send them into retirement is not only silly—it is wasteful of one of our best resources—educated talent.

Supervisors' Silver Anniversary.

The Music Supervisors' National Conference will celebrate its twenty-fifth anniversary in Cleveland, April 3 to 8, 1932, in a great six-day festival and convention. Aside from its significance as the observance of the silver anniversary of the conference, the meeting will be unique. In point of attendance it will undoubtedly exceed even the 1930 Chicago biennial. With the unusual facilities afforded by the Cleveland Municipal Auditorium, in which all convention activities will be centered, and with the cooperation promised by the local schools and supporting organizations, it will be possible to arrange and carry through a large program. Through the courtesy of the management and Conductor Sokoloff, a complimentary concert will be tendered to conference members in Severance Hall by the Cleveland Symphony Orchestra. An entire evening will be set aside for the banquets and business sessions of the sectional conferences. The railroads in the United States and Canada have granted the customary fare and one-half rate.

One of our most esteemed contributors writes this suggestive paragraph: "A provincially minded organist once said, in a rather boastful manner, 'I do not intend to sing that cantata, even if it is well known and successful, for the reason that a number of other choirmasters in this town have selected it for production at the coming Christmas festival.' Rather strange reasoning—what does he do in regard to the fine hymn-tunes and especially the doxology? Generally speaking it is the part of wisdom to consider carefully a work that has been recognized and approved by others. It is not likely they are all wrong. Some years ago it was said that fourteen New York churches had sung on Easter the same work by an American composer and to date the fourteen organists and the beloved composer are still living."

The Free Lance

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

A marvel of industry and foresight-ness is James H. Shearer, of the First Presbyterian Church, Pasadena, Cal. In a booklet of eleven pages, seven by ten inches, he presents the service lists for the whole year from Sept. 6 through June 5, 1932. There are titles of compositions and composers' names making not fewer than 350 items in the whole booklet. There is an organ recital on every Sunday afternoon, usually of six numbers. That Mr. Shearer has canny Scottish blood in him is evident from the title of his booklet, reading "Tentative Church Service Programs"; like a cautious and therefore wise man he does not guarantee that every item precisely as printed will be performed on the date specified. When I was in active harness I used to dream of planning the Sunday music for the whole season, but never succeeded in doing it. Mr. Shearer covers the whole range of reputable church and organ music in his lists, and he does not forget the American composer.

Prestissimo! It is seventy-seven and one-fourth miles from Swindon, England, to Paddington Station, London. The Great Western Railway express is making the run daily without stop in one hour; three times in one week in September it did it in fifty-nine and one-half, fifty-eight and one-fourth, and fifty-seven and one-half minutes, or at its fastest, eighty-one and two-tenths miles per hour.

The beautifully printed booklet of organ recital programs played at the University of Illinois under the direction of Frederic B. Stiven, B. Mus., A. A. G. O. (see article on Stiven and the university's music in *The Diapason*, October, 1930), attracted my special attention from the fact that three of the twenty-seven recitals were given by Dr. Charles Hopkins of the department of mathematics. It is by no means uncommon to find a love and aptitude for music in a person whose chief interest is mathematics; I am not sure whether the converse is true. I recall an eminent mathematician, employed in the testing department of perhaps the most famous makers of government standards in the United States, who was passionately fond of music; a well-known professor of mathematics in a New England college for men who was an expert violinist felt compelled to give up his instrument because he loved it so much that it was interfering with his career as a mathematician; the head of the mathematics department in one of the great women's colleges is a consistent lover and faithful patron of music. The name of Einstein will immediately occur to every reader as a brilliant illustration of my point.

Judging from correspondence in the English *Christian World* there is grumbling over descending; diffident and older people are checked in singing by the disconcerting intrusion of the descant. Eric H. Thiman, however, the young composer of growing reputation, says that descanting "when properly done" is one of the means of startling congregations out of lethargy and laziness into hymn singing.

An interesting illustration of the fact that the best is the enemy of the good is afforded by the orchestral situation in London. Broadcasting in England, as you know, is under government control (the B. B. C.) and a great orchestra of 118 players has been formed for the radio programs. All wireless sets are taxed in Great Britain and the B. B. C. derives an immense revenue from this source, a proportion of which is spent in attracting the best players from existing orchestras. The B. B. C. orchestra is able to rehearse longer, its personnel is excellent, and it can give finer performances than other orchestras (the Halle, the Philharmonic, the London Symphony) since they are handicapped by insufficient funds. Why

does the B. B. C. not make payments to the three orchestras I have named, giving at the same time the privilege of broadcasting their performances, thus assuring an all-around increase in efficiency and a more equal distribution of the huge sums at the disposal of the B. B. C.?

It looks a little as if the vogue of unaccompanied church music was not quite so great as it has been. The use of the Russian church music turned church musicians' thoughts to the *cappella* style native to it, and its beauty completed the argument. For many years I have been charmed with four-part to eight-part harmony for voices alone, whether for mixed or male voices. Bach chorales or tunes from the Genevan Psalmody sung by a very large choir of mixed voices unaccompanied are certainly magnificent, and a small choir of fifteen to twenty-five mixed voices, though much less effective, will give pleasure because of its nuancing and delicacy of phrasing. One tires very soon, however, of a mixed quartet unaccompanied. The effect of male voices unaccompanied is much better than that of women's voices; the latter lack foundation. It is simply a crime to use unaccompanied music for women's voices if an organ is available. Even male voice choirs are heard to better advantage in the long run accompanied.

A few days ago on opening my mail I found Purcell Mansfield's newest piece, "Toccata à la Gigue," a brilliant, even rollicking, organ composition, not too difficult yet requiring neat, clean, non-smudging playing to do it justice. The opus number is 113 and gives some indication of this young English organist's cleverness and productivity. As a son of Dr. Orlando Mansfield, Purcell comes honestly by his genius.

It was in 1907 that I first met Dr. Mansfield in Torquay, where he was an organist and choirmaster, and we have kept up the friendship ever since that time. I have never known a professional musician with whom I would rather discuss musical matters than Dr. Mansfield; his knowledge, his analytical power, and his burning interest in all musical matters make him an ideal musical companion. If you ask your neighbor across the corridor whether in the tenth bar of the Bach Fugue in X minor the F in the tenor is F sharp or F natural, he will probably say: "What difference does it make? Play what you like," whereas Mansfield will buckle right down to business, get out his pet edition of Bach and argue it out with you. I like musicians with musicianship; don't you?

It is pretty well known to musicians that Adelina Patti was a rich woman, but I am surprised to read in the *Daily Mail* that Melba left estates in England of \$215,000 and in Australia of about \$1,000,000. Do opera singers often amass wealth?

Yes, it is here! We imagined its possibility, but thought it too fantastic to become a probability; and now it is a certainty. A gramophone amplified by loud speakers has been used in Salisbury Cathedral this past summer during the absence of the cathedral choir, to give Psalms, the canticles and anthems, and even once to help the congregation with the hymns. To my malicious amusement I note that Ven. H. W. Carpenter, Archdeacon of Sarum, reports that the gramophone would have been a great success but for the fact that, half-way through the hymn, the record changed the tune! Just so.

Would Emulate, Not Fight.

Jacksonville, Tex., Oct. 12.—Dear Mr. Gruenstein: Rowland W. Dunham has expressed in his address before the N. A. O., on page 24 of your October *Diapason*, what has been in my own mind for the past few months, and he has done it so ably and completely that no one can comment upon it without repeating what he already has written. And yet, another's expression may help to stir up all those who need stirring up.

A really musical person will feel an inner impulse urging him on to action, feeding his ambition. This impulse shows itself in two forms—self-love and true love. The time-worn avenues

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upon which self-love has traveled, exploiting self and gaining dollars, easily made, have been the solo quartet, the lyceum, chautauqua and concert fields, the theater organ and orchestra, the earlier radio programs, and even the old-style pupils' recitals. All these, as incentives for taking lessons, have been relegated to the past and the private teacher is staring starvation in the face. Colleges and universities giving credit for and equal recognition to music increase the prestige of their music departments and add still more difficulty for the private teacher, the organist's teaching field. Hence there seem to be but two assured incomes for musicians these days—the college music teacher and the church organist—and Mr. Dunham says even the church organists may be ousted.

To begin with, let the organist look up to his lowly choir member, for he is worth his (or her) weight in gold. The choir member is the most vital factor, for without him and his gracious, gratuitous service any organist would not hold a position. The choir member is the true lover of music. He loves music for its worth, for his self-love does not find any opportunity for exploitation in a chorus. But an organist, trained as an instrumentalist, has forgotten that his choir member is essentially a vocalist and therefore interested primarily in vocal knowledge, and as a consequence the more important half of the organist's position is the very thing the organist knows the least about, therefore giving the least benefit to his faithful chorister.

So let the organist thank these "choral specialists" and "emotional conductors" for bringing to him these thought-provoking ideas. Let him always remember, as he sits back in the complacency of his greater musical background, that any new movement still retains its crudities and any new or old system has its weak points. Study hard enough, through analysis, to find them and your position will be safe.

Let the organist become a close friend of his minister. Educate him musically, in an unobtrusive way, if

necessary. These two procedures will stir up the instrumentally trained organist's emotional nature, for the average organist does not instill enough heart into his music. But remember, always, that emotion controlled by trained intelligence is true artistry, while emotion without trained intelligence is musical chaos. To play or sing "with emotion or expression" is only an alibi for lack of musicianship, just as an organist's "faithful" service is an alibi for plain cussed laziness. Effective service is what we have to have these days.

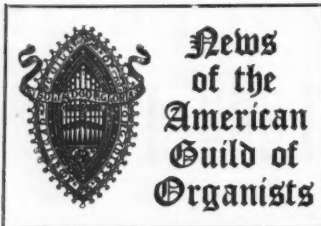
If you bemoan the unimportant place organ music has in the service try better music and better playing. If you bemoan empty choir stalls, don't call down curses upon the "autos" and "movies." Change your method of choir training (everything has changed) and even you can have a *cappella* music if you want it and know how properly to train your choir for it. No one has a "corner" on it. Steal some of this new thunder and wake up to the fact that you yourself are at fault. Don't fight the other musician who is working more industriously than you—he who always appears happy and enthusiastic, who holds his head high and stands so erect. Do not consider him our enemy, but as a true friend, for he and his thought-provoking ideas may be and can be the underlying cause of your awakening (before you have lost your organ and choir, which are most vital) and the impulse that will bring forth your musical renaissance.

KENNETH E. RUNKEL,

Mus. Bac., A. C. C. O., F. A. G. O.

Arthur Dunham Resumes Recitals.

Arthur Dunham began his series of sixty Tuesday and Friday noonday recitals at the Methodist Temple, Chicago, Oct. 18. These programs are the gift of George W. Dixon and Mrs. William W. Dixon. A feature of this, the eighth season, will be nearly twenty of Mr. Dunham's own compositions, two of which, "Nocturne at Twilight" and "Toccata in C minor," he played for the first time anywhere at the season's initial recital.



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.]

Michigan Chapter.

The first monthly supper meeting of the Michigan chapter was held Tuesday evening, Oct. 20, in the Central Woodward Christian Church. After a brief business meeting a unique program was given on the four-manual Casavant. Its feature consisted of organ numbers played by two performers at the console at once. This was a new experience for most of the audience, who wondered where the organ duet had been "all their lives."

The program opened with Elmer Mundt and Wendall Walton playing a Fantasia by Hesse. Both these men were making their first appearance before the Guild. The other duet was a brilliant arrangement by Clarence Dickinson of "The Ride of the Valkyries." This was played in a thrilling manner by Miss Matian Van Liew and Mrs. Neva Kennedy Howe. Then, just to prove that it does not necessarily take two performers at once to play the organ, Miss Van Liew played in her usual satisfying manner "Drifting Clouds" by d'Antalfy and a Toccatina on the Easter Hymn "O Sons and Daughters of the Lord," a manuscript by the late Lynnwood Farnam.

MARK WISDOM, Secretary.

Illinois Chapter Service Nov. 17.

A service under the auspices of the Illinois chapter will be held at the Church of the Ascension, La Salle and Elm streets, Chicago, on the evening of Nov. 17 at 8 o'clock. The public is invited. The choir of the church will sing the service, closing with the benediction of the Blessed Sacrament. Lester Groom, F. A. G. O., organist and director, will be at the organ. Solos will be played by Mrs. Lily Moline Hallam, Robert Birch and William H. Barnes. There will be a dinner for members of the Guild and guests at the parish-house of the Church of the Ascension at 6:30.

Western New York Chapter.

The first fall meeting of the Western New York chapter, which was held in the Central Presbyterian Church, Rochester, Oct. 13, included a program of unusual interest. A large audience gathered to hear a diversified recital which, while long, maintained a steadily increasing interest and reached a climax in a splendid address by R. Nathaniel Dett, who has so notably presented the life of the negro in his spirituals. Robert Berntsen, dean of the chapter, opened the program with the Prelude and Fugue in D minor by Warren H. Gehrken. This was played in memory of the composer, who until recently was organist of St. Paul's Episcopal Church and actively interested in local Guild affairs. Central Church choir of sixty voices then rendered the "Creation Hymn" by Rachmaninoff, after which during the singing of a short call to prayer the lights of the church were dimmed until only the light of a large white cross remained and Dr. Sherman Haven, assistant pastor of the church, offered a short prayer. This was followed by the Lord's Prayer, sung as a response, and "Beautiful Saviour," by Melius Christiansen.

Irving MacArthur, postgraduate student of the Eastman School of Music, played three organ solos—Chorale Prelude, "Hark, a Voice," Bach; Gavotte, Martini, and "Marche Religieuse," Guilman—showing not only many of the beautiful soft registers but also the impressive fortissimo of the four-manual and echo Casavant organ to advantage. After an offertory solo by Mrs. Rae Potter Roberts, contralto, William H. Thompson, organist and musical director of Trinity Episcopal Church, Geneva, N. Y., played three organ

solos—Prelude and Fugue in A minor, Bach; Prayer for the Sonata in G minor, Becker, and "Piece Heroique," Cesar Franck. Mr. Thompson played from memory, as did also Mr. MacArthur, and made a splendid impression.

In introducing Mr. Dett, the guest speaker, Mr. Berntsen spoke of the simplicity, the intense emotional feeling, the rhythmic pulsation of the negro music, suggesting that America's only distinctive contribution to the music of the future generations may possibly be based upon negro folk music in the same manner that the great compositions of the classical masters were, to a great extent, based upon the folk music of their countries.

Mr. Dett, assisted by the Central Church solo quartet and chorus, who illustrated his remarks by singing ten of his compositions, presented chronologically the development of the spiritual from the simple, unaccompanied melody based upon the negro five-tone scale to the richly harmonized and contrapuntally treated compositions of a later period. Mr. Dett referred to the difficulties which serious-minded negro composers have in presenting their works because of the universal vogue of the minstrel, which for fifty years resulted in performances being treated as entirely humorous.

After the address refreshments were served in the church parlors, and the new officers, Robert Berntsen, dean; George S. Babcock, sub-dean; Samuel W. Davidson, secretary; Emily F. Cassebeer, treasurer; Grace Towlsley, registrar, and Mrs. Charles L. Garner, chairman of the executive committee, were introduced and installed. The dean outlined plans for the year which included programs by several visiting organists, classes for preparing for the Guild examinations and active work by the membership committee, the house and program committee and the finance committee.

Officers of the Western New York chapter held their first meeting Sept. 22 at the home of Mrs. Charles L. Garner, Rochester. Tribute was paid to the memory of Warren H. Gehrken, late organist of St. Paul's Church and an active member of the Guild, after which plans for the year were discussed.

The first Guild program was to be given at the Central Presbyterian Church in October, and plans for a class to prepare students for the examinations were arranged.

After refreshments and vacation experiences the meeting was closed with an expression of gratitude to Dr. George Henry Day, retiring dean, for his many active and effective years of service.

ROBERT BERNTSEN, Dean.

West Tennessee.

At the first meeting of the West Tennessee chapter for this season, Mrs. E. A. Angier, the new dean, outlined plans for the year. We will continue with our regular luncheon meetings on the third Wednesday of each month. The Guild will ask the Memphis Auditorium Commission to present for the public a series of recital organists on the municipal organ.

There will be a Guild vesper service at St. Peter's Catholic Church in mid-winter, and on Hallowe'en a party at which none of the members may talk "shop"—music is to be neither heard nor discussed.

IRMA HUBBARD, Registrar.

Indiana Chapter

The Indiana chapter held its first meeting of the 1931-1932 season Monday evening, Oct. 19, at Christ Church. The monthly dinner was followed by a business session, which was called to order by Cheston L. Heath, the dean. Afterward we adjourned to the auditorium for a service-recital, with Frederick E. Weber as guest organist and Christ Church choir under the direction of Mr. Heath. The program follows: Processional hymn, "At the Name of Jesus," Monk; Choral Service in G, Tallis; The Psalter, "The Eleventh Psalm," Lemon; Magnificat in D, Rogers; address, "The Objects of the Guild," the Rev. E. Ainger Powell, rector of Christ Church; double chorus, "Let the Heavens Rejoice" ("Holy City"), Gaul; Intermezzo (Symphony I), Widor (Frederick E. Weber); "Show Me Thy Way, O

Lord" (a cappella), Thompson (dedicated to Christ Church choir); Sonata, "The Ninety-fourth Psalm," Reubke (Mr. Weber); motet, "Hear My Prayer," Mendelssohn (Master Milton Dills, boy soprano); recessional hymn, "Forward Be Our Watchword," Gadsby.

MRS. HOWARD L. CLIPPINGER, Secretary.

Wisconsin Chapter.

More than 600 people attended a twilight musicale sponsored by the Wisconsin chapter which was held Sept. 27 at Atonement Lutheran Church in Racine.

The program was opened with a tower chime recital by Miss Arleen Erickson, followed by the processional by the combined junior and senior choirs of sixty-five voices. The junior choir is directed by Miss Ethel Fredricksen and the senior group by Orson E. White. "The Lord's Prayer" by Forsyth-Kraft, a recent publication, was presented as one of the outstanding numbers on the program. The junior choir was heard in two numbers.

Earl Morgan was the first of the two guest organists to be heard, playing a group of five numbers. Mr. Morgan is organist and musical director of St. Paul's Cathedral, Milwaukee. After a short meditation by the Rev. John I. Meck, Hermann Nott presented a group of five numbers in which were included works of the masters. He is organist and director of the Kenwood Methodist Church, Milwaukee, and dean of the Wisconsin chapter. The combined choirs were heard in "O Saviour, Hear Me," by Gluck-Prothrope, and later the senior choir gave "Thou Crownest the Year," by Maker.

Northern Ohio Chapter.

Meetings for the season of 1931 and 1932 are announced as follows:

Sunday, Nov. 1, at 8:15—Orthodox St. Theodosius' Church. The Russian Choir of this church will sing for us.

Monday, Nov. 16, at 8:15—A trip through the Voteller - Holtkamp - Sparring organ factory, with a talk on organ construction by our fellow member, Walter Holtkamp.

Sunday, Dec. 28, at 8:15—Christmas party (place to be announced later). Time and place to be announced—Organ recital by Allan Bacon, dean of the music department, College of the Pacific, Stockton, Cal.

Monday, Jan. 18, at 8:15—Trinity Cathedral Hall. A talk on Gregorian music by Father F. L. Clovis.

Wednesday, Feb. 3, at 6—Dinner honoring Sigfrid Karg-Elert, followed by an organ recital at the Museum of Art at 8:15.

Sunday, Feb. 7—At all services choral and organ music composed by James H. Rogers will be included in commemoration of his seventy-fifth birthday.

Monday, Feb. 8, 6:45—Euclid Avenue Temple, dinner honoring James H. Rogers. All friends and all musical clubs will be invited to participate. We hope the addresses will be given by Rabbi Woolsey of Philadelphia, formerly of Cleveland, and Rabbi Brickner.

Monday, March 21, 8:15—Symposium, "What the Clergy Think of the Organists," led by three clergymen; "What the Organists Think of the Clergy," led by three organists.

May 3 and 4—Second annual convention in Toledo.

Monday, May 16, 8:15—Trinity Cathedral Hall. Annual meeting.

Monday, June 27—Annual picnic.

Georgia Chapter.

The Georgia chapter met Oct. 13 at Grace Methodist Church, Atlanta. The meeting was preceded by a chicken dinner in the banquet hall. Mrs. Bonita Crowe, dean of the chapter, was hostess and presided at the business session. The Rev. Robert Tyler, pastor of Grace Church, gave an inspirational talk on the value of good music in the worship program. Mrs. George Murphy, mezzo soprano, a recent addition to Atlanta's musical circles, formerly of Nashville, Tenn., and a pupil of Signor DeLuca of that city, sang a group of songs.

Mrs. Bonita Crowe, newly elected dean of the Georgia chapter, announced a complete and interesting program to be presented this winter at the first meeting, held at Mrs. Crowe's country home, Crowe's Nest. A trip to Chattanooga by members of the Guild was planned. The recital in Chattanooga will be given by McConnell Erwin, Chattanooga city organist, in the municipal auditorium, in honor of the Atlanta organists. Mrs. Victor Clark, organist of the Peachtree Christian Church, will give a recital in Novem-

ber. Dr. Malcomb Dewey, organist of the new Glen Memorial Church at Emory, will lecture in December. Miss Eda Bartholomew, organist of St. Mark's Methodist Church, will give a Bach recital in January. The annual Guild service will take place in February, announcement to be made later.

C. W. Dieckmann of Agnes Scott College, noted composer and organist, spoke on "Guild Examinations." Of special enjoyment was the topic "How I Spent the Summer," given by the members.

District of Columbia.

The October meeting was held at Epiphany Church, with the dean, Miss Charlotte Klein, presiding. Plans for the year were discussed. They will include a series of recitals by chapter members, the conducting of an anthem at each meeting by members, a question-box and original compositions. There were echoes of the N. A. O. convention by Edith B. Athey and Louis A. Potter and vocal selections by Miss Margaretta Campbell, soprano, and Mrs. Vera Neeley Ross, recently appointed contralto soloist at St. Margaret's Church. The accompanists were Rolla G. G. Onyun and Charlotte Klein. The evening closed with a social hour and refreshments.

On Oct. 12 a number accepted the invitation of the Richmond chapter for dinner followed by a recital by our dean, all held in the Grace-Covenant Church. Members from Baltimore and Petersburg were also guests.

Fort Worth, Tex., Chapter.

The Fort Worth chapter held its first meeting of the season at the Central Methodist Church Oct. 5. Mrs. W. A. Newsome was hostess. Dinner was served and a business meeting was held. Roll-call was answered by each member telling the name and something interesting of an American organist. Miss N. Jessup, who had just returned from Europe, gave an interesting account of her organ studies while there.

Officers and committees for the year are: Regent, Helen Ewing; vice-regent, Mrs. Q'Zella Jeffus; recording secretary, Frances Davies; corresponding secretary, Dorothy Davis; treasurer, Mrs. H. L. Rudmose; auditor, W. J. Marsh; parliamentarian, Mrs. H. L. Rudmose; chaplain, the Rev. H. Crowley Carroll.

Those present at the dinner were Misses Janie Craig, Maybelle Boaz, Helen Ewing, Nathalie Jessup, Marie Lydon, Mary Richardson, Robert A. Demmon, Mary and Frances Davies, William Barclay, W. J. Marsh, Clyde Whitlock, Mmes. Q'Zella Jeffus, H. L. Rudmose, W. A. Newsome, H. O. Childress and Mr. and Mrs. Darst.

After the business meeting an enjoyable program was given, as follows: Fughetta, Ravanello, and Humoresque, Tschaiokowsky (Q'Zella Oliver Jeffus); "Legende," Wieniawski (Albert Luper); "La Concertina," Yon (Mrs. Jeffus); "It Is Enough," from "Elijah," Mendelssohn, and "The Lord Is My Light," Allitsen (John Campbell); "Song of the Basket Weaver," Russell; Scherzo from Fourth Symphony, Widor, and "Pilgrims' Chorus" from Tannhauser, Wagner (William Barclay).

Yon Back After Summer in Italy.

Pietro Yon, organist of St. Patrick's Cathedral in New York, returned to his duties at the cathedral Sunday, Oct. 4, after a summer spent in his native Italy. Near his birthplace at Settimo Vittone, in the Italian Alps, Mr. Yon witnessed the completion of his new summer home during this vacation, and spent many happy hours in this mountain retreat.

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Programs of Organ Recitals of the Month

Thomas H. Webber, Jr., A. A. G. O., New Castle, Pa.—Mr. Webber played the following program at the First Presbyterian Church, where he presides over the large four-manual Møller organ, in a recital on the evening of Oct. 13: Overture to "Coriolanus," Beethoven; Pastorale, Wachs; Chorale Prelude, "O Man, Bemoan Thy Sins," Bach; Intermezzo, Bonnet; Fantasy on a Welsh Tune ("Ton-y-Botel"), Noble; Melody in A, Dawes; "Twilight at Fiesole," Bingham; Fugue in D major, Guilman; "Ronde Française," Boellmann; "The Musical Snuff-box," Lladoff; "Rhapsodie Catalane," Bonnet.

Mr. Webber not only has a large instrument at his command, but does not lack large and appreciative audiences, recitals drawing well in New Castle. Sunday evening, Oct. 18, Stoughton's "The Woman of Sychar" was sung by the choir under Mr. Webber's direction.

M. Ida Ermold, Mus. B., F. A. G. O., Lutherville, Md.—Miss Ermold, teacher of organ at the Maryland College for Women, gave the following program on the reconstructed three-manual Møller organ at the college Oct. 13: Concerto No. 2 (Andante Maestoso and Allegro), Handel; "Dedication," Deems Taylor; "Romance sans Paroles," Bonnet; Allegro Vivace from Symphony 5, Widor; Minuet, Ermold; "In Summer," Stebbins; "Marche Russe," Schminke.

Arthur W. Poister, Redlands, Cal.—At the vesper services of the University of Redlands in October Mr. Poister played these programs:

Oct. 11—First Concerto, in F major, Handel; "Ave Maria," Arkadelt-Liszt; Toccata in G minor, H. A. Matthews; Chorale, "Jesu, Joy of Man's Desiring," Bach-Grace; "Ronde Française," Boellmann; "The Sun's Evensong" (From "Seven Pastels from Lake Constance"), Karg-Elert.

Oct. 18—"Ave Verum," Saint-Saens; First Symphony, in D minor, Guilman; Minuet, Mozart; Andante Cantabile (String Quartet), Tschalkowsky; "Evening Peace," Hägg.

Miss Eunice Kettering, Mus. B., F. A. G. O., Harrisonburg, Va.—The opening recital on the Møller organ installed at the State Teachers' College of Harrisonburg, Va., was given Oct. 4 by Eunice Kettering, Mus. B., F. A. G. O. The program was as follows: Chorale Prelude, "O Man, Thy Grievous Sins Bemoan," Bach; Sanctus, from "Messe Solennelle," Gounod; "Soeur Monique," Couperin; "Piece Heroique," Franck; Minuet, Boccherini; Largo from "New World" Symphony, Dvorak; Finale from Second Symphony, Widor.

Georgia B. Easton, A. A. G. O., Methuen, Mass.—The Truette Organists' Club of Boston presented Miss Easton in a recital at Serlo Hall, Methuen, on the old Boston Music Hall organ, now the property of Ernest M. Skinner, the evening of Oct. 14. Miss Easton played the following program on the magnificent old instrument: "Suite Gothique," Boellmann; "Echoes of Spring," Friml; Pastoral Suite, Demarest; "Romance sans Paroles," Bonnet; Meditation, Frysjager; "Grand Choeur," Guilman.

William E. Zeuch, Boston, Mass.—Mr. Zeuch gave a recital at the Church of the Covenant, Erie, Pa., Oct. 14, presenting a program made up as follows: Chorale Improvisation, "Sleepers, Wake," Karg-Elert; Andante (Fourth Sonata), Bach; Sketch No. 4, Schumann; Finale (Sixth Symphony), Widor; "Distant Chimes," Snow; "Rigaudon," Rameau; "Fanfare d'Orgue," Shelley; Arabesque No. 2, Debussy; "Liebestod," Wagner; "Ride of the Valkyries," Wagner.

Marion Janet Clayton, New Rochelle, N. Y.—Miss Clayton played this program in a recital at the First Presbyterian Church Oct. 21: Chorale Preludes, "In Thee Is Joy" and "Christ Lay in Bonds of Death," Bach; Scherzo from Symphony 4, Widor; Toccata, Adagio and Fugue in C major, Bach; Sarabande, Destouches; "Soeur Monique," Couperin; Chorale in A minor, Franck; Litany for All Souls' Day, Schubert; Minuet in D major, Mozart; "Grand Choeur Dialogue," Gigout.

Gladys Hollingsworth, San Diego, Cal.—Miss Hollingsworth, guest organist at Balboa Park, played the following program Sunday, Oct. 11: March, Third Symphony, Widor; Chorale Prelude, "Adorn Thyself, O My Soul," Bach; Prelude in B minor, Bach; Cantilene, Second Symphony, E. S. Barnes; Pastorale from "Le Prologue de Jesus," Clokey; Rhapsody No. 2, Saint-Saens; "Piece Heroique," Franck; Andante, First Symphony, Vierne; Allegro, Sixth Symphony, Widor.

Hugh Porter, New York City.—Mr. Porter has prepared programs as follows for his monthly recitals, given at 4 o'clock on Sunday afternoons, at the Second Presbyterian Church:

Oct. 25—Fourth Concerto, Handel; "Toccata per l'Elevazione," Frescobaldi; Chorale No. 1, in E, Franck; "Echo," Yon; Chorale, Honegger; Prelude on

"Melcombe," Parry; Toccata on the Gloria, Dupre.

Nov. 29—American composers: Sonata (two movements), James; Intermezzo ("Storm King"), Dickinson; "Ton-y-Botel," Noble; Allegro (Symphony 2), E. S. Barnes; "Pantomime," Jepson; "Carillon" and "Comes Autumn Time," Sowerby.

Dec. 27—Christmas program: Chorale Prelude, "In dulci júbilo," Bach; Pastorale from "Vom Himmel hoch," Bach; "March of the Night Watchman," Bach-Widor; "Symphony de Noel," de Maleingreau; "Ave Maria," Arkadelt; "Benedictus," Reger; "Carillon de Westminster," Vierne.

The choir of the church is also giving one evening musical program each month. The first was the oratorio "St. Paul," by Mendelssohn, on Sunday evening, Oct. 18. The second will be in the form of an anniversary service commemorating the founding of this church 175 years ago, and will occur on Sunday evening, Nov. 22, at 8 o'clock.

Edward G. Mead, Oxford, Ohio.—Professor Mead was heard in a recital at Connersville, Ind., Oct. 5 at the Presbyterian Church, being presented by the Stillman Kelley Music Club. The organist of Miami University played this program: First Sonata in D minor (Largo e Maestoso—Allegro), Guilman; Pastorale, Franck; Scherzo from Second Symphony, Vierne; Meditation, Truette; Fantasia and Fugue in G minor, Bach; "Will-o'-the-Wisp," Nevin; "Within a Chinese Garden," Stoughton; March from Suite in G minor, Rogers; "Liebestod," Wagner; Toccata from Fifth Symphony, Widor.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio.—In his recital at Trinity Cathedral Monday evening, Oct. 5, Mr. Kraft played: Concert Prelude and Fugue, Faulkes; Chorale Preludes, "Wie schön leuchtet der Morgenstern" and "Wer weiss wie nahe mir mein Ende," Reger; Allegro Giocoso, Dethier; Scherzo (Canon), Jadassohn; Pastorale, Foote; "Chanson," Balakireff-Kraft; "Marche Nuptiale," Guilman; Toccata in E, Bartlett.

David Ouchterlony, Guelph, Ont.—Mr. Ouchterlony, a young man of 17 years and a silver medalist of the Toronto Conservatory of Music, is giving a series of six Saturday afternoon recitals on the four-manual Casavant organ of fifty-two stops at St. George's Church in Guelph. His programs have included the following: Sept. 19—Prelude and Fugue in D major, Bach; Adagio from First Sonata, Mendelssohn; "L'Arlesienne Suite," No. 1 (Adagietto and Minuetto), Bizet; Canonata, d'Ambrosio; "To the Evening Star" ("Tannhäuser"), Wagner; "Dawn," Jenkins.

Oct. 3—Second Sonata, Mendelssohn; "Morning Song," Hollins; "Peer Gynt" Suite ("Death of Ase" and "Anitra's Dance"), Grieg; "Cantilene Nuptiale," Dubois; Concert Variations in E minor, Bonnet.

Russell Hancock Miles, Urbana, Ill.—Mr. Miles, who played the Urbana of Illinois Sunday afternoon recital Sept. 27, presented this program: Introduction and Passacaglia, Reger; Adagio, Schumann-Kraft; Sonata in E minor, Rogers; Pastorale, Franck; "Kol Nidre," Traditional.

Russell Gee, Painesville, Ohio.—In his recital at Lake Erie College Sunday afternoon, Oct. 11, Professor Gee played: Sonata in the Style of Handel, Wolstenholme; "Dreams," Wagner; "The Little Shepherds," Debussy; "Chorale Preludes," "O World, I'en Must Leave Thee," "In my Inmost Heart Doth Yearn" and "Deck Thyself, O My Soul," Brahms; Scherzo, Bossi; Fountain Reverie, Fletcher; "Eastern Romance," Rimsky-Korsakoff; Toccata (Suite, Op. 25), Bingham.

Charlotte Hall Lohnes, Warren, Pa.—Mrs. Lohnes played recitals daily during the sessions of the Erie annual conference of the Methodist Church at the First Methodist Episcopal Church of Warren from Sept. 15 to 21 and her performances constituted a feature of conference week for the visiting ministers. Mrs. Lohnes' offerings included:

Tuesday—Third Chorale, Franck; Madrigal, Jawelak; "God, the Father Everlasting," Bach; "Pilgrims' Chorus," Wagner.

Wednesday—"Hymn of Glory," Yon; Largo, Handel; "Ave Maria," Schubert-Nevins; "Fanfare Triomphale," W. D. Armstrong.

Thursday—Aria, Allegro ("Twelfth Concerto"), Handel; "Marche Pontificale" (First Symphony), Widor; Idyl, Siddall; Finale, Rogers.

Friday—"Toccata Jubilant," Diggie; Prelude and Fugue in E minor, Bach; "Ave Maria," Arkadelt; Finale, Ralph E. Clewell.

Saturday—"The Magic Harp," Meale; Cantilene, Shelley; "The Lost Chord," Sullivan; Toccata, Boellmann.

Sunday—Andante ("Grande Piece Symphonique"), Franck; Adagio (Fifth Symphony), Guilman; Passacaglia, Rogers; Preludio, Ravello; "Christus Resur-

rexit," Ravello; "Peace of God," R. Deane Shure; Scherzo, Lemalgre; "Rhapsody Symphonique," Cole; "The Voice of the Chimes," Luigini; Finale in A, Harris.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Mr. Fairclough resumed his recitals at the University of Minnesota, Minneapolis, Oct. 9. He gives an hour's program every Friday at 4 o'clock and it is broadcast from the university station, WLB, and also attended by students and others. Recent programs are:

Oct. 9—Prelude in G, Bach; Fugue in C, Buxtehude; Cantilene in F, Voris; Seventh Sonata, Guilman; "On Wings of Song" (Mendelssohn—Fairclough); Bridal Song ("Rustic Wedding"), Goldmark; "Harmonies du Soir," Karg-Elert; "A Cloister Scene," Mason; "Piece Heroique," Franck.

Oct. 16—Toccata, Adagio and Fugue in C, Bach; Fountain Reverie, Fletcher; Canon and "Divertissement," Vierne; Andante Cantabile (String Quartet), Tschalkowsky; Processional March, Stewart; "The Swan," Saint-Saens; "Eventide," Fairclough; Finale in B flat, Franck.

Oct. 23—Chorale in A minor, Franck; Chorale Prelude, "Nun komm der Heiden Heiland," Bach; Little Fugue in G minor, Bach; Arioso, Bach; "Drink to Me Only," arranged by Miles; "Alpine Dance," Lemare; Cantilena, McKinley; Suite, "Water Music," Handel.

Merritt Johnson, Grand Forks, N. D.—Mr. Johnson of the Wesley College faculty at the University of North Dakota played the following program in a recital at Corwin Hall Oct. 7: "Grand Choeur Dialogue," Gigout; "Dreams," McAmis; Aria (from Suite for Cello), Bach; Third Suite, E. S. Barnes; "Pantomime" (from "El Amor Brujo"), de Falla; Toccata, Yon; Largo, Handel; "Shades of Autumn," Johnson; Concert Piece, Johnson.

Frederic T. Egner, St. Catharines, Ont.—At his second "hour of music" at the Welland Avenue United Church, presented Saturday afternoon, Oct. 10, Mr. Egner played: Allegro Moderato, Unfinished Symphony in B minor, Schubert; "Within a Chinese Garden," Stoughton; "The Squirrel," Weaver; "Walther's Prize Song" ("Die Meistersinger"), Wagner; Selection, "Babes in Toyland," Herbert; Suite, Sketches of the City, Nevin; Variations on "The Last Rose of Summer,"

Buck; Toccata from Fifth Symphony, Widor.

Theresa C. M. Antonacci, San Jose, Cal.—Miss Antonacci, organist and choir director of Holy Family Church, played the following program in a recital Sunday afternoon, Oct. 4: Fugue in G minor, Bach; "Litany," Schubert; Allegro Vivace, Symphony 1, Vierne; Adagio, Symphony 5, Widor; Finale, Symphony 1, Vierne; Andante Grazioso, Lemare; Largo, from "New World" Symphony, Dvorak; "Maytime," Lemare; Toccata from Fifth Symphony, Widor.

Rupert Sircorn, Minneapolis, Minn.—Mr. Sircorn and the choir of the Westminster Presbyterian Church gave "an hour of organ music" Oct. 19 at which a cantata by Basil Harwood, "Love Incarnate," a setting of a text by Browning, was sung. The organ program included: "We All Believe in One God, Creator," "Praeludium" 8 (from "The Well-tempered Clavichord"), "Now Rejoice, All Ye Christians" and "Deck Thyself, My Soul, with Gladness," Bach; Gavotte, Martini; "Florentine Sketches" ("Twilight at Fiesole" and "March of the Medici"), Seth Bingham; "Ode to the Persids," Edna Beatrice Griebel; "Shepherd's Dance," German; "Drink to Me only with Thine Eyes," arranged by Russell Hancock Miles; Allegro Vivace, Widor.

Samuel A. Baldwin, New York City.—In his recital at the College of the City of New York Professor Baldwin played the following program Sunday afternoon, Oct. 18: Prelude in E flat, Bach; "Scena Pastorale," Bossi; Chorale No. 3, in A minor, Franck; "Symphonie Romane" (Cantilene; Finale), Widor; Nocturne, James R. Gillette; Prelude in C sharp minor, Rachmaninoff; Pastorale ("To a Wild Rose"), "Legend" ("A Deserted Farm") and Melody ("To a Water Lily"), MacDowell; Theme and Finale in A flat, Thele.

Francis E. Aulbach, Chicago.—In his forty-third recital at the Church of the Epiphany Sunday evening, Oct. 11, Mr. Aulbach played the following: Overture, "Il Guarany," Comes; "In Fairyland" ("The Enchanted Forest," Idyl and "March of the Gnomes"), Stoughton; "Evening Star" ("Tannhäuser"), Wagner; Andantino, Symphony 5, Widor; "Finlandia," Sibelius.

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Two Old Dutch Carols (Two-part).....	.12

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Programs of Organ Recitals of the Month

Clifton C. Brainerd, Hartford, Conn.—Fifteen-minute organ recitals preceding the Sunday service at the Church of the Good Shepherd have been made up as follows:

Sept. 27—Adagio, Fifth Symphony, Widor; Finale, Planchet; Allegretto, Volkmann.

Oct. 4—Chorale Prelude on "Dominus Regit Me," Noble; "Trumpet Voluntary," Purcell; "Chant Seraphique," Lemare.

Oct. 11—Sonata in D (second movement), Jordan.

Oct. 18—Sonata in D minor, Mendelssohn.

Oct. 25—Allegro Cantabile, Paladilhe; Finale, Eighth Symphony, Widor; Cantilene, Rheinberger.

Cyril Buschle, Covington, Ky.—In a recital on the new organ at St. Patrick's Church, Mayeville, Ky., Oct. 11 Mr. Buschle played the following program: Third Sonata, in C minor, Guilman; Unfinished Symphony (Andante moderato; Andante con moto), Schubert; Intermezzo, Callaerts; "In Summer," Stebbins; "La Goccia" ("The Drop"), Redmond; "Caresing Butterfly," Barthelemy-Swinen; "The Squirrel," Weaver; "Jubilate Amen," Kinder.

C. Harold Elnicke, Grand Rapids, Mich.—Mr. Elnicke has resumed for the season his Wednesday recitals, played at 5 o'clock in the afternoon at the Park (First) Congregational Church. Mr. Elnicke's October programs included the following:

Oct. 14—Introduction, First Sonata, Guilman; "Morgen," Richard Strauss; Chorale in B minor, No. 2, Franck; "Cringolins," Mary Downey; "Canyon Walls" (from "Mountain Sketches"), Clokey; Meditation from "Thais," Massenet; Revery on Hymn-Tune, "O for a Closer Walk with God"; Concert Variations, Garth Edmundson.

Oct. 21—"Introspection," Frederick Stanley Smith; "Carillon," Vierne; Minuet from First Symphony, Valentin; Fugue in E flat ("St. Ann's"), Bach; "Trees," Rasbach-Salter; "The Bells of St. Anne de Beaupre," Russell; Revery on Hymn-Tune, "O Master, Let Me Walk with Thee"; "Piece Heroique," Franck.

Norman Landis, Flemington, N. J.—In a recital at the Presbyterian Church Sept. 21 Mr. Landis presented the following program: "Marche Pontificale," from First Symphony, Widor; Chorale Prelude on the "Passion Chorale," Bach; Andante in F, Lefebure-Wely; Moderato Cantabile, from Eighth Symphony, Widor; Two Pieces, Clokey; Fountain Reverie, Fletcher; Scherzo from First Sonata, Rogers; Berceuse, Vierne; "Prelude Heroique," Bonnet.

Marcus Naylor, Erie, Pa.—In his first recital at the Church of the Covenant, of which he is organist and choirmaster, Mr. Naylor played the following program Sept. 30: Passacaglia and Fugue in C minor, Bach; Allegretto, de Boeck; Sonata No. 6, Mendelssohn; Prelude on "Rhosymedre," Vaughan Williams; Finale (Fourth Symphony), Widor; "Les Cloches de Ste. Marie," Lacey; Londonderry Air, Traditional; Finale in B flat, Franck.

E. Arne Hovdesven, Mercersburg, Pa.—In his Sunday afternoon recitals at the Mercersburg Academy Mr. Hovdesven has presented these offerings:

Sept. 6—Coronation March from "The Prophet," Meyerbeer; "Ariel," Bonnet; "Black Butterflies," Jepson; "Er'er Rabbit," MacDowell; "The Swan," Saint-Saens; Serenade in D, Chaminade; "Comes Autumn Time," Sowerby.

Sept. 13—"Les Egyptiennes," Massenet; "Liebestod," from "Tristan and Isolde,"

Wagner; "Chinoiserie," Swinnen; "Japanese Sunset," Deppen; "Dutch Windmill," Swinnen; "The Chalet Girl's Sunday," Ole Bull; Finale in B flat, Franck.

Sept. 20—Arabesca, from Sicilian Suite, Mauro-Cottone; "Autumn," from Woodland Sketches, MacDowell; "The Lady Picking Mulberries" (a Chinese episode), Edgar S. Kelley; "Shawnee Indian Intermezzo," Lily Strickland; "A la Cubana," Enrique Granados; Minuetto (Minuet in B minor), Calkin; Finale, Beohle.

Warren D. Allen, Stanford University, Cal.—In a recital on the four-manual Skinner organ in the Temple M. E. Church of San Francisco Oct. 14 Mr. Allen played: Fantasia and Fugue on "Ad nos ad salutarem undam," Liszt; Largo from "New World" Symphony, Dvorak; Trio-Sonata, No. 1, in E flat major, Bach; "All Through the Night" and "March of the Men of Harlech," Old Welsh.

Stanley E. Saxton, Saratoga Springs, N. Y.—In his recitals on Monday afternoons at Skidmore College Mr. Saxton has played:

Oct. 12—Introduction to the Third Act of "Lohengrin," Wagner; Andante from First Sonata, James; Miniature Overture and "Dance of the Candy Fairy," Tschalkowsky; "In Moonlight," Kinder; "Up the Saguenay," Russell; "The Squirrel," Weaver.

Oct. 19—Fantasia in F, Mozart; Canon in B minor, Schumann; "Valse Triste," from "Kuolema," Sibelius; "Dedication," from "Through the Looking Glass" Suite, Deems Taylor; "Piece Heroique," Franck.

Hamlin Hunt, Minneapolis, Minn.—In a recital at Plymouth Church on the evening of Oct. 5 Mr. Hunt played a program made up of the following compositions: "Cortege," Alain; "Legend," Clokey; "Canyon Walls," Clokey; Prelude in B minor, Bach; Sinfonia to "Ich steh' mit einem Fuss im Grabe," Bach; Prelude, Clerambault; "Aeolsharfe," Bunk; Communion, Bachere; "Starlight," Karg-Elert; Sonata No. 3, B flat minor (MS), J. Victor Bergquist (dedicated to Hamlin Hunt); "Ave Maria," Arkadelt; "The Swan," Saint-Saens; Finale in B flat, Franck.

W. Curtis Snow, Holland, Mich.—In his vespers recitals at Diment Memorial Chapel of Hope College Mr. Snow has played these programs in his most recent performances:

Sept. 20—"Tidings of Joy," Bach; Adagio, Corelli; Pastorale, Recitative and Chorale, Karg-Elert; "Angelus," Massenet; "Goblins," Dvorak; "Canyon Walls," Clokey.

Oct. 11—Chorale Preludes, "Es ist das Heil uns kommen her" and "Ich ruf' zu Dir, Herr Jesu Christ," Bach; First Sonata, Allegro ma non troppo, Andante, and Allegro con fuoco, Borowski; Two Reveries: Russian, Borodin, and Negro, Burleigh; "Ronde Francaise," Boellmann; "Finlandia," Sibelius.

Ray Hastings, Los Angeles, Cal.—Representative numbers played in recent popular programs at the Philharmonic Auditorium by Dr. Hastings were: Prelude to "Lohengrin," Wagner; "Album Leaf," Wagner; Aria, Bach; Sarabande from Oboe Concerto, Handel; "Consolations," Numbers 1 and 4, Liszt; "La Serenata de La Fiesta," Castellucci; Meditation from "Thais," Massenet; "Prelude Solennelle," Hastings.

Frank Collins, Jr., Baton Rouge, La.—In a recital at Southern University, Scotland, La., Oct. 5, Mr. Collins played: Air from Suite in D and Toccata, Adagio and Fugue in C major, Bach; "Gesu Bambino" and "The Primitive Organ," Yon; "Piece Heroique," Franck; "To a Wild Rose" and "A Deserted Farm," Mac-

Dowell; "Swing Low, Sweet Chariot," Diton; Andantino, Lemare; Toccata from Fifth Symphony, Widor.

Walter Buszin, Mankato, Minn.—Professor Buszin of Bethany Lutheran College gave a recital dedicating the new Wicks organ in St. John's Lutheran Church at Good Thunder, Minn., Oct. 18 and played a program constituted as follows: Cathedral Prelude and Fugue, Bach; Largo, Vivaldi-Bach; Chorale Preludes ("Valet will ich dir geben," Guilman, and "O Sacred Head," Bach); Variations on "Adeste Fideles," Kessel; Festival Toccata, Fletcher; Reformation Fantasy, Rudnick; Sonatina from "God's Time Is Best," Bach; Chorale Preludes ("Jesu, Meines Lebens Leben," Bach; "Schmücke Dich, O liebe Seele," Brahms, and "Liebster Jesu, wir sind hier," Bach); Variations on "Harre Meine Seele," Rahn; Doric Toccata, Bach; Christmas Offering, Barrett; Canon, Martini; Finale from Concerto in D minor, Vivaldi-Midelschulte; Toccata (from Fifth Symphony), Widor.

R. Buchanan Morton, St. Paul, Minn.—Mr. Morton, organist and director at the House of Hope Presbyterian Church, played the first of a series of monthly recitals in his church Sunday evening, Oct. 11. His organ selections included: Sonata in A minor, Rheinberger; Chorale Preludes, "Oh, How Vain and Oh, How Fleeting" and "How Brightly Shines the Morning Star," Bach; Toccata, Adagio and Fugue in C major, Bach; Chorale Prelude on "Rhosymedre," Sarabande from String Quartet and "Antiphon," R. Vaughan Williams.

The choir sang Spohr's "How Lovely Are Thy Dwellings" and Martin's "Ho, Everyone That Thirsteth." In November the choir will sing Candlyn's "The Four Horsemen of the Apocalypse" and in December Brahms' "Requiem."

Joseph C. Beebe, New Britain, Conn.—In the 181st recital at the South Congregational Church, played Oct. 21, Mr. Beebe presented the following list of American compositions: Prelude and Fugue (C minor), Seth Bingham; First Organ Sonata, Philip James; "Carillon," Leo Sowerby; "Comes Autumn Time," Sowerby.

David R. Pew, Oxford, Ohio—In an hour of music at the Methodist Church

Sunday evening, Oct. 18, Mr. Pew played: Sonata 3 (Con moto maestoso and Andante tranquillo), Mendelssohn; Prelude, Clerambault; Largo ("New World" Symphony), Dvorak; Berceuse, Kinder; Toccata and Fugue in D minor, Bach; Serenade, Schubert; Intermezzo, Callaerts; "Clair de Lune," Karg-Elert; Cradle Song, Brahms; Toccata (Fifth Symphony), Widor.

Miss Julia Ward, LeRoy, Ohio—A wedding recital played by Miss Ward Sept. 26 included: Allegro assai (Sonata in D minor), Guilman; Serenade, Schubert; Fountain Reverie, Fletcher; Prelude, Clerambault; "In the Twilight," Harker; Andante Cantabile (Fourth Symphony), Widor; "Trümerei," Schumann; Bridal Chorus ("Lohengrin"), Wagner; "Call Me Thine Own" (wedding ceremony accompaniment), Halevy; Wedding March, Mendelssohn.

Reginald W. Martin, A. A. G. O., Sweet Briar, Va.—In his most recent recitals at Sweet Briar College Mr. Martin played: Toccata and Fugue in D minor, Bach; Prelude and Fugue in B minor, Bach; Canon in B minor, Schumann; Prelude, Fugue and Variation, Franck; "Piece Heroique," Franck; "Grand Choeur Dialogue," Gigout; "Up the Saguenay," Russell; "Comes Autumn Time," Sowerby.

Casavant Opened in Toledo.

The new three-manual Casavant organ in St. Francis de Sales Cathedral at Toledo, Ohio, was heard in a public recital Sept. 27, with Frank Wrigley of the First Presbyterian Church of Detroit at the console. The organ takes the place of the one destroyed when fire damaged the cathedral in January. Mr. Wrigley's program was made up of the following selections: Overture in E minor, Morandi; Reverie, Bonnet; Andante from Violin Concerto, Mendelssohn; "Sieste," Laurens; March from "Tannhäuser," Wagner; Largo, Handel; Serenade, Lemare; Meditation, Sturges; "Jubilate Deo," Alfred Silver; "Chanson Triste," Tschalkowsky; Meditation, Guilman; "Hallelujah Chorus" ("Messiah"), Handel.

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By MABEL R. FROST

Washington, D. C., Oct. 20.—The initial recital on the organ in the new Christ Lutheran Church, Washington, was played Sunday, Oct. 4, by Edward Reclin, organist and music director of Immanuel Lutheran Church, New York City. Having returned recently from a triumphant European tour, Mr. Reclin presented an exacting program of Bach and his contemporaries. It was perhaps in his improvisations, however, that Mr. Reclin made the greatest appeal, displaying remarkable originality and variety, which, with the pure artistry of his performance, evoked an enthusiastic response. The program included: "Praeludium," Brunkhorst; "Ah, God, from Heaven Look Down and View," Hanff; "Jesus, Priceless Treasure," Walther; "Whatever God Ordains Is Best," Kellner; Improvisation on "Abide with Me"; "We All Believe in One True God," Bach; "O Man, Bemoan Thy Grievous Sin," Bach, and Prelude and Fugue in C major, Bach. William R. Hamill, organist and music director at Christ Church, played for the preliminary service.

The following morning, Oct. 5, Mr. Reclin played again, on the same organ, the following brief program, which was broadcast through station WJSV: Allegro, D major, Handel; Improvisation on "Beautiful Saviour"; Adagio, Bach, and Improvisation on "Rock of Ages."

The organ is the product of the A. Gottfried Company, Erie, Pa. Built entirely of stone, the combined church and parish-house was planned with an eye to harmony with the fine residence section in which it is located. With the addition of unusually charming landscaping, it gives the effect of an integral part of its surroundings.

On the afternoon of Oct. 5 Mr. Reclin again played for a group of invited guests, this time, however, on the much larger Gottfried organ in the Universalist National Memorial Church, of which Albert W. Harned, Mus. D., is organist and director of music. Mr. Reclin's program on this occasion consisted of: Allegro, D minor, Buxtehude; Sonata, Ritter; Chorale, "Awake, Awake," Krebs; Adagio, Bach; Toccata, F major, Bach, and an entirely new improvisation on the "Crusader's Hymn." With a large organ at his command his playing of the great Toccata, as, indeed, of all his work, rivaled that of a symphony orchestra, with accuracy of attack, unflinching rhythm and beauty and grandeur of tone. All his playing was done from memory.

Dr. Harned collaborated in this recital, playing a request group, his numbers being: Cradle Song, Brahms; "In Moonlight," Kinder, and Offertoire in D minor, Batiste. He played with registration suited to the varied moods of the group, with understanding of the particular organ, and with a joy in his work, which he well may have.

The "baby" choir of Washington made its bow Oct. 4 at the Georgetown Presbyterian Church, with Mrs. Frank Akers Frost, musical director, at the organ. With sixteen voices selected from among the candidates who applied for choir service the choir possesses an unusually high standard of material and it has been possible thus to obtain exceptionally good balance of the parts. The very becoming robes provided for the choir are the gift of Mrs. Wallace Radcliffe as a memorial

to her husband, at one time moderator of the Presbyterian General Assembly, who always took special interest in the church music, and whom she quotes as having said: "When we reach heaven, there will be no preaching and no praying, but there will be singing."

A special musical service of choir and organ selections was presented Oct. 11 by the choir of St. Margaret's Episcopal Church, Charlotte Klein, F. A. G. O., organist and director, organ numbers being: "Up the Saguenay," Russell; Fantasia in F sharp minor, Sealy; Berceuse, Dupre; "The Bells of St. Anne de Beaupre," Russell, and Symphony I (Finale), Vierne. Anthems used were "The Radiant Morn," Woodward; "Come, O Thou Traveler Unknown," Noble; "Saviour, When Night Involves the Skies," Shelley; "Fierce Was the Wild Billow," Noble, and "I Will Give Thanks," Barnby.

John Russell Mason, organist, and Earl Carbaugh, baritone and precentor, have resumed their work at the Central Presbyterian Church. One of the most interesting musical experiences of Mr. Mason during his recent sojourn in Europe was the festival service at Westminster Abbey, when compositions of Dr. John Blow, organist there in the seventeenth century, were featured.

The Westminster Choir, Dr. John Finley Williamson, director, will make its Washington appearance Nov. 4, sponsored by the Washington Federation of Churches, and many local musical organizations, notably the District of Columbia Federation of Music Clubs. Plans are being completed for the combined singing of this choir with local church choirs, using familiar hymns of the church.

Recent appointments include Mary Minge Wilkins, A. A. G. O., to be organist and choir director at the Episcopal Church of the Transfiguration, succeeding Charlotte Klein, F. A. G. O.

Robert Ruckman has been appointed organist at the National City Christian Church. Mr. Ruckman is also one of the piano faculty at the Institute of Musical Art.

Walter H. Nash, F. A. G. O., has been engaged as director and organist of St. Alban's choir, where he will take charge the middle of November. Mr. Nash recently opened a studio, specializing in harmony, counterpoint, fugue and composition, and the preparation of candidates for A. G. O. degrees.

George Cornwell, organist and director at Calvary Methodist Church in Georgetown, announces a monthly concert course at that church beginning Oct. 30, with a prominent Baltimore violinist.

T. Guy Lucas announces his sixth series of organ recitals on the last Monday of each month at St. John's Church, Lafayette Square, the first being on Oct. 26.

R. Deane Shure celebrated his tenth anniversary as music director of the Mount Vernon Place Methodist Church Oct. 18 with a special musical service by the choir. His new cantata, entitled "Washington," will be heard soon.

The first of a series of monthly musical services was given Oct. 4 at the National City Christian Church, W. E. Braithwaite, director of music, assisted by Mrs. J. H. Smithey, organist.

Mrs. Hope H. Swinford



MRS. HOPE H. SWINFORD observed her twenty-fifth anniversary as organist at Calvary Episcopal Church, Santa Cruz, Cal., in October. On the evening of Oct. 7 the choir under her direction presented Mendelssohn's "Elijah" to commemorate the anniversary.

Mrs. Swinford has been a church organist since she was 14 years old. She was appointed to her position at Calvary Church Oct. 1, 1906. Calvary choir won first prize in a contest of the choirs of the city under the auspices of the Chamber of Commerce, scoring ten points over all contestants. Mrs. Swinford studied organ under the late Louis Eaton, organist at Trinity Church in San Francisco. In 1913 she took the examinations which made her an associate of the American Guild of Organists. She has coached in recent years with Wallace Sabin. Previously to taking the position as organist and director of Calvary, she was organist at the First Presbyterian Church for five years and at the First Methodist four years.

Mrs. Swinford's eldest son, John C. Swinford, is an organ builder on the Pacific coast and has installed a number of large organs for prominent Eastern builders.

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The directors of the Pittsburgh Musical Institute, Inc., announce a special organ class, conducted by William H. Oetting, at which the entire set of Karg-Elert chorale improvisations will be played and discussed. In these chorale improvisations, as well as chorale preludes by Bach, Reger and those of presentday English and American composers which will also be considered, there is much material that will be found useful in church service playing. This course is calculated to be of great benefit to young organists working up a church repertoire and for many experienced organists looking for something different that is more in keeping with present ideas of good church music. The class meets once a month.

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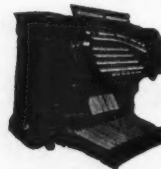
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**Pittsburgh Organ
Opened by Bowman;
A. G. O. College Guest**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Oct. 19.—The new Skinner organ in the Sacred Heart Church was dedicated Oct. 14 with a program of organ and choral music under the direction of Edgar J. Bowman, organist and choirmaster. When completed the organ will number about eighty stops. At present about thirty have been installed, being parts of the great, swell, choir and pedal organs.

The program for the dedication was as follows: Prelude, Fugue and Chaconne, Buxtehude; Processional, "O Heart of Jesus," Twelfth Century Melody; "From God I Ne'er Will Turn Me," Buxtehude; "O Sacred Head, Once Wounded," Kuhnau; Prelude, Clerambault; "Recit de Tierce en Taille," de Grigny; choir: "Salve Regina," Gregorian Seventeenth Century; "Jesu dulcis Memoria," Vittoria, and "Cantate Domino," Hasler; Prelude and Fugue in D major, Bach; choir: "Quae est Ista," Franck; Chorale in A minor, Franck; Adagio and Scherzo from "Concerto Gregoriano," Yon; Benediction of the Blessed Sacrament; choir: "O Quam Suavis Est," Yon; "Tantum Ergo," Gregorian, and "Adoremus et Laudate," Yon; recessional, "To Christ the Prince of Peace"; Finale, Second Symphony, Widor.

Mr. Bowman was a student of organ under Pietro A. Yon, organist of St. Patrick's Cathedral, New York; Maestro Renzi, organist of St. Peter's and the Vatican, Rome, and Conrad Bernier of the Catholic University, Washington, D. C. He also studied liturgy at the Piu X. School of Liturgical Music, New York, and came to Pittsburgh about a year ago from Cleveland, where for several years he was organist and choirmaster of St. Ann's Church.

Two choirs from the Church of the Ascension and three Calvary Church choirs took part in the procession at the annual Michaelmas services in Calvary Episcopal Church, Sunday evening, Sept. 27.

Dr. Charles Heinroth began the thirty-seventh season of organ recitals at Carnegie Music Hall Sept. 26. This is Dr. Heinroth's twenty-fifth season as organist and director of music at Carnegie Institute.

Dr. Caspar P. Koch began the forty-third season of recitals at the North Side Carnegie Hall Oct. 4. This is Dr. Koch's twenty-eighth season as city organist.

Walter Rye of Sewickley has been awarded the Eastman scholarship at the Eastman School of Music, University of Rochester. He will study organ and piano. He is a pupil of Julian R. Williams of St. Stephen's, Sewickley, and has been assistant organist at St. Stephen's for the last four years. His mother is organist and choir director at the Sewickley United Presbyterian Church.

Members of the Western Pennsylvania chapter, A. G. O., were guests of the Pennsylvania College for Women at a dinner and organ recital Oct. 5 through the courtesy of Dr. Cora Helen Coolidge, president. Miss Alice Goodell of the college faculty presented the following program of organ music, well chosen and skillfully played: Fantasia and Fugue in G minor, Bach; Sarabande, Corelli; Gavotte, Gluck; Allegro, Concerto in B flat major, Handel; "Dearest Jesus, We Are Here," Bach; Finale, Fourth Symphony, Widor; Pastorale, Franck; "March of the Hebrews" (from "King David"), Honneger; Fugue in D major, Guilman.

Arthur B. Jennings of the Sixth U. P. Church gave a recital at Wesleyan University, Middletown, Conn., Sunday, Oct. 11. The recital was one of the features on a program celebrating the centenary of the university.

Harold E. Schuneman has been appointed organist of First Church of Christ, Scientist, on Clyde street, effective Nov. 1, succeeding Mildred Fey, who is moving to New York. Mr.

Paul Bennyhoff



PAUL BENNYHOFF, talented young recital organist, whose home is in Pennsylvania, but who has traveled extensively throughout the country to give recitals, was born May 16, 1904, at Mauch Chunk, Pa. He attended Muhlenberg College at Allentown, Pa., and on entering upon his work there resigned his church position at Mauch Chunk. He was graduated from college in 1926. Mr. Bennyhoff has studied piano under Charles Kleintop and Homer Nearing and organ under Edward Kocher and Solomon Unger. Among his recitals have been appearances under Guild auspices in Dallas, Houston and Fort Worth, Tex. During the summer of 1930 he traveled in Great Britain and on the continent by automobile and he is an enthusiastic motorist. In Europe he studied under Widor, Dupre and Vierne and was organist in the American Church in Paris. He has also been a member of the famous Bach Choir of Bethlehem, Pa.

Schuneman resigns his position as assistant organist at the Third Presbyterian Church under Dr. Heinroth and associate organist at the Second U. P. Church, Wilkingsburg, under Charles A. H. Pearson.

James Philip Johnston, organist and director at the Westminster Presbyterian Church, Dayton, Ohio, and Mrs. Johnston were visitors in Pittsburgh Oct. 14.

Charles A. H. Pearson played the dedicatory recital on a rebuilt organ in the First Presbyterian Church, East Liverpool, Ohio, Oct. 16.

The rebuilding of the organ was done by H. C. Fletcher of Pittsburgh. Chimes and vox humana were added and a new console was installed, on which there is provision for an echo organ to be added in the future.

Mrs. Pearl Emley Elliott of Kansas City, Mo., who played one of the recitals at the N. A. O. convention in New York, stopped in Pittsburgh on her way home and played a recital in the Bellevue Methodist Episcopal Church Sept. 13.

The new building of All Saints' Episcopal Church is approaching completion on Davis avenue, north side, and the two-manual Pilcher organ, which has been in storage, is being reinstalled by the Cannarsa Organ Company. The old church had to be torn down to make room for the Ohio River boulevard improvement.

Piano-Organ Program for Women.
The Chicago Club of Women Organists will have its second meeting of the season Monday evening, Nov. 2, at the Kimball Hall salon, at which time the program will be presented by Mr. and Mrs. William H. Barnes. Mr. Barnes will give a talk on his new book, "The Contemporary American Organ," and the following organ and piano numbers will be played: Andante and Variations, Schumann; Adagio (A Minor Concerto), Grieg; "Le Reveur," Arensky; Intermezzo (Suite), Clokey, and "Les Preludes," Liszt.

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Californians Climb to Mountain Top and Study the Heavens

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

San Francisco, Cal., Oct. 17.—The Northern California chapter of the Guild started fall activities with a visit to Lick Observatory on Mount Hamilton Oct. 17. After a picnic supper at Smith Creek, at the base of the mountain, the party of twenty-two under the leadership of the new dean, Walter Kennedy, wound its way through a dense fog to the summit, where the skies cleared sufficiently to allow a glimpse of the moon and Saturn through the big telescope. The chapter is fortunate in having an amateur astronomer as a member, Mr. Kaufmann by name, and his remarks and explanations added greatly to the interest and profit of the excursion.

Local organists have long felt that the beautiful Austin organ in the San Francisco Exposition Auditorium should be heard more frequently, and Mr. Kennedy has taken the matter up with the Auditorium committee. He has received definite word that nothing will be done until after Jan. 8, when the new charter goes into effect. At that time the new fine arts committee will take charge of the musical program of the city. It is hoped that this committee will be favorable toward organ music.

It is a pleasure to announce a recital by Palmer Christian at Calvary Presbyterian Church, San Francisco, Nov. 7. He made a host of friends when he played at Stanford University several years ago, and they will welcome this opportunity of hearing him again. It will be remembered that the Guild had a luncheon in Mr. Christian's honor after the Stanford recital and that afterward he played informally and delightfully on Mr. Sabin's organ at Temple Emanu-El.

Warren D. Allen, organist of Stanford University, assisted by Esther H. Allen, contralto, presented the following program for a large and appreciative audience at the Temple Methodist Church Oct. 14: Fantasia and Fugue on "Ad nos ad salutarem undam," Liszt; "La Procession," Franck; Largo from "New World" Symphony, Dvorak; Trio-Sonata No. 1, Bach.

The recently organized Sacramento branch of the Central California chapter of the Guild has already a number of excellent programs to its credit. As far as the writer can discover, there are no male members in the branch, which may explain its activity. On March 8 Zue Gerry Pease, assisted by Edward Pease, baritone, gave a program at Westminster Presbyterian Church. Mrs. Pease is organist of this church, which has a four-manual Reuter organ. The Pease studio is a long-established and well-known institution in Sacramento. It is equipped with a two-manual Austin organ, which is heard weekly over the air. On April 17 the

Sacramento branch and the Central California chapter, with headquarters in Stockton, gave a joint recital on the Estey organ in the First Baptist Church. On June 21 Harold Mueller, F. A. G. O., organist of St. Luke's Episcopal Church, San Francisco, played a program at Westminster Presbyterian Church. On Oct. 11 William W. and Connell K. Carruth, F. A. G. O.'s, were heard at the Westminster Presbyterian Church as follows: Toccata in the Dorian Mode, Bach; Adagio from Symphony 2, Widor; "Elfes," Bonnet; Allegretto in B minor and Fugue in D, Guilmant; "Legende," Wieniawski (arranged for piano and organ); "To Spring" and "Chanson du Soir," H. Alexander Matthews; Allegretto, from Sonata, Horatio Parker; "Romanza," Wolstenholme; three numbers for piano and organ: "Litany," Schubert; Menuet, from "L'Arlesienne," Suite, Bizet, and Andante from "Concerto Gregoriano," Yon; Allegro from Gothic Symphony, Widor, and Finale from "Grande Piece Symphonique," Franck.

St. Margaret's Catholic Church in Oakland was dedicated Oct. 18. The church contains an excellent two-manual Möller organ. Gerald Brusher, the organist, arranged an elaborate program for the occasion.

Casavant Freres announce the appointment of Theodore Strong, well-known church and radio organist, as their representative in this part of the state.

RECITAL SEASON AT U. OF I.

Analysis of Programs Played on Two Large Organs During Year.

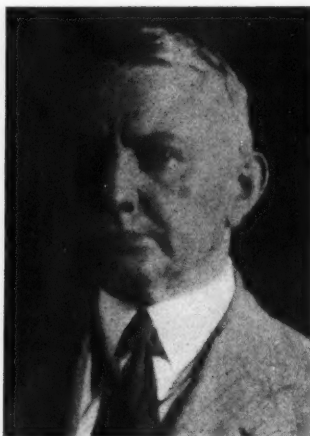
The University of Illinois has just published in booklet form the programs of the organ recitals for the season of 1930-31. These recitals are played on Sunday afternoons at 4 o'clock in the university auditorium and in the recital hall of Smith Memorial Hall.

The university possesses two fine organs. The one in the university auditorium was built by Casavant Brothers, and has four manuals, fifty-eight speaking stops and twenty-two couplers. The organ in recital hall was built by the Skinner Organ Company and has three manuals, forty-two speaking stops and twenty couplers.

The vesper recitals have been given by Director Frederic B. Stiven, Professor Russell Hancock Miles, Lanson F. Demming, Hubert Kessler and Miss Edith Usry, of the faculty of the school of music, and Dr. Charles Hopkins of the department of mathematics. C. Harold Einecke of Grand Rapids, Mich., and Virgil Fox of La Salle, Ill., were guest soloists. The following data concerning the programs are of interest: Compositions for organ, 119; transcriptions, 19; solos and ensembles, 6. The composers whose works have appeared most frequently are: Bach, 18; Franck, 8; Guilmant, 7; Saint-Saens, 6; Rheinberger, 5; Karg-Elert, 5.

For the 500th recital at the university, given Oct. 4, Professor Frederic B. Stiven, Mus. B., A. A. G. O., director of the department of music, was the organist, and his program consisted of these works: Prelude and Fugue in E

J. Ott Funkhouser



minor, Bach; Gavotte from "Iphigenia in Aulis," Gluck; Chorale No. 2, in B minor, Franck; "Prelude de l'Enfant Prodiges" and "En Bateau," Debussy; "Variations de Concert," Bonnet; Lento, Cyril Scott.

TO VISIT KANSAS UNIVERSITY

Outside Organists Engaged in Addition to Faculty Members.

In connection with the regular University of Kansas vespers scheduled to begin Nov. 1 an innovation has been arranged for this season by Dean D. M. Swarthout in bringing to the campus five prominent visiting organists.

On Nov. 8, Mrs. James R. Elliott of Kansas City will play a program of organ numbers, using the selections she recently presented before the National Association of Organists in New York City. She will be assisted by one of the leading young baritones of Kansas City. Nov. 17 Alfred Hubach, well-known organist of Independence, Kan., and director of the Hubach School of Music, will play. Feb. 7 will bring Powell Weaver, well-known organist and composer of Kansas City, who presides at the Grand Avenue Temple. D. A. Hirschler, director of music and concert organist of the College of Emporia, comes on Feb. 28, and on March 6 Harry Cooper, organist and director of music at Ottawa University and at present organist of the Country Club Christian Church of Kansas City, will present a recital of organ as well as piano numbers.

The series will be opened Nov. 1 by Laurel Everette Anderson, university organist, and during the year will be followed by recitals by Professor Charles S. Skilton and G. Criss Simpson, members of the organ faculty. The recitals, lasting from forty-five minutes to an hour, will be given every Sunday afternoon at 4 o'clock, with the exception of the Sundays reserved for the all-musical vesper programs given in November, December, February and March.

J. O. FUNKHOUSER RETIRES

Severs Connection with Möller and Starts on Trip Around World.

J. Ott Funkhouser, for a number of years vice-president and general manager of the factory of M. P. Möller, Inc., at Hagerstown, Md., has severed his connection with the Möller organization and has decided to retire. With Mrs. Funkhouser he started on a trip around the world in October. Mr. Funkhouser, who is one of the best-known men in the organ business, had been connected with Mr. Möller for thirty-eight years. He and Mrs. Funkhouser left Hagerstown Oct. 9 and passed through Chicago the next day on their way to the Pacific coast. While in Japan Mr. Funkhouser will permit business to be mingled with pleasure by supervising the erection of two organs built by M. P. Möller, one in the seminary of the mission school of the Reformed Church at Sendai, Japan, and the other in an Episcopal church at Yokohama.

Mr. and Mrs. Funkhouser will make their first stop at Honolulu and plan to visit fourteen countries before returning home. They have placed their two boys in the Augusta Military Academy in Virginia and their daughter, Cornelia, returned to the Emma Willard School, Troy, N. Y., for her junior year. Before their departure from Hagerstown Mr. and Mrs. Funkhouser were the guests of Mr. and Mrs. Robert Fleigh at a dinner party at the Fountain Heights Country Club to which sixty guests were invited, and they were entertained also at several small dinner parties given by intimate friends.

Death of Adolph Rive.

Adolph Rive, 61 years old, an organ builder in New Orleans for the last thirty-five years and head of the firm of Rive & Rive, died Sept. 1. He was a native of New Orleans. Mr. Rive installed organs in the residences of Samuel Zemurray, the late F. J. Foxley and the late W. R. Irby, in addition to the one in Kress' store, and specially built organs in the homes of Governor Ross Sterling of Texas and T. F. Rockwell, Beaumont.

Mrs. Alice Olsen Hokanson, the Duluth organist, who is known throughout the central states because of her recitals, mourns the loss of her father, John Olsen, who died suddenly in August. Mr. Olsen was a prominent factor in the musical life of Duluth for many years. For thirty years he was director of the chorus choir of the First Lutheran Church and he was highly respected in the community because of his high ideals.

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—Another Is for St. Bar-
tholomew's Episcopal.

Five contracts in Baltimore are occupying the attention of the factory of M. P. Möller. Four of these are for three-manual instruments and the fifth is for a two-manual. Martin Luther English Lutheran Church is to have a large three-manual, with an echo division. St. Bartholomew's Episcopal Church will have a comprehensive three-manual and St. John's Lutheran is to have a somewhat smaller instrument, with preparations in the console for an echo of five stops.

Following is the stop scheme of the instrument under construction for Martin Luther Church:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Dulciana, 16 ft., 97 pipes.
Dulciana, 8 ft., 73 notes.
Clarabella, 8 ft., 85 pipes.
Gemshorn, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Octave, 4 ft., 73 notes.
Super Octave, 2 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Voix Celeste, 8 ft., 61 pipes.
Orchestral Flute, 4 ft., 73 notes.
Flute Twelfth, 2½ ft., 61 notes.
Salicet, 4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.

Open Diapason, 8 ft., 85 pipes.
Melodia, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Unda Maris, 8 ft., 61 pipes.
Gemshorn, 8 ft., 73 notes.
Flute, 4 ft., 73 notes.
Dulciana, 4 ft., 73 notes.
Dulciana Twelfth, 2½ ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Chimes, 25 notes.

ECHO ORGAN.

(Playable from Great and Choir.)
Echo Flute, 8 ft., 73 pipes.
Muted Violin, 8 ft., 73 pipes.
String Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 61 notes.
String, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 25 bells.

ECHO PEDAL.

Bourdon, 16 ft., 44 pipes.
Flute, 8 ft., 32 notes.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Open Diapason, 16 ft., 32 notes.
Dulciana, 16 ft., 32 notes.
Bourdon, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Tuba, 8 ft., 32 notes.

St. George's Hall, Liverpool, Reopening.

The reopening of the historic organ in St. George's Hall, Liverpool, after modernization by Henry Willis & Sons, took place Oct. 17. Containing as it

Seal Sale's 25th Year



THE FIRST CHRISTMAS SEAL SALE in the United States was promoted twenty-five years ago by Emily P. Bissell of Wilmington, Del., to raise money for a tuberculosis hospital on the banks of the Brandywine river. Ever since then she has been identified with the campaign against tuberculosis both in her home state and in the nation, and during this period has witnessed the inroads of the disease reduced by half. The sum raised in 1907 was devoted to the single institution she had in view; today there are more than 2,000 tuberculosis associations and committees engaged in raising funds with which to fight tuberculosis in their own communities.

does 118 speaking stops, it takes its place as the largest concert organ in Great Britain. The console, made famous by the playing of Best, Peace, and other eminent men, is now equipped with a full measure of accessories, including ten adjustable general pistons.

University Organ Memorial Plan.

About 40,000 letters have been sent out from Baylor University, Waco, Tex., in a drive among the alumni and former students for an organ in memory of President S. P. Brooks to be placed in Waco Hall, according to an announcement from the office of Harvey B. Carlton, treasurer of the committee for collection of the fund. Within ten days after the letters were sent out 159 contributions reached the office.

WANTS in the Organ World

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

ON PAGE 45 OF THIS
ISSUE

ARTHUR W. POISTER

SOLOIST, N. A. O. CONVENTION, JULY, 1930
SOLOIST, A. G. O. CONVENTION, JUNE, 1931

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"His Bach has grand power and yet is not heavy."—Los Angeles Express.

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ORGANISTS who do not wish to fall behind the procession must be informed as to their business.

This is true of the organist's profession just as much as it is of that of the physician or the lawyer. What would you think of a medical man who did not know of the latest discoveries in the field of surgery? Would you have faith in an attorney who failed to keep informed as to the latest court decisions? Why, then, should you expect him to respect you if you do not know the latest compositions for your instrument—if you are unfamiliar with the latest organs—if you have no idea what the leading organists are playing in their recitals—in short, if you live in the past?

There is a simple and effective way to avoid the rut.

Read The Diapason

Every month this paper informs you briefly and accurately as to the latest organs, the latest organ compositions, all the developments in your profession in the United States and abroad. It offers you a department containing the programs played in recitals by prominent organists of every school and taste in every part of the country. Think of the labor and expense incurred to give you this! Think of the value of having two or three-score programs of recitals laid on your desk on the first of every month!

Then there is the valuable and always interesting choir department of Dr. Harold W. Thompson. It is scholarly and practical at the same time. Hundreds of choirmasters testify to its value to them.

Besides the foregoing we have the interesting comments of Dr. Hamilton C. Macdougall and of Edwin H. Lemare, the fine music reviews of William Lester, the comprehensive news pages, etc., etc.

Send us the name of any organist in your acquaintance who may not be a reader of The Diapason, so we may mail him a sample copy.

THE DIAPASON, Kimball Bldg., Chicago

**Buffalo Organists
in Demonstration
of Choir Rehearsal**

By HELEN G. TOWNSEND

Buffalo, N. Y., Oct. 19.—A very interesting meeting of the Buffalo chapter, A. G. O., was held Oct. 5 at the Church of the Good Shepherd. Dinner at 6:30 was followed by a tour of the new children's chapel and a short talk by the Rev. James Cosby on the meaning and object of this chapel. The remainder of the program was a demonstration by three of the chapter members of the presentation and direction of a new anthem to a choir, the Guild members acting in the latter capacity. William Benbow, organist of Westminster Presbyterian Church, Mrs. Clara Foss Wallace of the First Presbyterian and DeWitt C. Garretson of St. Paul's Cathedral gave this demonstration. It was an experiment for the chapter, the idea having originated with Mrs. Wallace, the dean. She had previously suggested to each of the participating members that he choose a different type of anthem so as to assure variety. Mr. Benbow began with three chorales from the "St. Matthew Passion" by Bach. He required his choir to sing without instrumental accompaniment of any kind, placing emphasis on the shading of the music to bring out the meaning of the words. Mrs. Wallace, whose choice was "Lo, My Shepherd Is Divine," the music of which was taken from a Haydn mass, placed emphasis on the pronunciation of words and the enunciation of vowels to make the text understood. Mr. Garretson's presentation, Christmas carols with descants, was rather a new one to the group. His emphasis was on the consonants and use of the tongue and lips to make the words understood. While Mr. Benbow required his choir to sing without accompaniment of any kind, even to the extent of ascertaining the pitch, Mrs. Wallace and Mr. Garretson permitted some aid from the piano as a preliminary to the final presentation with the organ.

The next meeting of the chapter, on Nov. 2, will be a supper and business session at Calvary Lutheran Church, followed by a recital, open to the public, given by Edward Rechlin.

The two study classes—one for associate work and the other for fellowship work—have made a splendid beginning. In the fellowship class of four associates Mr. Benbow, who has generously contributed his time, is proving a valuable leader, not only in the development of the class routine, but in suggesting lines of individual research. The beginners' class, which numbers eleven members working toward the associate degree, is under the able direction of Harry W. Stratton, organist of First Church of Christ, Scientist.

DeWitt C. Garretson resumed his broadcasting recitals over station WBen Sept. 28 and plays three times a week—Monday, Wednesday and Fri-

Charles Clifton White



ANNOUNCEMENT IS MADE by the Skinner Organ Company of the appointment of C. Clifton White as representative of the Skinner Company with headquarters at 1225 Land Title building, Philadelphia. Mr. White will have charge of the territory in Pennsylvania, southern New Jersey, Delaware, Maryland and the District of Columbia.

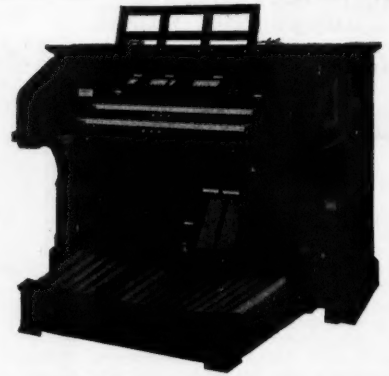
Mr. White has been a member of the Skinner staff in New York for several years and is favorably known to organists in various parts of the country. Before going to New York he was for several years a resident of Chicago and previous to that lived in Boston.

day. He has included the following numbers in his programs: "Liebestud" ("Tristan"), Prize Song ("Die Meistersinger") and "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Sonata No. 1, Rene Becker; Prelude and Minuet from "L'Arlesienne" Suite, Bizet; Intermezzo in D flat, Archer; "Soeur Monique," Couperin; "Loure," Bach; March from "Aida," Verdi; March from "The Queen of Sheba," Gounod; Concert Fugue in G major, Krebs.

Piano-Organ Recital by Schwab.

Harold Schwab, Mus. B., gave a novel double recital at Jordan Hall in Boston Oct. 15 under the auspices of the New England Conservatory of Music when he played the first part of his program on the piano and the latter part on the organ. For his piano performance Mr. Schwab selected these compositions: Prelude in B flat minor, from "Well-tempered Clavichord," volume 1; Gavotte from Fifth French Suite, Aria from Fourth Partita, Preambule from Sixth Violin Sonata, Bach; First Movement of Sonata in A minor, Op. 42, Schubert; "The Juggler," Toch; "Solitude," Scott; "La Danse d'Olaï," Picking-Mangiagalli; Variations on a Hungarian

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Song, Brahms. The organ program was made up as follows: "L'Envoi et Carillon Nuptiale," Burdett; "On the Mountainside," from "Three Nature Sketches," Wagner; Fantasia in E flat major, Chadwick; "Medieval Fragment," Capon; Cantilena in G, Foote; Fughetta, from Fourth Sonata, Dunham; "Lament," McKinley; Introduction, Passacaglia and Fugue, Willan.

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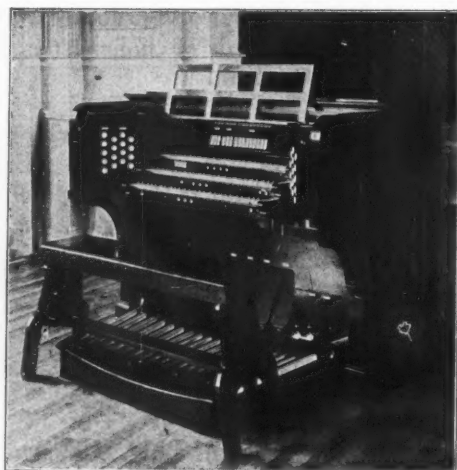
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My! Here Is a Man Who Rips Halo from European Organs

Parnassus, Pa., Oct. 4, 1931.—My dear Mr. Gruenstein: The last issue of *The Diapason*, just received, is filled with interest. The article on the types of combination pistons is of interest, but why so much turmoil over this, that or the other? I'll wager Clarence Eddy could sit down to a strange organ and in twenty minutes be enough at home to do any registration he wanted. I pick Eddy out of many because I have seen him do it hundreds of times with organs of the most diverse specifications.

For seven years I was city organist of Braddock, Pa., where I had a sixty-stop Farrand & Votey organ. The piston action could be set to bring on any stop on a manual and pedal and throw off any stop on that manual and pedal, or if stop knobs were placed half-way out stops were not affected by the coupler action. In this way the piston could be set as single acting or double acting, or to add any desired stops without interfering with stops drawn. This action seems to me to be the answer, for it would satisfy the organist who wants pistons to change pedal simultaneously with manual changes. It would satisfy those who want manual and pedal changes separately and, finally, it would satisfy some of the surviving cathedral organist type who still cry for a tracker action as being so sympathetic and burst into tears when a tremulant or a crescendo pedal is mentioned.

When I read some of the letters to *The Diapason* about the terrors of modern improvements in organs I think of Artemus Ward's story of the man who avoided being killed at Sebastopol by not being there. If a man doesn't like all the accessories on an organ there's nothing in the American Constitution to make him use them. Many organists can and do use them, and get effects with them.

But to come to our letter to you at last. The organ in Europe has long been the subject of writers who spouted adjectives until they got writers' cramp, to tell what wonderful organs they had in Europe and what we needed over here to make our organs fit to play. Tell it not in Gath! Evidently these men never heard any of the great organs of Europe. In Germany you hear organs of flues—flute and diapason—of 8 ft. and forty mutations including six four-rank mixtures, with a splendid pedal organ. The result is a screaming uproar that is not bad for a # postlude. For anything else, save possibly congregational singing, the instrument is useless.

French organs might not be bad if they were tuned, and had American actions. Many of these old wrecks have rotted to the point that the trace bars of the stop action have pulled apart. I understand French tuners are on a contract. Those of us who have tried this know the answer and those who know French workmen can add a commentary.

Italian organs I did not see, but as all the organists and organ builders in Europe started to laugh when Italian work was mentioned, possibly it is just as well.

The English organs are fine—tonally. Most makers outside Compton and Willis still adhere to time-honored actions that are enough to drive one mad. But the voicing on most of the makes that I saw was magnificent and the

actions of two or three makes are as fine as could be desired. Most of the English organs still adhere to the idea of making an organ a chorus of diapasons with a few reeds for brilliancy and a few strings as a sop to Cerberus. God is good to us that the first organ stop man ever made was a diapason instead of a kinura. That's all that saves us from "magnificent kinura choruses."

One word more—a big one. There are several makers in this country who manufacture as good pipes and voice them as well as anyone in Europe, and I know four Americans at least who can beat any maker in the world on diapasons, reeds, flutes and strings. And as far as action is concerned, there is the same comparison between American actions and foreign that there is between a Bayreuth performance and a "talkie."

Someone said the difference between an optimist and a pessimist is that the pessimist has been there. Don't tell me about European voicing being better than American—I've heard both.

MARC GORDON LOVELACE.

Paul A. Humiston Takes Bride.

Paul A. Humiston, organist and director of music at the East Congregational Church, Grand Rapids, Mich., where he has made a fine reputation as a church musician, and Miss Nettie May Groff, daughter of Mr. and Mrs. Diller F. Groff of Washington, D. C., were married at the capital Sept. 29. The young couple are now making their home in Grand Rapids.



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E. D. Moore



"IVORY: SCOURGE OF AFRICA," is the arresting title of a book which comes from the press of Harper & Brothers late in October and which is one of those stories one cannot leave after he has started to read it, be he a grown man or a boy of the age when detective stories make their strongest appeal. The author is Ernest D. Moore, who in business life is a member of the firm of Moore & Fisher of Deep River, Conn., known throughout the organ trade as manufacturers of various kinds of supplies and equipment for organs. Mr. Moore writes from the standpoint of one who has had the opportunity of close observation, for during all the period of which he writes—a period in which "ivory fastened on the vast interior of a great continent all the barbarities and horrors of the Arab slave trade"—his people lived and traded at Zanzibar for the spoil the Arabs brought out of the interior. From the slaves he gathered largely his fascinating material.

Zanzibar, "that smiling, mystic garden," was the center of the ivory trade. From there was run the great Mohammedan empire and the traffic in slaves and elephants' tusks. At one time the Arabs were masters of the entire Kongo basin; they captured, sold and killed thousands of natives every year; they slaughtered annually 30,000 elephants and became immensely rich. Among them was Tippoo-Tib, the greatest ivory raider of them all, whose fabulous plunderings and raids won him a personal kingdom and the title of the greatest poacher in the world. His story and the account of how his regal aid brought many explorers to fame, are only part of this colorful history, into which also come Burton, Livingstone and Stanley.

Everyone whose hands touch ivory daily on organ keys should be interested in this beautifully printed and illustrated volume.

Egener Plays Series for Relief Fund.

Saturday, Sept. 26, at 4 o'clock, at the Welland Avenue United Church, St. Catharines, Ont., Dr. F. T. Egener, the organist, opened a series of lecture-recitals, to be known as "an hour of organ music." These recitals will be given on the Casavant organ in the church auditorium every fortnight. At each recital one of the great classics of organ literature and a transcription of a famous orchestral work will be played. The rest of the program will be made up of popular numbers. A collection will be taken at the door and the entire proceeds of the recitals will be given to the relief fund of the city. At the recital Sept. 26 Dr. Egener played: Concert Overture, E flat, Faulkes; "The Rosary" and "Narcissus," Nevin; Sonata, No. 4 in B flat major, Mendelssohn; Midsummer Caprice, Johnston; "At the Convent," Borodin; "Chelsea Fayre," Goss Custard; "Marche Slav," Tschaiikowsky.

Women's Club as Guests.

The Chicago Club of Women Organists were the guests of Sallie R. Hadfield at her lovely Oak Park home Oct. 5. The entire evening was given over to social diversion. The hostess conducted a series of "mental gymnastics" and then rewarded her guests with epicurean delights.

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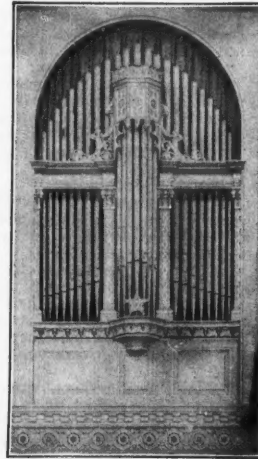
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**Emphasis on Tone,
Not on Pistons, by
Ernest M. Skinner**

Boston, Mass., Oct. 17, 1931.—Editor of The Diapason: In the September Diapason Mr. Baumgartner says I object to manual pistons also controlling pedals. What Miss Klein and I also deplored was as quoted—a pedal change with every manual piston willy nilly. No one objects to an optional pedal change fixed upon a double-touch piston—single-touch manual, double-touch manual and pedal. But a pedal frozen to the manual as was the case cited should bring Mr. Baumgartner's disapproval in toto, as I have no doubt it does.

I do not see the use in supplying pistons for every passing thought. If 100 pistons were supplied, the possible combinations would not be approximated. If pedals are on some combinations, and not on others, the arrangement will apply in one case and not in another, and all these indefinite gadgets must be remembered by the organist. It seems very singular to me that an organist will play 5,000 notes with great speed and infallible accuracy, and then find it inconvenient to touch two pistons at the end of a phrase.

A great many years ago I adopted, as standard construction, a system which enabled the artist to set up a combination in less than one second after the stops were drawn, and to give no thought or time whatever to stops previously in effect on said combination, which were not wanted in a new set-up, as these latter stops automatically disappeared. The above design was so speedy and convenient that many artists, notably Gaston Dethier, as I recall, set up their combinations for each number on the program within the usual interval between numbers. This was done easily and comfortably with any desired effect and no tax on the memory or mysterious hot and cold pistons to trap the artist.

Of course, it is convenient to have general pistons. The three or four originally asked for grew to six or eight. Mr. Baumgartner now suggests eight to twelve general pistons for three or four-manual organs. However expensive these may be, I know of at least one company that has made, so far, no extra charge for a normal complement of combinations, but the costs have mounted with the increasing demands, with the attendant increasing size in the console, which we tried to escape with remote control devices. I am glad to say, however, that pressure of cost and other considerations have prompted me to redesign combination mechanism with the result that I now have the console smaller than it ever was, and no remote control with which to bother. A beautiful piece of mechanism, if I may say this much in view of the delicacy of the position.

Does Mr. Baumgartner wish me to believe that a pedal set on a given combination should always be the same regardless of the pedal requirements relative to other manuals, and that no matter what change in other manuals may have taken place, that precise pedal is always the one and only one wanted with that particular combination in a given number, and that the pedal must change if said combination is touched? Because if you arrange by some other touch that said piston does not bring back said pedal, we come back to two touches again, which is one more than the double-touch, isn't it?

Please, Mr. Baumgartner, do not speak of what I affirm or insist upon as being, except reflectively, mine. I have lived the best of my life among the greatest exponents of the art of organ playing here and abroad, and to the best of my belief, and in all sincerity, I may say that the Skinner console represents a consensus of the best

Reginald L. McAll, Taking Part of Good Samaritan



REGINALD L. McALL, known to organists the continent over as a leader in every movement for the advancement of our art, and prominent also as a hymnologist, is more than busy in a new role—that of a good Samaritan. Mr. McAll has been appointed to take charge of the marine desk of the Central Registration Bureau for the Homeless, established in New York Oct. 1.

He is especially well fitted for this timely social service because of his long experience as assistant secretary of the American Seamen's Friend Society. The new bureau, with headquarters at the South Ferry, keeps a record of all homeless and unemployed persons and assigns them to the city's charitable agencies, thus serving as a clearing-house for the unfortunates.

opinion in the world. I know of no safer sailing than this. I cannot afford to drift with eddy currents. To this friendly advice I owe much.

Skinner organs seem to be as well played as any other, regardless of age, design or number of pistons. It is curious that the organ most widely at variance with accepted theories, in its tonal composition, and having no general combinations whatever, has the reputation of being the finest organ of its size in America. I refer to the organ in the Church of the Holy Communion, New York City, where so many organists heard Dr. Farnam. I think tone rather than pistons is the larger contributor to results. I do know that Dr. Farnam made a large use of his register knobs, which seem to be more or less overlooked in these discussions. Speaking of tone, how many who attended the recital at St. Thomas' Church during the N. A. O. convention knew the registration used by Mr. Tietjen in the unforgettable Bach "O Lord, Have Mercy upon Me"? The accompaniment was played with slight variation on the kleine erzähler and the air on the English horn. I feel sure Bach would approve this choice of color. How this performance refutes the statements so often made that there has been no tonal advancement in recent years!

I wonder if beautiful tone, perfect balance and an artist at the keyboard are not a more effective general combination than any of the mechanical variety. Certainly the last-named will never save the day if the others are lacking.

ERNEST M. SKINNER.

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Who's Who Among the Organists of America

Edward R. Tourison, Jr.

When Edward R. Tourison, Jr., the Philadelphia organist, sat down for the first time at the console of the large new four-manual Kimball organ in the Second Baptist Church of Germantown, Philadelphia, in October, the event might have been written down as the coming into their own of the Tourison family, which has been the force back of the music in this church for three generations. If Mr. Tourison has indeed inherited the land no one could prove a clearer title to it than one whose grandfather, father, mother and brother have led the people of this church in their musical worship throughout the years.

Mr. Tourison's grandfather, Charles Mininger, was leader of the choir at the Second Baptist in the early days. His mother prior to her marriage played the organ from 1875 to 1883. And his father was the blower, providing wind with such faithfulness and efficiency for the two-manual Hook & Hastings instrument that he won the hand of the organist. In 1880 Mr. Tourison's father and the latter's brother, Ashton S. Tourison, constituting the firm of Tourison Brothers, were the builders of the church auditorium. For many years before his death in 1920 the elder Tourison was also chorister of the Sunday-school. Edward Tourison's brother, upon his graduation from Cornell University in 1906, was appointed organist of the church, but his career was brought to an untimely close following an operation the next year.

And Edward Tourison, Jr., the subject of this sketch, has been at the organ of the Second Baptist since 1914. Until last year he presided over a Jardine organ voiced by the late Carlton Michell, to which a ten-stop choir division was added in 1926. The church and the organ were destroyed by fire Jan. 13 of this year, but the edifice was immediately rebuilt and the new church was dedicated July 12. The organ, of forty stops and harp and chimes, previously described in *The Diapason*, was dedicated Oct. 13.

Mr. Tourison was born July 29, 1896, at Mount Airy, Philadelphia. He was graduated from the Germantown Academy in 1913, after having been leader of the glee club in his senior year. In 1920 he was graduated from the University of Pennsylvania. At the university he was accompanist of the glee club during his junior and senior years. He had the honor of composing the music for one of the songs of the Mask and Wig performance in 1920. Simultaneously with his college work he studied music under Dr. H. A. Clarke and received his certificate in music in 1922 from the university. Then he completed a piano course at the Hyperion School of Music in Philadelphia under Franklin E. Cresson and supplemented this with organ study under Ralph Kinder and the Schlieder methods with Rollo Maitland. In 1926 he passed the associateship examination of the American Guild of Organists.

When not devoting his time to the music of his church Mr. Tourison is engaged in the more prosaic hardware business, in which he has been active since 1920. He is a trustee of the Baptist Orphanage and of the Christian Association of the University of Pennsylvania, is a member of the American Organ Players' Club and of the National Association of Organists, and is on the executive committee of the Pennsylvania chapter, A. G. O. He is also a member of the Alpha Sigma Phi fraternity, is secretary of the class of 1920 at the University of Pennsylvania and since 1909 has been a member of the church of which he is the organist.

Katharine E. Lucke.

Miss Katharine E. Lucke, F. A. G. O., president of the Maryland state council and of the Baltimore chapter of the N. A. O., is a member of the faculty of the famous Peabody Conservatory of Music in Baltimore, where she teaches classes in ear training, harmony and improvisation, and has established herself as one of the foremost

Edward R. Tourison, Jr.



Photograph by Bachrach.

woman musical educators of that part of the country.

Born in Baltimore, Md., she was educated in the public schools of that city. She had the good fortune to have a father who at an early age recognized her musical gifts, taught her to play the piano and did all in his power to train her sensitive ear, encouraging her to reproduce for him on the piano melodies, or whatever had made a definite musical impression upon her.

A love for music filled her soul even during her school days, and with it the conviction that in spite of all handicaps due to lack of means and education she would eventually be a musician. For years she worked steadily with this end in view, and after many sacrifices was able at last to enter Peabody Conservatory as a student in piano and harmony. In 1904 she received the diploma for harmony and composition and soon thereafter was offered a position as teacher of piano, and, in 1909, of harmony, in the preparatory school of Peabody Conservatory. In 1919 Director Harold Randolph made her a member of the conservatory faculty, where she continues to have large and successful classes in ear training and improvisation.

Meanwhile Miss Lucke began the study of the organ and served several years as organist in various churches in Baltimore. Since 1918 she has been organist and choir director of the First Unitarian Church, where she delights the congregation with her excellent programs of organ pieces, anthems and solos, musically rendered. Her published works include piano pieces, many of which are listed for the various grades of the preparatory school's pupils; songs, organ numbers and anthems. In manuscript she has piano trios and string quartets. Her latest publication is a manual entitled "Practical Drill in Keyboard Harmony."

True to her belief that growth is not possible without a mind receptive to ideas that stand for progress, Miss Lucke joined the classes in the new method of improvisation taught by Frederick Schlieder of New York. At intervals for a number of years she has journeyed to New York for these intensive courses and she spent the summer of 1925 in Paris for further study at Mr. Schlieder's school. She made notable progress in this art of creative musical thinking at the piano and organ and has become the pioneer, in Baltimore, as a teacher of this difficult subject at the conservatory. Her enthusiasm and love for her work, her sympathetic interest in each pupil, her high ideals and the capacity to carry them out in practical lessons all have contributed to her success and won the loyalty of her scholars.

Miss Lucke is interested in club life. In her early years she was an active worker in the Myrtle Club, an organization of women workers, where she

gained valuable experience in preparing musical programs of every kind, vocal, instrumental, etc. She is a charter member of the Baltimore Music Club. Through her influence the Baltimore chapter of the N. A. O. and the Hagerstown chapter were started last year.

Walter Guernsey Reynolds, A. A. G. O.

As a composer Walter Guernsey Reynolds, A. A. G. O., organist of the First Methodist Episcopal Church, Seattle, is rapidly achieving a reputation which is placing him in a position of eminence in the Pacific Northwest. The church at which he is organist is known far and wide for its high standard of music.

Mr. Reynolds comes of Scotch and English ancestry. On his mother's side he is descended from Colonel Keeney, a Scotchman who came to this country and fought in the Revolutionary war. Mr. Reynolds was born at Tioga, Pa. His mother was an accomplished musician and for twenty-one years played the reed organ at the M. E. Church in Tioga. At the age of 9 he was an alto singer in the church choir under his mother's guidance. Shortly following this period the family moved to Mansfield, Pa., where Walter entered the normal school. At the age of 16 he was studying piano, harmony and history of music at the Conservatory of Music in Mansfield under Professor Hamlin E. Cogswell, director of the conservatory. At 18 he was graduated in music, playing his complete piano program from memory, which included the B flat minor Scherzo by Chopin and the nineteen pages of the primo part of the B minor Caprice by Mendelssohn for two pianos.

Following his graduation he was employed in the Dyer music store at St. Paul and later became manager of the sheet music department of the Conover Music Company. During this time he was organist and choir director of the First Methodist Church, which position he held for two years. Then he became organist and choir director at the First Presbyterian Church, Chippewa Falls, Wis., where he was very active in teaching and conducting.

On the advice of Clarence Eddy, Mr. Reynolds went to France in 1900 and studied organ for one year with Guilment. In addition to his organ work he took vocal music under G. Sfriglia and Madame Calve de Picciotto in Paris. Following his return to the United States in 1901 he was appointed director of the Doane College School of Music in Nebraska, which post he held for four years.

Then he moved to Tacoma, Wash., where he was appointed organist and director at the First Congregational Church, which position he retained until 1910, when he moved to the First Presbyterian. Here he was organist and director for one year. Then he

Walter G. Reynolds, A. A. G. O.



Miss Katharine E. Lucke



Photograph by Bachrach.

went to the First Methodist. Mr. Reynolds was director of the St. Cecilia Club for nine years during his sojourn in Tacoma. With the advent of the organ in the theater he severed his relation with the church and entered "movieland" as an organist, serving in this capacity for a number of years in San Francisco and Seattle. A few years ago Mr. Reynolds re-entered the church field and was appointed organist of the Central Lutheran Church, Seattle, which position he relinquished in 1930, after two years' service, to become organist at the First Methodist Episcopal Church, which position he holds at this time. Prior to the Sunday evening service he plays a fifteen-minute recital on the three-manual and echo Kimball.

Mr. Reynolds was for some time chief arranger of music at the KJR broadcasting station. As a composer he has been successful and a number of his compositions have been issued by the leading publishing houses of America. His "Ten Offertories" for the organ, published by Schirmer, is in its sixth edition. His most important work of recent date is "Twenty-two Preparatory Studies" for the organ, just published by Schirmer. He has many mixed choruses, songs, trios and organ compositions to his credit. As a concert organist he has appeared on many of the programs of the Western Washington chapter, A. G. O. He has served as examiner for the local chapter of the A. G. O. In 1911 he successfully passed the associate examination of the American Guild of Organists.

On Dec. 25, 1895, Mr. Reynolds married Miss Sadie Davis of Appleton, Wis. Mrs. Reynolds is a graduate of Lawrence University with the degree of bachelor of science. They have a son, Lamar, who is radio engineer at the Seattle KJR broadcasting station. Mr. Reynolds owes much of his success to the ability of his charming wife.

Presented by Charles F. Hansen.

Charles F. Hansen, organist of the Second Presbyterian Church of Indianapolis, Ind., presented Mrs. Leonard Homburg, Mrs. Oscar Vogt and Miss Mildred Froyd in a recital at his church on the evening of Oct. 20, with Mrs. Muriel Wagoner Noblitt, violinist, as the assisting artist. The program was made up as follows: Festival March in F. Foote (Mrs. Homburg); Toccata and Fugue in D minor, Bach (Mrs. Vogt); "Idylle," Kinder (Miss Homburg); "In Moonlight," Kinder (Miss Froyd); Vesper Hymn, Whitney (Mrs. Homburg); "Romance," from Concerto No. 2, Wieniawski (Mrs. Noblitt); "The Curfew," Horsman (Mrs. Vogt); Pastorale and Finale from Sonata No. 1, Guilment (Miss Froyd); March from Suite for Organ, Rogers (Mrs. Vogt); "Hosanna," Dubois (Miss Froyd).

Thomas Stokes



THOMAS STOKES, organist and choirmaster at St. George's Episcopal Church, Maplewood, N. J., has resumed his duties after spending his summer vacation at the shore.

Mr. Stokes was born March 23, 1896, at Kidderminster, England, and received his early musical training in the choir school of St. Mary's Parish. He came to this country when about 10 years old, and because of his exceptional range and sweetness of voice, at once became very popular in musical circles of Paterson and Little Falls, where he has made his home. At the age of 15 he was appointed organist at the First Reformed Church of Little Falls. He then began his study of organ and theory under Mark Andrews, the composer and organist. During his period of tuition under Mr. Andrews he branched out into the theater line in Paterson and nearby towns, holding several positions as solo organist in the various theaters of the circuit now controlled by Warner Brothers.

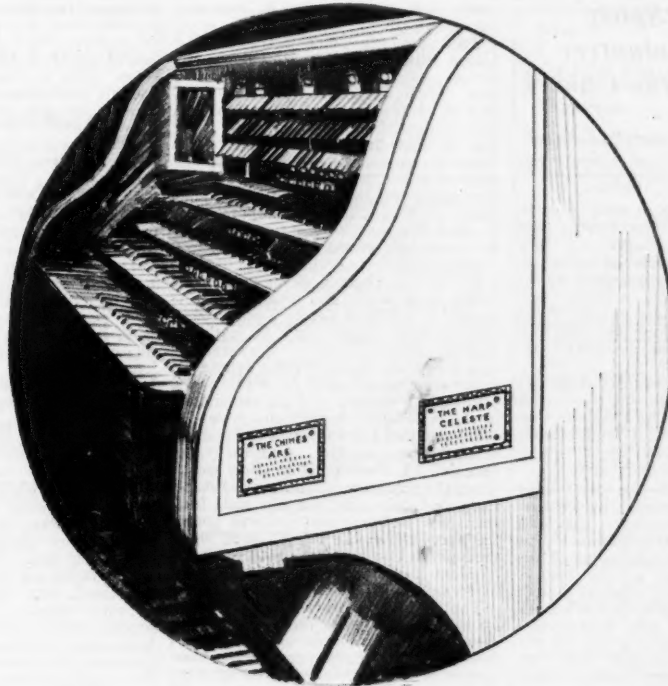
Pursuing his advancement in the church work, he then moved to the Second Presbyterian Church of Paterson, a position formerly held by Ward Stephens and Charles Gilbert Spross. Here Mr. Stokes directed an excellent quartet and presented special musical services of standard works. After serving at this church for nine years he became associated with the First Presbyterian of Passaic, presiding over a larger organ and directing greater activities. At this point Mr. Stokes gave up his theater work, which he had continued for over eleven years, to devote his entire time to church work and teaching.

A year ago Mr. Stokes moved to St. George's Episcopal Church, Maplewood, N. J., where he is now located. Here he directs an adult and boy choir. He is also the director of the Little Falls Glee Club, which he organized, and which is now 5 years old. With this club he has presented an annual concert each year, with well-known New York soloists assisting, and on May 23 he directed a part of the A. G. of America, New Jersey group, program at Asbury Park, numbering 500 men.

For the coming season at Maplewood Mr. Stokes is planning special musical services of organ and choir numbers, to be rendered during the church year.

Vespers at College of Emporia.

Daniel A. Hirschler, dean of the school of music of the College of Emporia, opened the fourteenth year of the monthly musical vespers services in the memorial chapel of the college Oct. 18. The *a cappella* choir of 100 voices sang two groups of selections, one of them entirely from memory. The organ selections included the "Liebestod," from "Tristan," Wagner, played by Dean Hirschler, and the Prelude to the Suite in B minor of Douglas, played by Evelyn Mitchell. Music classes at this college have suffered no loss of enrollment during the prevailing slump.



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ACTIVITIES IN MILWAUKEE

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., Oct. 19.—The dedication of the new Frank memorial organ in the Milwaukee Art Institute took place Thursday evening, Sept. 24, and Mrs. Winogone Hewitt Kirchner played the following numbers: Concert Overture, Maitland; Sonata 5, Guilman; Bourree and Chorale, Karg-Elert; Prelude to "The Blessed Damozel," Debussy; Rondo, Boellmann; "Swing Low, Sweet Chariot," Diton, and Toccata, Rogers.

On Oct. 6 Hermann A. Nott played for the assembly of the Milwaukee State Teachers' College at the Kenwood M. E. Church. A responsive audience turned out to hear the recital. The numbers were: Introduction to Act 3 and "Pilgrims' Chorus" ("Tannhäuser"), Wagner; Choral Meditation, Sattler; Arioso, Bach; Serenade, Andrews; Allegro Vivace, Widor.

The first of the series of organ recitals at the Milwaukee Art Institute was given by Arthur H. Arneke on Oct. 11. The program was as follows: "Laus Deo," Dubois; Londonderry Air, Traditional; "Marche Militaire," Saint-Saens; Finale to Act. 2 of "Madame Butterfly," Puccini; "Springtime," Kinder; "Memories," Dickinson; "March of the Gnomes," Stoughton; Andante

Cantabile, Tschaikowsky; Rhapsody, Silver; "By the Pool of Pirene," Stoughton; Toccata from Symphony 5, Widor.

Death of Jeannette Curry Fuller.

Funeral services for Mrs. Jeannette Curry Fuller, who died Oct. 13 at Pigeon Cove, Mass., were conducted on the afternoon of Oct. 17 at Rochester, N. Y. Mrs. Fuller was a charter member of the Western New York chapter of the American Guild of Organists. She moved to Rochester in 1895 and served as organist of the Brick Presbyterian Church for twenty-five years. She was a member of the faculty of the Dossenbach-Klingenberg Institute of Musical Art and until two years ago supervised the Dunning system of piano instruction at the Eastman School of Music. Mrs. Fuller also served in an advisory capacity for the Tuesday Musical and was its president for four years.

Busiest Season for Schlieder.

Frederick W. Schlieder, author and authority on creative music education, announces that the new winter season promises to be the busiest he has ever enjoyed. Because of the demand for the Schlieder work at the Philadelphia Conservatory of Music it has been necessary for Mr. Schlieder to give an extra day to his work in that city.

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By HARRY A. SYKES, Mus. D., F. A. G. O.

Address presented at convention of National Association of Organists by Lancaster, Pa., Organist.

It is easy to criticize choir singers, to criticize the imperfect service they render—easy to ask "what are they giving?" The leader should rather direct the question very pointedly to his innermost self, framing it thus: "Just what am I giving these people? What are they receiving from me, that they should take the time to attend rehearsals and services?"

Of course, most of the choir are members of the church, and many stick to choir organizations as a definite contribution to the work of their church. But this does not lessen the choir-master's responsibility to his singers.

I believe that people just love to sing in organizations where the preparation for musical performance has been thorough—thorough enough that all fear is absent in the presentation of all the musical numbers of the service, Sunday after Sunday. In such singing, though it may have required much hard work to achieve the necessary note-perfection, there is much of real joy for the singer. He finds freedom from his everyday work and care, in his freedom to express the emotion of the anthem, which is the result of sincere and thorough preparation. Knowing the work so well, he is absolutely free from fear of it. The beautiful music, combined with the prayer, the confession, or the praise element of feeling, are entirely his possession, and in company with his fellow choir members, he is out on an adventure of beauty and goodness, and he enjoys it. And that, I believe, is the principal reason people with good voices and fine intelligence remain, year after year, members, without financial remuneration, of choirs. For their having given much, they just as surely have received much.

Are not more anthems spoiled by being presented before they are learned than are spoiled by unlovely tone quality? However you may care to answer that question, I shall leave tonal consideration to those whose papers deal directly with it, assuming that we all are able to secure a satisfactory tonal blend in any part—that a voice which does not blend well can be made to do so, or be softened until it does no damage. We all know that we just cannot push volunteer singers right out of the organization. And we don't want to. They are ninety-nine times out of a hundred perfectly willing to co-operate in any way to further teamwork rather than their personal vanity. I have met with few exceptions, indeed.

The question arises: "How is the work accomplished, which results in such spontaneous, joyous 'singing-in-the-choir' on Sundays? Is it drudgery, long drawn out? Or is it accomplished quickly?" It is neither. Above all, there can be no "cramming." Music which is taken up too late, too close to the time of performance, is never a joy to those who sing it. (It isn't so much fun for those who listen, either!) Even though such a procedure should result in a seemingly acceptable rehearsal, there is a nervousness and a bondage of spirit in performance which irritates singers and director. And in case of a bad performance, morale is lost which will take months to recover. The director may blame the singers, too; and among themselves they will blame him. He is wrong, and they are right.

A new anthem gradually ripens under the sunlight of intelligent rehearsal. The process must never seem hurried. It cannot be hurried. We usually try to awaken an interest in the new anthem by saying all the nice things we can think of about the composer. In fact, there are contemporaries who are almost as well known in our choir room as is the choir-master. They feel quite on speaking terms with Joseph Clokey, Dr. Dickinson, Philip James, though they have never seen any of these gentlemen. They sing Mrs. Lockwood's anthems extraordi-

narily well, for she visited us once and we sang for her.

Then, with the piano (we never rehearse with organ) we play the parts which are most easy to be enthusiastic over, emphasizing their fineness and beauty. Having previously studied the composition carefully, we frankly present the difficult parts, explaining their solution, whether the difficulty be of rhythm or of queer intervals. Next, perhaps, a reading of the text; and finally we sing it through, stopping not at all. We may sing it twice. And we're through with it for that time.

We do our choir work on one main rehearsal a week and one short rehearsal, a half-hour before Sunday evening service. There may be nothing original about it, but it has seemed wise to break up our Friday rehearsal into three sections—8 to 8:30, men; 8:30 to 8:45, women, and the remainder of the evening to the full ensemble.

Do you not find that men are poorer readers than women? And they are sensitive to correction in their work when the sopranos and altos are listening. Not only that, but the girls feel that they are being made to wait while the poor fellows are being helped with their parts. Our men sing with greatest freedom in their separate rehearsal. They enjoy rehearsing alone.

The music of the next Sunday is taken first—the more remote and new music toward the close of the period. It is surprising how much is accomplished in this half-hour. With us it is a bit informal. As many as can will gather around the piano, and a grand time is had by all!

The organist's ability to harmonize a given melody is a most helpful accomplishment in the learning of a new part, especially with men singers. It seems to me that the bass section particularly delights once in a while in singing its part as a melody. And many a difficult interval, skillfully harmonized and used at the piano as a soprano melody, becomes understandable to the mind that doesn't care to be bothered by the scientific reading of the interval. I would strongly recommend the cultivation of the art of harmonizing the inner and lower parts as melodies.

The men are given fifteen or twenty minutes' recess while the ladies are taken through Sunday's music, and perhaps read through the new anthem. The men are again called in. It is 8:50. Since we have been working on the next Sunday's music for one or two previous rehearsals, it is in good shape in a reasonably short time. Then the music for one or two Sundays in advance, depending on its difficulty, and the new anthem in its second rehearsal.

In the Sunday service the choir singer's joy is in the interpretation of the music. This goes far beyond the interpretation of the rehearsal. Fortunate is the organist-director whose choir is located where it can see him, and he them! Opportunity presents itself on Sunday for director and choir to forget self, to lose self, in the sincerity and beauty of the feeling which lies within the text of the service and anthem. Faces reflect the thrill of glorious passages; anthems conclude with the hush of reverence or the quickly flowing pulse of praise and happiness. On Friday the choir prepares for its adventure of interpretation. On Sunday it lives the text; thrills to it; and congregations are carried along, helped and inspired, worshiping and praising through the worship and praise of the music.

In the maintenance of continuous loyalty and spirit in a volunteer group, you will have noticed that the first emphasis has been placed on the leader's musicianship and sincerity in the service. Yet almost as important, if indeed not more important, is the open, fair, straightforward treatment of the singers as individuals and as a group. I have known men whose musicianship was of a high order to fail in one choir position after another. And there are men with just average musicianship whose choirs have been successes for years, due to their ability for organization and handling people.

But, speaking again on the subject of musicianship: The man whose early training in piano, organ, theory and voice has been immeasurably more

thorough than that of any of his choir members has the proper background for success. For from the start his singers never question his leadership. When such a man prepares his rehearsals carefully week after week, and presents his plan confidently and happily, no member of a choir will dream of questioning his judgment either as to the selection of music or as to his interpretation. This is not to say that he considers himself infallible. He occasionally makes a slip, but instantly acknowledges it and takes the blame.

To be able to play from the vocal score is just about as important as is the harmonizing of melodies. A new work is more quickly learned when the vocal score is played. I continually thank the Guild examiners for the work they made me do in this direction.

Later on, the choir enjoys the moment of transition to the written accompaniment, when they are left "on their own," listening to the independent instrumental part, and sensing it as they sing.

Let us for a while consider the regulations governing admission and attendance. Most of the admissions in our choir are young people, just past high school age. Since quite a few of our sopranos are teachers in the Sunday-school, and the choir-master, by his own request, has charge of the Sunday-school music and also of the junior choir of sixty, the soprano section never has lacked material in beautiful, light voices, which naturally strengthen as they mature. We make almost no requirement for reading in this section. (Twenty-two voices.)

Altos, with us, are not so plentiful. To be taken into this section the singer must be able to sing fluently the alto parts of hymns, in an agreeable tone quality. (Eight voices.)

We have never taken into our tenor section any "near tenors." This last season we had only six, but they were all men whose voices had the proper range, and who did NOT flat.

It is surprising how young basses will develop if they stick with a choir eight or ten years. I have had only two volunteer choirs, one for twelve years, the other for eight, but I have seen many young men, taken with immature, boyish bass voices, develop into most valuable singers. (Fourteen voices.)

Now all of this may sound quite unscientific, but with some musicianship and a lot of liking for people, and an optimistic disposition, it seems to work.

Regulations are few. A new member agrees to attend a minimum of seventy-five per cent of all services. This really covers a ten-month period, for during July rehearsals are omitted, and only the most familiar and easy anthems are sung. The members are allowed all the freedom they wish, and the attendance is commendable. In August the choir-master is away and the members of the quartet provide solos. Enough of the choir attend to carry the service.

Attendance at the previous Friday rehearsal is required to make the member eligible for the Sunday service. This is the finest regulation we have. It is possible that we occasionally have fewer singers at service on account of this rule, but the gain in sureness more than overbalances the loss. Sometimes those who have been absent Friday come for the Sunday evening rehearsal, thereby becoming eligible for the service that follows.

If a singer falls down in attendance he is not dropped from the roll. We like to consider the main, faithful proportion of the membership as the real body of the garment, and those who are unsteady and unreliable as the fringe, or perhaps the ravelings. They soon find that those who are regular do not approve their holding down the choir attendance average, and usually one of two things happens—they improve or they quit. Our average for the ten months last year was eighty-six per cent.

The past season the choir-master selected one evening a week to offer his musical ability freely to choir members. The first part of this period was given over to sight-singing. This is never a popular subject, but a half-dozen or eight of the singers were really helped. The rest of the evening some of the singers were coached in songs of their

own selection. Many of the choir did not take advantage of the evening, but nevertheless the effect of it was that they felt that the choir-master was willing to give them of his time, as well as constantly requiring time of them.

The social side of choir life is not altogether neglected. Each fourth Friday, at the close of rehearsal, we have a choir party. There is, of course, a refreshment committee, and its funds accumulate through a collection of nickels at each rehearsal. There are games and funny speeches, a bit of dancing, and a good time generally. Perhaps twice a year the music committee of the church entertains at a dinner-dance at a good old Lancaster County hotel—and what chicken and waffle dinners we have down our way! About a year ago the St. Olaf Church sang a concert in York, and the church council bought a block of seats for the choir and provided transportation.

And perhaps once a year the choir-master and his wife, largely through her work, give them a set-out.

So it goes. The work and the play are pretty much in the same spirit. I am sure that in all of the good choirs in our neighborhood, and there are quite a few, the members are knit together by the enjoyment of good church singing, mixed with a reasonable proportion of play.

We choir-masters who do not have the coin of the realm to hand out to our singers haven't any complaint. For many years we have watched and helped young men and women find in church singing a means of expression and happiness, watched them give a real service to the church—make friends and social contacts that have in many instances changed the whole trend of their lives for the better. We all have seen the boy or girl who comes from a home where surroundings are not what they should be, pass through the Sunday-school and into the choir. We have seen such a one go through the rebuilding of character and enter into fine friendships and cultural environment that amounts to little less than transformation.

The working out of the above choir plan has been done by what we might term a "part-time" organist—one who has two or three secular choruses and a separate seminary position, with men's choir, to which to attend.

In concluding, I feel that I must do so by returning to the principal subject, and that is that the choir-master *must*, each time he enters the service, become a flame of inspiration in giving himself up wholly to the music. His regular, plain, ordinary self must be practically transfigured in his actually living the message of the moment. His choir will forget him and follow eagerly and joyously, enthusiastically, the inspired personage before them. He and they fervently live the messages of the service and anthems together. They have adequately and thoroughly worked out the difficulties and problems of the compositions, and together, Sunday after Sunday, they ascend a very high mountain of inspiration, carrying with them the hearts of many worshippers.

In all enthusiasm I can do no better than to quote this passage to all choir-masters regarding their attitude toward the choir member who receives no money for his services: "Give, and it shall be given unto you; good measure, pressed down, and shaken together, and running over shall men give into your bosom. For with the same measure that ye mete withal it shall be measured to you again."

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Details of the Hollywood Bowl fourth annual worldwide prize composition competition have just been announced by Glenn M. Tindall, manager of the Bowl. This contest, open to composers of any nation and any nationality, carries a prize of \$1,000 for a symphonic work to be submitted before midnight March 1, 1932, which shall be adjudged worthy of performance in the world-famous outdoor Bowl by its 100-piece symphony orchestra next summer. The prize is made possible each year through the generosity of Katherine Yarnell, Los Angeles music-lover and philanthropist. Last year's prize winner was Arne Oldberg of Chicago, who won with a piano concerto.

STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1931.

State of Illinois }
County of Cook } SS.
Before me, a notary public in and for the state and county aforesaid, personally appeared S. E. Gruenstein, who, having been duly sworn according to law, deposes and says that he is the owner of The Diapason and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the act of Aug. 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:
Publisher—S. E. Gruenstein, 306 South Wabash avenue.
Editor—Same.
Managing Editor—None.
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2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
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[Signed] S. E. GRUENSTEIN.
Sworn to and subscribed before me this 1st day of October, 1931.

[SEAL] LORRAINE S. ANDERSON.
(My commission expires Nov. 5, 1934.)

Dr. William C. Carl revived Handel's "Samson" at the First Presbyterian Church in New York Oct. 25 with Dan Gridley as Samson. This oratorio is seldom heard in New York. The solo quartet and the motet choir of the church took part in a service which attracted great interest.

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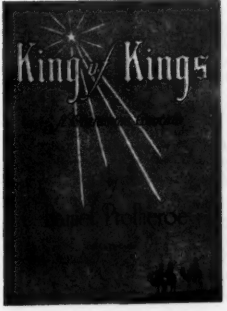
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MRS. RAMONA C. BEARD has left Chicago to assume the position of professor of piano and organ at Eureka College, Eureka, Ill., where she also holds the position of organist of the Christian Church. Mrs. Beard leaves the post of director and organist at St. Luke's Lutheran Church, Chicago, where she had been for the last two years. At St. Luke's Mrs. Beard was successful in developing three choirs—a carol, a junior and a senior choir—an aggregate of over 100 voices. She also had a large class of piano and organ pupils.

On Sunday evening, Sept. 6, two of Mrs. Beard's organ pupils—Marjorie Meyers and Ruth Walbracht—were presented in a recital. Sept. 9 Mrs. Beard presented her piano class in recital, thus closing a very satisfactory two years' work in her church.

Mrs. Beard found it necessary to leave Chicago because of the death of her husband, Parker Smith Beard, formerly director and soloist at the Hyde Park Methodist Church of Chicago. He died suddenly of cerebral meningitis on May 22.

Edward Eigenschenk on Tour.

Edward Eigenschenk made a recital tour in the Southern and Eastern states the last two weeks in October, under the management of Frank Van Dusen, playing in South Carolina, Pennsylvania, New York and New Jersey. Mr. Eigenschenk included in this tour recitals at Wanamaker's, New York City, and at Princeton University under the local management of Dr. Alexander Russell. Mr. Eigenschenk is engaged to play at Milton College, Milton, Wis., Nov. 4, and at Wheaton College, Wheaton, Ill., later in November.

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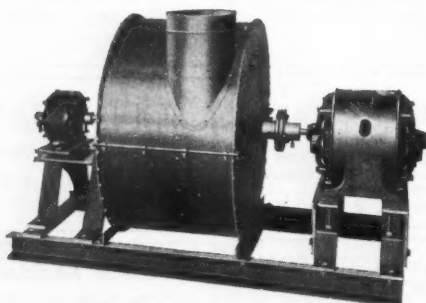
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Accompaniment for the Choir Is Topic of "Stray Notes"

By EDWIN H. LEMARE

A few months ago there appeared in *The Diapason* a letter headed "Questions as to Accompaniment" wherein the writer states that "two very important questions are now being asked the N. A. O. wherein an instrumentalist differs from a vocalist." I am unaware if these questions were considered by this august body; but, strange to say, I have recently received from two correspondents clippings of the following, with the suggestion that the subject be not considered as a joke, as there are, alas, many organists and many choirmasters awaiting enlightenment on these and other things. Acting on this suggestion I am glad to add a few words on the subject. The following is the clipping:

1. Should an organist playing a large four-manual organ, accompanying a chorus of sixteen trained and paid singers, observe breathing when they do by breaks in his accompaniments, or should he consider his instrument as an ever continuous background, sustaining the chords only, during their breathing and phrasing? Not entering, of course, into new phrases until they do.

2. In solo accompaniments (or choral accompaniments) should changes of registration be made? Choral director claims that it detracts from the soloist.

The size of the organ or the number of chorists (whether paid or voluntary) has nothing whatever to do with the question of breath control or phrasing. It is immaterial if the organ has four manuals or four stops. Phrasing and "breathing spaces"—especially in chorus work—are dictated solely by the music itself, plus the knowledge and experience of the choir director. It is the same in orchestral works, wherein the director may have his own particular ideas as to the "bowing" and phrasing of each individual section or melodic counter-theme in the score. Vocal or instrumental phrasing depends greatly upon the inspiration and outline of the vocal or the accompanying themes and counter melodies. There can be no general rule for breathing or phrasing except as dictated by good taste and musicianship. The subject is purely relative and cannot be considered from any one standpoint.

The suggestion, therefore, that the organist should make a break in the phrasing of his accompaniment every time the choir takes a breath is too ridiculous and terrible to contemplate. (As I write there is heard over a radio in the distance a tremulous wail from what purports to be an organ. As far as I can make out it is intended to be the "Tune from County Derry"; but the player is doubtless reading from a song copy and taking long, imaginary breaths between phrases—a genuine burlesque. The only instance in which such pauses may be necessary is in the accompaniment of hymns and congregational singing, or in easy choir numbers wherein the accompaniment and voices are more or less the same. Even then there is no need to chop up the organ part every time the choir tries to take a breath. Never ought it to be incumbent upon any accompanist to sacrifice the individual charm of his score, thus mutilating, for the sake of an inadequately trained choir, its separate phrases and obbligati. Should the choir consist of only "ear-trained" voices it may be unwise for them to attempt anything more elaborate than hymn-tunes or a few simple chants, in which all the parts can take breath together. Later, when gradually trained to read at sight, they will no doubt aspire to greater things—such, for instance, as some of these semi-religious modern publications (so frequently heard in America during divine worship) wherein sacred words are often set to unchurchly music. In such things the organ part is usually written with a view of a "general support" to the voices and without any individuality of its own.

Before proceeding to the general purport of these notes it must be remembered that the charm and beauty of the vocal classics lie not alone with the voice part, but frequently in the

accompaniment, whether it be for piano, organ or orchestra. For example, the first Prelude of the "Forty-eight" by Bach. Little did the great master realize that some day his few arpeggiated chords would form the foundation for Gounod's "Ave Maria." This beautiful melody also inspired another counter-melody or obbligato. Here we have an example of three combined parts or melodies, each demanding individual phrasing and expression. It would be impossible, therefore, to conceive anything more disastrous to a musical rendition than for the accompaniment to be debarred of individual expression and for the accompanist to have to "stop, look and listen" for the often very erratic attempts at breathing by the average untrained singer.

With a properly trained choir, the singers should be independent of any instrumental support until they have perfected their own parts. In other words, the choir trainer must first attend to a correct tonal production, phrasing, breathing—and, above all, an unvarying pitch—without any accompaniment. His singers will then fully appreciate, for the first time, the added glory of the instrumental part after they have mastered theirs.

I remember one Sunday evening, during a long and elaborate anthem in St. Margaret's, Westminster, something going wrong with the electric blowing installation for the organ; but it made no difference to my choir, who continued to the end as if nothing unusual had happened.

To return to the suggestion that the organist should cut his phrases short every time the choir takes breath, I would suggest that the organist refuse to mutilate and "chop up" his musical sentences at the dictates of any choir-master for the sake of helping the latter to cover up the deficiencies of his training. It is useless to expect satisfactory results—even with the best material—unless guided by an experienced and competent director. Otherwise it will inevitably be a case of "confusion worse confounded," as the various members will breathe as they like, sing as they choose, and generally add to an untutored and uncontrolled discordance. What, for example, would an orchestra sound and look like if each violinist adopted his own ideas of bowing and phrasing? Orchestral instruments, like voices, are limited in their breathing capacity—the strings by the length of the bow, plus the proficiency of the player, similarly, according to their size, the wind instruments by the lung capacity of the player, the organ alone having the greatest lung capacity, its diaphragm collapsing only when the blowing motors are switched off.

It may be of interest to know that in my experience as director, first at Sheffield Cathedral, later at Holy Trinity, Sloane street, London (noted for its distinguished congregation, fashionable weddings, etc.) and afterward at the church of Parliament, St. Margaret's, Westminster, never a note from piano or organ was heard at the rehearsals of my forty picked boys and twenty men. Many of the latter became well known on the concert stage. The boys (with six probationers present, whom I allowed only to listen) were given daily instruction in sight reading, tone production, etc. Absence or inattention meant a fine taken from their monthly pay. A form of military discipline prevailed and the loyalty of both men and boys—plus their keen interest in the work—is an ever treasured memory. Result: We could take such works as Brahms' "Requiem" (in German), Dvorak's "Stabat Mater" (in Latin), the great oratorios, Bach's Passion and Christmas Oratorio, twenty-five of the big masses, elaborate church services, anthems, etc., and rehearse them from cover to cover without accompaniment. At St. Margaret's we were on one occasion so interested (my choir and I) and loved so much the rehearsing of Dvorak's beautiful "Stabat Mater" that (maybe at the request of a visiting musician who sat with me at the organ) I would suddenly, during the service, pass word to my choir that the anthem was to be a certain number from the above, and it was rendered from memory, the copies being far away in the choir room! This is quoted with the sole object of pointing out to

choir directors what may be accomplished by systematic and careful training.

Let us for a moment consider the correspondent's second question concerning changes in registration during the accompaniment of solos and choruses. It is surely not suggested that the organist should use the same stops throughout a number, regardless of vocal expression or dynamics? What an appalling idea, and how depressing and exasperating this would be for the poor singer, especially if the accompaniment were of an orchestral type! As to a good and varied accompaniment "detracting" from the vocal part, it is indeed the making of it! There is as much art in accompanying as in singing. How can a singer be alive with a dead accompanist? Why do many of our great singers take with them wherever they go their own accompanists? Should the organist be unacquainted with the art of registration I would suggest that he ask someone of musical intelligence to pull out a few stops on the swell organ and for the player to rely on the expression shades for the rest. Let 'em do anything rather than use the tremolos when accompanying voices.

The heading "Stray Notes" was chosen for these articles with the idea of allowing the writer occasional latitude when "straying" from his subject. Taking advantage of the privilege, and speaking of stringed instruments, the writer recalls something too choice to remain unrecorded! It was when my dear friend—the late Edward Horsman—was musical critic for the New York Herald. The occasion was a Paderewski recital in Carnegie Hall. During the intermission Horsman was with Paderewski in the artist's room and tried to keep guard of the door to allow Paderewski a few minutes' rest. Horsman was a master of repartee and a great humorist. Suddenly he saw the door slowly opening and there appeared the heads of two well-known and intolerable autograph fiends. To save Paderewski from this annoyance he waylaid these two "heads" at the door, and they, being conscious of their thoughtless intrusion, made their excuse as follows:

First lady—"Oh, Mr. Horsman, we are so glad you are here, as my sister and I have just been having an argument as to which is the finer instrument—the violin or the banjo."

Horsman (looking very serious and smoothing his hair)—"Well, ladies, you have asked me a rather difficult question, as there are many things to be taken into consideration; but I should say, generally speaking, that the banjo was the finer instrument, because, you know, the banjo has five strings and the violin has only four."

They seemed perfectly satisfied, and as he was closing the door on them he added: "Apart from that, they're longer!"

Bohemian Club, San Francisco, Oct. 5, 1931.

Recitals Mark His Anniversary.

During the month of October Charles Patrick, organist of the Grand Avenue Reformed Church, Asbury Park, N. J., observed his second anniversary as organist at that church by giving recitals of ten minutes each before services. He has received so many requests that he has been compelled to extend his time of recitals for two weeks into the following month. Mr. Patrick is only 18 years old but has had extended experience in church work.

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Roland Pomerat



ROLAND POMERAT, Springfield, Mass., organist, is performing a task of interest and importance in entertaining with popular recitals the patients at the United States Veterans' Hospital in Northampton, Mass. Mr. Pomerat presides over a three-manual Kilgen organ. There is no demand for the classical or for pure organ music, and he is expected to please an audience of sick and convalescing men. In answer to a question about these recitals Mr. Pomerat says:

"The recitals are an hour in length and of contrasting moods and color. It was interesting to get the reaction of an audience unusual for an organist. They were particularly pleased with music of pronounced rhythmic accent; also the melodic semi-classical type. I was given many requests and feel that in this case I certainly do not object to playing what must seem to a serious organist a very unorthodox program."

Here is a program which may serve as an example of what the disabled war soldiers prefer to hear: "Vagabond King" Selection, Friml; "Swanee River," arranged by Lemare; "Air de Ballet," Herbert; "Just One More Chance" (foxtrot), Johnston; Meditation, "Thais," Massenet; "Serenade Badine," Gabriel-Marie; "Monastery Gardens," Ketelbey; Humoreske, Dvorak; "I Surrender, Dear" (foxtrot), Barris; "Estrellita," Ponce; "Liebesfreud," Kreisler.

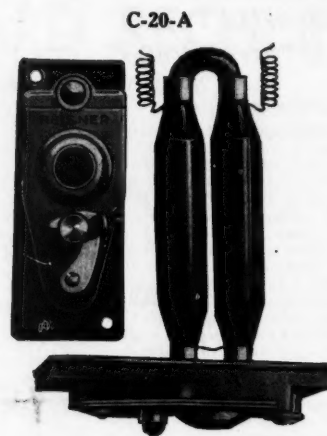
Another recent list of offerings, presented Oct. 12, included: "Firefly" Selection, Friml; "Pale Hands I Loved," Woodforde-Finden; "Come to Me," Henderson; "Marchita," Schertzinger; "To the Evening Star," Wagner; "Inhibition," Sanders; "Marie," Berlin; "In a Monastery Garden," Ketelbey; "La Golondrina," Serradell; "Rhapsody in Blue," Gershwin.

All of this does not mean that Mr. Pomerat is an organist who plays only

that which entertains. In substituting for six Sundays last summer at Trinity Methodist Church in Springfield he arranged his preludes and postludes so that they would constitute a complete recital—dished up somewhat like a progressive dinner. The series was well received by members of the church. Each Sunday compositions of a certain period were played, beginning with the seventeenth century and ending Sept. 6 with works of Yon and Bonnet. All the music was written originally for the organ, transcriptions being barred.

Heaps Family Has Addition.

A card from Mr. and Mrs. Porter Heaps of Evanston announces a "private edition (one copy only)" of a new "sweet, Op. 1, No. 1, entitled Barbara Joan," who arrived at the Heaps home Sept. 26. Mr. Heaps is organist at the University of Chicago and has held various important church positions in Chicago and the East.



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Catholic Church Music; Hints for Those in Charge

Francis E. Aulbach



Vacation months being over, musicians connected with churches are back at their consoles. The rest and change during the summer months give enthusiasm and courage to grapple with the work of the season.

The responsibility of the choir-master is indeed great. The services demand seasoned and routine thought to carry out the ideals which every real director must possess. The banding together of the choir members after their dispersing for some months is a task in itself.

During these days of widespread depression conditions are not what they ordinarily are for the church musician. They are indeed trying, especially when a choir-master of lofty ideals and ambitions is confronted with a lack of financial resources to carry on his work. This department is aware of a number of instances in which salaries have been reduced because of a marked decrease in revenue. This is hard since in few cases are salaries so large that a cut is acceptable even for a short time. The busy organist's time is so limited that outside activities can be only negligible, thus making his income from his church his principal means of support. But with it all the organists as a class are no worse off than other professions. We know that all professional people have suffered materially.

During these times the choir-master should do everything in his power to stimulate interest in music as applied to the services. In times like this people turn to religion, and as this is the case, the young people of the parish should be invited to participate vocally in the services and to take a part, thereby coming into a closer association with everything that pertains to the church.

We are all aware that outside interests play havoc with attendance at choir rehearsals and services, and as we do have to contend with these conditions, the choir-master should do everything to build up a love for singing and for participation in the service.

Next in importance to the priest at the altar the director of the choir does the greatest good for the congregation by his enthusiasm and self-sacrifice. If he can make his singers realize the important position they occupy in the service he has done a great work.

NEWS-NOTES FROM ST. LOUIS

BY DR. PERCY B. EVERSDEN.

St. Louis, Mo., Oct. 14.—Herbert R. Fenton, who was guest organist at the Third Baptist Church during the summer vacation of Miss Katherine Carmichael, received a very complimentary notice in the church bulletin on his services during that period. Mr. Fenton is one of the younger St. Louis organists, holding the position as organist and choir director of the Giddings Presbyterian Church, and is assistant instructor in piano and harmony in one of the leading conservatories.

Mrs. Doyne Neal, organist of the Central Presbyterian Church, dedicated her new organ Sunday, Oct. 4, and was selected to open the new three-manual Kilgen in the Peters Memorial Church Oct. 20.

Daniel R. Philippi, organist of Christ Church Cathedral, has returned with his mother from a Western trip and promises some interesting recitals at the cathedral this season.

Charles C. Kilgen, Sr., president of George Kilgen & Son, who has been on the sick list for the last month, is showing signs of improvement and his many friends hope he will soon be out again.

Palmer Christian was to be heard in recital on the new Kilgen organ in Centenary M. E. Church on the evening of Oct. 26. A report of this event must go over until next month.

C. Albert Scholin has begun his work as successor to Ernest Prang Stamm at the Second Presbyterian Church. We are looking forward to some good

IN ADDITION TO HIS DUTIES as organist and choir-master at the Church of the Epiphany, the historic Chicago west side Episcopal church, Francis E. Aulbach has assumed supervision of the music at the Moreland Lutheran, Austin, and plays an organ recital at the latter church every Sunday evening. Mr. Aulbach has resumed his Sunday recitals at the Church of the Epiphany for the season and played his forty-third program there in October. He also devotes considerable time to composition and has in manuscript a Christmas carol, an "Impromptu," for piano, and a tenor solo.

choral work at this church during the season.

Dr. Ernest Kroeger is continuing to fill the vacancy caused by the passing of Charles Galloway at St. Peter's.

DEATH OF HARRY WIEGAND

Was Organist of St. Peter's Catholic Church, Fort Wayne, Ind.

Harry Wiegand, 44 years old, organist at St. Peter's Catholic Church, Fort Wayne, Ind., died Sept. 20 at St. Joseph's Hospital. He had been ill only two days. Mr. Wiegand was taken to the hospital Sept. 19 and an emergency operation was performed. The operation disclosed that his appendix had been ruptured.

As organist at St. Peter's Mr. Wiegand was also in charge of the men's and boys' choirs of the church. He moved to Fort Wayne in 1913 from Alton, Ill., and had completed eighteen years in the service of the Indiana parish. He was very popular with other organists of the city.

Mr. Wiegand was educated at St. Francis, Wis., and was a member of St. Peter's Catholic Church and the Holy Name Society of that church. Surviving are the widow, Mrs. Elsie Wiegand, and five children.

SEASON OPENS AT SEATTLE

By JOHN McDONALD LYON.

Seattle, Wash., Oct. 21.—The first seasonal meeting of the Western Washington chapter, A. G. O., was held in the Shopping Tower, Oct. 1 at noon, with the new dean, Harold Heeremans, presiding. Routine business was discussed and tentative plans for the coming season were advanced. Dean Heeremans, playing delegate from his chapter to the Guild convention, gave a highly interesting account of his experiences in Indianapolis and other cities visited on his trip. On his way home from the Middle West Mr. Heeremans played a recital in the First Presbyterian Church, Portland, Ore.

Harold Heeremans has been appointed to the faculty of the University of Washington as associate in music. In a faculty recital Oct. 19 at the University Temple Mr. Heeremans played the following program: "Marche Pontifi-

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cale" and Meditation (Symphony 1), Widor; Prelude in C minor, Bach; Pastorale in F, Bach; Sonata in A minor, Rheinberger; "Benediction," Saint-Saens; Scherzetto, Vierne; "Landscape in the Mist," Karg-Elert; Finale (Symphony 1), Maquaire.

Mrs. Katherine McGarry has been appointed organist of the new St. Joseph's Catholic Church in Seattle. Father McHugh is pastor of the church. The organ is a new three-manual Wangerin.

Frederick C. Feringer, organist of the First Presbyterian Church, was heard in a musical program at the opening services marking the dedication of St. John's Catholic Church.

Francis Snook has been appointed choir-master of the Queen Anne Methodist Church. Mr. Snook received his training under Montgomery Lynch, former choir-master of the University Temple.

In his first Seattle recital since his return from study in Paris under Dupré and Vierne John McDonald Lyon was to play the following program on the Reuter at St. Clement's Church, Oct. 27: Fantasia and Fugue in G minor,

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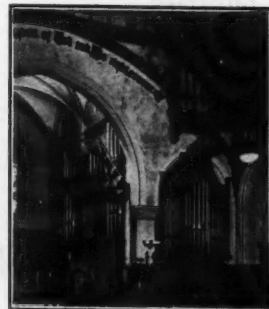
Bach; Air (Tenth Concerto), Handel; Cantabile, Franck; "Lauda Sion" ("Suite Latine"), Widor; Maestoso ("A. D. 1620"), MacDowell; "Ave Maria," Lubrich; "Le Tumulte au Pevreire" ("Symphony de la Passion"), de Maleingreau; "Pavane de la Belle au Bois Dormant and Petit Pastorale" ("Ma Mere l'Oye"), Ravel; Chorale (Symphony 2), Vierne.

James Lewis, former dean of the local Guild chapter, has been appointed organist and choir-master at the new Bethany Presbyterian Church. Mr. Lewis was formerly organist and choir-master at Pilgrim Congregational Church.

Clifford Demarest to Conduct.

The department of music of the New Jersey State Teachers' Association, meeting in Atlantic City Nov. 27 to 30, will present the All-State High School Symphony Orchestra in a concert Sunday afternoon, Nov. 29, in the Auditorium. The orchestra consists of 240 players from the various schools of the state. Clifford Demarest of Tenafly, the well-known organist, will conduct one group.

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E. Sereno Ender



EDMUND SERENO ENDER'S tenth anniversary as organist and choirmaster of St. Paul's Church, Baltimore, was observed on Oct. 11. In recognition of the decade of service by Mr. Ender, it was announced, a former parishioner has established a small fund in the choir school to be known as the "Edmund S. Ender Scholarship Fund," to reinforce the tuition of choristers in the school whose families are not able to provide the full tuition. The awards from this fund will be made annually by the choirmaster in consultation with the rector.

The rector, the Rev. Arthur B. Kinsolving, D. D., made the following announcement: "Today marks the tenth anniversary of the service as organist and choirmaster of Edmund S. Ender, and every person in St. Paul's will honor him for the capable, faithful and able way in which he has discharged his duties. Both as an organist and a trainer of voices he has established himself securely in this city, where he has won a host of friends. We owe him a great debt for the manner in which he has maintained the high tradition of worshipful music in this parish."

ORGAN IN MEMORY OF UPTON

Roxbury, Mass., Church Installs Instrument Named for Organist.

The memory of an organist who at the time of his death had served the church for thirty years has been appropriately cherished by the Eliot Congregational Church of Roxbury, Mass., through the installation of the Irving

H. Upton memorial organ. The instrument, a three-manual of forty-two ranks of pipes and a total of 2,487 pipes, with an echo division of five stops, was built by the William W. Laws Organ Company of Beverly, Mass. The inaugural recital was played by John Hermann Loud, F. A. G. O., A. R. C. M., organist and choirmaster of the Park Street Church, Boston, on the evening of Oct. 6 and his program was as follows: Sixth Sonata (Chorale with Variations), Mendelssohn; Scherzo in D, Faulkes; "Rimembranza" and "Speranza," Yon; "Ishtar" (Tone Poem), Stoughton; Toccata and Fugue in D minor, Bach; "Distant Chimes," Shackley; "Marche Funebre et Chant Seraphique," Guilmant; Improvisation; Allegretto in A, Merkel; Allegro con moto, from Grand Sonata in A minor, Whiting.

On the program of the inaugural recital appears this tribute to Mr. Upton: "Irving Hawkes Upton began his service as organist of this church in February, 1900, and continued as such until his death, Oct. 24, 1929. Five weeks later, on Nov. 30, the organ where he had presided for nearly thirty years was destroyed by a fire which razed the auditorium.

"It is eminently fitting that we should dedicate this new organ to the memory of him who had for so many years ministered to us through music and fed our souls with harmonies. The sweet remembrance of his sterling Christian character is perpetuated in this memorial."

Gordon Balch Nevin of Johnstown, Pa., organist and composer, has been appointed instructor in organ and advanced composition at Westminster College, New Wilmington, Pa.

Edward Eigenschenk

Young American Virtuoso

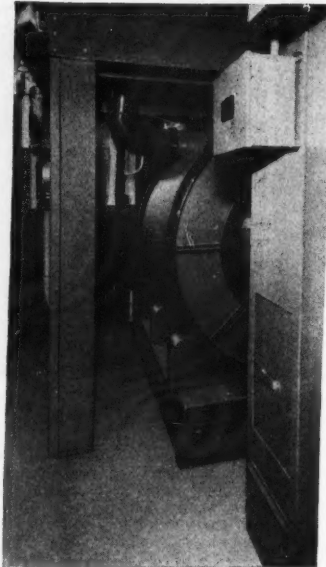


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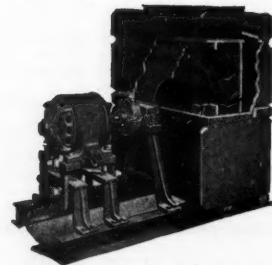
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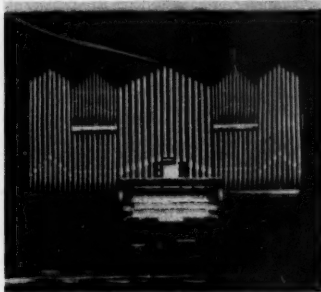
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THE CENTRAL NEW JERSEY CHAPTER of the National Association of Organists was prominently represented at the convention held in the Riverside Church, New York City, by the exhibition of a miniature organ designed and built by the treasurer, Edward Riggs. The pipes measure twenty-four inches wide and eighteen inches high. The console measures seven and three-fourths inches high, seven and three-fourths inches deep and eight inches wide, and the organ has three manuals, pistons and stops and a pedal keyboard. All the keys are workable and it has a crescendo pedal with indicator lights and expression pedals. It is equipped with a small motor, driving a blower operating on a set of reeds which causes the organ to produce organ tones. The organ is complete with music-rack, desk light and bench. This miniature organ attracted much attention and praise from members attending the convention.

M. T. N. A. Will Meet in Detroit.

The meeting of the Music Teachers' National Association, scheduled at the Book-Cadillac Hotel, Detroit, Dec. 29 to 31, promises a program of excellence not surpassed in the history of this important organization. Among the speakers are the following: Dr. John

Erskine, Percy Grainger, Frantz Prochowski, Guy Maier, Clarence Hamilton, Carl Engel, David Stanley Smith, Charles N. Boyd, Arthur Heacock, Harold Butler, Howard Hanson, Henry Purmort Eames, Mrs. H. H. A. Beach and Mrs. Crosby Adams. A number of others of equal prominence are expected to be present and have a part in the program. As at St. Louis last year, the National Association of Schools of Music, H. L. Butler, president, will meet Dec. 30, with Dr. John Erskine and Ossip Gabrilowitsch as speakers. A complimentary concert by the Detroit Symphony Orchestra will be tendered the association at Orchestra Hall through the courtesy of Murray G. Paterson, manager of the orchestra, and Mr. Gabrilowitsch, conductor, featuring works by American composers. Edwin Arthur Kraft of Cleveland will be heard in an organ recital at the Art Museum.

Riesberg Back from California.

Early in June Frederick W. Riesberg and family motored to Chicago, via Buffalo, Detroit and London, Ont., joining the Federation of Music Clubs special train of Pullmans June 14, bound for San Francisco. Attending the week's meetings there, Mr. Riesberg was also featured in an organ recital June 24 in the Municipal Auditorium, where he played several American composers' works and closed with Sibelius' "Finlandia." The return journey was made via the Grand Canyon, Kansas City and Chicago. Mr. Riesberg has resumed his New York professional duties, including his work on the *Musical Courier* and as professor at the New York School of Music and Arts.

C. F. Dunn to Represent Estey.

C. F. Dunn of Omaha has been appointed Estey representative for Omaha, Kansas City and vicinity and has opened an office at 640 Electric building, Omaha. Mr. Dunn is an experienced organ expert who has spent a number of years in Nebraska and is known to organists in various parts of the central West.

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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.

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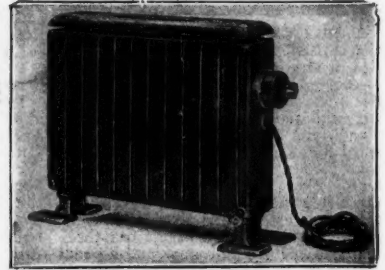


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