

THE DIAPASON

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MINNESOTA "U" BUYS NOTABLE INSTRUMENT

ORDER TO AEOLIAN-SKINNER

Specification of Four-Manual for Cyrus Northrop Memorial Auditorium, Which Is Also Home of the Minneapolis Orchestra.

The University of Minnesota, at Minneapolis, is one more large institution where organ music has been carefully cultivated, and as a consequence a large new instrument is to be installed to provide the most modern and satisfactory equipment for producing that music. The contract to build the organ, a four-manual, has been awarded to the Aeolian-Skinner Organ Company and the tonal layout has been determined and is presented herewith.

The organ for the University of Minnesota will be placed in Cyrus Northrop Memorial Auditorium, which is also the permanent home of the Minneapolis Symphony Orchestra. The manager of the orchestra is Mrs. Carlyle Scott and the conductor is Eugene Ormandy. G. Donald Harrison of the Aeolian-Skinner Organ Company prepared the specifications, subject to the approval of Carlyle Scott, director of music; George H. Fairclough, professor of organ at the university, and William H. Barnes, who acted as advisor for the university. The major part of the organ will be installed this autumn and the remainder will probably be completed during the following year. The specification follows traditional classic lines and is notable for freedom from unification.

The ensemble of stops is as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Third Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Viola, 8 ft., 61 pipes.
Quint, 5 1/2 ft., 61 pipes.
First Octave, 4 ft., 61 pipes.
Second Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 pipes.
Tenth, 3 1/5 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 4 rks., 244 pipes.
Plein Jeu, 7 rks., 427 pipes.
Contra Tromba, 16 ft., 61 pipes.
Tromba, 8 ft., 61 pipes.
Octave Tromba, 4 ft., 61 pipes.
Harp and Celesta (from Choir), 61 notes.
Chimes (from Solo), 25 notes.

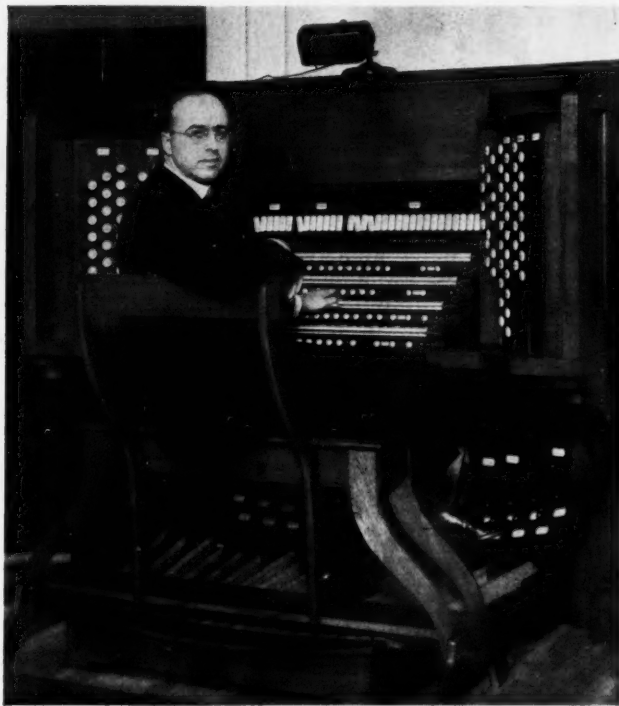
SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Gemshorn, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Hohlfloete, 8 ft., 73 pipes.
Rohrfloete, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Echo Gamba, 8 ft., 73 pipes.
Echo Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Dolce Cornet, 5 rks., 365 pipes.
Chorus Mixture, 5 rks., 365 pipes.
Posaune, 16 ft., 73 pipes.
French Trumpet, 8 ft., 73 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp and Celesta (from Choir), 61 notes.
Tremulant.

CHOIR ORGAN.

Contra Violo, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Dulcet, 2 rks., 8 ft., 146 pipes.
Unda Maris, 8 ft., 61 pipes.
Dulciana, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Flute, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/5 ft., 61 pipes.
Larigot, 1 1/5 ft., 61 pipes.
Dulciana Mixture, 4 rks., 244 pipes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.

Marshall S. Bidwell, Who Takes Pittsburgh Post



Harp and Celesta, 61 bars.

SOLO ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Aetherial Celeste, 2 rks., 8 ft., 146 pipes.
Orchestral Flute, 4 ft., 73 pipes.
Octave Gamba, 4 ft., 73 pipes.
Cornet des Violes, 3 rks., 183 pipes.
Corno di Bassetto, 16 ft., 73 pipes.
Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 73 pipes.
Harp and Celesta (from Choir), 61 notes.
Chimes, 25 tubes.

PEDAL ORGAN.

Double Open Diapason, 32 ft., 12 pipes.
Sub Bourdon, 32 ft., 5 pipes.
Diapason, 16 ft., 32 pipes.
Metal Diapason, 16 ft., 32 pipes.
Contra Basse, 16 ft., 32 pipes.
Diapason (Great), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Gamba (Solo), 16 ft., 32 notes.
Gemshorn (Swell), 16 ft., 32 notes.
Contre Violo (Choir), 16 ft., 32 notes.
Echo Lieblich (Swell), 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Gedeckt, 8 ft., 12 pipes.
Cello, 8 ft., 12 pipes.
Violo (Choir), 8 ft., 32 notes.
Still Gedeckt (Swell), 8 ft., 32 notes.
Twelfth, 5 1/2 ft., 12 pipes.
Super Octave, 4 ft., 24 pipes.
Flute, 4 ft., 12 pipes.
Harmonics, 5 rks., 160 pipes.
Bombarde, 32 ft., 12 pipes.
Contra Fagotto (Choir), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Posaune (Swell), 16 ft., 32 notes.
Fagotto (Choir), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (Solo), 25 notes.

MARSHALL BIDWELL NAMED

Organist of Carnegie Institute, Pittsburgh, to Succeed Heinroth.

Marshall S. Bidwell, organist of Coe College and municipal organist of Cedar Rapids, Iowa, was elected organist and director of music at Carnegie Institute, Pittsburgh, at a meeting of the board of trustees held June 9. He will begin his regular Saturday evening and Sunday afternoon recitals Sept. 24.

Mr. Bidwell is known throughout the United States as a recital organist. He is a product of New England, but has spent the last thirteen years in Iowa, where his work has been highly successful. He began organ study under Herman L. West at Great Barrington, Mass., his boyhood home. His first

church position was at Stockbridge, Mass., where at the age of 16 he was organist and choir director at the Congregational Church. Three years later he entered the New England Conservatory of Music, Boston, where he studied for four years with Wallace Goodrich. During his junior and senior years Mr. Bidwell assisted Mr. Goodrich as instructor in the organ department. He was graduated in 1917 and the same year passed the test for associate of the American Guild of Organists. During his student days in Boston he was organist of the Center Methodist Episcopal Church of Malden, Mass., one of the largest churches in New England.

Since 1919 Mr. Bidwell has been on the faculty of Coe College, Cedar Rapids, Iowa, and organist and choir director of the First Presbyterian Church. He has presided over the Cedar Rapids municipal organ since its completion. His weekly lecture-recitals have attracted much attention and are an important factor in the musical life of the city. The summer of 1921 was spent in France, where he studied with Widor and Libert, and was awarded first prize in organ playing in a competition at Fontainebleau.

In the important Pittsburgh position Mr. Bidwell succeeds Charles Heinroth, who recently went to the College of the City of New York. Other famous organists at Carnegie Music Hall have been Edwin H. Lemare and the late Frederic Archer.

Harry U. Camp Loses Three Fingers.

Harry Upson Camp, the Boston organist, and an officer of the Frazee Organ Company, Everett, Mass., was the victim of a distressing accident in June, when three fingers of his right hand were caught in a piece of machinery at the Frazee factory and so badly injured that one joint of each of them had to be amputated. Mr. Camp, who was active in promoting the arrangements for the A. G. O. convention, was unable to attend any of the sessions and a message of sympathy drawn up by Professor H. C. Macdougall was adopted at the opening session and sent to him at the hospital. Mr. Camp is making rapid recovery and is cheerful in his misfortune. The result of the accident is not serious enough to incapacitate him, it is believed, from organ playing.

BOSTON CONVENTION IS NOTABLE SUCCESS

SIX DAYS FULL OF ACTIVITY

Over 225 at A. G. O. Meeting—Organ-Orchestra Concert, Visit to Old Music Hall Organ and Hartford Trip Features.

Boston provided a week of educational and spirit-refreshing events for the organists from far and wide who were able to take advantage of its invitation from June 20 to 25, and as a consequence the eleventh annual general convention of the American Guild of Organists will be written down in history as an occasion of great importance. It was the first national convention of organists ever held at the Hub and gave the opportunity to see a number of churches and organs of national fame and various points of historic interest. Aside from the list of excellent recitals, informative papers and the annual banquet, three things which will stand out in the minds of all who attended the convention no doubt are the organ-orchestra concert on the opening evening, in which American organists' compositions were performed by American organists in an ideal setting; the visit to the famous Boston Music Hall organ, saved for posterity through its latest owner, Ernest M. Skinner, and a trip after the close of the regular convention program, on which a day was spent at Hartford, Conn., as guests of two famous organ building concerns—the Austin Organ Company of Hartford and the Aeolian-Skinner Organ Company of Boston and New York—to see and hear two of their latest and most notable creations.

Despite an economic situation which has caused many organists to suffer reduction of incomes or loss of positions, there was a most encouraging attendance, more than 225 being registered. The visitors represented twenty states, and aside from New England and the East, points as far away as Minneapolis, Chicago, Cleveland and Atlanta were represented. The entire program as published in *The Diapason* last month, with several additions, was carried out without the slightest hitch and even the weather man did so well that he received a vote of thanks. The New England chapter, under the leadership of Dean Raymond C. Robinson and Dr. Hamilton C. Macdougall, chairman of the program committee, received high praise for the perfection of the arrangements and the excellence of the program.

Organ-Orchestra Concert

The convention could hardly have had a more imposing start than the opening organ-orchestra concert on Monday evening at Jordan Hall, in the New England Conservatory of Music. It is seldom in a lifetime that one has the opportunity to hear four noted organists play with an orchestra and to have the works of five American composers of the present day thus interpreted, in addition to an arrangement of an organ classic for the orchestra. There was a large audience, consisting not only of the visiting organists, but of Boston people and conservatory students.

Wallace Goodrich, director of the New England Conservatory, conducted the orchestra, an organization of remarkably fine attainments, made up of advanced students. Mr. Goodrich himself being noted as an organ teacher, he put into the evening's performance full sympathy with the work in hand, and the result naturally was inspiring. The first number was a Concert Piece by Hope Leroy Baumgartner, who, though still a young man, is known throughout the American organ world for his attainments as a composer. He has been for several years on the musical faculty at Yale. Mr. Baumgartner composed the prize anthem sung at the Guild convention held in Chicago in 1925. H. Frank Bozyan, assistant organist of Yale University,

American Guild of Organists in Convention in Boston



interpreted Mr. Baumgartner's work, which was composed for the great Yale organ in Woolsey Hall and had its initial performance in 1930 at New Haven. One of the themes is a thirteenth century "Gloria in Excelsis," to which the composer applied his best creative talent. There is a sonorous climax which gave Mr. Bozyan an opportunity to display his fine ability as a performer.

The next number was the first movement of the late George W. Chadwick's Sinfonietta in D major. With Albert W. Snow, organist of Emmanuel Church and of the Boston Symphony Orchestra, at the console, Franck's Chorale in B minor, arranged for organ and orchestra by Mr. Goodrich, was then presented. The arrangement was of pronounced interest, for the work lent itself well for the purpose and the orchestra brought out certain sections as few organists could have done with their limitations of hands and feet. Mr. Snow played with ease and with taste—the sort of organ performance which is most satisfying.

Carl McKinley of the conservatory faculty, known as a composer and organist of rare talent and one of the leaders of the new generation, conducted the orchestra in his own "Masquerade," composed in 1924 and first played at a Stadium concert in New York. It is a spirited, colorful composition and Mr. McKinley made it sparkle in all its varied moods.

Leo Sowerby's "Medieval Poem" was the next number, with the skilled hands of Harold Gleason of the Eastman School of Music at the console. This fine work shows Mr. Sowerby at his best and there is no doubt that he found real inspiration in the impressive words of the hymn "Let All Mortal Flesh Keep Silence." An air of mysticism pervades the entire composition and the Chicago composer has succeeded in putting into his work something that transports the hearer into a realm outside the natural. This "Medieval Poem" had its first performance at the hands of the Chicago Symphony Orchestra in 1926.

The closing number of the evening was Eric DeLamarter's Concerto, a composition which grows on acquaintance. The organ was in charge of the capable Palmer Christian, who had the chance to display his phenomenal ability. The grand climax, with its burst of sound, aroused the audience to enthusiasm and led to a spontaneous ovation for Mr. Christian, who with admirable grace asked for a special sign of appreciation, which was enthusiastically granted, for Mr. Goodrich and his players.

Two Papers Presented

Raymond C. Robinson, dean of the New England chapter, called the convention to order Tuesday morning and presented Thomas Mullen, chairman of the Washington bicentennial commission for Boston, who represented Mayor James M. Curley and who eloquently welcomed the organists to the city. Dean Robinson expressed pleasure over the fact that so many had come to the convention despite the diffi-

culty experienced by organists in "balancing their budgets" at this time, and he said he hoped Boston would live up to the standard established by past conventions. Warden Frank L. Sealy made a response in which he recalled the influence on music in his own early career of such men as John S. Dwight and Dr. Lowell Mason of Boston.

The first paper of the day was presented by Professor Howard D. McKinney, director of music at Rutgers University, New Brunswick, N. J., and known to readers of *The Diapason* through a series of articles on organ music in Germany which he wrote a short time ago. Mr. McKinney's paper was a review of recently-published church music and was of a nature to provoke thought and discussion. He opened with a plea for the publishers, who work assiduously to bring out new compositions and meet in many instances with an indifferent response from organists. He cited as an instance the situation as revealed and commented upon by Dr. Harold W. Thompson—the presentation of much old and out-of-date music at the Easter services of 1932, as indicated by the service lists received by *The Diapason*. Professor McKinney made a strong point of the inappropriateness of much medieval classical church music in services of today. He likened it to the copying of Gothic edifices in building gymnasiums for colleges and the adaptation of confessionals of two centuries ago to modern telephone booths. That which expressed the feelings of a day of different conceptions of religion and other social conditions, he pointed out, was not necessarily of a nature to lend itself well to worship in this age. This was taken by his audience as a statement which might provoke considerable thought and discussion. He went on to review many compositions for church use, making his address one of unusual value.

In the discussion which followed, Gerald F. Frazee of Wilmington, Mass., led, agreeing with Professor McKinney and deploring the manner in which difficult works presented ably in prominent churches are sometimes given in smaller ones, with less capable choirs, under the direction of men not well equipped, whereas easier anthems would be preferable. The Rev. Walter S. Swisher, pastor of the Wellesley Hills Unitarian Church, in the course of the discussion said that what was needed was a ministry better educated in music. Mr. Swisher is not only a minister, but a psychologist of note, and was graduated into the pulpit from the organ bench. Warden Sealy, who was one of several others to speak, said it was too often forgotten by organists that their sole function is to assist in the worship. He stated that many start with the wrong idea that they are the whole show and that a concert is desired, rather than a service.

The second paper of the morning was read by Daisy A. Swadkins, organist of Epworth Methodist Church at Cambridge, Mass. She presented a carefully prepared and practical list of anthems and preludes suitable for church use, compiled as a result of consultations with and letters from a num-

ber of organists serving various denominations.

Browsing Among Organs

The first of two informal trips for the purpose of browsing among the organs of Boston took place Tuesday afternoon. Buses took the visitors from the Hotel Statler to the famous First Church of Christ, Scientist, the Mother Church, and here the large Hook & Hastings organ, a four-manual which has been among the outstanding organs of America since its installation, was heard. Claude E. Saunier, organist of the church, displayed the resources of the instrument with a program which included: Triumphal March in D, Lemmens; Adagio in B flat, from Symphony, Op. 12, Pleyel, arranged by T. Tertius Noble; Prelude and Fugue in D minor, Bach; Offertory in D flat, Carl M. Safford, and "Grand Choeur" in C, Chauvet. Afterward Mr. Saunier showed the console and gave further demonstration of the organ to the throng that gathered around and was loath to leave when it came time to depart for the next stopping-place, Temple Mishkan Tefila.

The temple was reached after a ride through some of the prettiest sections of Boston. In this beautiful edifice is a four-manual Frazee organ, which made a most favorable impression as played by Marshall Bidwell, just appointed organist of Carnegie Music Hall in Pittsburgh. Mr. Bidwell played entirely informally and among his offerings were a part of the Widor Fifth Symphony, the "Liebestod," from Wagner's "Tristan," to which he gave a beautiful interpretation, and the Finale from Widor's Sixth Symphony.

The third and last stop of the afternoon was at Holy Cross Cathedral. Here, in an imposing edifice, is another four-manual built by Hook & Hastings—an old instrument containing solid material of strength and dignity which made one long to possess its resources in his own organ. Mr. Ferrara, organist of the cathedral, was at the keyboard, and played Bach's Toccata and Fugue in D minor, Jongen's "Song of May" and the Finale from Vierne's First Symphony, which received a rousing rendition.

Convention Service Held

The convention service, which marks the annual meetings of the Guild, was held Tuesday evening at the Church of the Advent, where Frederick Johnson, well-known exponent of the best in the music of his church, presides over organ and choir. This is a "high" church and the solemn evensong service conformed with the conceptions of those in charge and afforded a fine example of its type. The Psalter was plainchant and it and the Magnificat by Byrd and the Te Deum were sung by the choir of men under Mr. Johnson's direction, while the fauxbourdons were sung from the choir gallery in the south transept by the choir of St. Paul's Cathedral under the direction of Arthur Phelps. A motet by Vittoria was sung in the chancel by the men of the Church of the Advent. Albert Snow of Emmanuel Church played as a prelude the "Adoration" by Seth Bingham. The

IN THIS MONTH'S ISSUE

Full account is presented of proceedings of general convention of the American Guild of Organists, held in Boston the week of June 20.

University of Minnesota places with the Aeolian-Skinner Company the contract for a large organ, specification of which is presented.

Marshall Bidwell is appointed organist of Carnegie Music Hall, Pittsburgh, to succeed Charles Heinrich.

Splendid list of recitalists and speakers engaged for convention of National Association of Organists at Rochester, N. Y., late in August.

First installment of interesting article on some of the finest organs and organists of Switzerland, written by Seth Bingham for *The Diapason*, is published.

postlude, "Electa ut Sol," by Henri Dallier, was played by Francis Snow, organist and choirmaster of Trinity Church.

The Rev. Benjamin I. Harrison preached a sermon on the text "O worship the Lord in the beauty of holiness." He impressed upon the audience of organists that they are, like the clergy, ministers of God and missionaries, and that upon them devolves the duty of cultivating the beauty and the holiness of worship. Only if they seek to attract those who look for a free concert and endeavor to compete with the "movie," the radio and the hurdy-gurdy, will they play arrangements of operatic excerpts, etc.

The service was most impressive and there was a large congregation.

Paper by Dr. Davison

Dr. Archibald T. Davison of the division of music at Harvard University delivered a paper Wednesday morning dealing with conditions affecting the selection of service music. It was a scintillating talk, filled with incisive and sometimes sarcastic statements, the truth of which did not fail to appeal to his hearers. Dr. Davison is writing a volume on the subject and his remarks were from the manuscript of proposed chapters of his book. He pointed out that church music is unlike other music because of the conditions that hedge it about. He blamed the publishers, the architects and the type of music used in Sunday-schools for much of the difficulty which the organist and choirmaster confront. The publishers, he said, label any new composition "sacred anthem," which fact is supposed to make it so. The hymnals used in Sunday-schools, with their music of a low order, taught to children at a time when they should become familiar with hymns of the

Taken on Lawn of Building Housing Famous Boston Music Hall Organ



highest type, were condemned by the speaker in unmistakable terms because of their harmful effect on musical taste at a formative period. The architects who design choir and organ spaces in no way suited for the production of the best music came in for a scolding. The divided chancel, which splits a body of singers as it is never split in concert work, was one of Dr. Davison's objects of attack. He then paid his compliments to the average published service list and stated that if organists would endeavor to present music of a better type he doubted that congregations would walk out, "destroying as they go." The "theory of original musical sin," under which much that is banal is still in use, had been disposed of, he asserted. His closing word was a plea for displacing the commonplace with the best.

Recital by Miss Clayton

With a due sense of courtesy the program committee gave the first place on the list of formal recitals to a woman. Miss Marion Janet Clayton, who recently was appointed to the important position at the Lafayette Avenue Presbyterian Church of Brooklyn, to succeed the late Dr. John Hyatt Brewer, played her program at the Church of the Covenant, on a four-manual organ built by Welte—an instrument of comprehensive and satisfying resources. Her list of offerings, as published in *The Diapason* last month, was well balanced, for it contained a variety of both the classic and the lighter and newer. Miss Clayton's performance can be described as clean, workmanlike playing and of such a high character as to rank her among the young women of extraordinary talent who are vying today with a noteworthy group of young men for leadership in carrying on the traditions of good organ playing in America. She played her taxing list of offerings entirely from memory. In her registration she displayed taste and restraint. The Reger "Benedictus" was a fine opening number, the Bach Toccata, Adagio and Fugue was well done, as was the Franck Chorale in B minor, and Couperin's "Les Roseaux," which was of rare beauty, and a lovely Italian lullaby offered restful contrast after the heavier offerings.

Off to See Large Organs

After luncheon busses were loaded for a long and most valuable trip into the suburbs of Boston. The first stop was at Melrose, where Kenneth Moffatt, organist of the municipal auditorium, demonstrated the large and thoroughly delightful Austin four-manual over which he presides. He played Stoughton's "Dreams," the "Romance sans Paroles" of Bonnet and Karg-Elert's "Nun danket alle Gott." From Melrose the caravan hastened on to Andover, where in the beautiful chapel of Phillips Academy there is a churchly four-manual by Casavant, with powerful resources and a full organ that reverberates through the building. Here Dr. Carl Pfatteicher, musical scholar, hymnologist and Bach disciple, presides over the music, and favored the audience with a brief recital in which he included the Bach "St. Ann" Fugue

and several chorale improvisations. There was also an opportunity to inspect the console.

Visit to Methuen

The next and last stop of the afternoon was at what may be described as a shrine for the organists of America, for the preservation of which the organ world is indebted to Ernest M. Skinner. It is at Methuen where the famous Boston Music Hall organ, completed by the Walcker firm of Ludwigsburg, Germany, in the early sixties, is housed in a special building. There is nothing else in America, if there is in the world, just like this building and its organ. The instrument has had a checkered career, and like many men, its fine qualities did not always receive the recognition they deserved. After being banished from its original home it was in storage for years, until Edwin F. Searles, a Methuen millionaire, bought it for much less than the market value of a successful popular song and gave it a home—a tall brick structure with a small music hall—just enough to give the tones of the massive instrument an opportunity to be heard to advantage. Upon Mr. Searles' death the organ and the building became a white elephant to the estate and were advertised for sale. Mr. Skinner purchased them and is preserving them for future generations.

Even the first sight of the organ front is most impressive, with its immense metal pipes and carvings that cost years of artistic labor and a fortune in money. The original console is still there, for the visitor to inspect, but the new console installed by Mr. Searles—itsself by no means new or modern—is used today. Alexander McCurdy, Jr., organist and choirmaster of the Second Presbyterian Church of Philadelphia, was at the console and evoked from this monument to organ building of a past generation effects that were worth many days' journey to hear. His program opened with the "Cathedral" Prelude and Fugue of Bach, followed by two chorale preludes, a very effective rendition of the Schumann Sketch in D flat, a truly beautiful interpretation of "Sunrise" from Jacob's "Hours in Burgundy," which left nothing to be desired by way of modern coloring effects; and four Karg-Elert numbers. The first of these was the chorale improvisation on "Now Thank We All Our God," which brought in the full organ stunningly, while "Adorn Thyself, My Soul," offered quiet contrast; "The Legend of the Mountain," and a "Fugue, Canzona and Epilogue," in which a violin and women's voices added a most impressive effect.

After this musical feast the guests went out on the lawn to have their pictures taken and to partake of a buffet luncheon that was typically Bostonese, with baked beans and Boston brown bread prominent as rivals of organs among the famous products of the Hub.

Carl Weinrich in Recital

Carl Weinrich was the evening recitalist of Wednesday, playing at the First Church in Boston, on a large and effective Skinner organ, divided between gallery and chancel and playable

from the console in the gallery. Mr. Weinrich quite maintained his reputation as a follower of Farnam, whose pupil he was and whom he succeeded at the Church of the Holy Communion in New York. After an impressive rendition of the Prelude and Fugue in A minor by Bach he gave a distinctly Farnam-like reading of the three movements of Bach's Sonata No. 2, in C major—tasteful and impeccably clean throughout.

From Bach he turned to Vierne, playing the new Sixth Symphony of the French composer, which is dedicated to the memory of Lynnwood Farnam. In this work naturally there was profound interest. There is a forceful opening movement, "Introduction and Allegro," followed by a beautiful aria, in a spirit of repose. Then comes a rollicking scherzo, eccentric in character and serviceable alike for recital or cabaret. The fourth movement is an adagio, in the nature of a dirge, voicing sorrow, which rises to unquestioned musical heights. The finale introduces a note of triumph and the work ends in a burst of sound. Mr. Weinrich received an ovation at the close of his performance.

Standardization the Topic

The day as well as the night were filled with music for the convention forces on Thursday, for there were four formal recitals and one informal one on the schedule—an aggregate of about five solid hours of listening to the organ. This was quite enough to satisfy the most confirmed organ glutton and had there not been much variety in the menu it might have caused some indigestion.

The day opened with a paper by William H. Barnes of Chicago, author of "The Contemporary American Organ," on the topic of "Console Standardization." Mr. Barnes presented a practical summary of the situation, with recommendations for proper placement of couplers, etc. He referred at some length to the question of the pedalboard, a matter brought up first in *The Diapason* after a research by Dr. Percy B. Eversden of St. Louis. The speaker also referred to a questionnaire among organists by T. Scott Buhman, editor of *The American Organist*, which, as Mr. Barnes pointed out, revealed clearly that "organists' opinions are not standardized." He admitted that an organist will be partial to any layout of stops and couplers to which he has become accustomed. Mr. Barnes had prepared charts showing an arrangement of couplers, etc., which he considered most practical and serviceable. His final plea to the organists was: "Let's not be old maids, but get together on a system."

In the discussion which followed a number were heard, including Charles M. Courboin, who among other things suggested that the master pistons should not be above the top manual, but between manuals; John T. Austin, president of the Austin Organ Company, who naively proposed in connection with the advocacy of selective swell pedal arrangement, that since swell pedals were becoming as numerous as couplers, a system of selective

couplers be designed; Ernest M. Skinner and several others.

At the close of the discussion Warden Sealy, on motion of Senator Emerson L. Richards, appointed a committee to go into the entire matter of console standardization, preparing suggestions as to proposed changes, this committee to submit a report to the warden, who in turn will refer it to the council, the recommendations then to be presented to the builders. As chairman of this body Mr. Sealy named William H. Barnes, the other members being Albert W. Snow of Boston and Hugh Porter of New York.

Robert Cato in Recital

Robert Cato, organist and choirmaster of Christ Church, Philadelphia, was the first recitalist of the day, being heard on the great Casavant organ in Emmanuel Church, designed by the late Lynnwood Farnam and classified among the most notable in the country. His program appropriately opened with a Toccata on "O Filii et Filiae" by Mr. Farnam, a composition of splendid form, dignity and religious character suiting its theme. Mr. Cato is a former Farnam pupil, one of the young generation whom Farnam trained in his last years and who will carry on for a number of years the fine traditions he established. His playing immediately revealed not only his talent, but his training. The Concerto No. 5 by Handel was refreshing to the tastes of those who love the solidity and genuine worth of the organ classics of a past day. Into the Brahms chorale prelude on "A Rose Breaks into Bloom" Mr. Cato infused deep feeling. Then came a Toccata from Suite, Op. 14, by Paul de Maleingreau, a writer whose Passion Symphony is well-known to recitalgoers. This seemed meaningless and lacking in substance and while it may not be kind to Mr. de Maleingreau, the opinion was by no means a solitary one that Mr. Cato was wasting time presenting material of this kind. His closing number, a "Carillon Paraphrase" by Tournemire, likewise was interesting merely as an exhibit of what can be done by way of castigating the flesh even in organ music, but afforded no obvious other reason for having been written or played. But two chorale preludes of Bach sandwiched between these cubist offerings served as an antidote and the entire performance well proved the ability of Mr. Cato.

Hugh Porter Is Heard

Hugh Porter of New York, who is going on steadily to better recognition in the city to which he went from Chicago, and who long ago proved his rare ability as a recitalist, gave the first afternoon performance at Trinity Church, on a large four-manual Skinner divided between chancel and gallery. His program was well-balanced, had refreshing variety and was performed with taste and technical skill. He made Mozart's Fantasia in F minor sing in all its three movements, as did the Brahms chorale prelude on "Deck Thyself, My Soul." There was a superb performance of the Bach Toccata.

[Continued on page 4.]

BOSTON CONVENTION IS NOTABLE SUCCESS

SIX DAYS FULL OF ACTIVITY

Over 225 at A. G. O. Meeting—Organ-Orchestra Concert, Visit to Old Music Hall Organ and Hartford Trip Features.

[Continued from page 3.]

Adagio and Fugue. An Improvisation-Caprice by Jongen was a most appealing number and there was some of the best playing of the convention in T. Tertius Noble's Fantasy on "Ton-y-Botel." Sowerby's "Carillon" received a reading which made it put the composer's conception over in a way in which it is seldom done by less expert interpreters. The program closed with a brilliant and orchestral rendition of the Finale from Edward Shippen Barnes' Second Symphony.

A walk across a part of Boston brought the convention forces to the City Club, where Miss Edith Lang, long a favorite among organists of the Hub and at one time probably the best-known of the theater players of the city, presides over the large Skinner four-manual. Miss Lang gave an informal recital in which were included Roland Diggle's "Toccata Jubilant," inscribed to Miss Lang, the Bach "In dulci júbilo"; a lovely air, in the form of a Meditation, composed by Miss Lang, Jadasohn's gay "Scherzo Dialogue" and the Overture to "Die Meistersinger." Miss Lang's performance was sprightly, workmanlike as to technique and thoroughly appealing.

The next stop of the afternoon was at King's Chapel, the historic edifice preserved in its colonial style, where the only modern thing is the four-manual Skinner organ, over which presides Raymond C. Robinson, dean of the New England Guild chapter. Miss Marion Hutchinson, organist of the Central Lutheran Church of Minneapolis, was the recitalist and gave a satisfactory accounting of her talent and evidence of the promise of a distinguished career—for she is one of the youngest of the organists of prominence of today—in a program of classic content, in which stood out the Bach Passacaglia, the Franck Chorale in A minor, two Dupre compositions—Dupre is one of Miss Hutchinson's teachers—and Sowerby's "Comes Autumn Time."

A feature of this recital was a group of selections sung by the excellent male choir of King's Chapel, under the direction of Mr. Robinson. The choir sang Palestrina's "O Bone Jesu," Tschesneko's Cherubic Hymn and Franck's "Ave Verum." The first two were a *cappella*.

Ralph Kinder's Recital

The evening of Thursday was devoted to the recital by Ralph Kinder of Philadelphia, and there was unusual interest in this for more reasons than one. Mr. Kinder has established himself so well as a successful organist over a period of years and his recitals at the Church of the Holy Trinity in his home city have drawn audiences so consistently that his fame has spread across the land. But this was his first appearance at one of the national conventions of his fellow organists. The recital was played in a church of rare beauty—the Second Church in Newton—situated in the suburb of West Newton. Mr. Kinder's ability as an organist who has unquestioned technical and spiritual equipment was at once made evident. His first selection, a "Paeon" by a Miss Dickson, a New Jersey girl of only 20 years, was calculated to appeal to any audience and had

rhythm and that great essential for a composer—something to say and the ability to say it, even though perhaps it was not a long or involved story. The Rheinberger Sonata in D flat, No. 12, took one back to the scholarly and worthy music of a generation ago. Mr. Kinder's own "Reminiscence," his latest composition, and "Arietta," were appealing light numbers. The program closed with Russell King Miller's "Scherzo Symphonique," a finely worked out composition of a talented Philadelphian. Mr. Kinder did not hesitate to give the American composer his due, more than half his program being of American works.

The excellent mixed choir of the church, directed by William Lester Bates, sang a Magnificat by Warden Sealy, written this year and dedicated to Cheston L. Heath's choir at Christ Church, Indianapolis, and the 1932 Guild prize anthem, "Let Not Your Heart Be Troubled," by Mark Dickey of Cambridge, Mass. Warden Sealy's work is singable and very worthwhile music of general appeal. Mr. Dickey's anthem contains the essentials of a high-class anthem in marked degree. It has musical substance and is devotional. The tenor solo and organ ending are of ethereal beauty and mark the work as quite out of the ordinary.

Women Hosts to Women

Women who attended the convention enjoyed a treat exclusively their own when the Women Organists' Club of Boston entertained ladies attending the convention from outside Boston at an organ recital at Bethany Congregational Church, Quincy (the home of the presidents), Friday forenoon. At the conclusion of the recital, played by Miss Alice Shepard, Miss Myrtle Richardson and Miss Daisy A. Swadkins, president of the club, the guests were taken on a tour of historic Quincy. A buffet lunch for invited guests was served. A unique and beautiful souvenir program had been prepared for the event.

Another special feature not on the convention program which attracted many to Temple Ohabei Shalom Friday afternoon was an informal recital by Charles M. Courboin. Mr. Courboin played on the new three-manual Kilgen instrument of some forty speaking stops.

Banquet Felicitous Affair

One hundred and six members sat down Friday evening to an excellent dinner in the Hotel Statler. The diners were called to order by Dean Robinson, who introduced John P. Marshall, dean of the Boston University College of Music, as toastmaster. After felicitous allusions to the many notable personalities and events of the convention, the toastmaster called on Dr. Samuel A. Elliott, who, in a charming short speech, congratulated the A. G. O. on its progress and urged the steady prosecution of its ideals and the cherishing of all the excellencies of the organist's art.

Dr. T. Tertius Noble spoke on examinations, saying that he had a sermon to read. Among other things he said students hoping to pass the A. G. O. tests do not always appreciate the high standards involved; daily practice in dictation ought to be carried on for months before the examinations are taken; the importance of a good melody in harmonizing the figured bass is often unrealized; strict counterpoint students think too often in chords instead of trying to make each voice interesting. Strict counterpoint is of very great disciplinary value, he declared. As for the tests in playing other than the performance of a set piece, many students apparently do not prepare themselves adequately, if at all.

To be a good church organist one

must have a sound practical knowledge of choir training, said Dr. Noble, and he looks forward to the incorporation of tests on choir training in the examinations; beautiful tone, clear diction, control of the emotional reactions, and a keen sense of word values are some of the points to be achieved by the choirmaster; word values are of greater importance than note values; take care of the sense of the words. Never use the tremulant in any part of the service.

The warden, Frank L. Sealy, began his speech by asking all those present who were among the founders at the institution of the A. G. O. to rise; three persons responded. The warden went on to say that there were at this moment forty-four chapters, twelve branch chapters and 4,400 members. The Guild is an American institution, founded on the principles of equal opportunity for all; its benefits are open to all without racial, religious or sex discriminations. It is a prosperous institution, with a certain amount of invested funds; a sinking fund is being established. The Guild promotes opportunities for improving social intercourse; another object is to raise the standards of church music in the broadest way; there is no place in the church service for concert performance, nor should the church musician allow a desire for popular approval to control him, as the easiest road is seldom the best one.

The warden closed with a touching reference to his retirement from the direction of Guild affairs after ten years of faithful service; he pledged his earnest, honest efforts in support of the new warden and of the work of the Guild.

Trip to Hartford at Close

In response to a gracious invitation extended jointly by the Austin Organ Company of Hartford, Conn., and the Aeolian-Skinner Organ Company of Boston, 100 convention visitors were transported from Boston Saturday to spend the day in Hartford. They enjoyed an excellent luncheon at the Hotel Bond immediately on arrival at their destination and then were taken successively to Horace Bushnell Memorial Hall and to the Chapel of the Perfect Friendship at Trinity College.

In Bushnell Hall a recital was played by Julian R. Williams of St. Stephen's Church, Sewickley, Pa., who will be remembered by all who attended the Indianapolis convention last year as giving a splendid recital in an emergency. Mr. Williams and the fine four-manual Austin organ of which Hartford is very proud made an excellent impression in the following program: Prelude and Fugue in A minor, Bach; Minuet, C. P. E. Bach; Finale from Third Symphony, Vienne; Canon in B minor, Schumann; Sonata, "The Ninety-fourth Psalm," Reubke.

From Bushnell Hall the caravan proceeded to Trinity College to hear another organ of rare beauty and fame—the four-manual designed and built by the Aeolian-Skinner Company. Here Clarence E. Watters of St. John's Church, Hartford, played the following program: Prelude and Fugue in E minor, "Christ Lay in Bonds of Death" and "Rejoice, Christians," Bach; Largo from Third Symphony and Scherzetto in F sharp minor, Vienne; Chorale, Honegger; "Variations sur Un Noel," Dupre.

The organists and other invited guests next were taken to Elizabeth Park to see the celebrated rose gardens. As the busses departed for Boston the entire company voted the day a most enjoyable climax to the convention and voiced its appreciation of the fine co-operation of the Aeolian-Skinner and Austin Companies to make the occasion memorable.

CONVENTION OF N. A. O. OFFERS FINE PROGRAM

ROCHESTER MEETING PLANS

George Henry Day's Cantata to Have First Performance—Notable Organists Will Play—Speakers of Special Note.

The National Association of Organists will hold its twenty-fifth annual convention in Rochester, N. Y., from Aug. 29 to Sept. 2. The association will entertain as its guests the Canadian College of Organists, which is now in its twenty-third year, and members of the Canadian College will appear on the program as recitalists and speakers.

Among the notable events will be the first performance of a new cantata by George Henry Day, organist and choir-master of Christ Episcopal Church, Rochester. Recitals will be played by Carl Weinrich, George William Volkel and Roberta Bitgood of New York, E. Power Biggs of Cambridge, Mass., Harold Gleason of Rochester, Marshall Bidwell, municipal organist of Pittsburgh, Pa., Ruth Spindler of Garnett, Kan., Richard Tattersall, president of the Canadian College of Organists, and Frederick Silvester of Toronto.

The various speakers who are listed on the program will emphasize the choral side of the organist's professional work. Especially noteworthy among the speakers will be Dr. Carleton Sprague Smith, chief of the music division of the New York Public Library, who will speak on "Choral Repertoire." Duncan McKenzie of the Oxford University Press will speak on "Organ and Choir Music from the Publisher's Point of View." Dr. Herbert Sanders of Montreal will speak on "Music and the Man." Other speakers will be Charles N. Boyd of Pittsburgh, Reginald L. McAll of New York, Arthur Egerton of Wells College, Aurora, N. Y., Mrs. William Arms Fisher and Henry R. Austin of Boston, and Senator Emerson L. Richards of Atlantic City.

Organ in New Home of G. F. Frazee.

Gerald Foster Frazee, the Boston organist, has just completed the construction of a new home at Wellesley Hills, the suburb to which he refers as the "town of Macdougall, speaking organistically." In this home the Frazee Organ Company is installing a two-manual organ which will be placed in the basement, the tones speaking through a grille in the floor of the living-room, in which the console will stand.

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BALTIMORE OPENING; NEW ORGAN BY MÖLLER

M'CURDY IS AT THE CONSOLE

Instrument of Three Manuals in St. Mark's Methodist Church Attracts Attention—Ovation for Philadelphia Performer.

On June 2 a dedicatory recital was played on a three-manual Möller organ in St. Mark's Methodist Episcopal Church, Baltimore, Md., by Alexander McCurdy, Jr., organist of the Second Presbyterian Church, Philadelphia. While not a very large instrument, this organ attracted attention because of its tone.

The new St. Mark's Church is one of the most beautiful edifices in the city of Baltimore and vicinity. The recital was attended by a large audience, including most of the organists of Baltimore. Mr. McCurdy received an ovation at the conclusion of the program, which was as follows: "Marche Triomphale," Karg-Elert; Berceuse, Delbrück; Sketch in D flat, Schumann; Prelude and Fugue in E minor, Bach; Chorale Prelude, "Lord, Hear the Voice of My Complaint," Bach; violin and harp, Andante, Thome; "Invocation" and "Extase," Ganne, and Melody, Charpentier (Vivienne Cordero Friz, violinist; Mary Muller Fink, harpist); "The Angelus," Massenet; Largo, Handel; Toccata from Fifth Symphony, Widor.

The tonal resources of this instrument are shown by the following list of stops:

GREAT ORGAN.

Geigen Principal, 16 ft., 85 pipes.
First Open Diapason, 8 ft., 61 pipes.
Second Open Diapason, 8 ft., 73 notes.
Stopped Flute, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 pipes.
Rohr Flöte, 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Principal, 4 ft., 73 notes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 122 pipes.
Tuba, 8 ft., 61 pipes.
Chimes, 21 bells.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Sallelonal, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Salicet, 4 ft., 61 notes.
Orchestral Flute, 4 ft., 73 notes.
Flute Twelfth, 2 3/4 ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trumpet, 8 ft., 61 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Geigen Principal, 8 ft., 73 notes.
Dulciana, 8 ft., 85 pipes.
Concert Flute, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 notes.
Viola, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Dulciana, 4 ft., 73 notes.
Dulciana Twelfth, 2 3/4 ft., 61 notes.
Dulciana Fifteenth, 2 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

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

SEATTLE EVENTS OF MONTH

BY JOHN McDONALD LYON.

Seattle, Wash., June 11.—Under the auspices of the Western Washington chapter, A. G. O., a service of outstanding merit was presented at the University Temple May 22. The following is the program: Prelude, "Lauda Sion" ("Suite Latine"), Widor (played by John McDonald Lyon, organist of St. Clement's Church); anthem, "Ho, Everyone that Thirsteth," Macfarlane (sung by the University Temple choir under the direction of Harold Heeremans); anthems, "Behold a Host," Grieg, and "As Torrents in Summer," Elgar (sung by choir of Bethany Presbyterian Church, under the direction of James Lewis); organ offertory, Sarabande (Sixth Cello Suite), Bach (played by Wallace Seely, organist of the Queen Anne M. E. Church); postlude, Fugue, Karg-Elert, and Toccata, Gigout (played by Gordon Dixon). The Rev. R. H. Schuett, pastor of the church, preached on the subject "The Relation of Music to Worship." The

Dr. Alexander Russell, Decorated by Belgium



DR. ALEXANDER RUSSELL, who holds the Frick chair of music at Princeton University and is concert director of John Wanamaker, on June 10 received, through the Belgian consul in New York, a decoration from the Belgian government, being nominated

service attracted one of the largest crowds ever seen at a Guild function.

Frederick C. Feringer, organist and choirmaster of the First Presbyterian Church, was heard in the fifth of his current series of organ recitals on the four-manual Austin of the church May 22.

The Gregorian choir of men and Schola Cantorum of boys presented the following program of liturgical music at St. Clement's Church under the direction of John McDonald Lyon on Whitsunday: Prelude, Chorale, "Come, Holy Spirit," Bach; Proper Introit for Pentecost, Gregorian; processional, "Tollite Hostias," Saint-Saens; "Missa IX, cum Jubilo," Gregorian; "Veni Creator Spiritus," Sarum Plainsong; offertorium, "Concerdi Laetitia," fourteenth century hymn, arranged by Deems Taylor; "O Salutaris Hostia," Lyon; "Gloria in Excelsis" (Missa VII, de Angelis), Gregorian; "Domine Salvam Fac Rempublicam," arranged by R. Rougel; Sortie, Allegro (Symphony 6), Widor.

Appearing on a program under the auspices of Mu Phi Epsilon, women's musical sorority, Mary Louise Schroeder played the following organ program at the University Temple June 5: Chorale in A minor, Franck; Vivace (Trio-Sonata 2), Bach; "Up the Saguenay," Russell; "Sunshine Toccata," Swinnen.

Much attention has been focused of late on a "Mass in the Aeolian Mode," by Sister Mary Frances Miller, O. P.,

by the king to be a Chevalier of the Order of the Crown. Dr. Russell previously had received two honorary degrees—that of doctor of music from Syracuse University in 1922 and that of doctor of pedagogy from the Cincinnati Conservatory of Music in 1929.

a student in composition at the University of Washington. I heard the mass sung by the gallery choir of St. James' Cathedral June 5. It is a severe but highly effective piece of writing. The Kyrie, Sanctus, Agnus Dei and Benedictus were sung by a choral ensemble at the Mu Phi Epsilon concert at the University Temple and I have recently received the news that the mass will be prominently featured in the closing concert (choral section) of the Western Washington Music Teachers' Association convention at Everett.

Harold Heeremans will play the following program at the University Temple June 21 for members of the summer school of the university: Prelude on the Welsh hymn "Dryn Calsaria," Vaughan Williams; Arioso in A, Bach; Allegro Moderato (Trio-Sonata 1), Bach; Fugue in C minor, Bach; Chorale in B minor, Franck; "Carillon-Sortie," Mulet; Arabesque, Vierne; Canonetta, Carl Paige Wood; "Petite Pastorale," Ravel; "Sportive Fauns," d'Antalfy; "Rosace," Mulet; "Thou Art the Rock," Mulet.

Resigns at Lenoir-Rhyne College.

Frederick Stanley Smith, A. A. G. O., for the last four years dean of the music department at Lenoir-Rhyne College, Hickory N. C., has resigned his position. Professor Smith will reside in Pinehurst, where he is organist at the Village Chapel (Episcopal) and minister of music at the Community Church (Presbyterian). In addition to his church work he will continue his class of private pupils in piano, organ and composition.

WEINRICH'S CHURCH RECITALS DROPPED

FARNAM'S WORK ABANDONED

No More of Bach Programs Which Attracted Music-Lovers to Church of Holy Communion, New York —Alfred Boyce to Position.

The Bach organ recitals inaugurated by Lynnwood Farnam, which have drawn the attention of music-lovers for many years to the Church of the Holy Communion, New York, are to be discontinued, and the organist, Carl Weinrich, has resigned.

Alfred Boyce, a fellow of the American Guild of Organists, will succeed Mr. Weinrich as organist and choir-master of the Church of the Holy Communion.

Mr. Weinrich says he understood the church authorities had decided that the recitals, while bringing fame to the church in the music world, had not helped its religious work or growth. There have been many protests from music-lovers since the decision was reached. The recitals were started several years ago by Mr. Farnam, and continued by Mr. Weinrich, who was appointed organist and choir-master in November, 1930. Mr. Weinrich gave four Bach programs last fall, five of the organ symphonies of Louis Vierne in January, and four of Brahms in April.

A new choir will be appointed in the fall, it was learned, in order that Mr. Weinrich's successor may be assured of the full co-operation of the singers, who under the present management have numbered about thirty.

Mr. Weinrich said he understood that economy was not the prime reason for the change, inasmuch as the recitals had cost the church very little beyond the cost of the electricity for the organ. The pastor of the church, the Rev. Worcester Perkins, was unwilling to discuss the decision.

FINE DAY IN ATLANTIC CITY

Philadelphia Organists Enjoy Outing as Guests of Richards.

The combined membership of the American Organ Players' Club and the Pennsylvania chapter, A. G. O., journeyed in a special car to Atlantic City Saturday, June 18, to hold their annual meetings in Convention Hall. Even the rain failed to dampen the spirits of the members and their guests, who, after business was disposed of, and the re-election of the present officers of both organizations had been ratified, listened to a most enjoyable recital on the seven-manual organ, played by Rollo Maitland. As heretofore, the host of the day was Senator Emerson L. Richards, who arranged a dinner at Hackney's fit for the gods. Short addresses were made by Dean James C. Warhurst, President John McE. Ward, Dr. Henry S. Fry, Edward Tourison and Dr. Maitland, in addition to a resume of the development of the organ from Biblical times by the senator. Then came a stroll on the boardwalk to the hall and an informal demonstration of the voluminous resources of the nearly completed instrument.

Charles Balder of Cleveland, 48 years old, a former employe of organ factories, shot and killed himself in his room at the Fort Dearborn Hotel in Chicago May 29. His identity was established through papers in his pockets. He had been unemployed for a year. Balder is survived by his former wife, who obtained a divorce a year ago, and who lives in Cleveland.

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GOES TO LEWIS & HITCHCOCK

St. Patrick's Catholic Orders Large Three-Manual—Parish Established in 1799 and Present Edifice Built in 1872.

St. Patrick's Catholic Church, Washington, D. C., has awarded a contract to Lewis & Hitchcock, Inc., for the construction of a large three-manual organ to replace the present gallery and sanctuary organs.

It is interesting to note that St. Patrick's parish was established in 1799. The present church building, which is of Gothic architecture, was built in 1872 and presided over by the Rt. Rev. Msgr. C. F. Thomas, who this year will celebrate his fiftieth anniversary in the priesthood.

The following specification is the result of consultations between Miss Jennie Glennan, organist and choir director of St. Patrick's Church; the Rev. George A. Gleason, who is in charge of the music at St. Charles' College, Catonsville, Md., and the builders:

GREAT ORGAN.

- Open Diapason, 16 ft., 61 pipes.
- First Diapason, 8 ft., 61 pipes.
- Second Diapason, 8 ft., 61 pipes.
- Gamba, 8 ft., 61 pipes.
- Doppel Flöte, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Flute, 4 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Trumpet, 8 ft., 61 pipes.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Flute Harmonic, 4 ft., 73 pipes.
- Mixture, 3 rks., 183 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

- Geigen Principal, 8 ft., 61 pipes.

- Dulciana, 8 ft., 61 pipes.
- Melodia, 8 ft., 61 pipes.
- Viola, 8 ft., 61 pipes.
- Flute d'Amour, 4 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 61 pipes.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- Open Diapason, 16 ft., 32 pipes.
- Second Diapason (Great), 16 ft., 32 notes.
- Bourdon, 16 ft., 32 pipes.
- Laeblich Bourdon (Swell), 16 ft., 32 notes.
- Octave, 8 ft., 12 pipes.
- Flute, 8 ft., 12 pipes.
- Cello, 8 ft., 32 pipes.
- Still Gedeckt, 8 ft., 32 notes.
- Trombone, 16 ft., 32 pipes.

Organ Opening in Brooklyn.

A two-manual built by the Aeolian-Skinner Company for the Lenox Road Baptist Church, Brooklyn, was dedicated May 6 with joint choirs of St. Ann's Episcopal Church, New York City, and the Lenox Road Baptist Church, assisted by Miss Frederica C. Schatz, contralto, of Embury Methodist Episcopal Church, Brooklyn, and Miss Alba Clawson, soprano soloist of the Lenox Road Baptist Church. Robert Bedell, organist at St. Ann's Church, played the service and Robert E. Jones played the dedicatory recital, using the following numbers: Toccata, Dubois; Fountain Reverie, Fletcher; Scherzo in G minor, Macfarlane; "In Summer," C. A. Stebbins; Finale, Second Symphony, Widor.

Special Program at Sayville, N. Y.

St. Ann's Choir of Sayville, N. Y., of which Antoinette Hall is organist and conductor, presented a special musical service, one of the summer series, at the Sunday morning service June 19. The choir is pioneering for the cause of "better ecclesiastical music for Suffolk County" and has successfully given several festival services in churches of various denominations in the last three years. The program for this occasion was chosen solely from the early nineteenth century composers of England and the rector, the Rev. J. H. Bond, gave a brief historical sketch of the musical and cultural life of Great Britain during this era.

Choral Responses

INCLUDING

Opening Sentences, Prayer Responses, Offertory Sentences, Closing Sentences For Mixed Voices

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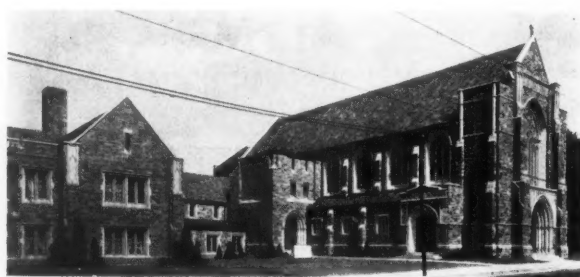
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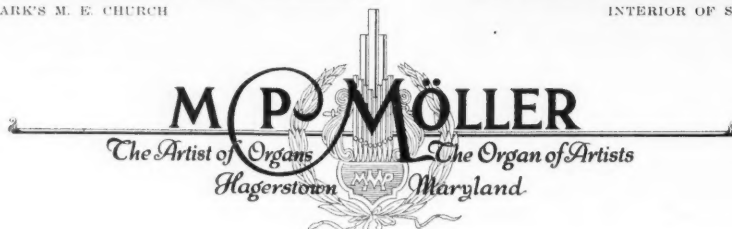
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AN INVITATION

To the Organists of the Country:

Vacation time is at hand and you undoubtedly will have some free time in July or August during which you will probably do some traveling.

Why not make use of the opportunity to get acquainted with developments in the field of organ building—find out for yourself what are the latest advances in tonal and mechanical design and learn what the various builders are doing? Regardless of advertising claims, the actual delivered product of the builder is tangible evidence of his work. With first-hand knowledge gained by personal inspection you may judge the work of various builders for yourself and be sure of knowing which builder is doing the finest work in the country today.

We have built many notable organs in various parts of the country—a partial list of which I append—and I cordially invite you to inspect them:

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Second Baptist Church	Germantown, Pa.
Ohio Wesleyan University	Delaware, Ohio
First Congregational Church	Columbus, Ohio
Grove City College	Grove City, Pa.
Grace Episcopal Church	Grand Rapids, Mich.
North M. E. Church	Indianapolis, Ind.
Court Street M. E. Church	Rockford, Ill.
Municipal Organ	Memphis, Tenn.
Park College	Parkville (Nr. Kan. City), Mo.
Cornell College	Mount Vernon, Iowa
First Plymouth Congregational Church	Lincoln, Nebraska
State Teachers' College	Minot, North Dakota
Municipal Organ	Minneapolis, Minn.
Fourth Church of Christ, Scientist	San Francisco, Cal.
B'nai B'rith Temple	Los Angeles, Cal.
First Presbyterian Church	Santa Barbara, Cal.

If you expect to be near any of these installations during the summer—write to me and I will be glad to arrange an appointment for you to play and examine them.

If none of these organs are near to you, I will be pleased to send you additional names if you will let me know in what part of the country you expect to be.

Should you pass through Chicago, drop in at our office and I will be glad to take you through our factory, where among others you will be able to see the organs for Northwestern University and Christ Church M. E., New York, in the process of building.

[Signed] WILLIAM WALLACE KIMBALL

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National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

OFFICERS OF THE N. A. O.

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

Chairman of the Executive Committee—Henry Hall Duncklee, 107 Hillier street, East Orange, N. J.

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

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

Proposed Amendments to Constitution.

A committee consisting of Miss Helen Reichard, H. H. Duncklee, Duncan McKenzie, R. L. McAll and Miss Jane Whittemore (chairman), with President Milligan, ex-officio, has prepared the following amendments to the constitution of the National Association of Organists for action at the convention Sept. 2:

Article 4, Section 1. The officers of the association shall be: President, first vice-president, second vice-president, third vice-president, secretary and treasurer. These shall be elected by ballot at each annual convention and shall hold office until their successors shall have been duly elected. [Add after "third vice-president" the words "fourth vice-president and fifth vice-president."]

Article 4, Section 2. The president shall preside at the annual convention and perform all the duties incident to the office, including such as are provided elsewhere in the constitution. He shall also appoint the first state president for each state, subject to ratification by the executive committee. He shall appoint special committees (unless otherwise provided for), and all standing committees as herein provided for. He may also appoint a resident presiding officer in any city or town wherein the formation of a local council or chapter is contemplated. [Change: "The first state president" to "a state chairman." After "for each state" insert "without organized council." Omit: "Local council or."]]

Article 4, Section 3. The first vice-president shall perform all the duties of the president during the absence of that officer. [Change: "First vice-president" to "vice-presidents in the order of their office."]

Article 4, Section 5. The secretary shall conduct the official correspondence and keep the minutes of the proceedings of the association. He shall also render a written report to the association at its annual convention. [Insert: "annual" after "written."]

Article 5, Section 1. There shall be an executive committee, consisting of the national officers, state presidents and sixteen other members who shall be elected at the annual convention. This committee shall manage the business and affairs of the association (except as otherwise expressly provided for), subject to the constitution and by-laws. [Change: "sixteen" to "fifteen." Omit: "Who shall be elected at the annual convention."]

Article 6, Section 2. A special meeting of the association may be called by the president at any time upon the written request of thirty members of the association. [Change: "may" to "shall."]

Article 6, Section 5. The executive committee shall fill any vacancy occurring in any elective office of the unexpired term. [Change "any elective office" to "the national offices."]

Article 7, Section 1. All elections shall be by ballot. All national elective officers and general committees shall be elected at the annual convention by a majority of all the members present, and shall hold office for one year, or until their successors shall be elected; or, in the case of a vacancy before the expiration of term, they shall be appointed as provided for. No officers shall be re-elected for a third consecutive term unless by unanimous vote. [Omit: "and general committees." Add: "Section 2. The fifteen members of the executive committee other than the officers shall

constitute three classes of five members each. At the annual meeting inaugurating this system, a majority of the members present shall elect one class of five members to serve one year, another class of five members to serve two years and a third class of five members to serve three years. Thereafter at each annual meeting a majority of the members present shall elect five members to the executive committee, to serve three years, to fill the positions of those whose terms expire at such annual meetings. No member shall be re-elected for a second consecutive term unless by unanimous vote or by election to an office." Add: "Section 3: At each annual meeting a majority of the members present shall elect one of the members of the executive committee, other than an officer, to be chairman of the executive committee for the ensuing year. No member shall be re-elected chairman of the executive committee for a third consecutive term unless by unanimous vote."]

Gilbert Heads Union-Essex.

The final meeting of the year of the Union-Essex chapter was held Monday evening, May 23, at the home of Leslie N. Leet in Mountainside. After hearing the annual reports of the treasurer and secretary and a report on the recent state rally by Henry Hall Duncklee, the meeting was turned over to the annual election of officers. The following were elected for the coming year: President—Russell S. Gilbert.

Vice-president—Mrs. Robert E. Walsh.

Vice-president—Harry Stone Martin.

Secretary—Robert A. Pereda.

Treasurer—Miss Jessie E. Bouton.

After a few words from the incoming president the meeting was adjourned and refreshments were provided by Mr. and Mrs. Leet.

FREDERICK P. SLOAT, Secretary.

Delaware Chapter.

A meeting of the Delaware chapter was held at Christ Episcopal Church, Wilmington, May 17. Each member brought a box luncheon and a social time was enjoyed. A recital was given in the church afterward at which the following members played: Eudith Robinson, T. Leslie Carpenter, Wilmer C. Highfield and Firmin Swinnen. At the business meeting it was decided to create a library of books on organ composers and organ works and construction. Mr. Swinnen was appointed chairman of a committee to purchase a limited number of books as a beginning and these will be added to from time to time.

Chicago Chapter.

The annual meeting of the Chicago chapter and of the Illinois council was held in the Kimball salon on the evening of June 6 and was marked by the annual election of officers. The slate headed by Mrs. Lily Moline Hallam as state president and E. Stanley Seder as president of the Chicago chapter was re-elected and the following were elected members of the executive committee by ballot: Mrs. Gertrude Baily, Edward Eigenschenk, S. E. Gruenstein, Porter Heaps and Frank W. Van Dusen. Mr. Seder made a report of the various valuable activities of the season which was being brought to a close and Mrs. Hallam reported on state activities.

The special feature of the evening was an address by the Rev. Paul Sauer, founder and president of the Chicago Bach Chorus, and special lecturer on church music at Northwestern University. His topic was "Lutheran Church Music," with special reference

to its origin in the chorale and its development up to the present time, both in the form of the chorale prelude and vocal music based on the chorale. Mr. Sauer's address was instructive and thoroughly interesting and was ably illustrated by him and by Mr. Seder at the piano.

Worcester Chapter Election.

Under the efficient and capable leadership of Miss Ethel S. Phelps, president, the year 1931-1932 of the Worcester chapter came to a successful close with the annual meeting held June 13, in the beautiful and typically New England town of Auburn, Mass., not far from Worcester. The ladies of group 1 of the Woman's Association of the Auburn Congregational Church served a supper to the organists and their guests.

The committee in charge of the meeting, headed by Miss Ethel S. Phelps, assisted by Mrs. Reida Christianson, Mrs. Marian McCaslin, M. Joseph Smith and C. Clifton Hosmer, had planned for our meeting to be held in the grove adjoining, but because of the rain the meeting was held in the beautiful suburban home of Mr. and Mrs. William B. Leland.

The nominating committee, Mrs. Myrtle G. Crosson, chairman, presented the following list of officers, the entire slate being elected unanimously:

President—Mrs. Howard S. Shepard.

Vice-president—Alfred H. Booth.

Recording Secretary—Miss Linnea Hokanson.

Corresponding Secretary—Ralph M. Warren.

Treasurer—Bertis H. Adams.

The auditing committee reported that the chapter was in good financial condition. The past year has been one of the most progressive and interesting and each year, as the chapter grows older, grows better and better.

RALPH M. WARREN,

Corresponding Secretary.

Miami Chapter.

The Miami chapter held its final meeting of the season June 13. It was intended to make it a beach party and picnic, but both the weather and the members being somewhat changeable, the beach event was called off and the party was held at the home of one of our members, where supper was served. A most enjoyable evening was spent, and plans were discussed for next season. It was with regret that we learned from our president, Mrs. Florence Ames Austin, that she was leaving for the North to enter a hospital for a serious operation.

Mrs. Austin gave a very interesting recital recently on the fine four-manual Skinner organ at Trinity Episcopal Church.

Lancaster, Pa., Chapter.

Dr. William A. Wolf, president of the Pennsylvania council, was unanimously elected president of the Lancaster chapter at its annual business session, held in St. James' Episcopal Church Sunday afternoon, June 19. Other officers elected were: William R. Lantz, vice-president; Henry Sterbach, secretary; George B. Rodgers, financial secretary; and Cecelia A. Drachbar, treasurer. Annual reports were submitted by Donald Nixdorf, retiring president; Henry Sterbach, secretary; and Cecelia A. Drachbar, treasurer. Charles E. Wisner and George Benkert gave detailed reports of the state convention held recently in Philadelphia.

Dr. Wolf, as state president, announced plans for a two-day outing of the council in August, to include a visit to Mercersburg Academy, where E. Arne Hovdesven, organist of the academy, will play a recital and Bryan Barker, carillonneur, will play a carillon recital. From Mercersburg a pilgrimage will be made to Hagerstown, Md., where a distinguished recitalist will play at St. John's Lutheran Church. The council will be received as guests of M. P. Möller and on the following day be accorded the privilege of inspecting his plan to view each detail of organ construction.

Williamsport, Pa., Chapter.

The annual dinner meeting of the Williamsport chapter was held June 2 at the Larryville tea-room. Twenty-two were present. A short business meeting was conducted by our president, Professor Richey, during which the new officers were elected as follows:

President—Miss Ruth Koser.

Vice-president—Edward Hardy.

Secretary—Mrs. Earl Morris.

Treasurer—John Dougherty.

Financial Secretary—William Wurst.

Meetings during the year were very interesting and helpful, and we hope for still greater things this year.

MRS. EARL MORRIS, Secretary.

Reading Chapter.

The Reading chapter held its forty-eighth and last public recital May 1 at the First Baptist Church, Reading, with J. William Moyer in charge. He was assisted by the choir of the church, Henry Brunner, violin, and Mrs. J. William Moyer, piano. The program was as follows: Organ solo, Toccata (Gothic Suite), Boellmann (Vernon Johnson, assistant organist, Holy Cross Memorial Methodist Church); chorus from the cantata "The Four Horsemen," "The New Jerusalem," T. Frederick Candlyn (soprano solo by Miss Laura M. Snyder, accompanied by piano and organ); Prelude, Fugue and Variation, Cesar Franck (piano and organ); address of welcome, the Rev. Dr. Joseph R. Wood; organ solo, "In Springtime," Kinder (Miss Iva A. Spacht, Nativity Lutheran); contralto solo, "The Day Is Ended," Bartlett (Miss Natalie E. Ruth, Philadelphia, accompanied by violin, piano and organ); Choral: in three movements, "Jesus, Priceless Treasure," Johann Cruger-Bach; hymn, "Angel Voices, Ever Singing," Sullivan (with a descant written by Dr. Henry S. Fry); Rhapsody, Lily W. Moline (violin, piano and organ); organ solo, "Benediction Nuptiale," Hollins (Leon W. Hill, Olivet Presbyterian Church).

The annual dinner meeting of the chapter was held in the Thomas Jefferson tea-room May 17, at which time the election of officers was held. The guests of honor were Dr. Rollo Maitland of Philadelphia, Dr. William A. Wolf of Lancaster, president of the Pennsylvania council of the N. A. O., and George D. Haage of Reading. Mr. Haage was elected to honorary membership and gave us a historical review of his twenty-five years in the Haage concerts, in which he has brought many noted orchestras, singers and musicians to Reading.

The new officers are: President, Earl W. Rollman; vice-president, Carl L. Seltzer; financial secretary, Rachel Marks Large; recording secretary, Iva A. Spacht; treasurer, Frank Doerrmann.

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Bach Triumphant; His Choral Works in Various Editions

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

William Shakespeare died in 1616, but it was not until the nineteenth century that he was fully recognized throughout Europe as the greatest writer of modern ages. Strikingly parallel is the story of the fame of Johann Sebastian Bach, who at the present moment is just coming into his own in this country as the greatest ecclesiastical composer.

When I was a boy, in the early years of this century, Bach meant organ fugues to most Americans, and little else. To be sure, Dr. J. F. Wolle had organized his Bach Choir in 1898, and the tradition of Bach hymns or chorales was living in the Lutheran Church. But for most of America the Mass in B minor, the Christmas Oratorio and the Passions were not even known by name. The great Protestant churches in New York were typical examples of this ignorance. In those days Trinity Church had a kind of fame for its music; I was permitted to go there as a special treat. If Dr. Channing Lefebvre could see the lists of 1900 he would turn pale and poison the venerable gentlemen who talk now about that "Trinity tradition."

Knowledge of Bach's choral works grew slowly. Undoubtedly Dr. Wolle deserves more credit than any other individual for the happy change that was already visible in 1908 when I went to Hamilton College, where for four years I played Bach chorales for the singing inspired by a president who loved Bach and put his hymns into the first decent American hymnal for colleges—Stryker's "College Hymnal" (Biglow & Main). When I went to Harvard in 1912 Dr. Davison had already got his hands upon the glee club and choir, though the "Harvard Series for Men's Voices" (E. C. Schirmer) was still only a dream of that great leader. When I began writing for The Diapason in 1918 it was still so difficult to get editions of Bach's extended chorales and sections of the larger works that I put aside an article begun in those years. Meanwhile great things have been happening. This season—to quote two examples of many—Dr. Dickinson's choir in the Brick Presbyterian Church of New York sang the Christmas Oratorio, the "St. Matthew Passion" and the "St. John Passion"—beautifully, of course, but without expecting any special note or commendation for their achievement; and Dr. Williamson thinks nothing nowadays of presenting one of the great unaccompanied motets at a concert, or of preparing the mass for a spring festival of young singers.

Certainly it is high time for me to be giving you some hints of the wealth of newly-edited material by Bach which is now within your reach. Some of it—alas!—may be financially out of reach because of the iniquitous tariff on music imported from Britain; but I shall suggest here some of the English, Scottish and American publications worth examining.

The Introduction

The way to know Bach has been made plain especially by the great Scottish scholar Charles Sanford Terry of Aberdeen. In the first place, there is his delightful book called "Bach" (Oxford Press), the first humane and interesting account of the composer's life, with delightful illustrations of places you will wish to visit the next time you are in Europe. Then there is an excellent set of little books in the "Musical Pilgrim" Series of the Oxford Press, in which Terry discusses with clarity and charm the more important of Bach's choral works. These little volumes cost 75 cents apiece. The titles are: "The Passions" (two volumes)—St. John in the first volume and St. Matthew in the second; "Cantatas and Oratorios" (two volumes)—including such information as a table of the cantatas and the church year; the "Mass in B minor"; "The Magnificat, Lutheran Masses and Motets." There are numerous other recent books

which might be recommended, but these will give you a clear start.

The Chorales

The chorales are, of course, that wonderful set of Reformation hymns upon which Bach's genius worked with incredibly versatile and refining power. In his cantatas and Passions he uses them as effectively as Wagner did the leitmotif, and with similar artistic purpose. It would be well, therefore, if every organist might own Terry's great edition in two volumes—unfortunately very expensive—of "Bach's Four-Part Chorals" (Oxford). Here are the 490 gems in all their simple splendor. Bach's German texts were often rather grotesque—he seems to have had little taste and little verse upon which to form good taste—but Terry's translations make the best of a rather bad matter. Many separate issues from this great collection are now obtainable in two ways—as single chorales, including "Jesu, meine Freude," "In dulci júbilo," "Ein' Feste Burg," "Christus ist erstanden," "Wie schoen leuchtet" and others, at 6 cents apiece; and also in sets of four chorales appropriate to some special season and selling at 12 cents. For instance, you get in one set "Nun komm," "Gelobet seist Du," "Das Neugeborne Kindelein" and "Puer Natus," appropriate to Christmas.

There are several books of chorales available. The E. C. Schirmer Company has one called "Twenty-five Chorales," edited by Surette, with excellently poetical texts from many sources. A larger collection is Barlow's "Bach Chorale Book" (Novello) of eighty-seven hymns, from which Forsyth drew the best and arranged them for men's voices in a volume published by Gray. Novello publishes also "Thirteen Chorales from the Church Cantatas and Motets," which costs only a shilling in England. The Scottish publisher Paterson, imported by the Oxford Press, has an excellent set of "Twenty-four English Hymns Adapted to Bach's Chorales," edited by Diack. And the Oxford Press has a handsome little book edited with notes by Terry called "Bach's Original Hymn-Tunes for Congregational Use"; this is, of course, of unique value in studying the tunes actually composed by Bach himself.

The Church Music Society reprints several separate chorales in an edition imported by the Oxford Press. Practically all our American publishers now have editions of certain very popular numbers such as "Beside Thy Cradle" (Gray, E. C. Schirmer, etc.) and "Break Forth, O Beauteous Heavenly Light" (Gray, Ditson, E. C. Schirmer, etc.), the two matchless little numbers from the Christmas Oratorio, within the capacity of every choir and so lovely that every choir should sing them every year.

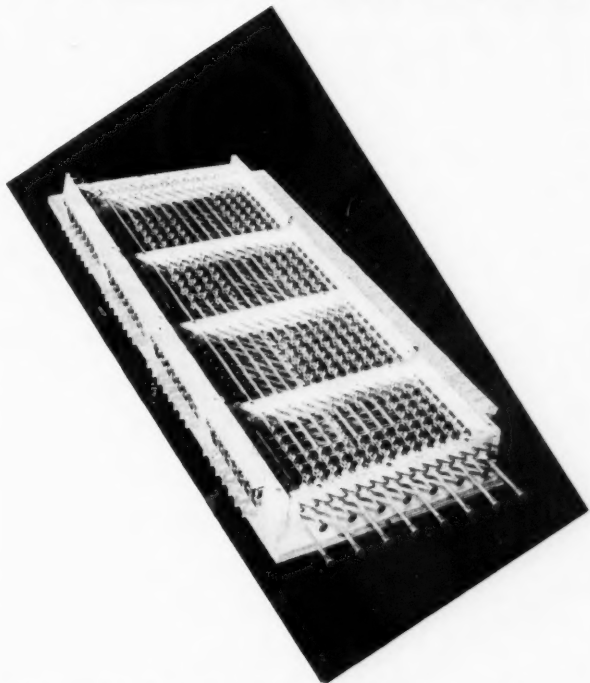
Similar issues have appeared recently. For instance, Ditson has "Three Chorales from the St. Matthew Passion," listed at 10 cents. G. Schirmer has a new edition of "Sleepers, Wake," that gloriously resonant tune; there is also an edition published by E. C. Schirmer. In the "St. Dunstan Edition" of Father Williams (E. C. Schirmer) there is an excellent edition of the evening hymn, "Now All the Woods Are Sleeping"; the tune is the lovely "O Welt, ich muss Dich lassen," and there are four different harmonizations, all from the "St. Matthew Passion." Professor McKinney edited this year a set of "Four Easter Chorales" (J. Fischer) and a more interesting number called "Christ Lay in Death's Dark Prison" (J. Fischer), which had better be included among the "Extended Chorales," for the editor has put together three different Bach harmonizations in a skillful manner that makes this a kind of Easter anthem on a chorale tune.

[To be continued.]

Wangerin in New Appleton Church.

The new First English Lutheran Church at Appleton, Wis., was dedicated Sunday, May 22. The dedicatory festival was continued throughout the week, with a special organ program May 24. The musical service featured the formal opening of the organ, built by the Wangerin Organ Company of Milwaukee. The program included ten organ selections and several vocal and instrumental numbers. Russell Wichman was the organist for the occasion.

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Large Swiss Organs As Seen by American; Unusual Features

By SETH BINGHAM

In the present article I should like to relate what I saw and heard of the organs at Zurich, Berne and Basle. Of the organ in the Cathedral of Basle I can give only a cursory impression, for the time at my disposal did not permit close acquaintance, but I did hear the distinguished organist, Adolf Hamm, practicing his prelude, offertory and postlude for the Sunday morning service—the triple Fugue in E flat and two chorale preludes of Bach—which gave me a fair idea of the organ's ensemble. The listener should go as far away as possible, and preferably on the gallery at the extreme rear of the church, to get the best effect; elsewhere there is too much "jangle." There is plenty of brilliance and a real "he-man" pedal, but the great mixture work is shrill, and the organ sounds like an uneven grouping of stop families by several different builders rather than the unified, balanced whole that one would desire.

The organ attracting the most attention of Swiss musicians just now is that of the Cathedral of Berne. This instrument was completed last year by the well-known firm of Theodore Kuhn & Co., whose factory is near Zurich, at Männedorf. Be it said at once that the organ is quite worthy of the imposing Gothic edifice whose beautiful spire dominates the city of Berne. (Prospective visitors are warned that this spire has no elevator, but one feels well repaid for climbing its 250 steps by the panoramic view of the snow-covered Bernese Alps.) And if the organ forms a fittingly beautiful part of the cathedral, it is a pleasure to add that Professor Ernst Graf seems most highly qualified to fill this eminent post. Professor Graf told me that the new installation represents more than ten years of patient study and labor in collaboration with the builders.

In the Reformed churches under Zwingli, instrumental music, even as a support for congregational singing, became taboo along with altar pieces and pictorial stained glass, these abominations being thought subversive of Holy Writ and therefore contrary to churchly principles. At Berne Cathedral the organ of Lienhard Louberer was silenced in 1528, and only sixty years later did they dare bring in trombones and trumpets to accompany hymns. Take a long breath! In 1726 the consistory, by a vote of sixty to forty, decided to install a new organ of thirty-eight stops, three manuals and pedal; the builder was J. Leuw of Bremgarten. Five new stops were added in 1746 by Bossart, of Zug. This instrument did duty for nearly a century. Then Friedrich Haas rebuilt it, increasing the manuals to four and the stops to fifty-five. This organ enjoyed a wide reputation. The great French builder, Cavaille-Coll, writing from Berne, which he visited in 1844, said of Haas: "Everything is done with a master hand . . . pipes soldered and rounded off properly, the *embouchure* treated with great perfection," etc., but he found the "lungs" of the instrument unsatisfactory and showed Haas his own improvements in wind reservoirs.

In 1904 Friedrich Zoll provided the organ with tubular-pneumatic action, adding ten stops, including some of the "orchestral" variety. The result was apparently disappointing. Professor Graf's project, formed some ten years back, called for a thoroughgoing reconstruction, and Switzerland now has a church and concert organ which by common consent measures up to the best modern standards.

The four manuals in order from top to bottom are: Oberwerk (swell), brustwerk (choir), hauptwerk (great), ruckpositiv (lesser great). The organ is entirely electric except for certain mechanical movements in the console, which is compact and accessible. The American system of visible adjustable combinations replaces the former unwieldy mechanism, but there are no separate manual pistons. The organ has a total of seventy-eight speaking stops and 5,404 pipes, with no brooking or

super-couplers. Fully three-quarters of the material, including the entire ruckpositiv, is new. The blower is located in the ceiling over the organ chamber, the air coming down through two wind-trunks on each side. There is very generous space in and around the pipe-work.

Professor Graf, while following a carefully graded tonal scheme for the ensemble, has nevertheless aimed to give each division its own individuality. For this double purpose no end of research, experiments, visits to other organs and calculations of space and acoustics were devoted to obtaining requisite volumes and timbres. To achieve their aim those in charge did not hesitate to go to foreign manufacturers for certain stops. Thus the modern reeds were made by Leau of Paris, while those in the "old German" style came from the Giesecke firm in Göttingen. How many present-day builders, organists, organ architects or committees could show the same patience and broadmindedness?

The stop specification follows:

GREAT ORGAN (Eighteen Stops).

Prinzipal, 16 ft.
Gedeckt, 16 ft.
Diapason, 8 ft.
Violprinzipal, 8 ft.
Gedeckt, 8 ft.
Flauto Major, 8 ft.
Gemshorn, 8 ft.
Oktav, 4 ft.
Hohlflöte, 4 ft.
Gemshorn, 4 ft.
Quinte, 2½ ft.
Superoktav, 2 ft.
Mitur Major, 4-5 rks.
Mitur Minor, 4 rks.
Cornett, 3-5 rks.
Bombarde, 16 ft.
Trompete, 8 ft.
Zinke, 4 ft.

SWELL ORGAN (Twenty Stops, Enclosed).

Bourdon, 16 ft.
Prinzipal, 8 ft.
Bourdon, 8 ft.
Flüte, 8 ft.
Viola da Gamba, 8 ft.
Salicional, 8 ft.
Voix Celeste, 8 ft.
Oktav, 4 ft.
Nachthorn, 4 ft.
Spitzflöte, 4 ft.
Quinte, 2½ ft.
Flageolet, 2 ft.
Terz, 1 3/5 ft.
Fourniture, 5 rks.
Cimbale, 2 rks.
Basson, 16 ft.
Fagott-Oboe, 8 ft.
Trompette Harmonic, 8 ft.
Clarion Harmonic, 4 ft.
Vox Humana, 8 ft.
Tremolo.

CHOIR ORGAN (Twelve Stops, Enclosed).

Prinzipal, 8 ft.
Rohrflöte, 8 ft.
Gemshorn, 8 ft.
Suavial, 4 ft.
Blockflöte, 4 ft.
Quintatön, 4 ft.
Nazard, 2½ ft.
Waldflöte, 2 ft.
Sifföte, 1 ft.
Zimbel, 4 rks.
Dulcian, 8 ft.
Schalmel, 4 ft.

LESSER GREAT ORGAN (Twelve Stops).

Gedeckt, 8 ft.
Violflöte, 8 ft.
Quintatön, 8 ft.
Prestant, 4 ft.
Rohrflöte, 4 ft.
Sesquialtera, 2 rks.
Superoktav, 2 ft.
Nachthorn, 2 ft.
Larigot, 1½ ft.
Mitur, 4 rks.
Krummhorn, 8 ft.
Dulcian, 16 ft.

PEDAL ORGAN (Sixteen Stops).

Prinzipalbass, 32 ft.
Prinzipalbass, 16 ft.
Subbass, 16 ft.
Kontrabass, 16 ft.
Gedecktbass, 16 ft.
Prinzipal, 8 ft.
Gedeckt, 8 ft.
Gemshorn, 8 ft.
Oktav, 4 ft.
Nachthorn, 4 ft.
Rohrflöte, 2 ft.
Mitur, 6 rks.
Posaune, 16 ft.
Sordun, 16 ft.
Trompete, 8 ft.
Clarion, 4 ft.

A few of these need a word of explanation or comment. Zinke is a 4-ft. trumpet, suavial a 4-ft. diapason. Dulcian and schalmel are reeds using half-length pipes; they resemble the eighteenth century krummhorn, but are somewhat milder. Violflöte I found to be more flute than viol. Sordun is a

velvety reed. The great diapason is exceptionally pungent, but those elsewhere (prinzipals in swell, choir and pedal) vary rather in intensity than in quality. Notice the systematic generosity of 4-ft. foundation stops: three each in great, swell and choir and two each in lesser great and pedal; it looks like luxury, but they are all differently voiced. And try to imagine the brightness of forty-odd ranks of mixtures expertly composed! The Swiss are fond of gemshorns and know how to make them; this organ possesses four. One notes a lack of characteristic string tone. In double fortissimo solo pedal passages the 6-rk. pedal mixture is too prominent, but it merges satisfactorily into the full organ as soon as the manuals are added. Low pressures prevail—3.7 inches for the heaviest reeds, and from 2.6 to 3.2 inches for the flue-work; the response is prompt nevertheless. But in listening from the chancel at the opposite end of the cathedral, the sound seems to falter somewhat. I do not know if the low pressures are responsible for this slight pitch deviation, which does not exist at the console; but I can testify to the warmth and beauty of tone obtainable with these pressures.

I arrived in Zurich on the day of their annual spring festival of the "Sechseläuten," a celebration lasting all day and a good part of the night (Your correspondent reached bed at 4:30 a. m.) I wonder how many Diapason readers have ever witnessed this picturesque event? At 6 in the evening, on the great public square bordering the lake, a huge white figure representing winter is set afire, and gayly caparisoned knights in costumes dating from the middle ages gallop round the roaring bonfire at full speed. This is followed by an eye-filling procession of the various corporations or trade guilds—shoemakers, butchers, drapers, boatmen, jewelers, blacksmiths, etc.—each in traditional costume and led by its own band. Dr. Hans Escher, a generous patron of music in Zurich and himself a violinist and viola player of no mean order, very graciously invited me to take part in the evening festivities of his own guild—that of the burgo-masters—consisting of a banquet followed by parades through the streets of Zurich and visits to other corporations. Some of these boast male choruses with enviable records in the annual Swiss choral contests. Our band was a particularly fine one; there was an unforgettable moment as we marched through a long underpass tunnel, the repercussion of the brass and drums being tremendously augmented.

It was a real joy to come in contact with the gifted organist, Viktor Schlatter, who presides over the superb instrument in the Grossmünster at Zurich. Schlatter, a man of engaging personality and genuine culture, is, I believe, about 37, but he looks much younger. The title of my February article as I sent it to *The Diapason* was simply "Organs and Organists at Geneva." With the best of intentions, and probably thinking this rather tame caption needed "jazzing up," the general editor or someone in his office changed it to "Geneva: Its Organs, and Switzerland's Leading Organists." On reading this some of my aggrieved Swiss friends protested: "And what about Schlatter?" For without the slightest doubt the organist of Grossmünster belongs under this revised heading, as his admirable playing amply testifies.

Schlatter studied under Fischer, organist of the Dom in Berlin, and while there he was organist for the Philharmonic Choral Society, directed by the late Siegfried Ochs. He commands an extensive repertoire of the very best in organ literature, and has given many concerts not only in Switzerland, but in Italy, Germany, Denmark and Austria, besides broadcasting recitals from the Grossmünster organ. In addition to his private teaching he is professor of organ at the theological school in the university.

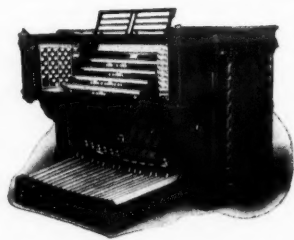
Viktor Schlatter is an enthusiast for the pre-Bach school of German, Italian and French composers, and while I was in Zurich he gave a special program of these masters before the fifty-odd members of the Zurich Canton Organists' Association. Friends of the late Lynnwood Farnam knew how much he enjoyed "organ hunting,"

photographing organs and noting down their specifications. Schlatter has the same delightful hobby, having visited and played over 700 instruments, and he showed me part of his fine collection of organ photographs.

[To be continued]

Fine Choir Festival in Rochester.

A congregation which filled every nook and corner of the new Church of the Ascension at Rochester, N. Y., attended the June music festival given by the choirs of four prominent city churches under the direction of Dr. George Henry Day, with Margaret Culp Morrow at the organ, on Sunday evening, June 12. The combined choirs, a chorus of nearly 200 voices, sang with excellent spirit. The ensemble was well-balanced and marked with fine precision of attack and release. The chorus exhibited careful training in the matter of detail and dynamic effects and showed a keen appreciation of the text. The forces taking part included the church choir and church school choir of St. Luke's Church, Ruth Palmer Sullivan, director; the choir of St. James the Greater, James Rawnsley, director, Joseph Schofield, organist; the St. Cecilia Choir and the regular choir of men and boys from Christ Church, Dr. Day organist and master of choristers, and the choir from the Church of the Ascension, Mrs. Morrow, organist and director. The liturgical parts of the service were intoned by the Rev. Charles C. Williams Carver, S. T. M., rector of Christ Church; the Scripture lesson was read by the Rev. John Dennis, B. D., rector of St. James the Greater; the address was made by the Rev. Samuel Tyler, D. D., rector of St. Luke's Church, who traced the place of music in the church from Old Testament times, and the closing prayers and benediction were pronounced by the Rev. William C. Compton, S. T. D., rector of the Church of the Ascension. Previous to the service the visiting choirs were entertained at supper in the parish-house by members of the choir of the Ascension. The festival was such a splendid success that it is planned to repeat it next year with additional choirs participating.



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**Los Angeles News;
Organ with Orchestra;
Recital by Clokey**

By **ROLAND DIGGLE, Mus. D.**

Los Angeles, Cal., June 12.—At his thirty-fifth Sunday afternoon recital at the University of California at Los Angeles Alexander Schreiner gave a splendid program which included Guil-mant's First Symphony for organ and orchestra. It was a pleasure to hear this fine work given in so worthy a manner. The university orchestra, under the direction of Squire Coop, had worked hard and the results were most gratifying. I hope we shall hear more from them next season. Other numbers played by Mr. Schreiner were the Prelude and Fugue in E minor of Bach, the Schumann Canon in B minor and a splendid performance of Vierne's "Westminster Chimes."

Mr. Schreiner and his family left for Salt Lake City the early part of June and he will preside at the Tabernacle organ for the summer months.

It was indeed a pleasure to hear Joseph W. Clokey play a recital on the Estey organ in the Mabel Shaw Bridges Music Auditorium at Pomona College June 4. This was the first recital given by Mr. Clokey on the organ and he made of it a sort of demonstration, rather than a concert performance. The first part of the program, in a series of short pieces and improvisations, gave the audience an opportunity to hear the diapason chorus, the reed chorus, the strings, the flutes, the mutations, the woodwinds and the percussion. It proved interesting to the large audience and was an excellent way to make them acquainted with the different voices of this magnificent instrument. The last part of the program contained Mr. Clokey's "Fireside Fancies," the Toccata and Fugue in D minor of Bach, Russell's "The Bells of St. Anne de Beaupre," the first performance of my "Rhapsody Gothique," which is dedicated to Mr. Clokey, and other numbers by Karg-Elert. Mr. Clokey showed fine musicianship in all that he did, and while he leans to very soft registration—perhaps a little too much so—the effect is always musicianly and charming.

As to the organ, I like it more each time that I hear it. The solo stops are a delight and the whole thing impressed me in much the same way it did when Palmer Christian gave the opening recital a few months ago. Without doubt it is one of the out-standing instruments in the West.

William Ripley Dorr has been busy of late with concerts by his choir and by the glee club of Malaga Cove School, Palos Verdes Estates. Mr. Dorr is to be congratulated on his work with both organizations. The material he has to work with is in my opinion very inferior to what he had in Los Angeles, but this does not deter him in the least, and he goes ahead in his cheery way, giving programs of the best type of music.

John Shrader Garth, a pupil of Walter F. Skeele, gave his graduation recital in Bovard Auditorium May 17. Mr. Garth played excellently and the program was very interesting. Among other numbers were the Fantasic and Fugue in G minor of Bach, the Sonata in F minor of Mendelssohn, the Schumann Canon in B minor and other numbers by Borowski, Russell, Guil-mant and Stanford.

I wish that all organists who feel that they cannot play a recital except on a four-manual instrument could have heard the fine one played by Miss Winifred Smart on the modest two-manual Kimball in the Ononeta Congregational Church May 31. It was one of the most interesting recitals I have heard for some time and included such items as the Third Chorale of Franck, the Toccata and Fugue in D minor of Bach, the beautiful slow movement from the Ninth Sonata of Rheinberger and numbers by Palm-ger, Nevin, Diggle, etc. Miss Smart played with authority and sterling musicianship and the audience gave her a great reception. A word of praise is due the choir of the church, which

assisted Miss Smart. They sang three numbers.

The annual picnic of the Guild was held at Riverside June 6. The San Diego chapter was invited to join with us and I understand that a good time was had by all.

Dedication of Austin at Duluth.

The four-manual Austin organ just installed in the First Methodist Church of Duluth, Minn., the specification of which was published in The Diapason Feb. 1, was dedicated June 12, with Earl R. Larson, organist and director at this church, at the keyboard. In the course of the two services of the day Mr. Larson played: Chorale Prelude, "Rejoice Now, Christian Men," Bach; "Easter Morning on Mount Rubidoux," Gaul; Meditation from "Thais," Massenet; Fantasy on "Old Hundred," Loud; "By the Pool of Bethesda," "The Sea of Galilee," "The Garden of Gethsemane" and "Mount Hermon," Shure. The choir sang the cantata "Christ in the World," composed by H. A. and J. S. Matthews, at the evening service.



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Rudolph Wurlitzer Company to Build Three Instruments.

Contracts for organs required for the two theaters being erected on the Radio City side of Rockefeller Center in New York City have been awarded to the Rudolph Wurlitzer Company. The contracts include three organs and one of them, it is said, will be the largest organ ever installed in a theater. Two of the organs are to be four-manuals and the other a two-manual broadcasting organ. One four-manual is to go in what is called No. 8 theater and the other is to go in the No. 10 theater. The broadcasting organ also is to be in the No. 10 theater. They are complete instruments of the theatrical type.

These organs will include a number of new features. At least one of the innovations has been developed in the laboratories of the R. C. A. Victor Company at Camden, N. J., as the result of many experiments.

Pupils Surprise Ralph Kinder.

Twenty pupils of Ralph Kinder, the Philadelphia organist and composer,

descended upon his home at Lang-horne, Pa., May 10 and demanded entrance, yelling "surprise" with voices that sounded as if provided with very adequate wind pressure. The group then enjoyed a delightful evening and departed after presenting Mr. Kinder with a beautiful bird bath for his garden. The affair was arranged under the leadership of Miss Edna Griffen-berg.

Harvey Gaul has joined the staff of the Fillion studios in Pittsburgh and has announced special summer classes in composition, creative harmony, compositional counterpoint, choral technique, musicianship for singers and music appreciation. A chorus is being organized for next season, which will be under his direction.

George Kilgen & Son, St. Louis, through their New York office report receipt of a contract for a two-manual for the Rugby Congregational Church, Brooklyn, of which the Rev. H. Math-er, D. D., is pastor. The church edifice recently was completed at a cost of \$75,000. The instrument is being in-stalled.

George I. Tilton



UNDER THE DIRECTION of George I. Tilton a junior choir festival service was presented in the Third Presbyterian Church of Trenton, N. J., on the evening of May 5. Those taking part included five combined junior choirs of Trenton. The service was an innovation and was highly successful. The choir came in from each side of the church, proceeding down the side aisle and up the center into the choir loft. The procession was headed by two church flags carried by boys. The anthems included: "The Shepherd," Barnes; "The Heavens Are Declaring," Beethoven; "Jesus Meek and Gentle," Ambrose, and "I Waited for the Lord," Mendelssohn. Mrs. Carl Myers played the Allegro from Borowski's First Sonata as the prelude; Miss Isabel Hill played Macfarlane's "Evening Bells and Cradle Song" as the offertory and Mr. Tilton played the Allegro from Widor's Sixth Symphony at the close of the service.

In an editorial in the *Trenton Evening Times* an estimate of the value of the service is given in the following words:

One of the most delightful events staged during music week was the concert given by the junior choirs of Trenton in the Third Presbyterian Church. No one who heard these youthful singers could have failed to be deeply impressed.

George I. Tilton, musical director of the Third Church, who headed the combined undertaking, deserves commendation for thus encouraging a movement of such manifest significance for musical education. He, as well as the other junior choir leaders of the city, should have the hearty support of church members and all interested persons in an artistic project which promises so much along cultural and spiritual lines. * * * There is no better way of enlisting the children of Trenton in the cause of musical interest and advancement.

Sonata by Russell H. Miles Played.

One of the features of the annual recital of original compositions presented at the University of Illinois May 10 was a Sonata in G minor, for violin and

piano, the work of Professor Russell Hancock Miles, well-known organist and composer, and a member of the university faculty. The sonata, in three movements, was played by Sol Cohen, violinist, with Mr. Miles at the piano.

Miss Kluentner in Music League Recital.

The National Music League presented Miss Beatrice Kluentner, organist, and Miss Evelyn Ray, contralto, in a recital at the Barbizon in New York May 8. This was the first time the league offered an organist in the Young American series and there was a large attendance. Miss Kluentner played these compositions: Sonata in C minor, Mendelssohn; Three Chorale Preludes, Bach; "Melodia" and "Benedictus," Reger; "Andantino all' Antica," Antonio Mauro; "Hora Mystica" and "Etude Symphonique," Bossi. Miss Kluentner and Mabel Farrar, concertmaster of Ethel Leginska's symphony orchestra, gave a program at the United Church of Van Nest May 3 for the Musicians' Emergency Aid. April 24 Miss Kluentner produced for station WBBC at the Brooklyn Little Theater the operetta "Peter Rabbit" with a cast made up entirely of little children of the radio. June 8 Miss Kluentner was guest artist at the concert given by the students at the Manual Training High School in Brooklyn. Miss Kluentner is a pupil of Dr. Melchiorre Mauro-Cottone.

Illness of Ernest White.

Ernest White, the Philadelphia organist, has been a victim of gall bladder trouble which has caused him to be incapacitated for several weeks. Under the care of physicians he is reported to be making good progress toward recovery and at last accounts it was hoped to avoid an operation. He has gone to his old home in London, Ont., to recuperate. Mr. White is organist and choirmaster of St. James' Church and is known throughout the United States as a recitalist.

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**Eddy's Reminiscences
Tell of Opening of
Great Chicago Organ**

By CLARENCE EDDY
Fourth Installment

In the eighties (I do not remember the exact year) a large exposition building was erected on the Chicago lake front just north of the present Art Institute. Music festivals were held here with Theodore Thomas as conductor of the orchestra. There was a small two-manual organ in the hall and on one occasion at a miscellaneous concert I had the honor of accompanying Mme. Materna, the great dramatic soprano, in a repertoire of songs.

During the exposition of 1889 in Paris I was invited to play in the Trocadero. The organ there was a large four-manual built by Cavaille-Coll of Paris and was very effective. My recital was attended by an audience numbering 6,000. The program was made up of compositions by French and American composers and also included several important works of Bach. The most important composition of a French composer was Guilmant's Sixth Sonata, which had its first hearing on that occasion. Guilmant himself was present and complimented me very highly. All the leading organists of Paris were in the audience. After playing at this exposition I was made a member of the "Academie Francaise" (The French Academy).

Another event that took place that same year was the opening of the Auditorium Theater in Chicago. I was invited to dedicate the organ on the opening night. A miscellaneous program had been arranged and I had the notable privilege of opening the program with a "Triumphal Fantasia" written especially for the occasion by Theodore Dubois of Paris. Adelina Patti was present and sang "Home, Sweet Home." The orchestra played, Theodore Thomas conducting, and later in the program I played a concerto by Rheinberger with the orchestra. The Auditorium was filled to capacity. It was a memorable occasion of rare splendor, elegance and enthusiasm—one of Chicago's great moments.

The architects of the Auditorium were Adler & Sullivan and "Ferd" Peck was general manager. The organ was built by Hilborne L. Roosevelt of New York according to my specifications. It had four manuals and an echo organ and also a large pedal organ. There were 109 speaking stops and over 7,000 pipes.

During the World's Columbian Exposition in 1893 I was appointed official organist and gave twenty-five recitals in Festival Hall. I also arranged for a series of recitals by Alexandre Guilmant in this hall and at this time and later arranged a tour of recitals for him throughout the country. The organ in Festival Hall was a four-manual built by Farrand & Votey of Detroit.

During my ten years' residence in Paris I made many friends among the

Eddy in the Early Days



notables there, one of whom was Mme. Mathilda Marchesi. I was entertained in her home and there met her pupils, among them Mme. Melba. I heard Melba sing many times in opera as well as in concert. On one occasion at a concert in the Hotel Plaza I complimented her on her beautiful high tones, to which she responded with the question: "What's the matter with my middle tones?"

When Ethelbert Nevin was in Paris Mme. Marchesi and I arranged a reception for him in the Hotel de Calais. He sang some of his songs for us. Mme. Marchesi listened very attentively. Afterward she said to him: "Mr. Nevin, your songs are very beautiful, but you should not sing them."

Marchesi was a very serious musician. I was present many times when she gave a lesson. She always gave her lessons in class form—that is, she gave a lesson to one and the other pupils remained to listen.

[To be continued.]

North Dakota College Organ Opened.

The three-manual organ built by the W. W. Kimball Company for the State Teachers' College at Minot, N. D., was opened with a recital June 9 by William H. Barnes of Chicago. The organ was presented to the college by the faculty, alumni and students of the college and their organizations, assisted and supported by citizens of Minot. Dr. Barnes' program was as follows: "Grand Choeur Dialogue," Gigout; Reverie, Bonnet; "Caprice Heroique," Bonnet; Chorale Improvisation, Karg-Elert; "The Legend of the Mountain," Karg-Elert; Andante (Sixth Symphony), Tschaikowsky; Scherzo (First Sonata), Rogers; "Pantomime," de Falla; Toccata and Fugue in D minor, Bach; Prelude to "Lohengrin," Wagner. The specification of the Minot organ appeared in The Diapason Feb. 1. This is the fourth college organ opened by Mr. Barnes within a year, the others being at Park College, Parkville, Mo.; Grove City College, Grove City, Pa., and Cornell College, Mount Vernon, Iowa.

Kilgen for Florida Church.

Bradentown, Fla., where is located the winter training quarters of the St. Louis Cardinals, has selected a St. Louis builder to provide the First M. E. Church with an organ. The instrument was purchased from George Kilgen & Son by the organ club of the church, composed of members of the congregation who have for some time been raising funds for this purpose. The organ will be a two-manual with twenty-one stops and will be erected in two chambers provided by the church.

Pupils of Corinne Dargan Brooks Play.

Corinne Dargan Brooks presented five of her advanced organ pupils in a recital May 23 at Trinity Episcopal Church, Houston, Tex., of which Mrs. Brooks is organist. Guy Smith, Jr., baritone, assisted on the program. Those taking part were Dorothy Quin, Winifred Greenwell, Marguerite Hartung, Earlene Gunn and Annie Laurie Winfrey.

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8' Gemshorn 61	Dolce Cornet (V Ranks) 305	Chorus Mixture (V Ranks).. 305	Tremulant	16' Gamba (Solo).. 32
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4' First Octave. 61	8' Vox Humana... 73	4' Clarion 73	8' Flauto Mirabilis. 73	16' Echo Lieblich (Swell) 32
4' Second Octave.. 61	8' Harp } From	NOTES	8' Gamba 73	8' Octave 12
4' Flute 61	4' Celesta } Choir . . 61	4' Tremulant	8' Gamba Celeste.. 73	8' Gedeckt 12
3 1/5' Tenth 61	8' Harp } From	CHOIR ORGAN	8' Aetherial Celeste (II Rks.)... 146	8' Cello 12
2 2/3' Twelfth . . . 61	4' Celesta } Choir . . 61	16' Corno di Bassetto 73	4' Orchestral Flute. 73	8' Viole (Choir).. 32
2' Fifteenth 61	4' Tremulant	8' Tuba Mirabilis.. 73	4' Octave Gamba.. 73	8' Still Gedeckt (Swell) 32
Harmonics (IV Rks.) 244	16' Contre Viole. . . 73	8' French Horn... 73	4' Cornet des Violes (III Rks.)... 183	5 1/3' Twelfth. 12
Plein Jeu (VII Rks.) 427	8' Diapason 73	8' Concert Flute... 73	4' Tuba Clarion... 73	4' Super Octave. . . 24
16' Contra Tromba.. 61	8' Cor-de-Nuit . . . 73	8' Dulcet (II Rks.) 146	8' Harp } From	4' Flute 12
8' Tromba 61	8' Unda Maris. . . . 61	8' Dulciana 73	4' Celesta } Choir . . 61	Harmonics (V Rks.) 160
4' Octave Tromba. 61	8' Dulciana 73	4' Gemshorn 73	Chimes 25	32' Bombarde 12
8' Harp } From	4' Flute 73	2 2/3' Nazard... 61	Tremulant	32' Contra Fagotto (Choir) 12
4' Celesta } Choir . . 61	2' Piccolo 61	1 3/5' Tierce... 61	Chimes	16' Trombone 32
Chimes (from Solo) 25	1 1/5' Larigot 61	Dulciana Mixture (IV Rks.).. 244	Tremulant	16' Posaune (Swell) 32
SWELL ORGAN	8' Echo Gamba... 73	8' Echo Celeste... 73	PEDAL ORGAN—Augmented	16' Fagotto (Choir). 32
16' Bourdon 73	8' Echo Celeste... 73	32' Double Open Diapason 12	8' Tromba 12	4' Clarion 12
16' Gemshorn 73	8' Echo Celeste... 73	32' Sub Bourdon... 5	Chimes (Solo). 25	

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CHICAGO, JULY 1, 1932.

Readers of *The Diapason* passing through Chicago in the summer are invited to visit the home of *The Diapason* and to make use of the facilities offered at our headquarters. Information bureau at your service. The office in the Kimball building, situated at Wabash avenue and Jackson boulevard, is open from 9 to 5 o'clock; Saturdays 9 to 12.

OUR GUEST, DR. KARG-ELERT

Herr Karg-Elert has come, and has gone. He gave us what he had in the way of organ playing while he sojourned here and in return he received such filthy lucre as we Americans still may have had in our almost empty pockets, in addition to those manifestations of our friendly spirit of hospitality which we so often exhibit to foreign visitors. This hospitality included food on which we grow fat, but which had the effect of inducing the Leipzig composer to shy away, so that several of the dinners arranged in his honor had to be completed without the benign presence of the distinguished guest. His performances were duly reviewed in *The Diapason* and in other musical papers, with admiration for the gifts possessed by Herr Karg-Elert—gifts recognized much more generously in America than in his home. Being a rather indulgent people, when all is said and done, this fact was reflected by our publications, and the accounts of the German visitor's exhibition of registration and technique were tempered with that charity which covers a multitude of sins. We all enjoyed meeting him and hearing him speak and play, and said with our usual courtesy: "So glad you came; be sure to come again."

And now that he has safely returned to Leipzig he is telling all about it, thus giving us a picture of ourselves as grotesque as were some of his conceptions of registration. *Musical Opinion* of London in its June issue contains the first article of what promises to be a series, headed "Karg-Elert in America." It reminds one of our old friend Julius Caesar, who wrote all about his visit to Gaul, introducing it with his famous "Veni, vidi, vici." *Musical Opinion* quotes our late visitor at length—and with frankness. It is stated that the article is to be continued, but this opening movement is quite ample for all purposes. Incidentally the writer who prepared the article opens by expressing the surprise of London people that Karg-Elert played the organ at all, as he refused to do so when he visited England two years ago. We may let this pass without comment.

There is an extended account of Karg-Elert's arrival in New York, his experiences with his hosts and with American organs, his surprise over our hurry and bustle, our fast elevators, etc., etc. He even recounts how "to the stupefaction of all present he got up and walked out" when at a Rubinstein Club

luncheon at which he was guest of honor the speechmaking began.

That he was not unfavorably impressed with his own performance appears from the statement that "Karg-Elert says the Americans appeared to be much impressed," speaking of the Waldorf-Astoria recital; that "notwithstanding all this the recital appears to have been a great success," and that "the recital was again extraordinarily successful" (this of the Wanamaker recital). Nor is there any self-depreciation in this quoted statement:

Goldsworthy (the regular organist) keeps striking himself on the head and invoking the Deity. He does not comprehend what I am making out of his big organ. César Franck sounds unimaginable . . . a giant orchestra, and Rameau with tambourine, castanets, electric bells (out of tune!), drums and triangles, becomes a dream—an exotic orgy! The Arabian Nights in actual life. Three organs—left, middle, right—with but one console. Everybody stands round the console, and on every foot and finger are glued eyes, eyes, eyes! Mr. Miller, the builder of the big organ, gave yesterday a pompous speech about me at the Rubinstein Club, and said that within two minutes he realized that he had never before heard the organ so played; it was an event in the organ world. I ran away. I am not accustomed to this sort of thing! Added to this, I am still land-sick (I feel like a drunken man, and suffer from palpitations and trembling).

[The italics are ours.]

Just one more paragraph from this highly interesting travel picture:

Karg-Elert adds that although they [the Americans] have a capacity for appreciation, in the ordinary way they only hear, played on their gigantic organs, music of the claptrap variety. * * * Most American ladies, according to Karg-Elert, smoke continuously, are bedaubed like a paint-pot, and wear dresses in the worst *directoire* style; but they are most kind-hearted.

Come to think of it, we are a peculiar lot. We always open our arms to receive a man who has won a measure of fame abroad; we entertain him; we dig into our pockets, from which small change seldom is extracted to pay for tickets to a recital by an American, in order to enable the foreign guest to take a supply of cash back with him to a place where the elevators are slower; we profess more or less enthusiasm over what the visitor offers us and close our eyes to his shortcomings, and never forgetting our manners, we say nothing unpleasant concerning our guest. Perhaps we play only claptrap music on our great organs, but there are lessons in the properties for one who has enjoyed our hospitality which we are still able to teach, with all our speed and crudeness.

CAUSE FOR REGRET

It is a cause of sincere regret to everyone concerned with the cultivation of the highest type of organ music that the recitals which have brought musical fame to the Church of the Holy Communion in New York City have been terminated through the decision of the rector. As stated in our news columns, Carl Weinrich is no longer organist at this church and his Bach series is brought to an end. From the standpoint of both church and organ these recitals might be considered as most desirable to one who, of course, is not familiar with the particular situation at the Church of the Holy Communion. It is not the business of those who are outside the parish to render judgment. It is proper, however, to call attention to what was devotedly built up here and so quickly cast aside.

The late Lynnwood Farnam found at the Church of the Holy Communion the facilities and the atmosphere to establish something unique, giving his rare talent adequate means for expression. His recitals, dry as dust to those not trained or endowed by nature with the ability to understand his art, naturally did not attract this class. It is to the credit of the music-lovers of New York that a sufficient number appreciated them in such a measure that they crowded the church to the last seat. Dr. Mottet, then the rector of the church, did everything in his power to encourage the work Mr. Farnam was doing and took pride in the fame of his organist. The Farnam recitals became a unique feature of New York musical life. Yet at no time were the programs of such a nature as not to

conform with the standards of the strictest church. They were indeed an offering to religion as well as to art.

Then occurred the death of Dr. Mottet and shortly thereafter that of Farnam. When his devoted pupil and disciple, Carl Weinrich, carried on the Farnam traditions, beginning by playing the programs Farnam did not live to play, it seemed like Providential aid. Dr. Mottet's successor, while expressing appreciation of what the recitals have done for the cultural life of New York (and, it might be added, for organ music the nation over), is quoted as stating that he had permitted them thus far only because he had hoped they would build up the parish.

As previously stated, this is a matter of local church policy, outside the sphere of those not communicants of this church; but it is an occasion for sorrow that the decision could not have been in favor of the recitals, on the ground that what draws throngs to the church to hear music distinctly uplifting and in no way secular, is bound to be a benefit to the parish.

In an article on the fiftieth anniversary of George Gilbert Marble as organist of St. Paul's Universalist Church at Meriden, Conn., *The Diapason* in its May issue stated that Mr. Marble is the only organist in New England known to have served in one church so many years. Our attention has been called to the fact that H. L. Yerrington began playing in the First Congregational Church of Norwich, Conn., May 25, 1873—just fifty-nine years ago—and has been continually "on the job" since that time except for one year. Both of these gentlemen—as well as the churches they serve—are to be congratulated on their remarkable records.

Those who have read the volume "The Complete Organ Recitalist" will be interested to know that an extension of this work has been completed by the author, Herbert Westerby, Mus. B., London; F. R. C. O. This supplement will be known as the "Recitalists' Repertoire Guide," the first part being devoted to foreign works and the second to British and American publications, brought up to date. Selected and tried works only are mentioned. The proceeds of the sale are to be given to the Organists' Benevolent Fund, a British charity.

How Pedalboards Vary in England.

London, May 19, 1932.—Editor *The Diapason*. Dear Mr. Gruenstein: I am greatly interested in reading the correspondence, etc., about the measurements of the pedalboard. It is really surprising how various consoles are less convenient and comfortable than others.

Over here we still find organs with flat boards or other variations of the R. C. O. board and, again, some builders always provide a G compass, while others go up to E or F. Recently I tried a modern instrument where the pedal compass was A.

With renewed good wishes, I am, sincerely yours,

J. R. KNOTT,
Hon. Secretary, The Organ Club.

Degree Conferred on Swarthout.

At the commencement exercises of Illinois Wesleyan University, Bloomington, Ill., held June 14, the honorary degree of doctor of music was conferred upon Donald M. Swarthout. Mr. Swarthout is a native son of Illinois. He received his early education in the public schools and conservatories of Illinois, and later was graduated from the Leipzig Conservatory. He played an important role in the musical development of his own state through his directorship in the schools of music first at Illinois Women's College, Jacksonville, and later at James Milliken University, Decatur. Since 1923 he has been dean of the School of Fine Arts at the University of Kansas. Mr. Swarthout was for one year chairman of the Kiwanis International Music Committee, he is a member of the American Guild of Organists and was for eight years secretary of the Music Teachers' National Association. He is now serving his second year as president of the Music Teachers' National Association.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF *The Diapason* OF JULY 1, 1912—

A four-manual organ built for the Shiloh Tabernacle at Zion, Ill., was opened June 27 with a recital by Wilhelm Middelschulte. The organ, one of the largest in the Chicago territory, was built by the A. B. Felgemaker Company of Erie, Pa.

John Winter Thompson played the opening recital June 8 on a four-manual of eighty-seven stops in the Central Congregational Church of Galesburg, Ill. M. P. Möller was the builder of the instrument.

A four-manual Skinner organ in Plymouth Church, Seattle, Wash., was opened with a recital by Dr. Franklin S. Palmer, organist of St. James' Cathedral.

Edward Kreiser gave his 150th recital on the large Austin organ at the Independence Boulevard Christian Church in Kansas City, Mo., June 9.

Frank L. Sealy, organist of the Fifth Avenue Presbyterian Church, New York City, completed thirty-eight years of continuous service as a church organist. During this period, it was announced, he had never missed a service because of illness.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF *The Diapason* OF JULY 1, 1922—

"Definite efforts to improve conditions surrounding organ manufacture" marked the annual meeting of the Organ Builders' Association of America, held June 6 and 7 at the Hotel Commodore in New York. The sessions occupied two days. M. P. Möller was re-elected president. Thirty-eight members and friends attended the banquet which closed the meeting.

The Austin Organ Company was commissioned to rebuild and modernize the famous Cincinnati Music Hall organ at a cost of \$50,000.

D. Sterling Wheelwright, 15 years old, of Ogden, Utah, "elicited the admiration of a capacity house at the Salt Lake City Tabernacle" June 5 with two selections he played at a recital of the Latter Day Saints' Music School. He was a pupil of Clarence Eddy and John J. McClellan.

The annual meeting of the American Guild of Organists was held May 31 at Christ Presbyterian Church, New York. Five chapters had been organized during the year.

The Illinois chapter, A. G. O., celebrated its fifteenth anniversary June 19 with a dinner attended by sixty members. Harrison M. Wild, the first dean, was guest of honor. S. E. Gruenstein was elected dean, Miss Florence Hodge sub-dean, Miss Alice R. Deal secretary and Ralph W. Ermeling treasurer.

At its commencement June 12 Notre Dame University conferred the degree of doctor of laws on Wilhelm Middelschulte.

Good Work by George W. Grant.

George W. Grant completed his first year of service May 19 as organist and choirmaster of St. Peter's Lutheran Church, Brooklyn, N. Y. He has an Odell organ, a mixed choir of thirty voices and a quartet. During the past season his choir has sung these cantatas: "Song of Thanksgiving," Maunder; "The Christ Child," Hawley; "Olivet to Calvary," Maunder, and "The Woman of Sychar," Stoughton. The last-named was done with orchestra. On Trinity Sunday, May 22, the anthems were: "Ho! Everyone that Thirsteth," Martin; "Beautiful Saviour" (a cappella), Christiansen; "The Heavens Are Telling," Haydn; "Rejoice in the Lord," Bridge, and "By Babylon's Wave," Gounod.

Degree for Harold Gleason.

Harold Gleason received the degree of master of music at the commencement exercises of the University of Rochester June 20. Mr. Gleason will teach as usual at the summer school of the Eastman School of Music from June 27 to July 30. In addition to his private teaching Mr. Gleason offers courses in church organ playing and concert repertoire.

The Free Lance

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

The new year-book of the A. G. O. has been of great use to all program committees engaged in sending out convention circulars. It is a remarkable testimony to the energy and editorial care of headquarters. No one who has not edited such a book can have any idea of the tediousness of the job and the painstaking accuracy involved. The Guild had 145 founders at its beginning in 1896; there are only sixty-six of these living. Take the year-book, never mind how busy you may be at the moment, and go over the list of those founders who have died; you will be interested to see how many of the departed ones there are who made a name for themselves in American music.

In preparing for the A. G. O. convention in Boston it had occurred to me that since the examinations for associate and fellow of the Guild were our distinctive mark and our passport to public respect, it was puzzling to have a prominent member of headquarters—I now forget who it was—write that papers on the examinations had been done to death.

Is that not a serious error? Do we not need to work much harder than we ever have worked to get organ students prepared for these certificates? Organists have always been regarded as broadly educated musicians. With the rise of technical standards, as shown by the amazing number of young organ virtuosi constantly being added to our numbers, there inevitably comes this question: Are we not failing to recognize all-round excellence as the mark of a fine organist and looking for mere technical proficiency? In other words, is the brilliant recitalist becoming our ideal organist? I am not such a fool as to argue that our splendid young concert players are destitute of solid musicianship, nor does anyone think that examinations make a good musician out of a dumbbell; but the examinations are a step in the right direction.

Are console gadgets on the increase or decrease? Has the modern console wagged the organist, or has the organist wagged the console? Did the organist of twenty-five or thirty years ago have ideals of manipulation, manual and pedal, that could not be satisfied by the action of the day and that compelled the modern console? Or did the modern console hold up to the player standards of executive skill to be achieved only by the modern console? This is the old question of the hen and the egg, but it has a certain practical interest, for the history of music shows how the virtuoso's forward look has compelled improvements in his instrument.

What becomes of the lost motion involved in the gadgets—commendable and otherwise—of the modern console? This is not an engineer's question. It relates to the hundreds of tone colors possible through the innumerable manipulations of couplers and stops, tone colors that have at present an aural rather than a musical value? May we look forward to the incorporation of these hitherto uncomposed tone colors in a new sort of organ music? Perhaps a future Karg-Elert will write bewilderingly discriminated tone chromaticisms born of our twentieth century console gadgets, as different from the "Drei Stuecke" of our early pupil days as the most brilliant Turner differs from the sober black and white of your last photograph.

John Erskine speaks well, he is not afraid, he shames those of us who see, but will not speak. Here is what he says: "I am not suggesting that American music is better than other music; I do not think it is, but it is ours and it can never be any better until we believe in it enough to give it a hearing. Personally, I like it. I like our American voices. I like our composers. I like the others, too, but I am inter-

national enough to include my own country."

Uncle Mo is in trouble. I saw him the other day and realized things were not right, as he was pulling a long face. "Hang that new rector of mine," said he.

"What's the matter?"
"Why, he dislikes anything new to him in the way of chants or hymn-tunes; so he is cutting out some of our best things and the choir men are beginning to grumble."

"Yes," said I, "a choirmaster's life is full of trouble, but after all the rector is the boss, isn't he? Don't forget, Mo, that any job nowadays is a good job."

Charles D. Irwin has joined the Great Majority. His memory will ever be held in tender veneration. As I met him in the executive committee of the New England chapter I came to hold him in the highest esteem. He was the rarest of beings, a good man.

It will not be long before the organist and choirmaster begins to think about Christmas. That festival season reminds us of that fine tune "O Come, O Come, Emmanuel" ("Veni Emmanuel"). Whenever I play it I wonder how my organist friends treat the final cadence: do they use the cadence with the emasculated dominant (B-D-natural-F sharp, E-G-B), as most of the books have it? Or do some of them play G-B-D, E-G-B?

The eagle eye of my old friend Arthur George Colborn has noted an alteration of the last phrase of "Duke Street" (1793) in the 1924 edition of "Hymns Ancient and Modern." The alteration appears also in the historical edition of the same work. The phrase goes, as you remember, soh, la-ti, do, fa, mi, re, do, "H. A. and M." (540) gives it: soh, la-ti, do, soh-la, mi, re, do. The Oxford Hymnal and other modern hymnals give the older version. What reason can "H. A. and M." give for the alteration?

And now comes Dr. Latham True with: "Here's a variation on your 'Onward, Christian Soldiers' story. Mrs. True stood beside a young girl one day and heard the line 'with the cross of Jesus going on before' rendered 'with the cross-eyed Jesus going on before.'"

We are inclined, perhaps too often, to think of musicians as entirely self-centered and therefore regardless of the larger interests of their profession. Having had something to do with the A. G. O. convention in Boston last month I want to place on record my admiration and unbounded respect for organists as a class. I am sure that every one of the numerous gatherings held by various state chapters has afforded examples of devotion to the interests of our noble profession.

Shure's Cantata Is Performed.
The cantata "Washington," written by R. Deane Shure, the Washington organist and composer, is being given with continued success throughout the country. Two notable performances recently occurred in Fort Worth, Tex., and Washington, D. C. The Washington performance, which was given in Constitution Hall during music week, was conducted by Taylor Branson, conductor of the Marine Symphony Orchestra, which organization provided the accompaniment. The chorus of 250 was made up of units from Baltimore, Frederick, Hagerstown and Philadelphia. The Fort Worth performance was under the direction of Sam Losh, Fort Worth organist-conductor, and was staged at the Texas Christian University stadium before an audience of 15,000. The Fort Worth Symphony Orchestra played the accompaniments and the pageantry was done by an ensemble of 250, with a chorus of 300.

Musical Service Marks Anniversary.
Miss Gertrude Vilee completed twelve years as organist of the Presbyterian Church of Marietta, Pa., during which period she never missed a service, by giving a musical service on the evening of May 15. She was assisted by Miss Ella Mae Kaegel, organist; Miss Florence Shaffner, harpist, and Miss Evelyn Brallier, violinist. A program of marked interest, consisting

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largely of ensemble numbers, was presented, containing the following numbers: Violin, harp and organ, "Arietta Graziosa," Norden; harp, "Contemplation," Renie; organ solo, "The Thrush," Kinder; violin, harp and organ, "Intermezzo Sinfonica," Mascagni; violin and harp, "Poem," Fibich; organ duet, Fantasic and Fugue, Hesse; violin, harp and organ, "Kamennoi Ostrow," Rubinstein; harp and organ, Largo, Dvorak; organ solo, "Christo Triumfante," Yon; violin, harp and organ, Andante, Gluck; violin and organ, Song without Words, Hoozel; violin, harp and organ, Largo, Handel.

Fine Concert at Peterborough, Ont.

David R. Howat of the George Street United Church at Peterborough, Ont., arranged and directed an excellent choir recital at his church May 20. In addition to himself the soloists were Mrs. Howat, pianist, and Miss Dorothy Sager, soprano. Mr. Howat's organ selections included Mendelssohn's First Sonata, the Allegro Vivace from Verne's First Symphony and a Fantasia, "O Canada," by Dr. H. W. Sparrow, dedicated to Mr. Howat. Mrs. Howat played Mendelssohn's Concerto in G minor, with her husband as accompanist. The choir sang the same composer's "The Forty-second Psalm."

Dedication at Fond du Lac, Wis.

A two-manual organ, a recent acquisition of the Dugan funeral home at Fond du Lac, Wis., was formally dedicated June 12. Visitors who attended the dedication were interested in the performance of the instrument, which was built by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee, with the Verlinden automatic self-player. The organ chamber was open to the public for inspection. Miss Blanche Verlinden, daughter of Edmond Verlinden, president of the organ company, and J. Harvey Millar of Fond du Lac were the guest organists.

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Carl F. Mueller



CARL F. MUELLER'S WORK as a choral director—aside from his growing reputation as an organist and a composer—is attracting increasing attention in New York and vicinity. The critics of the press were stimulated into genuine enthusiasm by the singing of Mr. Mueller's forces on the evening of May 2, when he combined his two choirs from the Central Presbyterian Church and Montclair State Teachers' College to give an a cappella concert at the high school auditorium in Montclair, N. J.

"There were many commendable features to record," said *The Montclair Times*. "First and foremost is the fact that the long program was memorized by both conductor and singers, so that from beginning to end not a sheet of music was in sight."

The critic of *The Newark News* in his comment said: "It may seem an exaggeration, but there were moments in the singing when it did not sound like mortal making. In the opening verse of the old English hymn, 'Matthew, Mark, Luke and John,' the tones of the first sopranos were so pure, delicate and ethereal that they were hearkened to in almost breathless silence."

The program began with the "Now Let Every Tongue Adore Thee" from Bach's cantata, "Sleepers, Awake," which was followed by such inspired creations as Mozart's "Ave Verum," Pergolesi's "Gloria to God in the Highest," the "Divine Praise" by Bortniansky, whose ecclesiastical compositions for the Russian Church over a century ago are among the best of the liturgical works originating in that country, and the "Alleluia, Christ Is Risen," by the later Alexander Kopyloff. Other offerings were Grieg's "Jesu, Friend of Sinners," Gilbert A. Alcock's "Angelic Voices," wordless but effective in its hummed melody; Justin Ratcliffe's "O Saving Victim," the "Offering of the Soul," by Noble Cain, conductor of Chicago's A Cappella Choir; Conductor Mueller's "Lo, God Is Here," Dett's "Listen to the Lambs," Norman Demuth's setting of the old English carol "The Holly and the Ivy," Holst's harmonization of the English folksong, "Matthew, Mark, Luke and John," and "Praise to the Lord," by F. Melius Christiansen, conductor of the St. Olaf Choir. Five of these were repeated as encores.

Ministers Hear Hirschler's Choir.

The Vesper A Cappella Choir of the College of Emporia, limited to 100 voices, under the direction of Dean Daniel A. Hirschler, has returned from a week's tour of concerts in western Kansas and eastern Colorado. The prime objective of the trip was Denver, where this choir sang before the General Assembly of the Presbyterian Church. Besides many other appearances in Denver, the climax came on Sunday night, May 29, when at the evening concert the choir sang before an audience filling the huge municipal auditorium of Denver. Many of the leading officials of the assembly, as well as musicians of Denver, complimented the choir on its splendid work.

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**Washington Notes;
Bernier Closes Guild
Series of Recitals**

By MABEL R. FROST

Washington, D. C., June 16.—The last of a notable series of recitals sponsored by the District of Columbia chapter, American Guild of Organists, was given June 1 by Conrad Bernier. This event was attended by a large and important audience made up not only of local celebrities, but of many prominent visitors from the Chesapeake and Virginia chapters, who were the special guests. Mr. Bernier is known on the continent as well as in this country as one of the eminent exponents of his art, having been assistant to Joseph Bonnet at St. Eustache. This occasion found him very much at his ease in an exceedingly difficult program which he performed with his accustomed brilliance, and more than two-thirds of which was from memory. Many in the audience restrained themselves from applause with difficulty.

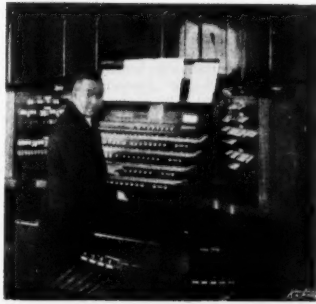
An interesting group of classics was introduced with the Bach Fantasy and Fugue in G minor, in an interpretation reminiscent of the high arches and massive columns of old world cathedrals, as contrasted to the rollicking, almost playful rendition given the work by Miss Klein in recital just two months before. Couperin's Sarabande, the Grave and Fugue in C by Buxtehude and the charming Allegro in F major from Handel's Concerto 4 followed. In spite of the intricate passages in the Franck Chorale in B minor, marked contrasts were brought out with kaleidoscopic variety. The Allegro Vivace and variations from the Widor Symphony 5, done with particular lucidity, was succeeded by a "Basque Song" by Padre Jose Antonio. Perhaps the greatest enthusiasm was aroused, however, by Mr. Bernier's playing of the Gigout Toccata and the Finale of the Vienne Symphony 3. The artist seems particularly at home in works of this character, always done with the greatest delicacy and with due economy of fortissimos.

Among the commencement programs given by the 1932 class of the Washington College of Music are two organ recitals. The first was heard June 12, when Charles Edward Gauss, pupil of Lewis Corning Atwater, played at All Souls' Unitarian Church a program of exacting proportions with an artistry that gives promise of a brilliant career. In addition to having achieved all this in a remarkably short time, Mr. Gauss played no more effective work than his own composition, "Extotisme." Taking advantage of the tonal resources of the splendid organ, he emphasized the varying moods of the number in a pleasing manner. The second of the two recitals was by Frank Joseph Brennan, pupil of Conrad Bernier, in St. Margaret's Church June 14. The program was given with assurance such as comes only from thorough familiarity with the compositions rendered.

We record with sorrow the death on June 11 of H. Norman Taylor, for twelve years organist and choirmaster of the Church of St. Stephen and Incarnation. Funeral services were conducted at the church he had served and burial was in Cedar Hill Cemetery, Born in Cheltenham, England, Mr. Taylor studied voice under d'Arcy P. Ferraris, late of the Italian opera, and at the age of 17 became organist and choirmaster at St. Mary's Parish, Cheltenham. Two years later he went to Philadelphia as organist and choirmaster at the Church of St. Martin-in-the-Fields. Later he served for three years at the Church of the Redeemer, Bryn Mawr, and for seven years at St. John's Church, Kingston-on-the-Hudson, N. Y. Mr. Taylor, who had been ill for three weeks before his death, is survived by his widow, a son and a daughter.

Edith B. Athey has presented Alma Swope and Mrs. Philip Kneis recently in brief pre-service recitals at Hamline M. E. Church. An evening of organ music by pupils of Miss Athey was given on June 14 at Hamline Church. Miss Athey is organ instructor for the

Dr. William Lester



WILLIAM LESTER, Chicago organist, composer and reviewer, received the degree of doctor of fine arts from Beloit College June 13 at its commencement. Dr. Lester is known to all readers of The Diapason through his reviews of organ music. He is organist at the New First Congregational Church, where he presides over the new Kimball, the largest church organ in Chicago. His compositions are seen and played wherever American organ music of the present day is in favor. Assisted by Mrs. Margaret Lester, soprano, Mr. Lester gave a recital June 11 in connection with the Beloit commencement. His numbers included: Overture in the Style of Handel, Mozart; Largo and Finale (Concerto 1), Handel; "Ave Maria," Widor; "The Bells of Berghall Church," Sibelius; Toccata in D, Reger; "Alla Toccata," Lester; improvisation on a familiar hymn.

Hamline School of Music. Miss Margaret Lentz, Mrs. Clayton Baus, Mrs. Philip Kneis, Miss Charlotte Salkeld and Theodore Linton were heard in groups of organ solos. Miss Athey concluding the program with the Bach Toccata and Fugue in D minor. Piano pupils of Miss Athey gave a program on June 10 at the Thomas Circle Club.

"Trial by Jury," a Gilbert and Sullivan operetta, was given by the choir of Calvary M. E. Church June 15, with Louis Potter directing the music.

John B. Wilson, A. A. G. O., former dean of the District of Columbia chapter, A. G. O., was organist and choir director at Georgetown Presbyterian Church recently during the quarantine of the regular organist, Mrs. Frank Akers Frost.

Mrs. Charles Brooks is filling the place of Mrs. J. Harry Cunningham as organist of Washington Heights Presbyterian Church during the absence of Mrs. Cunningham.

The music for the Memorial Day services at Mount Alto Hospital was provided by the quartet of St. Peter's Church under the direction of Christopher Tenley, dean-elect of the District of Columbia chapter, A. G. O.

Dorothy Ifert Lakin was heard in recital on May 26 at the Episcopal Church of the Epiphany, playing the Toccata and Fugue in D minor, Bach; the Borowski First Sonata, "Where Dusk Gathers Deep," Stebbins; "Capriccio, Lemaigre; Berceuse, Dickinson; "Will-o'-the-Wisp," Nevin; "Dawn" and "Night," Jenkins; Toccata, Nevin.

The Mount Vernon School of Music (Mount Vernon M. E. Church, South), R. Deane Shure, director, announces a bi-weekly series of recitals by organ students with assisting vocalists. The first of these occurred on June 8, when Mildred Mulliken was presented in a diploma recital. Edith Gottwails, organist of the church, was presented with a diploma also. Other students to be heard are Mrs. Haskell R. Deal, Gladys Roe Thrift, I. Robert Lee and Nina Buzzard.

An unusual exchange of organ positions has taken place in Washington recently. Tilghman A. Lambert, former organist of Keller Memorial Lutheran Church, is now at the Western Presbyterian Church, while George F. Ross, formerly at the Western Presbyterian, is organist at the Keller Church.

**Bach Organ Works
Recorded as Played
by Great Orchestra**

By GEORGE WILLIAM VOLKEL

The music world in general knows Leopold Stokowski to be the inimitable conductor of the Philadelphia Orchestra. He has taken the lead in performing the latest music of Stravinsky, Schoenberg and other moderns, devoting himself with untiring zeal to productions of an operatic nature. Few, however, know that Stokowski was at one time organist of St. Bartholomew's Church in New York City. This was, of course, when the church was on Madison avenue and Forty-third street. Apparently the feeling for the organ has never left him despite his many years in the orchestral field. Hence the marvelous transcriptions Stokowski has made of several of Bach's organ works. These transcriptions appear frequently on the programs of the Philadelphia Orchestra, and have found their way to several phonograph discs.

A fault has been found by some in Stokowski's method of recording. They assert that instead of creating the impression that one is listening to the orchestra from a choice seat in the auditorium, Stokowski's records give the impression of listening directly from the conductor's stand itself. This fault, if it can be termed a fault, is one of personal preference.

Now to turn to the Bach-Stokowski records themselves. The first record issued was the famous Toccata and Fugue in D minor. Though this record, No. 6751, is three or four years old, it still holds its own as one of the finest discs made. On record No. 6786 we have the beautiful chorale prelude "Ich ru' zu Dir, Herr Jesu Christ," in which Stokowski scores the chorale for flute, giving the counterpoint to the strings. On the reverse side Stokowski recorded his transcription of the E flat minor Prelude from the "Well-Tempered Clavichord." It is magnificently done. Incidentally the music is well fitted to the organ. These are both Victor records.

About a year ago Stokowski recorded the Passacaglia and Fugue in C minor, the chorale prelude "Wir Glauben All' an einen Gott" (variously called the Giant fugue and the "Credo"), and the Brandenburg Concerto No. 2 for orchestra. These discs comprised Victor Album M-59. The recording is a beautiful piece of work throughout. To those who are interested only in the Passacaglia and the Credo they are procurable separately, the Passacaglia being records No. 7090 and 7091 and the Credo No. 7089.

The very latest recording is a transcription of the "Little" G minor Fugue, which is disc No. 7437. The fugue subject is announced by the oboe, the first episode utilizing the full wood-wind section of the orchestra. The contra-bassoon records beautifully, adding admirable fullness to the ensemble. The matchless string section of the Philadelphia Orchestra is then introduced with the wood-winds, the fugue ending in a heaven-storming fortissimo of the full orchestra.

The reverse side is the lovely chorale prelude "Christ lag in Todes Banden," in which Stokowski uses only the strings, in which a rich tone of transparent beauty is achieved.

The records mentioned constitute the complete list of Bach-Stokowski recordings to date. To those who have not the opportunity of hearing the Philadelphia Orchestra play these marvelous transcriptions the records serve as an admirable substitute. They are a lesson to many organists who strive to reproduce the singing legato tone of the orchestral strings in their own playing, and who wish to catch some of the dash and dramatic fire of the orchestra under its great director.

F. E. Aulbach, organist and director at the Church of the Epiphany, Chicago, directed a concert of the Moreland junior choir at the Moreland Church, Lotus and Huron streets, the afternoon of June 12. Miss Helen Frances Olsen played a group of piano solos and Mr. Aulbach played the "Evening Star" from Wagner's "Tannhäuser" and the Grand March from Verdi's "Aida" on the organ.

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Who's Who Among the Organists of America

Joseph Ragan.

For twenty-two years Joseph Ragan, organist and choirmaster of All Saints' Church, Atlanta, Ga., has been a factor in the development of church and secular music in Atlanta. If a rolling stone gathers no moss, Mr. Ragan's long service periods in the churches with which he has been connected may account in a measure for the musical prestige he enjoys in his community. When only 14 years old he was appointed organist and choirmaster of the First Methodist Church of Dawson, Ga., and remained in the service of this church until as a youth he moved to Atlanta in 1909.

On March 1, 1910, Mr. Ragan assumed his duties as organist and director of music at the North Avenue Presbyterian Church, in which capacity he served for twenty years. This long term entitles him to be called the "oldest" organist in the city in point of continuous service. During this time the music at the North Avenue Church became known as of exceptional quality. With an excellent quartet choir, which he augmented from time to time for the presentation of cantatas and for special services, his ability as a director of choral music developed and he was recognized as one of the best choir directors in the city.

Then he was called to be organist and choirmaster of All Saints' Church, noted for its splendid music, and in January, 1930, he accepted. The choir of this church now numbers fifty trained voices, in combination with a solo quartet recognized as being one of the best in the South. Special services given at such times as Easter and Christmas are events anticipated and attended by hundreds, taxing the capacity of the church, with many turned away. In addition to his activities as choir director, Mr. Ragan is in part responsible for the organization of that excellent singing ensemble, the Shrine Chanters, for whom he acted as accompanist for several years on their tours throughout the country, always being received with enthusiasm.

Mr. Ragan has served as dean of the Georgia chapter of the American Guild

Joseph Ragan



of Organists. During his tenure in 1930-31 the chapter grew in numbers and enjoyed one of the most successful seasons in its history. In addition to holding the post at All Saints' Church, by reason of his business acumen and ability as an expert auditor he is assistant secretary and treasurer of the church, and is responsible for its business affairs. Organist and choirmaster of the local Scottish Rite bodies and organist for Yaarab Temple A. A. O. N. M. Shrine are other honors accorded this unique combination of musician and business man. Excelling in mathematics, which has been termed an art in which is combined the accuracy of a science with keen imagination, it is natural that this business man should

excel in the art of music, which is based on mathematics.

Joseph Ragan was born Aug. 8, 1890, at Bronwood, Ga., moving to Dawson, Ga., with his family when a child. At 11 years of age he began the study of music and three years later was appointed organist of the First Methodist Church. Graduated with first honors from the local high school, he went to Atlanta and entered the Atlanta Conservatory of Music, studying piano under Hunter Welsh, brilliant pupil of the noted Emil Sauer, and organ under Charles A. Sheldon, Jr. Choosing the organ as his major instrument, he continued under John P. O'Donnelly, organist of the First Baptist Church of Atlanta. Recently he has studied organ and the Episcopal service with Frederick Johnson, F. A. G. O., organist and choirmaster of the Church of the Advent, Boston. His study of harmony, theory and counterpoint was with C. W. Dieckmann, F. A. G. O., director of the music department at Agnes Scott College, Atlanta.

By virtue of profound musicianship and an engaging personality, Mr. Ragan has achieved signal success in choir directing and chorus work. Mr. Ragan is not married and lives with his mother, to whom he devotes his affection and constant thought.

MABELLE S. WALL,
Music Editor *The Atlanta Journal*.

Lawrence Goldberg.

When Temple Shalom completed its magnificent—the word is not inappropriate—new house of worship on Sheridan road in Chicago—one of the many showplaces erected in the city in the last decade—and installed in it a large Wurlitzer organ, it brought to Chicago to preside over the instrument a young man who had already won a reputation as an organist in the Northwest, a territory of which he is a product. Since he moved to Chicago a little over three years ago Lawrence Goldberg has added to his fame and established himself as an organist worthy of the edifice in which he provides the music.

Lawrence Goldberg was born in 1904 at Duluth, Minn., and was graduated from the high school of that city. When

Lawrence Goldberg



about 8 years old he began the study of the piano. When he reached the age of 13 his family moved to Minneapolis and there he took up the organ. After considerable study he entered theater work, then in its heyday, and was at the console in several theaters in the twin cities. This was followed by advanced study under Pietro A. Yon in New York City for one year.

In April, 1929, Mr. Goldberg assumed his post at Temple Shalom and he has done some noteworthy work there. He has organized a young people's choir of thirty-five voices which sings at the Saturday services, the entire music of the service being sung in Hebrew from memory.

Mr. Goldberg still spends his summers at his old home in Minneapolis and will teach at the McPhail School of Music this summer. He also is continuing his studies for a degree at the University of Minnesota.

Frederick Schlieder (right) and George A. Parker



Courtesy of Musical America

AT THE SIXTY-FIRST COMMENCEMENT of Syracuse University, June 6, Frederick Schlieder, author and pedagogue of New York, was made a doctor of music. In conferring the degree, Chancellor Charles Wesley Flint gave the following citation: "Frederick William Schlieder, rare combination of scientist, teacher and creative artist; for twenty-five years engaged in research work concerning the laws of rhythmic and harmonic activity; scholar and author in the field of psychology and the philosophy of

music; blazing new trails in musical pedagogy, and yet at the same time a composer of widely recognized merit; graduate of our own college of fine arts in 1895, and now head of the department of musical science and composition of the Philadelphia Conservatory of Music, also head of the composition department of the School of Sacred Music of the Union Theological Seminary, fellow of the American Guild of Organists, past president of the National Association of Organists; for these notable achievements and the honor you have thereby brought to her, your alma mater now delights to honor you with the degree of doctor of music."

Alexander McCurdy Takes Bride.

Alexander McCurdy, Jr., organist and choirmaster of the Second Presbyterian Church of Philadelphia, and Miss Flora Bruce Greenwood were married June 6 in Philadelphia. The bride is the harpist of the Philadelphia Symphony Orchestra and the bridegroom is known throughout the country as a recitalist. Mr. and Mrs. McCurdy started from Boston on a motor trip to the Pacific coast immediately after the recital played by Mr. McCurdy for the A. G. O. convention on the Boston Music Hall organ at Serlo Hall, Methuen, Mass.

Opened by Miss Blanche Verlinden.

Members of the congregation of the Scott Memorial Methodist Episcopal Church of Merrill, Wis., participated in the dedication program of the new organ built and installed by the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee Sunday, May 22. Miss Blanche Verlinden, daughter of Edmond Verlinden, president of the organ company, was the guest organist at the morning services. Her solo in the morning was the "Marche

Religieuse," by Guilman. At the evening dedicatory services special numbers on the newly installed organ included: Chorale and Andante, Mendelssohn; "Angelus," Karg-Elert; "Benedictus," Karg-Elert; "Deep River," Burleigh-Biggs; Toccata in D, Kinder.

Dr. Stetson, Guild Chaplain, Dead.
The Rev. Dr. Caleb Rockford Stet-

son, rector of the famous Trinity Church, Broadway, at the head of Wall street, New York, and chaplain of the American Guild of Organists, died of heart disease June 15 in St. Luke's Hospital in his sixty-second year. He was reading a newspaper when the sudden end came. He had served at Trinity, the oldest church of that faith in the city, for eleven and a half years.

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News of the American Guild of Organists

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

Result of Guild Election.

Announcement is made from headquarters of the election of the ticket for national officers, the slate headed by Charles Henry Doersam, F. A. G. O., for warden, being chosen. Besides Mr. Doersam the new officers are:

- Sub-warden—Frank E. Ward, A. A. G. O.
 - General Secretary—Ralph A. Harris, F. A. G. O.
 - General Treasurer—Charles Bigelow Ford, A. G. O.
 - Registrar—S. Lewis Elmer, A. A. G. O.
 - Librarian—James W. Bleecker, A. A. G. O.
 - Auditors—Oscar Franklin Comstock, F. A. G. O., and Hugh McAmis, F. A. G. O.
 - Chaplain—The Rev. Caleb R. Stetson, S. T. D.
- For the council for the term ending with 1935 the following were elected: Mary Arabella Coale, A. A. G. O.; Walter Henry Hall, Mus. B., A. G. O.; Frank L. Sealy, A. G. O., F. A. G. O.; Walter Peck Stanley, A. A. G. O., and R. Huntington Woodman, F. A. G. O.

Titus Dean of Southern Ohio.

The Southern Ohio chapter held its final meeting of the year Saturday, May 21, at the Grand Hotel, Cincinnati. A dinner preceded the business meeting. The officers elected to serve next year were: Dean, Parvin Titus; sub-dean, James Philip Johnston, Dayton; secretary-treasurer, Beulah Davis; registrar, Goldie Taylor. The executive board consists of Mrs. Lester Blair, Mrs. Lillian Tyler Plogstedt, Miss Alma Strautmann, A. J. Stadermann, H. L. Woodward, Mrs. Lillian A. Rixford, Herbert Newman and Carl Grimm.

Illinois Chapter Re-elects Van Dusen.

The annual meeting of the Illinois chapter was held at the Cordon Club in Chicago May 31, with about thirty-five present. Miss Mary Porter Pratt, the secretary, and Porter Heaps, the treasurer, presented reports. The election results showed the choice of Frank Van Dusen for dean for another year. The other officers also were re-elected and the following were made new members of the executive committee: S. E. Gruenstein, Edwin Stanley Seder and Robert Birch. After a short business meeting Dean Van Dusen introduced William E. Walters, head of the music division of the Century of Progress Exposition to be held in Chicago in 1933. Mr. Walters made an interesting talk on plans for the music at the fair.

Western Pennsylvania.

At a meeting of the Western Pennsylvania chapter the following officers were elected: Dean, Julian R. Williams; sub-dean, Walter H. Fawcett; secretary, Blanche J. Kensey; treasurer, Joseph E. O'Brien. Arthur Jennings, Albert Reeves Norton and William H. Oetting were elected to serve on the executive committee.

Wisdom Is Michigan Dean.

The annual meeting and election of officers of the Michigan chapter was held at beautiful Cranbrook Church, Bloomfield Hills, Tuesday afternoon and evening, June 14. William Hall Miner, organist and carillonneur of the church, was the host. Through Mr. Miner's efforts the chapter enjoyed a personally conducted tour through the famous Cranbrook School. Following the tour tea was served by Mrs. Miner on the lawn of the Miner home. At 6:30 thirty-eight members and guests sat down to dinner at the Fox and Hounds Inn. After dinner a brief business

meeting was called to order by Dean Ernest M. Ibbotson for the purpose of electing officers for the ensuing year. This election resulted in the choice of the following: Dean, Mark Wisdom; sub-dean, Grace Halverson; secretary, Arnold Bourziel; treasurer, Edith W. Bailey.

The half-hour following the meeting was spent by the members strolling about the grounds of Cranbrook Church and listening to a short carillon recital by our host. Promptly at 8:30 a sizable audience gathered in the church to listen to the following recital played by one of our own members, Edgar R. Danby, organist of St. Stephen's Church, Wyandotte, Mich.: Prelude and Fugue in A minor, Bach; Intermezzo from First Symphony, Widor; Scherzo from "Storm King" Symphony, Dickinson; Chorale, "Lo, How a Rose e'er Blooming," Brahms; "Divertissement," Vierne; Finale from the Magnificat, Dupre; Second Arabesque, Debussy; "Song of the Basket-Weaver," Russell; "The Tumult in the Praetorium," de Malingreau.

Eltermann Again Chesapeake Dean.

On Monday, May 9, the May meeting of the chapter was held. This was the meeting at which the annual election of officers always takes place. A fine dinner was served at the Warwick Arms. Interesting and illuminating reports were made by officers and committees and the election resulted in the choice of all the officers who had served so faithfully and well this last year, namely:

- Dean—John H. Eltermann.
 - Sub-dean—Mrs. Sophia B. Carroll.
 - Corresponding Secretary—Miss Della V. Weber, A. A. G. O.
 - Recording Secretary—Miss Edna Hax.
 - Treasurer—Mrs. Morgan S. Cline.
- The three new members of the executive committee are: Miss M. Ida Ermold, Mus. B., F. A. G. O., Miss Agnes Zimmisch and Herbert J. Austin. DELLA V. WEBER, A. A. G. O., Corresponding Secretary.

Missouri Officers Elected.

The Missouri chapter held its last meeting of the season May 23 at the Third Baptist Church, St. Louis. Miss Katherine Carmichael was hostess. Annual reports were read by the officers, after which the dean discussed the meeting with Warden Sealy that was held on Thursday evening, May 19.

The new officers were introduced and are as follows:

- Dean—Mrs. Frank Neal.
 - Sub-dean—Miss Katherine Carmichael.
 - Secretary—Miss Anna Louise Petri.
 - Treasurer—Roland Buchmueller.
 - Registrar—Dorothy Williams.
 - Executive Committee—Mr. Oetting, Mr. Fenton, Mr. Hagen, Mrs. Lamb and Mrs. Gibson.
- These officers were elected at the April meeting, held April 25. WILHELMINA NORDMAN.

Northeast Pennsylvania Election.

Officers were elected by the Northeastern Pennsylvania chapter at a dinner meeting May 12 at Scranton. The selections were: Gerald M. Stokes, dean; Leon Verrees, subdean; Alwyn T. Davis, secretary; Ruth A. White, treasurer; Ernest Dawson Leach, registrar; Llewellyn Jones and Howard Anthony, auditors. Members of the executive committee are: F. J. Daniels, Ellen M. Fulton, Frieda Nordt and Frederick Walbank.

Resolutions of sympathy were sent to Mrs. George W. Wellburn, a former honorary member of the Guild, whose husband died, and a message of congratulation was telegraphed to Charles H. Doersam upon his elevation to the position of warden. Following the meeting Mr. Stokes gave a recital at the Church of the Nativity.

Indiana Chapter.

The Indiana chapter held a festival service May 19 at Christ Church, Indianapolis. Frank L. Sealy, warden of the A. G. O., was guest organist. The program included the following compositions by Mr. Sealy: Magnificat and Nunc Dimittis in B flat (dedicated to choir of Christ Church); anthems, "O Lord, Thou Hast Searched Me Out" and "Eternal Ruler of the Ceaseless Round"; Berceuse, "A Song of Cheerfulness" and Festival March.

Edith B. Athey



ORGAN PUPILS OF MISS EDITH B. ATHEY of Washington at the Hamline School of Music were presented in a recital at the Hamline Methodist Church June 14. A highly meritorious program was played and those taking part were Miss Margaret Lentz, Mrs. Clayton Baus, Theodore Linton, Mrs. Philip Knies, Miss Charlotte Salkeld and Miss Athey. The Rev. Harry W. Burgan, D. D., minister of the church, delivered an address on "The Organ: Its Place in Public Worship." Miss Athey has adopted a novel plan, inviting her advanced pupils to play the organ meditation program before the evening service as guest organists.

Frederick E. Weber, assistant organist of Christ Church, played the "Carillon" by Vierne as the postlude. A luncheon in honor of Mr. Sealy was held the next day at the Columbia Club.

The final meeting of the season was held at the Meridian Heights Presbyterian Church Tuesday evening, May 24. A dinner was served by the ladies of the church, followed by the regular business meeting, which included election of officers for the coming year. Those elected were as follows:

- Dean—Cheston L. Heath, M. A.
 - Sub-dean—Donald C. Gilley, A. A. G. O.
 - Secretary—Mrs. Howard L. Clippinger.
 - Treasurer—Paul R. Matthews.
- An interesting and unusual program arranged by Mrs. Ovid H. Dunn, program chairman, followed. We deserted our usual "console dignity," departed from the usual service-recital and turned to the frivolous for the evening's entertainment. It was a stunt program and thoroughly enjoyed by all. MRS. HOWARD L. CLIPPINGER, Secretary.

Mrs. Sewell Again Texas Dean.

Mrs. James M. Sewell of Dallas was re-elected dean of the Texas chapter at the annual meeting in the City Temple Presbyterian Church in May. The election came after a program of organ and vocal music and a dinner spread in the church for forty-five guests. Gold and red was the color scheme for the dinner table. On the musical program were Katherine Hammons, Dallas; the Oak Cliff Oratorio Society, directed by Alice Knox Fergusson; Lillian Hancock Runkel, Jacksonville; Mrs. Sewell and Kenneth E. Runkel, director of music at Lon Morris College, Jacksonville.

Others elected were: John D. Hammond, Terrell, sub-dean; Gertrude Day, Dallas, secretary; Mrs. Harry V. Culp, Dallas, registrar; Mrs. Ernest E. Peoples, Jr., Dallas, treasurer; Harry Lee Spencer, Waco, and Mrs. Roy Johnson, auditors; Martha Rhea Little, parliamentarian, and Robert H. Coleman, chaplain.

Southern California.

The music clubs of Riverside combined as host to the Southern California chapter June 6 and their hospitality made the chapter's annual picnic a thoroughly delightful day for all. Organists came from Los Angeles and a

number of other cities. Luncheon and games were enjoyed at Fairmount Park. At 4 o'clock a program was given on the Kilgen organ in the Mission Inn Cloister by Vera Van Loan and Newell Parker. Miss Van Loan is an able young Redlands organist and a graduate this year from the University of Redlands. She made a highly favorable impression by her performance of selections from Purcell, Franck, Rimsky-Korsakoff and Vierne. Mr. Parker, Mission Inn's official organist, gave much pleasure in Reger, Rossolo and Clokey numbers. The last-named composer's Symphonic Piece for piano and organ was played by Mr. Parker and Arthur Bostick of Riverside, the latter at the piano.

A good-sized audience assembled in the cloister in the evening to enjoy some admirable organ playing in the impromptu recital given by Joseph W. Clokey of Pomona College and Ernest Douglas, organist at St. Matthias' Church, Los Angeles.

Northern California Dinner.

The annual dinner of the Guild was held at the Clift Hotel in San Francisco June 6. It was strictly a family gathering, the time being divided between business and social enjoyment. The nominating committee, Wallace Sabin, chairman, recommended the reelection of the old officers who have served so faithfully and efficiently during the past year. The dean, Walter Kennedy, wished to withdraw, stating that in his opinion the chapter needed a professional organist rather than a business man at the helm, but under pressure of the membership he withdrew his objections and he and the other officers were unanimously chosen.

Recital at Castilleja School.

Miss Shirley Frick, organist, a senior at the Castilleja School in Palo Alto, Cal., and a pupil of Dr. Latham True, gave a recital May 22 at the school, assisted by Miss Elesa Addis and Elizabeth Bates, pianists. Miss Frick and Mrs. Bates played the Intermezzo from Clokey's Symphonic Suite for organ and piano and Miss Addis played a Rondo in G by Beethoven. Miss Frick's organ selections were: Fugue in G minor ("Lesser"), Bach; Sonata in D minor, Op. 42 (Introduction and Allegro), Guilman; "The Lost Chord," Sullivan; "Pale Moon," Logan; "From the Land of the Sky-blue Water," Cadman; Symphony "From the New World" (Largo), Dvorak.

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Recital Programs

J. Robert Izod, Pittsburgh, Pa.—Mr. Izod, organist and director at the First Reformed Presbyterian Church, Pittsburgh, gave the following program at the Round Hill Presbyterian Church of Elizabeth, Pa., June 16: Concert Overture in C minor, Hollins; Andante Cantabile, Tschaikowsky; Berceuse, Kinder; Intermezzo, Callaerts; "Cantilene Pastorale," Gullmant; Largo, from "Xerxes," Handel; Evensong, Johnston; Gothic Suite, Boellmann.

Stanley E. Saxton, Saratoga Springs, N. Y.—In his recital June 5 at Skidmore College Mr. Saxton presented the following program: Chorale in A minor, Franck; Prelude, Clerambault; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Credo," Bach; Lullaby, Brahms-Saxton; "Up the Saguenay," Russell; "Hop-o'-My Thumb" ("Mother Goose" Suite), Ravel; "Scheherazade," Rimsky-Korsakoff; Toccata in D minor, Reger.

Florence Stokes, Perth Amboy, N. J.—Miss Stokes gave a recital at St. Peter's Church May 29, on the Möller organ recently installed, and played these compositions: Prelude and Fugue in C major, Bach; Andantino in G minor, Franck; "March Bizarre," Lacey; Sonata in E flat major, Van Eycken; "Springtime," Kinder; "Indian Serenade," Vibbard; "The Bells," Price; "Grand Choeur," Faulkes.

Warren F. Johnson, Washington, D. C.—Mr. Johnson played the following organ music in short recitals before the evening service at the Church of the Pilgrims: June 5—Fantasia in F, West; Andante Cantabile, from First Sonata, Philip James; "Le Carillon de St. Paul d'Orleans," Marty.

June 12—Gregorian Rhapsody (Triptych), Karg-Elert; Allegretto (Six Pieces), Commette.

June 19—Heroic Prelude, Hubert Ball; "Nachtstück," Reger; Scherzo, William Lovelock.

June 26—Symphonic Chorale, "O Bide with Us," Karg-Elert; "Sortie" ("Messe Basse"), Louis Vierne.

Marcella Brownson, Urbana, Ill.—Miss Brownson, a senior in the University of Illinois School of Music and pupil of Professor Russell Hancock Miles, played the Sunday afternoon recital at the University of Illinois May 22. She played: Fantasia in G minor, Bach; "Canzone," Reger; "Sonata Cromatica," Yon; "Drink

to Me Only with Thine Eyes," Miles; "Harmonies du Soir," Karg-Elert.

Margaret E. Evans, Columbus, Ohio.—Miss Evans, of Capital University, Columbus, gave the following recital at St. John's Evangelical Lutheran Church, Grove City, Ohio, May 22: Aria from Orchestral Suite in D, Bach; Allegretto from "Oedipe a Thebes," de Mereaux; Second Concert Etude, Yon; "In Summer," Stebbins; "The French Clock," Bornschein; Toccata from Fifth Symphony, Widor; Fountain Reverie, Fletcher; "The Bells of Averdovey," Stewart; "Finlandia," Sibelius.

Eda Meyer Homburg, Indianapolis, Ind.—Charles F. Hansen presented his pupil, Miss Homburg, in a recital at the Second Presbyterian Church June 8. Her selections included: Toccata and Fugue in D minor, Bach; Three Mountain Sketches, Clokey; Gothic Suite, Boellmann; "Romance" in D flat, Lemare; Triumphant March, Buck.

Katherine Tullis Armstrong, Miami, Fla.—In a recital at the Park Temple, Fort Lauderdale, Fla., April 11, Miss Armstrong, a pupil of Florence Ames Austin, played: Suite in F major, Rogers; Sonata in C minor, Mendelssohn; "Liebesleid" and "Liebesfreud," Kreisler; "Brindisi Waltz," Alard; Londonderry Air (Traditional), transcribed by Kohlmann; "Vision," Bibl; Serenade, Federlein; "Sortie," Hosmer.

Elmer A. Tidmarsh, Schenectady, N. Y.—In his Sunday afternoon recital at Union College May 29 Mr. Tidmarsh played: "Song of May," Borowski; Meditation from "Thais," Massenet; Wedding March, Hoffman; "Romance," Sibelius; "Valse Triste," Sibelius; "Les Preludes," Liszt.

Hugh Porter Is Engaged.

An interesting engagement just announced is that of Miss Ethel Flentje of Wilmette, Ill., to Hugh Porter, the New York organist. The wedding will take place in the late summer. Miss Flentje was a classmate of Mr. Porter at Northwestern University, graduating in 1923. She is also a graduate of the Juilliard Music School in New York and is a pianist of ability. She has been teaching piano at the Dalton School. Mr. Porter is organist and director at the Second Presbyterian Church of New York, has played at Chautauqua for a number of years, is on the Juilliard School faculty for the summer.

TRIBUTE TO GOW AT VASSAR

Bas-Relief Portrait Presented to College—Dinner by Colleagues.

The retirement of Professor George Coleman Gow after thirty-seven years of distinguished service as chairman of the music department of Vassar College has been the occasion of many tributes to his musicianship, his leadership in establishing music in college curricula and his personal influence on students and others who came in contact with him. On June 4 the members of the faculty of the music department gave a dinner in his honor. President MacCracken acted as toastmaster and tributes were offered by Miss Kate S. Chittenden, who worked with Professor Gow as head of piano instruction for over thirty years; Richard Aldrich and Charles H. Farnsworth. Friends presented him with facsimile scores and a portfolio of letters of appreciation from many alumnae and associates. After the dinner a program of Professor Gow's compositions was given in Skinner recital hall, followed by a reception which gave an opportunity for many friends to offer congratulations and express regrets that his active connection with the college must be severed.

On June 11, as a part of the commencement festivities, there was unveiled a bronze bas-relief portrait of Professor Gow, which was presented to the college by alumnae and friends. The tablet, admirably executed by Mahonri Young, is placed in the main hall of the music building, on the second floor. These events mark the nominal close of a notable career which was outlined in the May issue of The Diapason.

Daughter in the Faassen Home.

Announcement is made from Zion, Ill., of the arrival of a ray of sunshine in the form of a daughter at the home of Mr. and Mrs. Fred Faassen. The young lady is named Virginia Joy. Mr. Faassen is the organist of Shiloh Tabernacle and is prominent in Chicago organ circles, at the same time being known far and wide through the recitals he broadcasts.

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Light on Career and Ideals of Guilmant; How He Won Post

[The subjoined interesting reminiscences of Felix Alexandre Guilmant were written by Dr. Carl at the request of the editor of The Diapason. Guilmant died at his home in Paris March 29, 1931. Dr. Carl was one of his distinguished pupils and warm personal friends.]

By WILLIAM C. CARL, Mus. D.

La Trinité, with its imposing Gothic architecture, immediately attracts the visitor in Paris. Ideally located, as are all the monuments of the city, with a beautiful park directly in front, one is easily imbued with the atmosphere on entering.

My first visit was on a Sunday morning in June. The service was in progress. Alexandre Guilmant, the greatest of organists, was at the grand organ. Theodore Salomé at the chancel organ and Emile Bernard, maitre de chapelle, in charge of the choir. The marvelous antiphonal effects between the two organs, with the choir in the chancel, and a famous soloist in the gallery at the far end of the church, each responding to the other, was thrilling.

To visit the organ loft was not an easy task, for the door was piously guarded by an old woman who sold candles in a side chapel. After a searching glance the key was produced. A spiral staircase without even a candle to give assistance led heavenward what seemed an interminable distance, finally reaching the little room where the organ blowers were assembled. These custodians of the "lungs of the organ" are of a class quite by themselves. A French organ blower guards his position with religious zeal. It passes from father to son and remains frequently for generations in the same family. Electric blowers are almost prohibitive in cost, even today, to a large extent.

Finally reaching the organ and receiving a welcome from Guilmant, it was a revelation to hear him at close range. The little gallery was crowded with the master's students, all eager to hear his marvelous work, with notable people from all parts of the world, for Guilmant's fame was international.

Coming from his home among the fisherfolk at Boulogne-sur-Mer, Guilmant reached Paris at an opportune moment. The great organ in the Cathedral of Notre Dame was to be inaugurated. Guilmant grasped the opportunity, wrote his famous "Marche Funèbre et Chant Seraphique," played it at the inaugural recital, and secured his post at La Trinité, which he held for thirty years.

From this time on his life was an active one. He would never lose or waste a moment. His motto of "never hurry" was well known by all his students. His method was to work steadily, without undue haste, and as far as possible every day the same. From the time he was his father's pupil at Boulogne, when his playing at the inauguration of the great organ at Notre

Dame brought him to the notice of the musical world, through all his triumphal concert tours, Guilmant never wavered in devotion to the highest interests of music, and never ceased in his endeavor to bring home to those who will listen the great underlying truths of pure music. He upheld everywhere the highest standards in art and the care and attention he bestowed upon every detail, even upon the smallest item in phrasing and manipulation, was a constant reproof to those who mistake a sway of ill-regulated emotion to mean inspiration. As a contrapuntist he was unsurpassed.

Marvelous as was his work at the organ, Guilmant will, without doubt, be remembered and take his place in history for his improvisations. In his *ex tempore* playing he stood alone. For twenty years he studied the subject diligently. Neither his father nor Jacques Lemmens, who taught him, could begin to compete with his wonderful art, which everywhere held audiences spellbound. The spontaneity and earnestness with which he would take a theme and develop it, making a complete musical composition, frequently ending with a double fugue, was without an equal. His improvisations were always in perfect form, with the character of the theme never lost to sight, and the whole perfectly rounded and finished.

Guilmant was a disciple of Bach. He said: "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are grand objects of study."

Critical estimates of M. Guilmant's organ playing must include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety and exquisite refinement. He always considered the organ a noble instrument, and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works he considered them to be especially adapted to the instrument. He would quote Berlioz's "The organ is pope; the orchestra emperor," and add: "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ piece was written on the way from New York to Philadelphia and completed before arrival. The Fugue in D major was written in a single evening and the

Second Meditation one morning before breakfast.

As professor of the organ at the Paris Conservatoire, with a large class of private students, many of whom are among the most noted organists of the present day, he was never more happy than when surrounded by a group of these pupils. Although the strictest of instructors, he possessed a keen sense of humor and always enjoyed a good joke. He was the last man in the world to be superstitious. One evening at a dinner party at his villa in Meudon the chicken was served in a casserole. The conversation drifted to the subject of appendicitis. Suddenly one of the guests remarked that the enamel with which the casserole was lined was liable to chip off and should it happen to be swallowed would produce appendicitis. Immediately the master sent for a hammer and was not content until the casserole, with its enamel lining, was in ruins and not a scrap of it as large as a pin's head remained. Then, with a sigh of relief, he exclaimed: "Never again will a casserole be seen on my table."

Guilmant was the most lovable of men. All with whom he came in contact felt the force of his wonderful nature and personality. His vitality was unusual. He was always young—one who never felt the weight of years. His method of life and habits were such as to keep him young in spirit and activity. When he played his brains were behind his fingers, and his audiences always felt it.

M. Guilmant first came to America for a series of concerts on the great organ in Festival Hall at the World's Fair, Chicago, in 1893. This was followed by a brief tour. He returned for a tour in 1898 and for a third time for an engagement of forty recitals on the organ at the St. Louis Exposition. At the conclusion he played twenty-four concerts in a month before returning to Paris. The influence and importance of these visits can probably never be fully estimated. From his first appearances in Chicago, followed by those in New York, Boston, Baltimore and Philadelphia, organ playing began to take on a new aspect, and has steadily grown up to the present high standard demanded and maintained in this country.

Mendelssohn's "Hymn of Praise" was the feature at a post-season concert of the Reading, Pa., Choral Society under the direction of N. Lindsay Norden at St. Luke's Lutheran Church on May 24.

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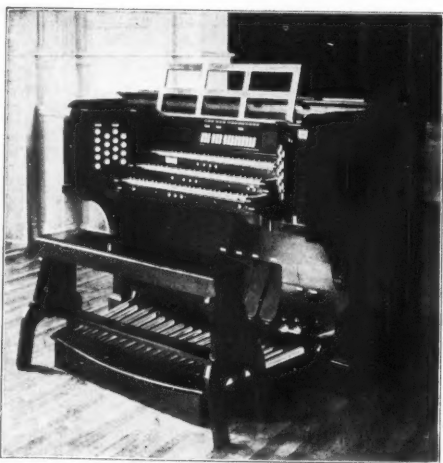
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George William Volkel



GEORGE WILLIAM VOLKEL of New York has been appointed to take the place held for a number of years by Hugh Porter as organist at Chautauqua, N. Y. In addition to Sunday afternoon recitals in July and August Mr. Volkel's duties will consist of playing at the church services, presiding at the piano for the orchestra and teaching organ. On the opening day of the assembly, June 30, Mr. Volkel played the following program: "Grand Choeur Dialogue," Gigout; "Soeur Monique," Couperin; Fugue in C, Buxtehude; Aria (from Tenth Concerto), Handel; Variations (from Fifth Symphony), Widor; Chorale Prelude, "In dulci júbilo," Bach; "Carillon-Sortie," Mulet.

His recital programs in July will be as follows:

July 3—Sixth Symphony (Allegro, Adagio, Finale), Widor; "Lied" and "Divertissement," Vierne; "Song of the Basket-Weaver" and "The Bells of St. Anne de Beaupre," Russell; Fugue in G minor (the "Lesser"), Bach.

July 10—Gothic Suite, Boellmann; "Nautilus" (from "Sea Pieces"), MacDowell; Two Movements from Fourth Symphony, Widor; "Legend of the Mountain," Karg-Elert; "Rosace" and "Tu es Petrus," Mulet.

July 17—"Grande Piece Symphonique," Franck; Spring Song and "Evening Rest," Hollins; Scherzo in E major, Gigout; Cantabile, Jo ngen; Finale (from First Symphony), Vierne.

July 24—Third Chorale, Franck; "Evening Song," Bairstow; "Romance sans Paroles" and "Variations de Concert," Bonnet; "May Night," Palmgren; Berceuse, Dickinson; "Marche Pittoresque," Kroeger.

July 31—All-Bach program: Toccata and Fugue in D minor; Adagio in A minor; Chorale Prelude, "Christians, Rejoice"; "St. Ann's" Fugue; Sonata No. 3; Passacaglia and Fugue in C minor.

Mr. Volkel has been asked to be one of the recitalists at the Rochester convention of the N. A. O. Three Bach organ numbers which he arranged for string orchestra will be published next fall by G. Schirmer, in an album which will be called the "Juilliard String Orchestra Series." The three pieces chosen, which form a suite, are the Fantasia and Gravement in G major, the Pastorale in C minor and a Fugue in G.

New Classes at Guilmant School.

Before leaving for his annual European tour, Dr. William C. Carl made known several important additions to the scheme of work at the Guilmant Organ School for the coming season. Hugh Ross will begin his classes in October, and will give a comprehensive survey of a choirmaster's duties. Not only will conducting be taught, but the organization and training of junior, in-

termediate and adult choirs. An outside choir will be formed to be trained before the class, illustrating how this should be done. The class will be open to those not taking the regular course of the school, to a limited number. Last year it was necessary to establish a waiting list. An added attraction will be the engagement of Dr. J. V. Moldenhawer, pastor of the First Presbyterian Church of New York, who will have classes on "worship and music."

Fall Fatal to "Ted" Poister.

Theodore ("Ted") Poister, 27 years old, formerly staff organist at radio station WTAM in Cleveland, was killed June 11 when he jumped or fell nine stories from the window of his apartment in New York. A party was in progress at the apartment, dispatches said, and Mr. Poister had been sent into the bathroom to wait until he was summoned in a guessing game. A few minutes later the guests found the bathroom window open and his body on the sidewalk below. It was believed Mr. Poister might have fallen when he leaned from the window to signal one of the guests concerning the game. Mr. Poister's home was in Galion, Ohio, and he had studied music in Paris and Chicago. He left Cleveland last year for New York, where he formed a piano team with Bob Brewer, also a former Cleveland. He was a brother of Dr. Arthur Poister, the California organist.

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Editorial, The Diapason, Jan. 1, 1931

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**Earl P. Morgan Dean
of Wisconsin Guild;
Milwaukee Notes**

By **ARTHUR A. GRIEBLING**

Milwaukee, Wis., June 17.—The annual election of the Wisconsin chapter of the American Guild of Organists was held June 7 at the home of Mr. and Mrs. Carl J. Homan. The results of the election are as follows: Dean, Earl P. Morgan; sub-dean, Arthur H. Arneke; treasurer, Mrs. Eva M. Wright; corresponding secretary, Miss Frieda Dieckmann; registrar, Mrs. Leona Whelan; executive committee, W. J. L. Meyer and Mrs. F. H. Foster. After the "auxiliary" (wives, husbands, etc.) provided some amusing entertainment, a luncheon was served by our hosts.

LaVahn K. Maesch of the Lawrence Conservatory of Music at Appleton, Wis., presented a program sponsored by the local Guild chapter May 17 at Immanuel Presbyterian Church. The numbers were as follows: Chorale No. 1, in E major, Franck; Prelude, Clerambault; Adagio, from Symphony in G minor, Lalo; Chorale Prelude, "Christ Came to Jordan," Bach; Prelude and Fugue in G minor, Dupre; Introduction to Act 3, "Tristan and Isolde," Wagner-Fricker; "In the Shadow of the Old Trees," Swinnen; "Harmonies du Soir," Karg-Elert; "Silhouette," McKinley; "Sportive Fauns," d'Antalfy.

The Diapason Club of the State Teachers' College presented its first annual organ recital May 22 at Plymouth Congregational Church. The program follows: Allegro and Andante from Sonata in A minor, Borowski (played by Betty Beers and Dorothy Panay); "To a Wild Rose," MacDowell (Ruth Selander); Chorale from "Suite Gothique," Boellmann (Charles Borgwardt); "The Grandmother," "Urchin Whistling in the Streets" and "The Blind Man," from "Sketches of the City," Nevin (Lillian Jorgensen), and "Laus Deo," from "Messe de Mariage," Dubois (Arthur A. Griebling).

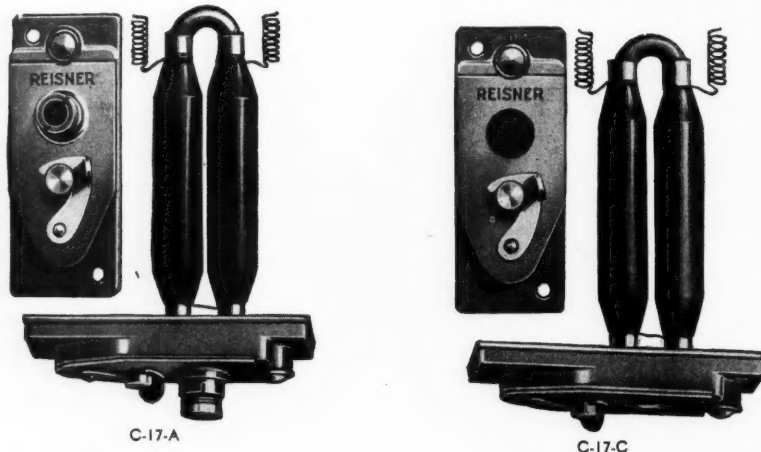
A fine rendition of Dubois' "Seven Last Words of Christ" was given by the choral club of the State Teachers' College under the direction of Carle Oltz. A full orchestra provided the accompaniment. This program was part of the annual music festival and took place May 25.

The vested choir of Grace Evangelical Church, directed by Herbert Marien, presented a sacred concert May 22. On the same evening a program of sacred music was presented by the vested choir of Jehovah Lutheran Church, W. C. Bergen directing. The combined choirs of Divine Charity and Ephrata Lutheran Churches also gave a concert May 22. The directors were Miss Bertha Roepke and Erhard Pankow. The organ numbers, played by Martin C. Gamm, were: "Cum Sancto" (Fugue) from Mass No. 13, Mozart; Andante Cantabile (Symphony 4), Widor, and Finale in A, Harris.

On May 29 the choirs of Christ Lutheran Church under the direction of Edgar Bacher, organist and choirmaster, gave a concert of sacred music. Mr. Bacher played: Meditation, Kinder; Berceuse, Kinder, and Toccata, Widor. At a concert given by the choir of Summerfield M. E. Church, Mrs. R. O. Bernauer played "Salut d'Amour," by Elgar; Madrigale, Simonetti, and Postlude in C, Ashford. The date of this concert was June 12.

In commemoration of the completion of its new edifice a year ago, the choir

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of Cross Lutheran Church, together with instrumental soloists, presented a concert June 5. Harold Albers was organist, and he played: "Hymn of Glory," Yon; "Wachet Auf," Bach; "In Paradisum," Dubois; Trio from Grand Chorus in D, Guilman, and "Alleluia," Dubois.

Novel Installation in Funeral Parlor.

The S. H. Hines Company, funeral directors, of Washington, D. C., recently rebuilt and remodeled its building and with the extensive improvements a two-manual organ was purchased from Lewis & Hitchcock, Inc., of Washington. Great care was taken in the selection and voicing of the various stops in order that the instrument might meet all the requirements of an organ for funeral services. This organ is placed on the second floor, above the main chapel, the tone being deflected through a grille in the ceiling into the main chapel. Plans are being drawn to make the organ audible in the other chapel by means of amplifiers. The organ is played from a detached console on the main floor. It is playable also from an automatic unit which is on the second floor. This player unit can be controlled from either the console or the player unit. The stops are divided into two separate units, each having an independent swell control, giving the maximum expression and control.

The Church of the Sacred Heart, Pittsfield, Mass., has contracted with George Kilgen & Son, Inc., of St. Louis, through its New York office in the Steinway building for a two-manual divided organ of fourteen stops to be erected in the new church by September.

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Subconscious Mind and Its Function in Playing the Organ

By FRED H. GRISWOLD

It is interesting to study the complicated mechanism of an organ, the action and other ingenious details, but it would be much more interesting if we could lay bare the mechanism of the organist himself and could study out how his mental processes operate, how he controls his finger and foot action, etc. Impossible? Not by any means, for a group of modern psychologists, working along broader, more general lines, has reached a point where we may reasonably assume that, before long, a psychologist with musical inclinations will supply us with definite and satisfactory explanations of these things which have puzzled those who have tried to study them out. Meanwhile, they have gone far enough so that we may, perhaps, hazard a tentative forecast of some of the things we shall be told.

What should interest the musical world most are the recent discoveries regarding the importance of the subconscious mind and the notable part it plays in many of our activities. These discoveries are summed up in "The Science of Life," by H. G. Wells and his associates, as follows:

"In the language of psychology *** the phenomena of suggestion are a proof of the existence of an underworld of mind, a welter of activities, of which the personal self is unconscious and which are yet of the same nature as consciousness. This underworld is called by the psychologists 'the Unconscious,' or 'the Subconscious,' using the article 'the' and a capital letter to indicate that the word is used in a special and definite sense for this world of masked, hidden, disconnected and unremembered activities. *** It is a region of events out of reach either of direct observation or direct introspection. We can, as we have just seen, get reactions from it through hypnosis and we shall find that in many other ways its activities well up and affect the conscious sphere. The realization of the existence and activities of the unconscious is the fundamental idea of this modern psychology."

We realize only the conscious mind in our activities, but there is another great controlling power within us whose operations heretofore have been shrouded in mystery. It governs many of our bodily activities and is also, undoubtedly, an important factor in playing.

Some of us, once upon a time, tried to ride bicycles. We floundered about while the conscious mind was trying to run things, until finally the subconscious caught the idea and showed us how easy it was.

The conscious mind might be likened to the captain of a steamship. The captain is in control and knows exactly what is going on, but when he wants the ship to move he signals the engineer, who is in direct control of the motive apparatus. In our case the engineer is the efficient subconscious.

Walking might be taken as an everyday example of how the subconscious operates. Now walking is really a complicated operation. The body must be held erect, one foot and leg must be advanced, then the other, and we must balance on one foot while the other is moving. All this must be done smoothly and rhythmically, and it is done by the subconscious. The conscious directs where we are to go, where to make a turn, and so on, and then devotes its attention to other matters. This is demonstrated in cases of locomotor ataxia. In one who is afflicted with this malady the subconscious becomes ineffective and the conscious must take control. The victim has to think consciously of each move he makes. He can, at certain stages of the malady, get around, but he does so in a jerky, irregular manner. All the smoothness and evenness that are evident when the subconscious is in control are gone. The engineer cannot respond to the signals and the captain

has to run the engine as well as he can, in addition to his other duties.

But what has all this to do with playing the organ? It indicates an analogy. The conscious mind is in command and is keenly aware of every detail when we play, but memory of the composition, of details of performance and control of finger action are largely, no doubt, functions of the subconscious. If it is not hampered by assuming duties that should be performed by the subconscious, the conscious is left free to express emotions, or other important elements of interpretation. If the subconscious is operating at full efficiency auditors are likely to note that technical difficulties have no terrors for the performer who has "the art that conceals art." If the conscious must assume these duties then technique becomes uppermost in thought and interpretation must suffer.

The conscious mind of a musician can grasp a composition quickly. Why is it that, as a rule, he cannot play it with equal readiness? It may be because the subconscious must first be taught what to do, and it evidently learns rather slowly.

A possible evidence of the action of the subconscious is indicated in a detachment of activities. DePachmann, while playing with remarkable skill, would be making grimaces and directing remarks to his auditors. The conscious mind was not concentrating on the playing, but was directing monkeyshines, while the subconscious did the real work.

Recently a lady who was once a capable amateur, but is out of practice, undertook to play one of her old favorites. She stumbled, and remarked: "I can play it when I do not think too intently about it." The remark was illuminating, for evidently the conscious was interfering with the subconscious. This is probably one of the penalties that go with nervousness or self-consciousness.

The writer has watched with interest the performances of a musician who has abilities above the average. In private he shows temperament and plays with considerable "abandon." But he will not "let himself go" when making a public appearance. He then plays with restraint and rather coldly. Apparently he fears to let the subconscious assume control when playing in public.

Most of us have known organists who, while playing in the seclusion of an organ loft, would talk and joke with those around them. Other organists sometimes suggest a high-strung golfer who demands that everyone in the vicinity stand stock still and almost hold his breath while the golfer is performing with the putter.

If memory serves correctly it was Huneker who once wrote that "we play

mechanically." He probably would have been nearer the truth if he had written that we play "subconsciously."

It was mentioned above that the subconscious learns slowly. This, probably is one reason why we must practice, and it may also account for the effectiveness of slow practice. Quite some time ago these columns contained the report of a discussion about slow practice, which was advocated by a well-known teacher and opposed by another, who said we could never acquire technique by means of slow practice. One might say that both were right, but they were talking about different things. One was talking about learning to give a satisfactory interpretation of a composition, while the other had in mind the development of technique, which usually is done by means of technical exercises. But one would do well to start slowly, even with an etude for velocity, so as to be sure to get the fingering and other details correctly fixed.

Absolute pitch is probably a function of the subconscious, and seems to be possessed more frequently by those who began musical study at a very early age, a period when the subconscious appears to be most receptive. An advance in method which will show just how absolute pitch can be taught to the best advantage is not impossible.

It is quite possible that the subconscious is active in improvisation, for it is evident that the conscious mind, unaided, can do little along this line. One must be a mature, well-schooled musician to improvise well, but musical histories give plenty of evidence that those who excelled in improvisation gained facility through early efforts. A child is receptive in many ways. It can learn a language more easily than its elders and early study is a great aid in musical advancement. We can, of course, play only what we have definitely in mind, or, to word it differently, what the subconsciousness has thoroughly mastered.

It is possible that methods of teaching may be broadened and improved when we obtain authoritative information about the subconscious and its intricate activities. This is a fertile field. Let us hope that research workers will cultivate it.

[A number of organists undoubtedly know of incidents that bear on the points that have been mentioned, and would be willing to let the editor of *The Diapason* know about them. It might be interesting if such experiences could be pieced together.—P. H. G.]

Daniel R. Philippi, organist and choirmaster of Christ Church Cathedral at St. Louis, left for California with his mother late in June and will return in October.

R. Buchanan Morton



R. BUCHANAN MORTON, organist and choirmaster of the House of Hope Presbyterian Church at St. Paul, Minn., accompanied by Mrs. Morton, sailed from Montreal on the *Alaunia* June 24 to spend the summer in England and Scotland. Mr. Morton has enrolled for the course at the English Choir School at St. Nicholas College, in Kent. He will also do some research work in London. Mr. and Mrs. Morton expect to return about Sept. 20.

Alan Bucher in Recital.

A large and appreciative audience assembled in the Ford Auditorium of the Peekskill Military Academy, Peekskill, N. Y., May 19, for a recital given by Alan Bucher. A feature of added interest was the participation of two of Mr. Bucher's pupils, who played with admirable technique and charm. Miss Gladys Kessler played the "Cantilene Nuptiale" by Dubois. Miss Dorothy Hawkins interpreted the beautiful "Il Natale in Sicilia" by Yon. Mr. Bucher's program was varied and included compositions by Bach, Bossi, Kramer, Guilman and Yon. The *Toccata in D* by Yon was especially noteworthy. The quiet numbers, particularly the *Larghetto* by Guilman, were played with exquisite tone color. At the conclusion of the program a number of the audience gave expression to their appreciation by gathering around the console during the playing of the last encore, Yon's "Hymn of Glory."

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- Gedeckt, 8 ft.
- Gemshorn, 8 ft.
- Octave, 4 ft.
- Flute, 4 ft.
- Fugara, 4 ft.
- Twelfth, 2 2/3 ft.
- Fifteenth, 2 ft.
- Oboe, 8 ft.
- Clarion, 4 ft.

SWELL ORGAN.

- Bourdon, 16 ft.
- Diapason, 8 ft.
- Viola, 8 ft.
- Gedeckt, 8 ft.
- Gemshorn, 8 ft.

- Violina, 4 ft.
- Flute, 4 ft.
- Piccolo, 2 ft.
- Contra Fagotto, 16 ft.
- Oboe, 8 ft.
- Clarion, 4 ft.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft.
- Gedeckt, 8 ft.
- Gemshorn, 8 ft.
- Violina, 4 ft.
- Flute, 4 ft.
- Fugara, 4 ft.
- Nazard, 2 2/3 ft.
- Oboe, 8 ft.

PEDAL ORGAN.

- Bourdon, 16 ft.
- Gedeckt, 8 ft.
- Diapason, 8 ft.
- Viola, 8 ft.
- Gemshorn, 8 ft.
- Oboe, 8 ft.

The resources of stops are as follows: Gedeckt, 97 pipes; diapason, 73 pipes; viola, 73 pipes; Gemshorn, 73 pipes; oboe, 73 pipes.

Program by Becker's Students.

Arthur C. Becker, A. A. G. O., director of the conservatory of De Paul University in Chicago, presented his organ students in a recital at St. Vincent's Catholic Church Sunday afternoon, June 5. The program, under the auspices of the Becker Organ Club, was played by eight pupils and included some of the best classical and modern compositions.

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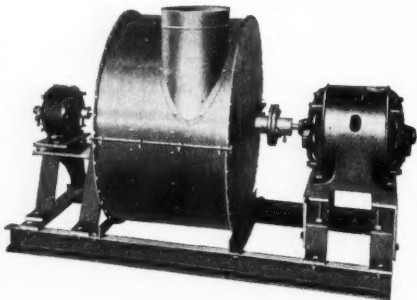
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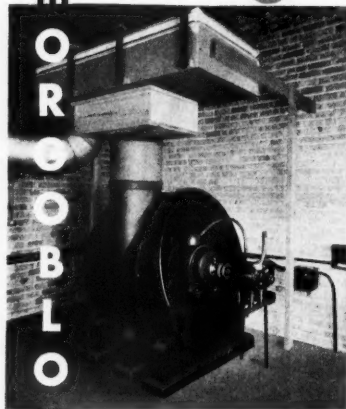
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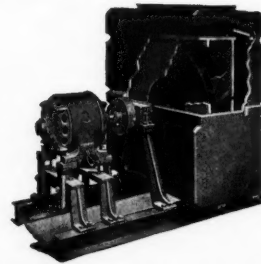
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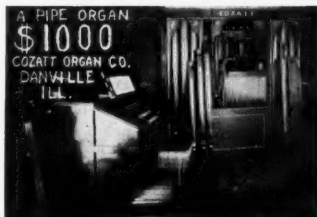
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There are many beautiful organs of both the tracker and tubular-pneumatic type, which are in need of a complete rebuilding. The owners hesitate because they know that such a procedure would mean an increase in pressure, and consequently a ruination of the refined and dignified tone which the instrument has at present.

This perplexing problem has been solved by the Wicks Direct Electric Action, which will operate efficiently on ANY pressure. It will be just as fast on 2 3/4" wind pressure as it is on 15" wind.

To substantiate our claims we invite those who are interested to inspect our recent installation in Our Lady of Lourdes R. C. Church, Chicago, Illinois. It is a wonderful example of what can be accomplished with low-pressure voicing. The pipes of the old organ remained in the church until the new instrument was installed, ready to receive them.

Thus we have again proven, very conclusively, that as much power, and by far more dignity and refinement, is obtainable from pipes voiced on low wind pressures than can possibly be expected from the high pressures required by the modern actions.

Let us submit a price covering a complete rebuilding of your present pipe organ.

WICKS PIPE ORGAN COMPANY
HIGHLAND, ILLINOIS

Console of the Hillgreen-Lane Organ
in Christ Church, Alexandria, Va.



George Washington was a vestryman of this church, and doubtless many thousands of tourists will visit the historic old structure during the current year when the Bi-Centennial of Washington is being celebrated.

The organ was donated to the church by the Carnegie Foundation, and the Hillgreen-Lane Company was commissioned to build the instrument.

HILLGREEN, LANE & COMPANY
ALLIANCE, OHIO



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Many organ experts are convinced of the tonal superiority of *Fraze* Organs. Those not familiar with our work are invited to investigate.

FRAZEE ORGAN COMPANY
134 Tremont Street Everett, Massachusetts