

THE DIAPASON

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

Twenty-third Year—Number Nine.

CHICAGO, U. S. A., AUGUST 1, 1932.

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NEW PILCHER ORGAN FOR HISTORIC CHURCH

THREE-MANUAL WITH ECHO

Trinity Episcopal at Columbia, S. C.,
Places Order—Chambers Will Be
Built for Instrument—Echo
Division in Tower.

The rector and vestry of Trinity Episcopal Church at Columbia, S. C., have placed an order with Henry Pilcher's Sons, Inc., for an organ of three manuals, with an echo division.

This historic church, built in the early part of the last century, with a modern parish-house and the church's own burial ground, occupies an entire city block in a beautiful location opposite the state capitol building and park. For the accommodation of the organ new chambers are to be built, one at each side of the chancel, and elevated. The echo organ will be placed in one of two towers at the front of the church.

The rector of Trinity Church is the Rev. Henry D. Phillips, D. D., and Kenneth Baldwin is organist and choir-master.

The stop specifications of the organ are as follows:

GREAT ORGAN.

Diapason, 16 ft., 85 pipes.
First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 notes.
Doppel Flöte, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Flute Harmonic, 4 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Fifteenth, 2 ft., 61 notes.
Harmonic Tuba, 8 ft., 73 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Rohr Flöte, 8 ft., 73 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Aeoline, 8 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Dolce Cornet, 3 rks., 183 pipes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Tremulant.
Harp (from Choir).

CHOIR ORGAN.

English Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Harp, 49 bars.
Chimes (from Echo).
Tremulant.

ECHO ORGAN.

Cor d' Nuit, 8 ft., 61 pipes.
Viol Aetheria, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 61 pipes.
Fern Flöte, 4 ft., 61 notes.
Vox Humana, 8 ft., 61 pipes.
Chimes, 21 tubes.
Tremulant.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Major Diapason, 16 ft., 32 pipes.
Second Diapason, 16 ft., 32 notes.
Grand Bourdon, 16 ft., 32 pipes.
Soft Bourdon, 16 ft., 32 notes.
Gross Flöte (ext.), 8 ft., 12 pipes.
Flauto Dolce (ext.), 8 ft., 12 pipes.
Tuba Profunda (ext.), 16 ft., 12 pipes.
Chimes (from Echo).

Middelschulte Symphony in Detroit.

Dr. Wilhelm Middelschulte's new Symphony on Themes by Bach was received with marked enthusiasm when played by the composer in Detroit June 17 on the occasion of the commencement exercises of the Detroit Conservatory of Music at the Institute of Arts. Dr. Middelschulte played a program on the Casavant organ preceding the commencement address and received an enthusiastic ovation. Dr. Guenzburg, a noted pianist and teacher of Detroit, asked for and received permission to make a piano arrangement of the new work. The organ program of the evening was made up as follows: Fugue in G minor on Old German Folksong, Bach; Concerto, No. 4, F major, Handel; Bohemian Rhapsody, Smrz; Symphony in D minor on Themes of Bach, Middelschulte.

Gathered at Hartford for Recital on Large Austin Organ



THE GROUP PICTURE above includes the recitalists who played the large Austin organ in Bushnell Memorial Hall at Hartford, Conn., and officers of the Austin Organ Company, who were brought together on the occasion of the visit of the convention of the American Guild of Organists to Hartford on the last day of the Boston meeting in June. The photograph was taken just before the recital by Julian R. Williams. Reading from left to right those in the picture are: Mrs. Clarence

E. Watters, John Spencer Camp, Clarence E. Watters, B. G. Austin, Julian R. Williams, John T. Austin, Mrs. Julian R. Williams and Howard A. Walker.

Six hundred and forty-nine thousand persons have attended 461 events in Bushnell Memorial Hall since the building was dedicated in January, 1930. From Jan. 13 of this year until the end of the season the record was 125,280, at eighty-four events. The attendance in 1931 was 277,000.

Leslie P. Spelman



LESLIE P. SPELMAN, M. A., Mus. B., A. A. G. O., has been appointed head of the music department of Meredith College, Raleigh, N. C., to succeed Isaac Lucius Battin, who is studying abroad. Mr. Spelman will teach organ and advanced theory and will conduct the college choir and orchestra.

Mr. Spelman has just returned from two years in Paris, where he was organist and choir director of the American Church. During his service the new million-dollar edifice was dedicated, including a three-manual Casavant organ. While in Paris he was a student of Joseph Bonnet in organ, Nadia Boulanger in theory and Alexandre LeGuennet in conducting. Be-

sides playing at the American Church Mr. Spelman was guest organist on two occasions for the Christmas midnight mass at the Chapel Gerson and he appeared as accompanist for several voice recitals.

NEVIN TAKES COLLEGE POST

Leaves Johnstown, Pa., Church After More Than Ten Years' Service.

Gordon Balch Nevin has been appointed to a full professorship at Westminster College, New Wilmington, Pa., and as a consequence has resigned his position as organist and choir-master of the First Lutheran Church of Johnstown, Pa., where he has been for more than ten years. Mr. Nevin is moving to New Wilmington to take up his new duties. He will be head of the organ department and will also teach advanced theory and composition. Mr. Nevin thus drops out of church work for the first time in twenty-five years. He is known to every organist through his compositions.

Charles A. Lane in Alliance Hospital.

Charles A. Lane, of Hillgreen, Lane & Co., the organ builders of Alliance, Ohio, is making slow progress toward recovery, according to latest reports from Alliance. Mr. Lane was taken ill in Washington. July 1 he was moved from the capital to a hospital in Alliance. Mr. Lane is known as a literary man as well as an organ builder and is recognized among poets and scholars both in America and Europe for his achievements.

To Play Music of Eight Nations.

Bruce Gordon Kingsley will play a program of music of eight nations on the Bovard Auditorium organ, at the University of California, Los Angeles, Tuesday, Aug. 2, when the university keeps open house for the Olympic participants.

ROCHESTER IS READY FOR N. A. O. CONVENTION

SESSIONS TO OPEN AUG. 29

Canadian College of Organists Will Meet with American Body—Excellent Papers to Supplement the Recitals.

Rochester, N. Y., will welcome the members of the National Association of Organists and of the Canadian College of Organists, in addition to many others interested in the organ, on the occasion of the annual convention of the N. A. O., which will open on the evening of Aug. 29 and close with the banquet on the evening of Sept. 2. As Rochester is easily accessible by train and automobile from all parts of the country, with direct through cars from Chicago and various western and central terminals and from New York and Boston, and as railroad rates this year are on a bargain basis, it is expected that there will be an excellent attendance, regardless of the times.

Many organists remember the last N. A. O. convention in the same city, held nine years ago, and recall the fine setting for the meetings and recitals. The same setting is offered this year, with the magnificent plant of the Eastman School of Music at the disposal of the association. This equipment includes two splendid organs—a Skinner in Kilbourn Hall and an Austin in the Eastman Theater. Recitals will be given on both instruments by the American and Canadian organists invited to play. The papers also will be of more than ordinary interest, the speakers including such men as Carlton Sprague Smith, director of music of the New York Public Library; Captain Richard H. Ranger, whose pipeless effects as accessories to the organ have aroused widespread interest; Dr. Charles N. Boyd of Pittsburgh, whose subject is "A Change for the Better"; Senator Emerson L. Richards, who will speak on the subject now prominently before the organ world—"Console Standardization"; Mrs. William Arms Fisher of Boston and Duncan McKenzie, educational director of Carl Fischer, Inc.

The list of recitalists was published in the July issue of The Diapason. The complete convention program is as follows:

MONDAY, AUG. 29.

8 p. m.—At Eastman School of Music. Reception. Registration in room 204.

TUESDAY, AUG. 30.

9:30 a. m.—At Eastman School of Music. Registration in room 204.

10 a. m.—Address of welcome by Charles S. Owen, mayor of the city of Rochester. Response by Harold Vincent Milligan, president of the N. A. O., and Richard Tattersall, president of the C. C. O.

10:45 a. m.—Business meeting of N. A. O. in room 204. Election of nominating and resolutions committees. Business meeting of C. C. O. in room 304.

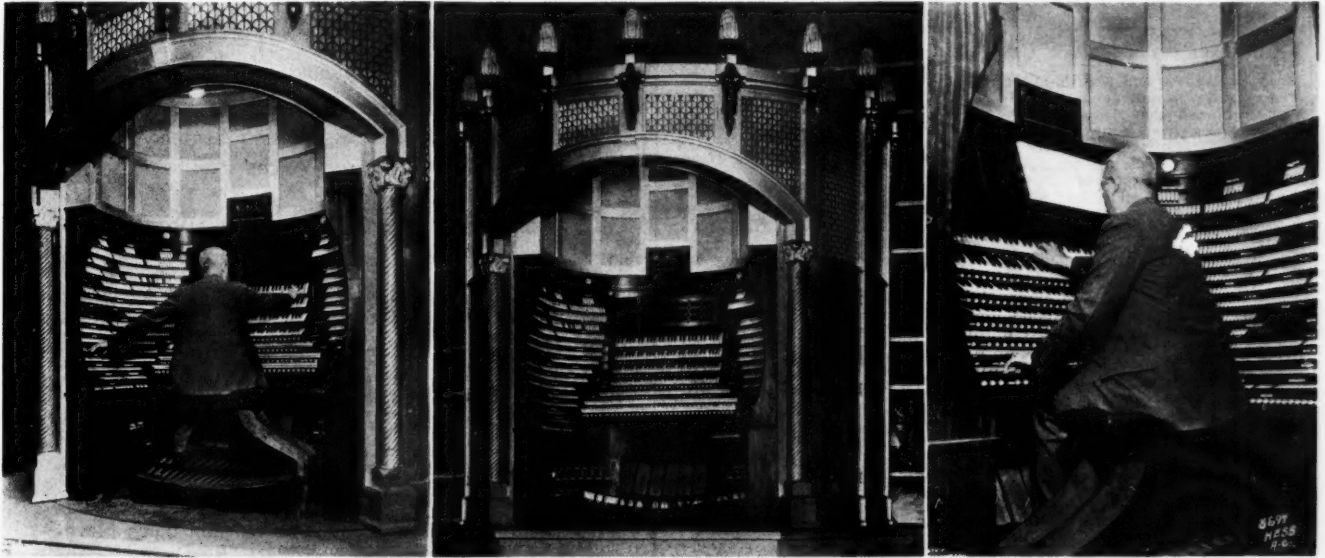
11:30 a. m.—In Kilbourn Hall. Recital by George William Volkel, Mus. B., F. A. G. O., member of the faculty of the Juilliard Foundation and Guilman Organ School; organist Ninth Church of Christ, Scientist, New York City. Program: Sixth Symphony, Widor; Passacaglia and Fugue in C minor, Bach.

2:30 p. m.—In Kilbourn Hall. Lectures by Arthur H. Egerton, director of the department of music, Wells College, Aurora, N. Y., on "Impressions of Church Music in England, 1931," and by Dr. Herbert Sanders, F. R. C. O., Montreal, on "Music and the Man."

4:15—At Eastman Theater. Recital by Carl Weinrich, F. A. G. O., New York City.

8:15 p. m.—At St. Paul's Episcopal Church, East avenue and Vick Park E. Recital by Marshall Bidwell, organist of Carnegie Music Hall, Pittsburgh, Pa., and Richard Tattersall, president Canadian College of Organists, Toronto. Mr. Bidwell will play: Fantasia and Fugue in G minor, Bach; "Ben Jonson's Pleasure," Milford; Scherzo (Symphony 2), Viernie; Prelude to "The Afternoon of a Faun," Debussy; "Electa ut Sol," Dallier. Mr. Tattersall will play: Prelude and Fugue in G, Bach; Chorale Preludes, "Wer nur den lieben Gott lässt walten" and "Wachet auf, ruft uns die Stimme," Bach; Chorale Improvisation on the above

Console of Atlantic City Convention Hall Organ, Senator Richards at Keyboard



THIS PICTURE SHOWS Senator Emerson L. Richards playing with his child, the great convention hall organ in Atlantic City. It also presents evidence that one man can handle a seven-

manual console. The center picture shows the console as it stands. The organ has not yet been completed, but is near enough completion so that it has been in use for some time. The

instrument, designed by the Atlantic City political leader and organ patron, is one to which the much misused adjective "unique" applies aptly, for both its size and design are unusual and it

has attracted worldwide attention. The complete specification of the instrument was published in The Diapason in June, 1929. It is the aim to make this organ the largest in the world.

DEATH OF ERNEST D. MOORE

Treasurer of Moore & Fisher Manufacturing Company—Ivory Trader.

Ernest D. Moore, treasurer of the Moore & Fisher Manufacturing Company, Deep River, Conn., manufacturer of piano and organ supplies, and widely known as an ivory trader and author, died at his home in Chester, Conn., June 5 after a heart attack.

Mr. Moore was born in Boston Jan. 18, 1884, and was a descendant of several generations of ivory traders. He went to Africa in 1908 to carry on the family tradition as representative of Arnold Cheney & Co., of New York. He helped to entertain Theodore Roosevelt at Mombasa when the former President visited there on his African hunting trip and sent back the first photographs of Colonel Roosevelt from Africa, showing him riding on the pilot of a train. Mr. Moore also was stationed at Zanzibar and for a time at Aden. The story of his contacts and of the history of ivory gathering was told in "Ivory: Scourge of Africa," published last year by Harper & Brothers. He wrote of himself that he had handled as much ivory in his time as any man living.

In 1912 Mr. Moore returned to the United States to become secretary of Pratt, Read & Co., of Deep River, Conn. Later he became vice-president of the company. Several years ago he resigned from that company to organize the Moore & Fisher Manufacturing Company.

Soon after his return to the United States Mr. Moore married Miss Elsie Warner of Chester. He is survived by his widow and five children, and by two brothers.

Visitors at Office of The Diapason.

Summer visitors from out-of-town points at the offices of The Diapason in the last few weeks have included the following:

- James H. Rogers, Cleveland.
- Paul B. Pilcher, Louisville, Ky.
- Palmer Christian, Ann Arbor, Mich.
- Frank W. Asper, Salt Lake City, Utah.
- Wilfred G. Layton, Flint, Mich.
- Leslie P. Spelman.
- Homer P. Whitford, Hanover, N. H.
- Dean H. Craft, Indianapolis, Ind.
- Sterling C. Marshall, Houghton, Mich.
- J. Victor Bergquist, Minneapolis.
- Russell T. Evans, New York City.
- John F. Delosh, Corona, L. I., N. Y.
- Marvin Korinke, Charles City, Iowa.

Ernest D. Moore



SEATTLE SUMMER ACTIVITIES

BY JOHN McDONALD LYON.

Seattle, Wash., July 20.—Opening the national convention of the Brotherhood of St. Andrew, being held in this city, the St. Cecilia Choir of Christ Church, under the direction of Walter Whittlesey, presented an elaborate program of ritual music July 10. The ordinary was sung to Carnavelli's "Missa Rosa Mystica" (arranged to the English Liturgy by Mr. Whittlesey). As an offertory the choir sang Arkadelt's "Ave Maria."

Ronald Hooper, organist and choir-master of the Ballard First Lutheran Church, put his choir on the Mercer Island ferry on the evening of July 10 and took them over to sing in a concert at Frederick Zimmerman's operatic theater, "Among the Firs." Mr. Zimmerman, tenor, sang several operatic arias and Mr. Hooper played a group of piano numbers by Schumann and Albeniz. Several groups of choral numbers rounded off the program.

John McDonald Lyon, organist and choir-master of St. Clement's Church, played the following program for the Sisters of Providence at St. Vincent's Home July 19: Prelude to "Salve Regina," Bonnet; Prelude and Fugue in E minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Cantabile, Franck; Adagio and Toccata (Symphony 5), Widor; "L'Orgue Mystique" (Suite 48), Tournemire; Prelude on the Gregorian Song, "Pange

Lingua," Boely; Andantino, Vierne; "Cortege et Litanie," Dupre. The organ at St. Vincent's is a Reuter.

It appears as if the city were becoming boy choir conscious. For years there has been a large choir of boys at St. James' Cathedral and now there are boy choirs at St. Clement's and Christ Church and an auxiliary choir of boys at the Woodland Park Presbyterian. The latest news is that Trinity Church is contemplating switching to boys and men.

Harold Heeremans has been active this summer, playing recitals in co-operation with the department of music appreciation at the University of Washington for the students at the summer school. Early in July he played a recital of Bach, utilizing preludes and fugues and chorale preludes. July 27 he is playing a unique recital, to consist of the Sonata on the Ninety-fourth Psalm, Reubke, and the complete "Seven Pastels from the Lake of Constance" by Karg-Elert.

I have examined two new two-manual organs in the last week. Both have harps and neither has a reed of any kind. I wish someone would tell me why.

Dr. F. S. Palmer, organist and choir-master of St. James' Cathedral, gave a lecture on Gregorian chant at the University of Washington July 15. Dr. Palmer has a magnificent collection of discs by the brothers at St. Pierre Monastery, Solesmes. He took out the discs and a number of copies of the "Liber Usualis" and delivered a lecture so well illustrated and so interesting to the students that the class, at the conclusion of the lecture, requested that they be allowed to form themselves into a choir on the spot and try over some of the chants.

Henry Hall Duncklee



THE HOST OF FRIENDS of Henry Hall Duncklee will be pleased to know that after a month in the hospital, where he underwent a major operation, he is making satisfactory progress toward full restoration to health.

Mr. Duncklee lives at East Orange, N. J. He is chairman of the executive committee of the National Association of Organists. On Oct. 5, 1930, Mr. Duncklee completed thirty years of uninterrupted service as organist and director at the West End Collegiate Church of New York City.

Walter Blodgett
Epworth-Euclid
Church
Cleveland Ohio

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M. S. M.
Acting Organist-Director of Music
Madison Avenue Presbyterian Church
New York City

Chicago University Offers Organ Music of Highest Quality

By FRED H. GRISWOLD

Many Chicagoans and visitors to the city are taking advantage of the opportunity offered them, nearly every day, of hearing recitals by high-class organists in ideal surroundings, free of charge. These recitals are under the auspices of the University of Chicago and are given in the Rockefeller Chapel, a rarely beautiful structure at Woodlawn avenue and Fifty-ninth street. The location is favorable, as the chapel fronts on the Midway and, with its massive belfry, dominates the numerous buildings of the university group, all of which harmonize architecturally. Although called a chapel, the building seats about 2,000 and is cathedral-like in its proportions. An unusually large carillon is being installed in the belfry.

The organ, a splendid instrument by Skinner, has been fully described in *The Diapason*. In line with the custom adopted in many European cathedrals, there are two organs 225 feet apart. The main organ is in the chancel and the smaller instrument in the choir loft at the opposite end of the building. Each organ has a console and either organ can be played from the console of the main organ. The organist at the chancel console thus has an unusually well-equipped echo organ at his disposal.

Arrangements for the recitals are in the capable hands of Mack Evans, director of music at the chapel, who has achieved unusual success in this work. Mr. Evans sees to it that the standards maintained are high without being severe. The once rather common policy of having an organ program partly "popular" and partly made up of good music is not followed at these recitals, as it evidently is not considered necessary to "play down" to the audience at a noted educational institution. Nowadays if anyone prefers the lighter things in music he need only to turn on his radio. One feels tempted to add that the old type of program, divided between two types of music, did not achieve a striking success, for it did not really satisfy either those who wanted light music or those who wished something better. Each type of listener was bored by the concessions made to the other group. The size of the audiences that listen to these recitals is evidence that the knowledge that a program will be made up of worthwhile compositions will assure a steady attendance.

During the university's summer quarter there is an organ recital every evening at 7 o'clock, except Saturday. Wednesday evening is devoted to a short vesper service, with choral and organ numbers. During the fall, winter and spring quarters the Sunday recital takes place at 4:30 p. m. The recitals last half an hour. There is also a recital before the Sunday morning service and during the summer there is one every Friday noon.

At the present writing the Sunday recitals are played by Edward Eigenschenk and the weekday programs by Porter Heaps. Numerous other organists have officiated at these recitals. Among them have been Lynnwood Farnam, who played the dedicatory program; Dr. Wilhelm Middelschulte, Robert Birch, Philip McDermott, Frank W. Asper, Harold Cobb, Arthur Poister and Paul Esterly. The chancel organists are Philip McDermott and Frederick Marriott.

As indications of what is being done, here are a few programs:

At the recital June 26 Mr. Eigenschenk played: Largo, Handel; Scherzo, Vierne; Reverie, Dickinson; "Shades of Autumn," Johnson; "Canyon Walls," Clokey; "Song of the Basket Weaver," Russell; "Grand Choeur Dialogue," Gigout. At his recital July 17 Mr. Eigenschenk played: "Sunrise," Jacob; Andante Cantabile from Fifth Symphony, Widor; Scherzetto, Vierne; "Pantomime," de Falla; "Carillon de Westminster," Vierne.

From July 18 to 22 Mr. Heaps played:

Monday—Prelude and Fugue in C major, Bach; "Rhosymedre," Vaughan Williams; "Indian Wail," Dvořak; "Fireside Fancies," Clokey.

Tuesday—Chorale, Scherzetto, Arabesque and "Carillon," Vierne; "Love Death," from "Tristan and Isolde," Wagner; "Echo," Yon; "Thou Art the Rock," Mulet.

Thursday—Sonata 3 (Preludio and Adagio), Guilmant; Scherzino, Ferrata; Second Impromptu, Coleridge-Taylor; "Song of the Basket Weaver," Russell; Minuet from "Orpheus," Gluck; Introduction to Act 3, "Lohengrin," Wagner.

Friday—Concerto in A minor, Bach; "O World, I e'en Must Leave Thee," Brahms; Idylle, Quef; Reverie, Dickinson; First Impromptu, Coleridge-Taylor.

A decided novelty was offered Wednesday evening, June 20, when the young women of the Orchestral Society, under the direction of Miss Marian Van Tuyl of the physical education department, gave a rhythmic interpretation of Bach's setting of the chorale "Jesu, Joy of Man's Desiring," with organ and soprano choir. The university choir also sang the sixth movement of Brahms' Requiem. One of the recent Wednesday evenings was devoted to music of the Russian Church and another program was made up from music of the Anglican Church.

It is impossible here to make more than a passing mention of the excellent work done by the university choir in a *cappella* music. Numerous visiting organizations have also been heard, among them the Smallman Choir of Los Angeles, the Chicago A Cappella Choir, the Chicago Bach Chorus, the Chicago Bach Singers, the Metropolitan Church Choir, the Olivet Baptist Choir, the Swift & Co. Male Chorus, the Welsh Male Choir and the Lindblom A Cappella Choir.

DEDICATION AT MERIDEN, N. H.

Mary Duncan Presides at Estey Given to Church as Memorial.

Miss Mary Duncan presided at the Estey organ in the Congregational Church of Meriden, N. H., July 3 when the instrument was dedicated, and played a program which brought out the effects of the organ in a manner which aroused enthusiasm.

The instrument, a two-manual of thirteen sets of pipes, is the gift of Morris G. Penniman in memory of his wife. It is equipped with a self-player. Miss Duncan's program included the following selections: Prelude on Welsh Hymn-tune "Rhosymedre," Vaughan Williams; Chorale Preludes, "A Rose Breaks into Bloom," Brahms; "Sleepers, Awake!" Bach, and "O World, I e'en Must Leave Thee," Brahms; Prelude and Fugue in A minor, Bach; Cantabile in B, Franck; "The Little Shepherd," Debussy-Choisnel; Allegro Vivace from First Symphony, Vierne; "Carillon," Vierne.

Miss Duncan recently won her master of arts degree at Vassar after studying under Professor E. Harold Geer. She has studied the organ also with Libert in Paris and Ernest Mitchell of Grace Church, New York.

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PRICE \$1.00

PUBLISHED BY

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119 West 40th Street

SWIFT PRIZE TO PRUTTING Hartford Organist Captures Chicago Award for Composition.

R. H. Prutting of Hartford, Conn., an organist of that city, has been awarded the \$100 prize in the twelfth annual competition in music composition offered by the Swift & Company Male Chorus. Mr. Prutting's composition is a musical setting for "Reveille," a poem by Michael O'Connor. It will be presented for the first time at the annual concert of the chorus in Chicago next winter. First honorable mention goes to Alexius Baas of Madison, Wis., and second to Dudley Peele of Baltimore, Md.

Mr. Prutting is a native of Hartford and has been active in his musical affairs for a number of years. He studied under Horatio Parker and David Stanley Smith at Yale. At present he is minister of music at the Central Baptist Church, where he has a choir of sixty voices and an orchestra of thirty-five pieces, an organization of symphonic dimensions and character. From 1911 to 1921 Mr. Prutting was conductor of the Hartford Philharmonic Orchestra. He is also organist and musical director of the Masonic Temple and grand organist of both the grand lodge and the grand chapter R. A. M. of Connecticut. Another of his activities is as instructor of musical theory and chapel organist of the Hartford Seminary Foundation.

Mr. Prutting has won several prizes for his compositions. In 1902 he captured the Ladies' Home Journal prize

and in 1911 the Steinert prize at Yale. In 1914 he won the Sinfonia prize for a setting of Drake's "American Flag."

Baltimore Chapter, N. A. O.

A garden party held June 29 at the home of our president, Katharine E. Lucke, closed the activities of the Baltimore N. A. O. chapter until September. An account of the Maryland council meeting, held in Hagerstown the early part of June, was given. Plans for the season of 1932 and 1933 were discussed and, judging from the amount of enthusiasm manifested, the chapter can be assured of another successful season. After all items of business had been transacted we walked to the lower end of the garden, which was lined with a beautiful collection of hollyhocks, in a great variety of colors. This was used as a background for our picture, which was taken with a new kodak belonging to Miss Clara C. Groppe. The serving of refreshments brought to a close a most enjoyable afternoon. The officers for the ensuing year are as follows: President, Katharine E. Lucke; vice-president, Maud C. Lewis; recording secretary, Herbert J. Austin; treasurer, Hedwig Garthe.

A. M. CLINE,
Corresponding Secretary.

THE DIAPASON.

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

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GREAT ORGAN—61	SWELL ORGAN—73	CHOIR ORGAN—73	SOLO ORGAN —73	PEDAL ORGAN—32
16' Diapason	16' Bourdon	16' Contra Spitzflute	8' Orchestral Flute	32' Contra Bass
8' First Diapason	8' Geigen Diapason	8' Spitzflute	8' Gamba	16' Diapason (Bearded)
8' Second Diapason	8' Rohrflute	8' Concert Flute	8' Gamba Celeste	16' Metal Diapason (Great)
8' Third Diapason	8' Salicional	8' Dulciana	4' Concert Flute	16' Bourdon
8' Principal Flute	8' Voix Celeste	8' Unda Maris—61	8' French Horn	16' Echo Bourdon (Swell)
8' Erzähler	8' Echo Gamba	4' Gemshorn	8' English Horn	16' Spitzflute (Choir)
5-1/3' Quint	8' Echo Gamba Celeste	2-2/3' Nazard—61	8' Tuba Mirabilis	8' Octave
4' Octave	4' Octave Geigen	2' Piccolo—61	Tremolo	8' Gedeckt
4' Flute	4' Flute Triangulaire	Sesquialtera (4 Rks.)		8' Still Gedeckt (Swell)
2-2/3' Twelfth	2' Fifteen—61	8' Clarinet		4' Super Octave
2' Fifteenth	Mixture (5 Rks.)	8' Trumpet		4' Flute
Harmonics (5 Rks.)	Carillon (3 Rks.)	Tremolo		32' Bombarde (Metal)
8' Tromba	8' Oboe			16' Trombone
4' Clarion	8' Vox Humana			16' Waldhorn (Swell)
Chimes	16' Waldhorn			8' Tromba
	8' Trumpet			4' Clarion
	4' Clarion			Chimes (Great)
	Tremolo			

On June 25th by courtesy of Dr. Remson B. Ogilby, President of Trinity College, a Recital was given on this Organ by Clarence E. Watters, Organist and Director of Music at Trinity College, for the American Guild of Organists.

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George S. Beechwood

GREAT WILL BE ENCLOSED

Seibert Evangelical Congregational Church Will Install a "Straight" Three-Manual—Specification of Stops.

The Austin Organ Company has won the contract for a three-manual organ to be installed in Seibert Evangelical Congregational Church at Allentown, Pa. It will be a "straight" instrument and the entire great organ will be enclosed.

The scheme of stops is as follows:
GREAT ORGAN.

- Principal Diapason, 8 ft., 73 pipes.
- Second Diapason, 8 ft., 73 pipes.
- Clavichord, 8 ft., 73 pipes.
- Erzähler, 8 ft., 73 pipes.
- Erzähler Celeste, 8 ft., 61 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Tuba, 8 ft., 73 pipes.
- Chimes (F), 8 ft., 25 tubular bells.
- Chimes (D).
- Harp and Celesta, 61 bars and resonators.
- Tremolo.

SWELL ORGAN.

- Bourdon (ext. Stopped Flute), 16 ft., 12 pipes, 61 notes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute d'Amour (ext. Stopped Flute), 4 ft., 12 pipes, 61 notes.
- Nazard Flute (from Stopped Flute), 2 3/4 ft., 61 notes.
- Piccolo (from Stopped Flute), 2 ft., 61 notes.
- Cornopean, 8 ft., 73 pipes.
- Oboe Horn, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Traverse Flute, 4 ft., 73 pipes.
- Piccolo Harmonic, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- French Horn, 8 ft., 73 pipes.
- Harp and Celesta (from Great).
- Tremolo.

PEDAL ORGAN.

- Resultant Bass, 32 ft., 32 notes.
- Open Diapason (large scale), 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
- Major Flute (ext. Pedal Organ), 8 ft., 12 pipes, 20 notes.
- Dolce Flute (ext. Pedal Bourdon), 8 ft., 12 pipes, 20 notes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Tuba Major (ext. Great Tuba), 16 ft., 12 pipes, 20 notes.

FOR MONMOUTH, ILL., CHURCH

Hinners Company Wins Order for Construction of Three-Manual.

The Hinners Organ Company of Pekin, Ill., has won the contract for a three-manual organ for the First Methodist Episcopal Church at Monmouth, Ill. Following is the list of registers:

GREAT ORGAN.

- 1. Open Diapason, 8 ft., 73 pipes.
- 2. Concert Flute, 8 ft., 73 pipes.
- 3. Dulciana, 8 ft., 73 pipes.
- 4. Doppel Flöte, 8 ft., 73 pipes.
- 5. Octave, 4 ft., 61 notes.
- 6. Flute, 4 ft., 61 notes.
- 7. Dolce, 4 ft., 61 notes.
- 8. French Trumpet, 8 ft., 73 pipes.
- 9. Chimes, 20 notes.

SWELL ORGAN.

- 10. Bourdon, 16 ft., 97 pipes.
- 11. Open Diapason, 8 ft., 73 pipes.
- 12. Gedeckt, 8 ft., 73 notes.
- 13. Salicional, 8 ft., 73 pipes.
- 14. Voix Celeste, 8 ft., 61 pipes.
- 15. Flute d'Amour, 4 ft., 73 notes.
- 16. Violina, 4 ft., 61 notes.
- 17. Nazard, 2 3/4 ft., 61 notes.
- 18. Plautino, 2 ft., 61 notes.
- 19. Oboe, 8 ft., 73 pipes.
- 20. Vox Humana, 8 ft., 73 pipes.
- 21. Harp, 61 notes.

CHOIR ORGAN.

- (Prepared with Third Manual.)
- 22. Orchestral Gamba, 8 ft.
- 23. Melodia, 8 ft., 73 pipes.
- 24. Flauto, 4 ft.
- 25. Gambette, 4 ft.
- 26. Clarinet, 8 ft.
- 27. Harp, 61 notes.

PEDAL ORGAN.

- 28. Open Diapason, 16 ft., 12 pipes.
- 29. Bourdon, 16 ft., 32 pipes.
- 30. Lieblich Gedeckt, 16 ft., 32 notes.
- 31. Flute Dolce, 8 ft., 32 notes.
- 32. Octave, 8 ft., 32 notes.



GEORGE SEYMOUR BEECHWOOD was unanimously elected president of the Musical Arts Club of Long Beach, Cal. He succeeds Mrs. Nina Wolf Dickinson.

Mr. Beechwood, who is organist at First Church of Christ, Scientist, has lived in Long Beach nearly seven years. A native of New York, he at one time was general director of the Conservatory of Music at Utica, N. Y., where he also taught organ. He was in New York several years and was organist at University Place Presbyterian Church. From this church Mr. Beechwood went to First Church of Christ, Scientist, New York City, where he remained until he came West.

Mrs. Beechwood, also an organist, is assistant at First Church of Christ, Scientist. A brilliant pianist, Mrs. Beechwood often is heard in recital with Mr. Beechwood at the organ, in compositions for both instruments.

Adolf Torovsky



ADOLF TOROVSKY, the Washington organist, accompanied by Mrs. Torovsky, sailed July 9 from New York for a trip in England and France. They expect to return about the middle of August. In this way Mr. Torovsky is obtaining much-needed relaxation after a busy season. In addition to his work at the Church of the Epiphany, of which he is organist and choirmaster, Mr. Torovsky has been busy with composition, and several of his songs, in manuscript, have been sung over the radio and in concert. He also gives fifteen-minute programs of organ music every Sunday afternoon from October to May inclusive at Mount Vernon Seminary, Washington, where he teaches organ and trains the girls' choir. Last winter he gave an organ recital for the District of Columbia chapter of the A. G. O. and with his choir gave a Christmas carol service for the chapter.

HALL ORGANS



Nestled in the vast crypt of the National Shrine of the Immaculate Conception at Washington, D. C., the new HALL organ well becomes this impressive setting. A glimpse of this organ is seen through the columns, which guard the chamber. The National Shrine has an association with the Catholic University. Of allied national scope are the many HALL organ installations, which dot the nation from coast to coast.

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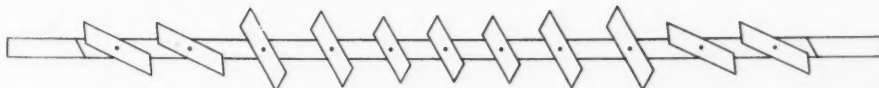
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THE NEW KIMBALL TWO-STAGE EXPRESSION



First Stage—The expression shades are opening partially, one by one, until the whole swell-front is but **PARTLY** open.



Second Stage—After having opened **PARTLY**, the swell-shades are now opening **COMPLETELY**, one after another, until the whole swell-front is entirely open.

Each KIMBALL expression shade is operated by its own individual motor. We have long since discarded the "SWELL-ENGINE" principle, which moves all the shades of a heavy swell-front at once, as being ineffective, inefficient and entirely too slow in operation. When the shades are operated by **INDIVIDUAL** motors it is possible to obtain much greater speed in opening and closing.

In using individual motors, our previous practice has been to open the shades completely, one after another. **NOW**, with our new **TWO-STAGE** device, we open each shade but **PARTLY**, one at a time. After this operation is completed, the **SECOND STAGE** operation begins—opening all the shades **COMPLETELY**, one by one, until the whole swell-front is entirely open—and this is accomplished with amazing **SPEED** and **QUIETNESS**.

The smoothness of a crescendo or diminuendo is greatly increased by this new device which **DOUBLES** the previous number of possible positions of the swell-shades.

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(No. 3 of a series of descriptive announcements concerning the Kimball Organ)

Light on the Career of Sir John Stainer in Letter Dated 1897

[The following interesting letter, written thirty-five years ago by Sir John Stainer, contains a brief autobiography of the noted organist and composer, and author of that famous instruction book "The Organ." It was addressed to Thomas Yapp, who at that time was organist and choir-master of St. Paul's Episcopal Church at St. Paul, Minn. Mr. Yapp died recently at the age of 80 years. His son, Cecil Yapp, a well-known actor, found the letter among his father's effects and gave it to George H. Fairclough, the prominent St. Paul organist. The Diapason is indebted to Mr. Fairclough for the letter, whose contents should interest every organist.]

Menton, France, Feb. 20, 1897.—My dear sir: Please forgive my delay in answering your kind letter; I have been away from England for nearly three months, traveling in Spain and elsewhere.

I very much appreciate the compliment you and your choir are paying me in proposing to devote a whole evening to my music. I am very diffident about my compositions, as I have had such hard work in other branches that I have had but little of that leisure which is so necessary for those who wish to describe the feelings of their heart in the sweet language of music.

You ask for a few particulars of my life. I was born on June 6, 1840. My father was master of a small endowed school in the parish of St. Thomas, Southwark, London. He was a great lover of music and a fair performer on the pianoforte, and his favorite instrument, the flute. As I was the youngest but one of a family of eight, all devoted to music, I was unconsciously trained in its first principles. I could read music at sight before I could read a book fluently. So early did I reach this point that I cannot remember when or how I learned. We had a piano with pedals, but I was too small to reach them, and when perhaps only 5 or 6 years old I asked to walk on the notes. I wanted this in order to make a pedal part to my childish *ex tempore*.

There was also a small chamber organ in the house (without pedals) on which I practiced perseveringly. When 7 years old my father took me to St. Paul's Cathedral as a candidate for a choristership. The choir-master was an excellent musician of the old school, by name William Bayley. Of course I sang with facility all the tests for sight singing. My father then hinted that I could play a little, and on being placed at the piano I played the overture to "Acis and Galatea," and also Bach's E Major Prelude and Fugue (from the forty-eight) from memory. The choir-master then asked me "What note is in the third space?", whereupon I burst into tears, never having heard such an extraordinary question before!

Of course my eight or nine years as a chorister-boy made me familiar with all the best old cathedral music, and with the use of the old clefs—soprano (C on first line), alto and tenor, I had also the inestimable advantage of hearing the beautiful accompaniments of Goss (then organist) and George Cooper (sub-organist); and what was of still more importance, I imbibed their highly artistic treatment of the old "figured basses," an art which has nearly died out.

It was a fortunate coincidence for me when both Goss and Cooper were absent from engagements or illness, as I then took their place at the organ. When 16 or 17 I was accompanying the afternoon service when Sir Frederick Ouseley came up into the organ loft to see Goss. The object of his visit was to ask Goss to recommend him a young organist for the College of St. Michael Tenbury, then recently opened. Sir Frederick sat by my side on the organ stool and watched me narrowly. Finding that I was the sort of young fellow he wanted, after making inquiries as to my career he offered me his organistship. (I had previously held a post at a city church.)

At St. Michael's Tenbury the fine library of music and musical treatises was not only placed at my disposal by Sir Frederick, but he also went through much of it with me. He had a very

fine collection of sixteenth and seventeenth and early eighteenth century Italian vocal music in MS. (masses, motets, etc.) in score without a piano part. I used to play this to him regularly and steadily until we had worked through the whole collection—a really splendid training for me. While still his organist (in 1859) I took my first musical degree (Mus. B.) at Oxford. The organistship at Magdalen College soon after became vacant, and after having me there for six months on trial, the president appointed me. This gave me an opportunity of entering a college (St. Edmund Hall) and graduating in arts. As I had to train the choir at Magdalen, conduct choral societies and teach simultaneously with preparing for classical examinations, you may suppose that my energies and strength were severely taxed. I passed all the examinations successfully and without a slip and in due course became a B. A., Mus. Doc., N. A.

Early in my career Dr. Jeune (then vice-chancellor) appointed me organist to the university. In 1865 I married Eliza Cecil, only surviving child of Mr. Thomas Randall, J. P., of Oxford. In 1872 I received a letter offering me the organistship of St. Paul's in succession to Goss. I think I must have been a very brave man then, for I well knew the shocking low ebb to which my dear old cathedral had sunk musically, partly owing to the want of tact and authority in Goss and Cooper, partly on account of the apathy of the authorities, and the absence of all discipline in the choir. I need not tell you anything about my work at St. Paul's. With the staunch help and kindness of a noble dean and chapter I gradually worked the services up to a high standard. On Cooper's death I asked the chapter to appoint as his successor a former pupil of mine, George Martin, now Dr. Martin, my successor. His talents as a trainer of boys, organist and composer fully testify to the wisdom of the selection. In London I was selected by Gounod as organist to the Royal Albert Hall Choral Society—a post which I afterward held under my good and dear friend Sir J. Barnby.

But I am exceeding all reasonable bounds in this long story.

My health and eyesight having become very precarious, I resigned all my London appointments (except that of inspector of music to the education department) in 1888 and returned to Oxford to live amongst old friends and associations. My college elected me an honorary fellow (the only others being Professor Westwood, Bishop Durrford and Lord Selborne), a truly gracious act for which I am grateful. Other honors, of which I feel very undeserving, have been heaped upon me: I am president of the Musical Association; a vice-president of the Royal College of Organists; an honorary member of the Royal Academy of Music; a member of the council of the Royal College of Music; an honorary fellow of the Tonic Sol-Fa College; an honorary Mus. D. and also D. C. L. of Durham University, and a chevalier of the Legion of Honor of France.

But all these distinctions sit very lightly on my shoulders, and I am not unmindful of my shortcomings in every way.

I value your kindness and that of your enthusiastic choir; it will encourage me to renewed efforts at composition. But my duties as professor of music at Oxford (which, by the way, I forgot to mention among my honors) leave me but little leisure; and when I can get a few months free I almost require the time for setting up my health and spirits.

Adieu.

Yours faithfully,

J. STAINER.

P. S.—Of course I need hardly say how much I value the honor bestowed on me by Her Majesty the Queen in 1888.

Professor C. G. Stanger of Elmhurst College, for more than eleven years organist and choir-master at the Evangelical St. Peter's Church, Elmhurst, Ill., has resigned because of the press of academic duties and the church council, upon recommendation of its retiring organist, elected as his successor Waldemar Hille, organist and executive secretary of the Elmhurst College School of Music.

TOO OFTEN

is the importance of carefully built smaller organs lost sight of, for the exacting organist demands that these, too, give the relative satisfaction of the larger instruments.

Large or Small

M. P. MÖLLER ORGANS

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Hear what one distinguished authority has to say of the M. P. MÖLLER smaller organ.

June 24, 1932.

Dear Mr. Möller:—

I thoroughly enjoyed playing the recital on the three-manual organ in Centenary Methodist Church, Elmira, N. Y. Though not a large instrument, it was surprisingly adaptive to the demands of an entire program, unrelieved by any assisting attraction.

The ensemble of soft strings, flutes and Vox Humana was perfectly lovely, and I recall the French Horn to be one of the finest I have played.

The Diapasons, Mixtures and Trumpet of the Great Organ carried plenty of clearness and authority. I was much impressed with the 16' Reed carried down from the Swell Cornopean, with the way in which these pipes were mitred to fit into such an unfavorably low-ceilinged box, without interfering with the tone quantity or quality. This is a most valuable Pedal stop.

And the Full Ensemble is clear and sparkling.

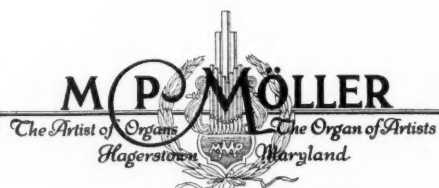
Altogether a very fine small three-manual organ.

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Here, in this old-world monastic setting, splendid organ

recitals are daily presented to distinguished audiences gathered from the four corners of the earth. The new Kilgen Three-Manual Organ, installed several months ago, has been pronounced by leading California musicians an instrument of the utmost refinement, completely satisfying the critical requirements of its artistic atmosphere. Occasional parts from the original organ, installed some twenty years ago, were utilized, but the skill of Kilgen engineers and voicers have brought these old parts up to the standard of the new work, resulting in a truly artistic accomplishment.

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Who's Who Among the Organists of America

William Powell Twaddell

Aside from his career as an organist, William P. Twaddell, for the last eleven years active in church and school at Durham, N. C., has established a national reputation as a trainer of children's choruses and his work in this field has led to results which have influenced the life of the entire city, as testified by people of the community who are interested in its cultural advancement.

As a consequence Professor Twaddell is considered at Durham in a class by himself as a musician. His principal work has been the organization and training of 100 or more children annually in the Durham Choir School for Young People. These children and the choir of the First Presbyterian Church, under his direction, are frequently heard on the air.

Mr. Twaddell grew up as a choir boy in Philadelphia, where he was born Aug. 17, 1879, becoming interested in the organ and the boy voice as a consequence of these early associations. He studied under Frederick Maxson and David D. Wood and served as assistant organist in several Philadelphia churches, including the Church of the Ascension, where he played his first formal recitals; St. James' and St. Andrew's, West Philadelphia. He held his first full responsibility for the training of a choir and direction of the music of a parish at St. Andrew's from 1899 to 1903. Because of his contact with Dr. George E. Stubbs he moved to Christ Church, Rye, N. Y., in 1903. The death of Francis E. Howard created a vacancy at St. John's, Bridgeport, Conn., which he was requested to fill early in 1907. Up to this time his interest had been centered in the organ as a church instrument and the training of choirs of men and boys.

In 1910 Dr. Russell H. Conwell, the noted lecturer and pastor of the Baptist Temple, Philadelphia, passing through Bridgeport upon one of his lecture tours, heard the choir of St. John's and became interested in Mr. Twaddell. Upon Dr. Conwell's invitation he accepted a position as director of the chorus and organist of the temple. His interest in children's voices found expression during the six years here in the organization of a children's choir which flourished in an organization known as the "Temple Girls' Octet," a group of singers who gained a reputation on the concert platform. The singing of these girls won for Mr. Twaddell the opportunity of meeting Dr. John Henry Strong, then pastor of the Eutaw Place Baptist Church, Baltimore. A warm friendship resulted in a call to his church in 1916. The war and changing social conditions interrupted the work planned and in 1920 Mr. Twaddell was appointed director of the music department of Bessie Tift College, Forsyth, Ga. He remained there one season, moving to Durham in the summer of 1921.

His work during the last eleven years has been as director and organist of the First Presbyterian Church, director of the music department of the city schools, and organizer and head of the Durham Choir School for Young People. This organization is an extra-curricular activity of the school music department, giving to all the boys and girls of the city interested in music the chance for special training in religious music.

Mr. Twaddell married Miss Emily May Fawcett of Chester, Pa., June 21, 1905. She died in October, 1918, leaving three children. In 1919 he married Anna Elizabeth Dunnock of Baltimore, who died in February, 1926, leaving one daughter. In 1927 he married Miss Vera Gladys Carr of Durham.

B. Ernest Ballard

B. Ernest Ballard, who recently was re-elected dean, for the second year, of the Southern California chapter of the American Guild of Organists, began the study of music a few years after birth in Evansville, Wis., Feb. 28, 1894. His first instrument was a reed organ which he played at the Baptist Church in Evansville; it was a two-manual pedal-bass vocalion, and he was com-

William P. Twaddell



pedled for the sake of his art and ambition to pay a small chum 10 cents an hour to pump.

After continuing his education Mr. Ballard was appointed organist and musical director at the Hyde Park Presbyterian Church in Chicago, a position he held for five years. He received his early organ instruction in Chicago from Harrison M. Wild. He then moved to Cincinnati and was appointed organist and musical director of Trinity Methodist Church, where he presided over a three-manual Austin. He had been there only a year when the United States entered the world war and he obeyed the call of his country and was sent to France, where he served for more than a year.

When most of the ex-service men indulge in reminiscences they will tell you that upon their return to the United States they were anxious to try some good American apple pie and breathe the free, far-from-battlefields air. But Mr. Ballard did not think of his appetite or his lungs; he thought of his feet. He had tramped the fields of France in shoes made only for soldiers and coal miners; so upon his arrival he immediately searched for his organ shoes and was delighted to find

B. Ernest Ballard



that they served him as well as they had in pre-war days.

Mr. Ballard then moved to Hollywood, Cal., where he was appointed organist and musical director of St. Stephen's Episcopal Church, the largest Episcopal church in Hollywood, which he has served for the last ten years. During his first year in Hollywood he also played on the open-air

organ for the "Pilgrimage Play," a religious play depicting the life of Christ, which is given during the summer months in a natural amphitheater carved from the Hollywood hills. At St. Stephen's, where the Rev. Philip A. Easley is rector and a solo quartet and excellent volunteer choir is maintained, only the best of liturgical music is sung. Cantatas are a regular monthly feature.

After the close of the run of the "Pilgrimage Play" and simultaneously with his work at St. Stephen's, Mr. Ballard accepted the appointment of organist and musical director for Aimee Semple McPherson of Angelus Temple, and here he presided over a three-manual Kimball. Shortly thereafter, when the evangelist had her radio station installed and began operating KFSG, Mr. Ballard gave up his duties as director and broadcast a series of approximately 500 organ recitals, being one of the first organists to play programs over the radio.

Five years ago, when a group of prominent and influential motion picture executives organized the Reformed Jewish Temple Israel, headed by Rabbi Isadore Isaacson, Mr. Ballard was appointed organist and musical director. Since that time he has devoted his time almost entirely to his work at St. Stephen's and Temple Israel, frequently giving recitals, many of which were heard at the famous Balboa Park outdoor organ in San Diego.

The Southern California chapter is one of the largest, most thriving, wide-awake groups in the Guild. Youthful members of the chapter are encouraged and given equal opportunities to be heard in recitals and publicity with such men as Joseph Clokey, Roland Diggle, Ernest Douglas, Alexander Schreiner and Arthur Poister. Dean Ballard and his co-workers strongly advocate that young organists also strive to be musical directors.

In an attempt to bring before the public at large legitimate organ literature, Mr. Ballard and his group are planning to be heard in radio broadcasts; it is their earnest endeavor to rid the radio public of the irritating, grind-organ type of music. They realize their task is a difficult one, but they are enthusiastically back of the idea to a man. An efficient publicity woman, they find, has been of inestimable value in getting their news and programs into all the large Los Angeles and Hollywood newspapers and national periodicals.

In addition to his church work and duties with the Guild, Mr. Ballard has found time occasionally to record organ renditions for motion pictures; only worthwhile, though light, music for the organ is used. The apparatus is brought to Temple Israel, where all the recordings are made. During the summer months Mr. Ballard usually goes East, where he has substituted for organists in New York churches, or he goes in for a strenuous course of study. He was one of the sponsors of Albert Riemenschneider's master classes at Balboa Park in San Diego.

Charles M. Balzer

For the last seventeen years Charles M. Balzer has occupied a unique position in Sheboygan, Wis., as coal salesman for the C. Reiss Coal Company and as organist and choirmaster of St. Clement's Roman Catholic Church. He is in charge of the music of the church and presides at the console of a twenty-six-stop Austin organ donated by the late Peter Reiss.

Charles M. Balzer began his musical studies under the tutelage of his father and later under his uncle, the late Sir

Charles M. Balzer



John Singenberger, and also studied harmony and church music with Otto A. Singenberger, now at St. Mary's Seminary, Mundelein, Ill. At the age of 19 years he held the position of organist at old St. Mary's Church, Indianapolis. During the next six years he was organist at St. Clement's Church, Chicago, continuing his organ and piano work under Wilhelm Middel-schulte.

St. Clement's mixed choir has for several years been made up of about a dozen trained voices and has set a high standard in church music. Modern church compositions of such men as John Singenberger, Dr. J. Lewis Browne, Dr. H. J. Stewart and others have become well-known to the membership of St. Clement's parish.

Mr. Balzer was born Aug. 16, 1890, at Newburg, a Wisconsin village. He attended St. John's Cathedral School and later Marquette University in Milwaukee and continued the study of music at Pio Nono College of St. Francis.

Mr. Balzer married Miss Martha Hurley in 1912. She was a member of the choir in the Sheboygan church. They have two children—Robert, 18 years old, and Ruth, 16.

Unger's Twenty-fifth Anniversary.

Commemorating the twenty-fifth anniversary of his career as organist and choirmaster of Salem Reformed Church, Allentown, Pa., members of the congregation participated in three services June 5 to pay tribute to Professor S. W. Unger and presented him with a number of gifts. The Rev. William F. Kosman, pastor, delivered congratulatory remarks addressed to Professor Unger and on behalf of the congregation presented him with a purse. Following this, Herbert Guth, president of the Salem chancel choir, gave Professor Unger a purse of silver from the singers. The organist made gracious and grateful responses to both presentations. At the Sunday-school program special services were held to celebrate his work, and S. J. Fegley, superintendent of the school, gave the choirmaster a desk set in behalf of the members of the school. A basket of flowers was placed on the console of the organ by the choir.

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A U S T I N

The excellent character of the AUSTIN ORGAN is due in no small measure to its most favorable background.

The Austins were English-born and were raised in an atmosphere of organ tone and organ building. They were educated in English schools where church and choir boy service was compulsory, while at home every opportunity existed for practical experience in designing, building and voicing organs.

Their father was an organ builder. Two organs were installed in their home, one of which was completely designed and built by the sons.

Thus at an early age the essence of organ tone, choral music and organ building experience was moulded into their characters.

Arriving in America in 1893, connections were made with the Farrand & Votey Organ Company—successors of the Roosevelt Company—and the largest builders of that time. It was then that John T. Austin, considering the unsteadiness and varying volume of air pressure to which all organs were subjected, invented the Universal Chest, for which after many years he had the highest honor of receiving the Edward Longstreth Medal from the Franklin Institute.

When the first pipes were manufactured in the Austin plant, European voicing again received careful study. English, French and German stops were imported as tonal standards of that period.

Austin's object has always been to improve and adapt the best practices of voicing to the requirements of the various American churches and choirs.

The many tonal achievements and improvements developed in the Austin plant bear out this statement and have given the Austin Organ not only the excellent ensemble noticeable in the English type, but also an added warmth, color and expression desired by American organists and musicians.

Continuous touch is maintained with foreign organ work and few years have passed in which one of the Austins has not re-visited England and Europe.

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ARCHITECTS AND BUILDERS OF ORGANS FOR EVERY PURPOSE

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KANSAS CITY
SALT LAKE
SEATTLE

Famed Swiss Organs As Seen by American; Features of Interest

By SETH BINGHAM

[Continued from July issue.]

The former Grossmünster organ at Zurich was a Kuhn instrument of fifty-five stops, erected in 1866. In 1914-15 it was enlarged and rebuilt by the same firm; finally, in 1927, the pressures were reduced and all the stops reharmonized. For the readers' convenience I give the stop-list here:

GREAT ORGAN.

Principal, 16 ft.
Bourdon, 16 ft.
Principal I, 8 ft.
Principal II, 8 ft.
Bourdon, 8 ft.
Gamba, 8 ft.
Flauto Major, 8 ft.
Gemshorn, 8 ft.
Flauto Dolce, 8 ft.
Dulciana, 8 ft.
Quinte, 5 1/2 ft.
Octave, 4 ft.
Flauto Amabile, 4 ft.
Rohrflöte, 4 ft.
Hohlflöte, 4 ft.
Quinte, 2 1/2 ft.
Octave, 2 ft.
Waldflöte, 2 ft.
Sifföte, 1 ft.
Mixture, 5 rks.
Cornett, 5 rks.
Cymbel, 3 rks.
Mixture, 2-3 rks.
Cornett-Mixture, 3-4 rks.
Bombarde, 16 ft.
Trompete, 8 ft.
Clarion, 4 ft.

SWELL ORGAN (Enclosed).

Lieblich Gedeckt, 16 ft.
Geigen Principal, 8 ft.
Salicional, 8 ft.
Viola d'Amour, 8 ft.
Lieblich Gedeckt, 8 ft.
Wienerflöte, 8 ft.
Cor de Nuit, 8 ft.
Acoline, 8 ft.
Voix Celeste, 8 ft.
Principal, 4 ft.
Viola, 4 ft.
Flute d'Amour, 4 ft.
Spitzflöte, 4 ft.
Gedeckquinte, 2 1/2 ft.
Octave, 2 ft.
Piccolo, 2 ft.
Terz, 1 3/5 ft.
Trompette Harmonique, 8 ft.
Oboe, 8 ft.
Euphonia, 8 ft.
Vox Humana, 8 ft.
Clarion, 4 ft.

CHOIR ORGAN (Enclosed).

Bourdon, 16 ft.
Gamba, 16 ft.
Principal, 8 ft.
Viola, 8 ft.
Quintatön, 8 ft.
Gedeckt, 8 ft.
Flute Harmonique, 8 ft.
Spitzflöte, 8 ft.
Dolce, 8 ft.
Unda Maris, 8 ft.
Octave, 4 ft.
Gemshorn, 4 ft.
Gedeckflöte, 4 ft.
Traversflöte, 4 ft.
Flautino, 2 ft.
Quintflöte, 2 1/2 ft.
Mixture, 5 rks.
Cornettino, 4-5 rks.
Rauschquinte, 2 rks.
Bassoon, 16 ft.
Trompete, 8 ft.
Clarinete, 8 ft.
Cor Anglais, 8 ft.

PEDAL ORGAN.

Principalbass, 32 ft.
Principalbass, 16 ft.
Gemshornbass, 16 ft.
Subbass, 16 ft.
Contrabass, 16 ft.
Quintbass, 10 1/2 ft.
Cello, 8 ft.
Octavbass, 8 ft.
Octave, 4 ft.
Flötbass, 4 ft.
Cornett, 3 rks.
Posaune, 16 ft.
Trompete, 8 ft.
Fagott, 8 ft.
Clarion, 4 ft.
Echobass, 16 ft. (Choir).
Bassoon, 16 ft. (Choir).
Gedecktbass, 16 ft. (Swell).
Salicetbass, 8 ft. (Choir).
Flötenbass, 8 ft. (Swell).
Dolcebass, 8 ft. (Choir).

The great compass is fifty-six notes; that of the swell and choir sixty-eight, to take care of octave couplers; the pedal compass, thirty notes. The action is tubular-pneumatic. The system of thrice-repeated registers gives the player three master combinations affecting all stops and couplers, all three visible at the same time and changeable at will. The wind supply comes from a soundproof room on the same level with the organ chamber.

In an organ remarkable for its beauty of voicing I remember especially the great flauto major, the choir 16-ft. gamba, viola, unda maris and cor anglais; the swell wienerflöte and euphonia; the pedal gemshornbass and borrowed salicetbass. The borrowed stops add greatly to the clarity and suppleness of the pedal.

Several things are rather astonishing. Here is an organ of ninety-three stops, eighty-seven of them real, with only three manuals! A great of twenty-seven stops with over twenty ranks of mixtures, three 4-ft. flutes besides the 4-ft. octave, and two 2-ft. stops. A choir of twenty-three stops, really a complete organ in itself, with thirteen mixture ranks and four foundation stops of 4-ft. pitch. A swell of twenty-two stops, containing a 4-ft. principal, viola, flute d'amour and spitzflöte—this is luxury! Two more 4-ft. flue stops in the pedal. Gemshorns of 4, 8 and 16-ft. pitch. Personally I would sell a few of those 4-ft. stops, intriguing as they are, and spend the money on a clarion for the choir and double trumpet for the swell. Mr. Schlatter considers his reeds very fine, and rightly so, but for me the glory of this big instrument lies in the iridescent sparkle of the mixture work, with not a screechy rank in the lot. Their bell-like sound recalls the silvery mixtures of Grace Church, New York.

Mr. Schlatter agreed that a four-manual arrangement would offer greater flexibility and easier handling. But even now he has a wonderfully expressive medium for the interpretation of moderns, "primitives" or Bach. The Gothic tracery of the B minor Prelude heard on the foundations and mixtures of this organ gives you a thrill often dreamed of, but seldom experienced.

While the empty Berne Cathedral struck me as a trifle too resonant, the acoustics of Grossmünster, empty or full, are uniformly splendid, and the polyphony is crystal-clear. I attended a Sunday service there. There is no regular choir, but the congregation sings in correct four-part harmony. They stand up to pray and sit down to sing. Some of our home congregations might do well to adopt this procedure. I am not sure about the praying end, but if we could get them singing like this Zurich congregation, sitting or even lying down . . . *quel bonheur!*

Through the courtesy of Dr. Escher and Herr Schlatter I was able to "interview" two other interesting products of the Kuhn Company in Zurich: the organ in the Tonhalle and that of the Catholic Church of the Good Shepherd (Gut Hirt). Here I met the directing head of the firm, Herr Ziegler, who gladly shows you the organ inside and out, hiding nothing and taking full responsibility for any defects you can find—they are few and far between. A great measure of credit is due him for these proud monuments of tone, for they are largely his personal creations. Ziegler is the ideal craftsman; he makes no effort to convince you of the superiority of his product, standing quietly aside and letting his work speak for itself. The architect of Gut Hirt having assigned to the organ an insufficient alcove at the back of the gallery, it is characteristic of Ziegler that he refused to go ahead with the contract unless a wider space farther forward be provided; he won his point. Any American visitor wishing to inspect the Kuhn organs or factory can count on a cordial welcome from Herr Ziegler.

The Good Shepherd organ, an all-electric three-manual of fifty real, four extended and five borrowed stops, shows the usual wealth of mixtures (thirty-seven ranks) and 4-ft. foundation tone. The chorus reeds are reduced to six and the dynamics are more subdued, partly because of the church's smaller size and partly because the organ must also serve for choir accompaniment. A 2-ft. gemshorn fits well into such a scheme. The schweizerpfeife, like the delectable cheese of that name, is a Swiss specialty with a gedeckt flavor. "Rausch" refers to the "brushing" effect of the fourth resulting from the combination of 2 1/2 with 2-ft. or 5 1/2 with 4-ft. ranks. The regal is a "bleaty" reed whose resonator is a funnel instead of a tube. The krummhorn, something between an oboe and a clarinet, differs consider-

ably from the cromorne of Thierry or Cluquet in France and lacks the sardonic chuckle of the French stop. The Italian principal has the melting quality of a Roosevelt diapason. The one real string stop in the Good Shepherd organ, echogambe, is not "stringy" as we commonly use the term. The stop-list:

GREAT ORGAN.

Principal, 16 ft.
Principal, 8 ft.
Hohlflöte, 8 ft.
Gedeckt, 8 ft.
Gemshorn, 8 ft.
Octave, 4 ft.
Rohrflöte, 4 ft.
Schweizerpfeife, 4 ft.
Rauschflöte, 2 1/2 ft.
Mixture, 6-8 rks.
Zimbel, 3 rks.
Trompete, 8 ft.
Clarion, 4 ft.

SWELL ORGAN (Enclosed).

Gedeckt, 16 ft.
Italian Principal, 8 ft.
Rohrflöte, 8 ft.
Spitzgedeckt, 8 ft.
Echogambe, 8 ft.
Octave, 4 ft.
Blockflöte, 4 ft.
Quintaden, 4 ft.
Nachthorn, 2 ft.
Hohlquinte, 2 1/2 ft.
Terz, 1 3/5 ft.
Sifföte, 1 ft.
Mixture, 7 rks.
Fagott, 16 ft.
Horn, 8 ft.
Singend Regal, 4 ft.

CHOIR ORGAN (Enclosed).

Metallflöte, 8 ft.
Quintade, 8 ft.
Viol, 8 ft.
Gedeckt, 8 ft.
Principal, 4 ft.
Nachthorn Gedeckt, 4 ft.
Dulciana, 4 ft.
Nazard, 2 1/2 ft.
Gemshorn, 2 ft.
Rauschquinte, 3 rks.
Scharf, 4-6 rks.
Krummhorn, 8 ft.
Quinte, 1 1/2 ft. (Ext.).
Octave, 1 ft. (Ext.).

PEDAL ORGAN.

Principal, 16 ft.
Subbass, 16 ft.
Flötbass, 16 ft.
Octave, 8 ft.
Gedeckt, 8 ft.
Choralbass, 4 ft.
Rauschbass, 5 rks.
Spitzquinte, 5 1/2 ft.
Bombarde, 16 ft.
Nachthorn, 4 ft. (Ext.).
Waldflöte, 2 ft. (Ext.).
Echobass, 16 ft. (Sw.).
Streichbass, 8 ft. (Sw.).
Fagott, 16 ft. (Sw.).
Horn, 8 ft. (Sw.).
Singend Regal, 4 ft. (Sw.).

There appears to be an unnecessarily fanciful array of names in these Kuhn specifications, both in spelling and nationality—flauto, flöte, flüte; diapason, prinzipal, principal; fagott, bassoon; zimbel, cymbel, cymbale; oktav, octave (of 8, 4, 2 and 1-ft. pitch); gamba, gamba; cor de nuit, nachthorn; quintade, quintaden, etc. A 2-ft. nachthorn, gemshorn, rohrflöte, waldflöte, flageolet, flautino, octave, octavin, superoktav and piccolo may each differ in theory, but it is difficult for the ear to pick them all out at 2-ft. pitch. Much the same might be said of the twenty-four designations of 4-ft. flue stops, though here the distinctions are most easily perceptible. Modern organ nomenclature is a hodgepodge at best, and any progress toward a simpler, more logical terminology will work to the benefit of builder and player alike.

The Tonhalle is the home of Zurich's symphony orchestra, conducted by Dr. Volkmar Andreae. I heard the orchestra in a program of modern Swiss music, including two outstanding numbers: a charming Intermezzo by Otto Schoeck and Hermann Suter's excellent "Capriccio Militaresco." The orchestra is smartly trained and Andreae is a very capable leader, apparently getting just what he wants from his men.

The Tonhalle instrument, built five years ago, has three manuals and seventy-one real stops, nine others being formed by combining separate mutations or borrowing from manuals to pedal. The great compass is sixty-one notes, swell and choir seventy-three, pedal thirty-two. The action is tubular-pneumatic. The console, with four knobs, tablets or buttons for each register and an excessive number of old-fashioned iron pedals operating couplers, duplicate combinations, cancels, etc., is extremely confusing. The acoustics of the Tonhalle are clear but

dry. In spite of this the unhappy player gets a "throw-back," the sound waves traveling over his head to the rear of the hall and back again. This may be due to the console being sunk at the back of the stage to suit the requirements of the orchestra. Nevertheless the organ is a real upstanding one, plentifully provided with good mixtures, and, like all the Kuhn instruments I tried, nicely balanced. It is well adapted, tonally, for concert use and should furnish inspiring backing for large choral and orchestral works.

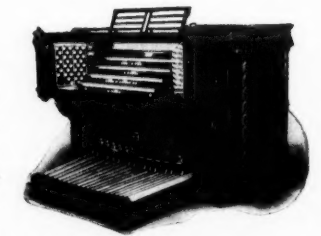
Noticeable in the stop-list given below are the mild great salicional, the unusual 16-ft. rohrflöte and a thin, tinkly clarinet in the choir, the rather fluty céleste ranks of the swell aeoline and viola d'amore and the peculiar English horn, very different from that of Casavant or Willis. Derived, combined or borrowed registers are preceded by letters:

GREAT ORGAN.

Principal, 16 ft.
Bourdon, 16 ft.
Principal, 8 ft.
Gamba, 8 ft.
Gedeckt, 8 ft.
Doppelflöte, 8 ft.
Flauto Dolce, 8 ft.
Dolce, 8 ft.
Salicional, 8 ft.
Octav, 4 ft.
Hohlflöte, 4 ft.
Fugara, 4 ft.
Mixture, 5-6 rks.
Cornett, 5 rks.
Quinte, 2 1/2 ft.
Octav, 2 ft.
Bombarde, 16 ft.
Trompete, 8 ft.
Clarion, 4 ft.
Terz, 1 3/5 ft.
Sesquialtera.

CHOIR ORGAN (Enclosed).

Rohrflöte, 16 ft.
Principal, 8 ft.
Nachthorn, 8 ft.
Flute Harmonique, 8 ft.
Viola, 8 ft.
Quintatön, 8 ft.
Dulciana, 8 ft.
Unda Maris, 8 ft.
Gemshorn, 4 ft.
Klingedeckt, 4 ft.
Flute Pastorale, 4 ft.
Principal, 4 ft.
Mixture, 5 rks.
Nazard, 2 1/2 ft.



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Flageolet, 2 ft.
Terzflöte, 1 3/5 ft.
Bassoon, 16 ft.
Clarinete, 8 ft.
Trompete, 8 ft.

SWELL ORGAN (Enclosed).

Lieblich Gedeckt, 16 ft.
Salicional, 16 ft.
Wienerflöte, 8 ft.
Aeoline, 8 ft.
Vox Celestis, 8 ft.
Viola d'Amore, 8 ft.
Voix Celeste, 8 ft.
Gemshorn, 8 ft.
Rohrflöte, 8 ft.
Lieblich Gedeckt, 8 ft.
Traversflöte, 4 ft.
Viola, 4 ft.
Geigenprincipal, 4 ft.
Harmonia Aethera, 3 rks.
Quintflöte, 2 2/3 ft.
Piccolo, 2 ft.
Terzflöte, 1 3/5 ft.
Sifflöte, 1 ft.
Oboe, 8 ft.
English Horn, 8 ft.
Echo Mixtur, 2 rks.

PEDAL ORGAN.

Contraprinzipal, 32 ft.
Prinzipalbass, 16 ft.
Violon, 16 ft.
Subbass, 16 ft.
Quintbass, 10 2/3 ft.
Gedeckt bass, 8 ft.
Octavbass, 8 ft.
Cello, 8 ft.
Quinte, 5 1/3 ft.
Octavflöte, 4 ft.
Terz, 3 1/5 ft.
Posaune, 16 ft.
Trompetbass, 8 ft.
Pedal Mixtur, 3 rks.
Echobass, 16 ft.
Salicetbass, 16 ft.
Dolcebass, 8 ft.
Bassoon, 16 ft.
Clarion, 4 ft.

If we except such organs as those by Skinner at Princeton and Ann Arbor, or the imported Walker at Methuen, Mass., the Zurich and Berne specifications offer three striking differences from the average American layout—the great preponderance of mixtures and mutations, the multiplication of 4-ft. foundation tone, and the scant attention paid to string stops. To the American accustomed to the use of a rich variety of sharply differentiated strings—soft, loud, biting, resinous, undulating, muted, floating, even string mixtures—this seems a strange omission. I think the answer lies in the "organistic" type of program favored by Swiss organists compared with the "orchestral" type prevalent in America. The two-fold objection might be raised that the numerous 4-ft. flue stops make for monotony and give a topheavy brilliance to the upperwork. The objection does not hold here, for these 4-ft. all vary in color and intensity according as the pipes are wood or metal, square, cylindrical or conical, open, covered or stopped, wide or narrow; and they do not "stick out," any gaps between 8-ft., 4-ft., and trebles being filled by the judicious use of quint tone (quint flutes, hohlquints, rauschquints, etc.). Their blending with the 4-ft. ranks, particularly at Grossmünster, is a masterpiece of voicing. The same is true of the relation of the mixtures to the flue-work and chorus reeds. Though the latter are less fiery than French reeds, they nevertheless form a vital element in the full organ climax.

The consoles and pedalboards of the Zurich organs are too wide for comfortable handling. It would seem a simple matter to correct this fault at Gut Hirt, where the action is straight electric.

This article makes no attempt to give a comprehensive survey of Swiss organs, for I am aware that there are other notable instruments such as the sixty-three stop Kuhn in the Frauenmünster of Zurich, with its much-admired echo division, the large organ at Lausanne and others. The Freiburg organ has been much written about; that at Einsiedel is at present under repair. If, as I hope, a study of these challenging specifications may serve to reveal to the interested reader new horizons or to suggest fresh possibilities in organ design, the article will have accomplished a useful purpose.

Stocke's Choir at Convention.

The Salem Evangelical choir of St. Louis was featured as an attraction on the opening night of the national Evangelical youth convention which was held in St. Louis at the Alhambra Grotto July 5 to July 8, presenting a brief choral recital under the direction of Christian H. Stocke, organist and

director, and Arthur Schneider as accompanist. This vested organization of fifty received many compliments on its singing on this occasion. Their tone quality, balance of parts and interpretation and shading received special commendation. With this engagement the choir brought to a close its twelfth season. The program for this occasion was as follows: "Lift Up Your Heads," Rogers; "Open Our Eyes," Will C. Macfarlane; "Fierce Raged the Tempest," Candlyn; "Emmitte Spiritum Tuum," Schuetky; "The Lord Bless You," Lutkin.

Gertrude Dowd on European Tour.

Miss Gertrude A. Dowd of Brooklyn departed for Europe June 23, sailing on the Stuttgart for Ireland. She expects to be in England and France and return the latter part of August. She will visit the famous cathedrals and see a number of noted organists while abroad. On a Caribbean cruise last winter Miss Dowd visited the cathedrals of Havana, Jamaica, Panama and Costa Rica, and gave short recitals on the organs, some of which were seventy and 100 years old. Recently Miss Dowd gave a recital at St. Michael's

Church, New York, in conjunction with Dr. Eugene Hegy, the Hungarian cellist and master Theremin artist of this country. It is the first time this instrument has been played in a Catholic church in New York. The concert was attended by about 1,500 people, who donated generously for the needy of the parish.

Lutheran Organists in Convention.

From July 6 to 9 about 250 Lutheran organists and choirmasters from many states convened in the chapel of Concordia Teachers' College, River Forest, Ill. Since all of these men are also teachers in Lutheran parochial schools, the essays presented at this convention covered educational as well as musical topics. Eight sessions were held during the daytime and in the middle of each session a fifteen-minute organ recital was given on the three-manual Votteler organ. The following organists were heard: H. C. Gaertner of River Forest, Ill.; J. F. Reuter of Chicago; K. Markworth, Milwaukee, Wis., and M. Lochner, River Forest. On one of the evenings class reunions took place (most of the delegates are alumni of Concordia Teachers' College), on a

second evening a banquet was held in commemoration of the seventy-fifth anniversary of the college, and on the evening of July 8 Mr. Lochner gave another recital, this time on the three-manual Skinner organ in Grace Lutheran Church, a church of outstanding architectural beauty, located on the college campus. Mr. Lochner gave a complete description of the organ and then played the following program: First Sonata, Mendelssohn; Pastorale in A, Guilman; Festal Piece, Sears; Andante in E flat, Reuter; Festal Prelude on "Ein feste Burg," Faulkes. After the recital the organists were given an opportunity to inspect and play the organ. Walter D. Hardy, Chicago representative of the Aeolian-Skinner Company, was present to give further information.

Organ for Central City, Neb.

A two-manual twenty-six-stop organ has been ordered by the organ committee of the First Presbyterian Church, Central City, Neb. The contract was awarded to George Kilgen & Son, Inc., St. Louis. This organ will be built in one chamber and will have a case and front pipe display.



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Frederick Boothroyd



DR. FREDERICK BOOTHROYD of Colorado Springs, Colo., has been assiduously cultivating a taste for good organ music in Colorado Springs with his recitals at Grace Church, where, as previously noted in *The Diapason*, he plays every Tuesday and Thursday afternoon at 5:30 in a series of memorial recitals.

At the beginning of the season just closed Mr. Boothroyd was appointed organist and choirmaster of the Shove Memorial Chapel of Colorado College. A new Welte-Tripp organ was finished for the dedication of the chapel Nov. 24 and since December he has given a recital at the chapel once a month and a mid-monthly recital has been given alternately by two pupils, Leta Gale and Charles Bybee. A student choir of forty-eight voices has been formed and has sung at the weekly chapel services. At the close of the academic year the college conferred on Mr. Boothroyd the honorary degree of doctor of music.

For the coming season it has been decided to extend the scope of the memorial organ recitals at Grace Church and to include programs by a group of about twenty-four orchestral players, with organ and a chorus of about twenty-five singers capable of doing the best type of work. This is a fine addition to the value of the bequest which maintains the recitals and a step in the direction of developing the musical resources of the community. The chorus and the orchestra will alternate in monthly concerts.

HONORS EDWARD K. MACRUM

Brooklyn Church Observes Organist's Twentieth Anniversary.

On the occasion of his twentieth anniversary as its organist the Tompkins Avenue Congregational Church, of Brooklyn, N. Y., had the opportunity recently to show its esteem for Edward K. Macrum, its organist. "In recognition of twenty years of distinguished service by him in the ministry of music at the services of this church," the ministers, officers and members of the church announced a vesper recital by Mr. Macrum, presented in the church at 5 o'clock on the afternoon of Sunday, May 1. The program consisted of the following selections from the operas of Wagner: Prelude and Cathedral Scene, "Lohengrin"; Prize Song, "Die Meistersinger"; Prelude and "March of the Knights of the Holy Grail," "Parsifal"; Prelude and "Love-Death," "Tristan und Isolde"; "Siegfried's Death," "Die Götterdämmerung"; "Ride of the Valkyries" and "Magic Fire Scene," "Die Walküre"; "Song to the Evening Star" and "Pilgrims' Chorus," "Tannhäuser."

Mr. Macrum presides over a four-manual Skinner organ which was installed when Clarence Eddy was organist of the Tompkins Avenue Church. He has a quartet and a chorus of thirty paid singers. The musical services conducted by him have included many performances of Parker's "Hora Novissima," Verdi's Requiem, Mendels-

sohn's "Elijah" and other works of similar stature. Besides original compositions, Mr. Macrum's most important arrangements are the Dvorak "Biblical Songs" and the Mozart "Arlucina," for chorus of mixed voices.

COURSE IN CHOIR TRAINING

American Conservatory of Music Engages George L. Tenney.

The American Conservatory of Music in Chicago announces the establishment of a special organ and choir training department under the direction of Frank Van Dusen, A. A. G. O. The course of study includes everything that pertains to the ministry of music in the church. The school has engaged George L. Tenney to give to students instruction in choir training and conducting. Dr. Tenney is a leader in developing organized choirs. He is director of music at the New First Congregational Church in Chicago, where he has 385 singers organized into five different choirs. These choirs combine in presenting feature programs during the year and these programs have become nationally known. He is also director of music at Lewis Institute, director of the Chicago Lutheran Teachers' Chorus and president of the Choral Directors' Guild of Chicago. The conservatory also announces the engagement of William H. Barnes, author of "The Contemporary American Organ," for a series of lectures on organ construction.

Special courses which may be arranged include a practical course in choral service of the Protestant Episcopal Church under Leo Sowerby; boy choir training, under George Ceiga; the Catholic Church service, Adalbert Huguélet; the Lutheran Church service, Emily Roberts and Gertrude Bailly; Schlieder principles of improvisation, Frank Van Dusen and Gertrude Bailly.

Springer Studies Piano in London.

J. Herbert Springer, who presides over the large Austin organ in St. Matthew's Lutheran Church at Hanover, Pa., is spending the summer in London, working intensively at the piano under Tobias Matthay, besides attending lecture courses. Mr. Springer, who has achieved a reputation as a pianist, in addition to his work as an organist, is planning a series of piano recitals in the fall. In August he will enjoy a vacation in Italy before returning to Hanover in September.

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Eddy Tells of Visits to Guilmant; on Jury at Bonnet Graduation

By CLARENCE EDDY
(Fifth Installment)

During my residence in Paris I visited Alexandre Guilmant frequently at his home in Meudon, a suburb of Paris. He lived in a beautiful cottage situated on the side of a hill overlooking the Seine, and with a very fine view of Paris in the distance. On the side of the cottage was a lovely garden with shady walks and here and there rustic benches. Here Guilmant and I often sat and discussed topics of mutual interest.

Adjoining the cottage Guilmant had a music hall which contained a large four-manual Cavaille-Coll organ. Upon this organ he gave frequent recitals. The audiences were composed of notable musicians and friends who came from all parts of Paris.

Mr. and Mrs. Guilmant were a charming host and hostess. Many a time I dined with them and their three delightful children, a son and two daughters. I recall as a rare delicacy the fried chicken served on occasions; also the elaborate salad prepared by Mrs. Guilmant. Mr. Guilmant himself always mixing and incorporating the dressing. Felix Guilmant, the son, was then an art student in Paris and since then has become a painter of note. One of my possessions, highly prized, is a crayon sketch of Alexandre Guilmant at the organ, drawn by his son Felix. It hangs over my desk.

Alexandre Guilmant taught the organ at the Conservatoire Nationale in Paris, where he had many pupils. Among these I recall with special distinction Joseph Bonnet. I was privileged to be a member of the jury which at his graduation conferred upon him the highest honors. He played the Toccata in F by Bach and an improvisation on a given theme for the occasion.

One of the notables I met in Paris at this time was "our own Mary" Garden, who was studying for the opera with Trabaddello. I was in the audience when she made her debut at the Opera Comique in "Louise." She achieved a profound success and was received with great enthusiasm. I also heard her later in "Pelleas and Melisande."

In a concert tour through the British Isles I gave a recital in the Crystal Palace, London, playing to an audience of 10,000. I also gave a series of recitals in Queens Hall and in White-chapel, and visited St. Paul's Cathedral, playing the famous organ there, built by Hill & Son. Here I made the acquaintance of Sir John Stainer, who was organist of St. Paul's. He was most famous for his method for the organ, but wrote also many anthems. The degree of doctor of music was conferred upon him by Oxford University.

In Westminster Abbey a new set of chimes had just been installed and I was privileged to be the first one to play them, which I did for Dr. Bridge, who was the organist. The organ was a Willis. I also gave recitals in War-

wick Cathedral and in Leeds Town Hall. In Liverpool I played a recital in the Church of Our Saviour. The organist there was William Faulkes, a well-known composer. He wrote a Toccata in F which he dedicated to me and which had its first hearing when I played it for him at my recital there. He said he had no idea it could sound so effective.

In Edinburgh, Scotland, I played in St. George's Chapel, where Alfred Hollins was organist. I visited him at his home and also had the pleasure of hearing him play in the chapel. He presented me with the manuscript for his Overture in C minor, which he dedicated to me.

I gave two recitals in the large exhibition hall in Glasgow and two in a very large church in Cardiff, Wales. The name of the church I do not recall at the moment. Then I made a trip to Ireland and gave two recitals in Belfast. I also visited Dublin, but did not play there.

A memorable summer was spent in Switzerland, making various trips through the mountains. One of these excursions was crossing the Mer de Glace. Descending on the other side, I returned to Chamonix by way of the Manvais Pass, a very dangerous trip. From Chamonix I went over the Tete Noir to Lake Geneva and from Berchte's Garden I took a "diligence" (a coach drawn by six horses) over the Alps into Italy. I sat on top of the coach with the driver, who cracked his long whip most expertly, and we experienced some real thrills as we swerved over the narrow road, the overwhelming wonders of the scene before us and the breath-taking abyss which followed us on one side. I descended from the "diligence" at Como, on Lake Como, where I remained a few days. From Lake Como I went to Bellaggio and from Bellaggio to Milan.

[To be continued.]

Deagan Tower Bells for Asheville.

J. C. Deagan, Inc., have completed the installation of a carillon in the tower of the city hall building of Asheville, N. C. Ten mammoth tubular bells accurately tuned to the standard A-440 pitch have been hoisted to the twelfth floor tower and are now being played daily. The scale range is as follows: F-G-A-A#-C-D-D#-E-F-G. They are being equipped with dampers so that the melody can stand out clearly with no disturbing intermingling of tones. Besides being playable from a keyboard, an electric player with a clock control causes the carillon to ring out its melodies every day automatically. Hand-recorded electric player rolls are furnished. Twelve years ago the Kiffin Rockwell unit of the American Legion Auxiliary sponsored the accumulation of money for a carillon as a war memorial. Several drives were made, all Buncombe County joining in the donations. The city hall of Asheville is said to be one of the most beautiful public buildings in the United States.

Large Outlay for Chicago Exhibits.

Industries have already contracted to spend nearly \$4,000,000 for the purchase of exhibit space or the construction of special buildings for Chicago's 1933 world's fair—"A Century of Progress Exposition"—it was disclosed by President Rufus C. Dawes in a recent statement to the board of trustees. "We have sold in buildings erected and to be erected, exhibit space in the amount of \$1,911,802, and have received on account the sum of \$1,561,802 in cash," said Mr. Dawes, who revealed also that the exposition has made contracts for concessions offering entertainment in the aggregate sum of \$1,300,000. "We have under favorable negotiation," he said, "other features equally attractive involving a total expenditure on the part of prospective concessionaires of about \$2,000,000."

E. A. Hanchett Convalescing.

Friends throughout the Southwest of Edward A. Hanchett, organist and choir-master of All Saints' Episcopal Church, Dallas, Tex., will be glad to learn that he is sufficiently recovering from a long illness to resume his duties by early fall. He is looking forward to this with anticipation, especially so since there is a new modern organ in contemplation for his church.

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CHICAGO, AUGUST 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.

A YEAR OF CONVENTIONS

In the face of business conditions which have been reflected in almost tragic effects on church music, the year 1932 will go down as one in which the organists of America have had probably a record number of conventions, bringing them together nationally and sectionally to discuss their problems and to hear recitals that give evidence of the progress organ playing is making. *The Diapason* has made its readers familiar with the proceedings of all of these meetings. In Philadelphia the Pennsylvania forces of the National Association of Organists held a convention of such proportions as the facilities and reputation of Philadelphia as an "organ town" make possible. The New Jersey N. A. O. held a similar state meeting at which enthusiasm and good fellowship prevailed. At Toledo the Northern Ohio chapter of the American Guild of Organists held a convention marked by splendid recitals and a remarkable display of cohesion among the organists of that state. In Tulsa Okla., there was a tri-state convention which proved a refreshment to the soul of every Guild member from Texas, Oklahoma and Kansas who could be present. Likewise there was a Southern tri-state meeting in Little Rock and Florida had a fine state meeting.

Then in June came the general convention of the A. G. O. in Boston, an event which provided a week of the very best of educational entertainment and drew to New England representatives from twenty states. The record of this splendid gathering was published in the July issue of *The Diapason* in detail.

Last, but by no means least, of the season's conventions is that of the National Association of Organists, which will take place at Rochester, N. Y., the last of August, running into the first few days of September. The program of this convention, published on another page of this issue, contains ample promise of rich benefits for those so situated that they can attend the meetings and recitals. Those who have followed the annual N. A. O. conventions throughout the history of this organization know that there has never been a dull or unprofitable day at one of these meetings, and the organists of the nation realize that they owe a debt to the N. A. O. for originating national organists' conventions and conducting them on a scale which has set the standard. It is hoped that the

Rochester meeting, with its favorable setting at the Eastman School of Music, where organ music has been cultivated so effectively, will draw an attendance which the merits of the program justify.

HELPING AMERICAN COMPOSER

Much has been said and written as to the recognition—or lack of recognition—accorded the American composer for the organ. R. Deane Shure, the Washington organist, who himself ranks among the prominent composers for the organ of the present day, evidently believes that God helps those who help themselves, and he is willing to do his part in an effort to make the much-discussed American creators of organ music hang together. His example is not one that is entirely unique or isolated, but it is rare enough to attract deserved attention.

Mr. Shure, as explained in our news columns, has written to a short list of eminent Americans, asking each of them to send him a work not previously performed in public, so that he may present it on a special program at his church in the fall. The response to his idea has been so nearly unanimous that its originator confesses he has been overwhelmed. Naturally the idea, not being copyrighted, should be studied by other organists, with a view to making use of something that will help more than any amount of discussion to bring the work of Americans to public notice. It will probably be found that the whole question of assuring the American composer of his due is not as difficult of solution as the writers and debaters have thought.

AND NOW LET'S FORGET HIM

As the majority of those who heard Herr Karg-Elert when he visited America are trying to forget about it, we owe them apologies for bringing up his name once more, but the second installment of his series of articles on his American tour, appearing in *Musical Opinion* of London July 1, reveals such a complete misconception on the part of the doctor of the impression he made in this country that it reminds one forcefully of Burns' "Would that some power the giftie gie us," etc. Incidentally one may be pardoned for questioning the good taste of the editor of *Musical Opinion* in giving a page a month to the twaddle furnished by the Leipzig composer. Paragraphs telling of the courtesies extended to him alternate with insulting references to our customs and laws and adverse criticisms of our organs. The unadulterated absurdity pervading the whole account of the tour by the doctor and his youthful daughter is illustrated by paragraphs such as the following:

The amount of medieval superstition to be found in the interior of America is almost without parallel. The pipes of many organs have to be black, and others must not be visible at all, otherwise it would be worldly and a deadly sin. But after the sermon they play a *potpourri* from "Orpheus in the Underworld" or a fantasia from "Traviata!" * * *

It is interesting to note that the American children are the most beautiful and the healthiest in the world, but the least educated. They grow up like tigers, wolves or mandrills; they throw, bellow, rage and fight, and rule all.

There may be a sly attempt at reflection in the statement that at Providence Karg-Elert "came across a waiter who is a nephew of Max Reger."

If it were worth while someone might write a frank and unadorned account of Herr Karg-Elert's triumphal American tour for *Musical Opinion*, and we wonder if the editor would be so eager to give it space.

An unfortunate result of the whole incident is that it may lead to unjust prejudice against German concert organists and we would suggest that it would be well for them to take action disavowing the views and conduct of their colleague.

Word comes from France that an old friend of *The Diapason* and well-known student of organ design, Professor G. Bedart, has retired, because of advanced age, from his post as professor of experimental physiology at the University of Lille. Dr. Bedart is referred to by Dr. Audsley in his "The Art of Organ Building" and by Wedgwood in his "Dictionary of Organ Stops," recognition being given to him for his activity on behalf of the advancement of the organ.

GRADUATED FROM OBERLIN

Young Organists Receive Diplomas—Appointments to Positions.

The following students were graduated from the organ department of the Oberlin Conservatory of Music June 22 with the degree of bachelor of music: Frances Cornelia Berry, Charlotte Lucille Bond, Walter Leonard Hansen, Lillian Helen Horton, William Herbert Schutt, Susan Grey Shedd, Erwin Arthur Thomas, Rosalie Getmon Tucker, Charles Edward Vogan and Harry Battin Welliver, Jr. Glenn Wesley King was granted the degree of master of music.

Appointments that have been announced to date are: Glenn Wesley King, to be organist and choirmaster at Christ Episcopal Church, Marshall, Mich.; Charles Edward Vogan, in charge of choirs and young people's activities, in addition to duties as organist, Central Reformed Church, Grand Rapids, Mich.; Charlotte Bond, teacher of organ and piano, Moravian Seminary for Women, Bethlehem, Pa., and Lillian Helen Horton, a fellowship at Vassar College, where she will serve as assistant to E. Harold Geer, F. A. G. O., the college organist.

Announcement has been made of the appointment of Norman Lockwood to the staff of the theory department of Oberlin Conservatory. Mr. Lockwood has many compositions to his credit, ranging from songs to symphonies. During the last three years he has been working in Italy, enjoying the advantages of the Prix de Rome, granted to him in 1929. Mr. Lockwood has studied with Mlle. Nadia Boulanger in Paris and Respighi in Rome. He will offer courses in harmony, counterpoint, fugue and free composition.

Walter Hansen, '32, organist at Calvary Presbyterian, Cleveland, will return to Oberlin as a part-time instructor in theory and continue his studies toward the master's degree.

The Selby Houston prize, awarded each year in recognition of excellent scholarship as revealed in the theoretical studies, was won by Charles Edward Vogan.

Two organ seniors were honored with election to Pi Kappa Lambda—Frances Cornelia Berry and Lillian Helen Horton. Those elected to play in the commencement recitals were: Frances Cornelia Berry, Lillian Helen Horton, Harry Welliver, Jr., and Walter Hansen.

North Carolina Chapter, A. G. O.

The ninth annual meeting of the North Carolina chapter of the American Guild of Organists was held May 6 at the University of North Carolina, Chapel Hill. At the business meeting the following officers were re-elected: Dean—Nelson O. Kennedy, Chapel Hill.

Sub-dean—Frederick S. Smith, Pinehurst.

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

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

The annual organ students' contest was held at the Episcopal Church at 4 o'clock. Miss Marjorie Weatherly of Flora McDonald College was the winner. At 6 o'clock a banquet was served at the Carolina Inn. The closing event of the meeting was a very inspiring recital played by Edward Eigenschenk of Chicago on the Reuter organ in the Hill Memorial Auditorium. He received several encores from a very enthusiastic audience.

ELISABETH JOYNER BREWER,
Secretary.

Oklahoma Chapter.

The Oklahoma A. G. O. chapter held its annual meeting the evening of May 9 at the Tulsa Tavern. As this was the first meeting of the chapter since the tri-state convention of April there was given, with annual reports of officers, a report of the convention. The treasurer's report, showing a balance in the treasury after meeting all expenses of the convention, was a source of satisfaction to the members present. Dean Marie M. Hine was given a rising vote of thanks for the success of the convention as a whole.

The following officers were elected for the ensuing year: Dean, John Knowles Weaver, Mus. B., A. A. G. O.; sub-dean, Esther Handley, Mus. B.; secretary, Mrs. Troy Campbell; treas-

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of *The Diapason* of Aug. 1, 1912—

Dr. Gerrit Smith, one of the best-known organists and composers in the United States, died July 21 at Darien, Conn., where he was spending the summer. He was one of the founders of the American Guild of Organists and was known as the "father" of that organization. For a number of years he was in charge of the music at Union Theological Seminary, New York.

A four-manual Austin organ was installed in the Broadway Presbyterian Church, New York.

The Diapason published the specification of a four-manual organ which the Ernest M. Skinner Company was building for Harvard University.

The Diapason made note of the impetus given the sale of organs to theaters by a strike of orchestra players in the larger New York "movie" houses.

TEN YEARS AGO, ACCORDING TO the issue of *The Diapason* of Aug. 1, 1922—

Organists from all parts of the country were arriving in Chicago to attend the fifteenth annual convention of the National Association of Organists, beginning Aug. 1.

The Estey Company was building a four-manual to be installed in the "playhouse" of the National Cash Register Company at Dayton, Ohio. The stop list showed it to be an instrument of fifty-one stops and 3,074 pipes.

The First Presbyterian Church of Albany, N. Y., of which Dr. Harold W. Thompson was organist and director, was to install a four-manual Casavant organ.

M. P. Möller built a large four-manual installed in the four corners of Asbury Methodist Church at Allentown, Pa.

Murray M. Harris, a well-known Los Angeles organ builder, who constructed the famous organ for the St. Louis Exposition—an instrument afterward bought by John Wanamaker for his Philadelphia store and since then greatly enlarged and rebuilt—died suddenly in Arizona.

A new work by Dr. Clarence Dickinson, "The Technique and Art of Organ Playing," was reviewed for *The Diapason* by Harold V. Milligan.

urer, Frances Wellmon Anderson; registrar, Martha Blunk; librarian, Mrs. Ira T. Parker; auditors, Harry W. Kiskaddon and William Merry; executive committee, Marie M. Hine, Sara Ruby Kauffman and Mrs. E. L. George.

Guilman School Summer Session.

The summer session of the Guilman Organ School opened July 6 with the largest registration of recent years. Organists and choirmasters came from Florida, Texas, Virginia, Kentucky, as well as from nearby states, to enroll in the model choir class taught by Hugh Ross and the regular organ work under Willard Irving Nevins. On Wednesday evening, July 13, the choir class attended a special rehearsal of the Schola Cantorum for a production of the Beethoven Ninth Symphony with the Philharmonic Orchestra at the Stadium concerts. Dr. William C. Carl, director of the school, is spending his vacation in Europe. Many new features are being planned for the winter term, which opens Oct. 4.

Death of H. Norman Taylor.

H. Norman Taylor, organist and composer, died June 22 at Washington, D. C. Born in Cheltenham, England, in 1872, Mr. Taylor became a church organist at the age of 17. He came to the United States in 1889 as organist and choirmaster of the Church of St. Martin-in-the-Fields, Philadelphia. Later he served at the Church of the Redeemer, Bryn Mawr, Pa., and at St. John's Church, Kingston, N. Y. For the past twelve years he had been organist and choirmaster of the Church of St. Stephen and the Incarnation at the capital. He is survived by his widow, a son and a daughter.

The Free Lance

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

We see very little in the musical papers about Albert Schweitzer, the missionary, theologian, writer and organist. I find his career absorbingly interesting. His book on Bach came out in his early thirties, at a time when he was a young lecturer in Strassburg University. Just now, as I write, he is back to civilization earning money for his mission in French Equatorial Africa. One way he has of getting money is through organ recitals. He plays Bach exclusively, and rather dully, too, I am told. Newman translated Schweitzer's "Bach," and one can read his "Quest of the Historical Jesus" in English. This theologian-missionary-organist seems to me almost a superman.

Did you share my astonishment in reading in the *Musical Times* of May last that "the famous marches of which 'Washington Post' and 'Stars and Stripes Forever' are typical examples were of a novel type in the light and outspokenness of their melodies and rhythms, and did more than any other body of music to establish the idiom known as ragtime." (The italics are mine.) The notice of Sousa's death from which I quote was a sympathetic one, but I am wondering how far the history of ragtime will bear out the pertinency of the *Musical Times'* observation. Since we are talking about Sousa marches, it may be in order to ask my professional friends if it is not true that Sousa is responsible for a change in the street march form? I allude to his ending the march by repeating the trio fortissimo. Although I do not know many of his marches, I have noted the change I refer to in several of them.

How many of us not directly connected with the Lutheran Church have any knowledge of the ritual and high—indeed somewhat severe—musical standards of the church? I felt my ignorance of these standards as well as a sincere respect for them on looking over a program of a sacred concert given by the choir of Holy Cross Lutheran Church, St. Louis, Walter Wismar, organist and choirmaster. Here is the list: Organ, Prelude and Fugue in C minor, Bach; "The Pharisee and the Publican," Heinrich Schuetz, 1585-1672; two pieces for choir by Bach, one without accompaniment; Chorale Prelude (organ), "Now Do We Pray God, the Holy Ghost," the congregation following by singing four stanzas of that hymn (T. Forchhammer, b. Schiers, 1847); Festival Prelude for the organ, Bach, arranged by Albert Stoessl; address by the Rev. Paul Koenig; four chorale selections, two without accompaniment, Bach; congregational hymn; offering; prayer and benediction; organ, Praeludium, G major, Bach. Members of the choir furnished the incidental solos, four in number. I fancy that such a program means that choir and congregation had behind them generations of study of the substantial music of the fifteenth century Reformation, and of the centuries immediately following.

And the Moravians, descended from Huss (1373-1415), antedating the Lutherans by a century (the name at once turning our thoughts to Bethlehem, Pa.), have a musical lineage as solid and valid. Specifically I am referring to the hymn and tune book published by the Moravian Church in the United States in 1891. In its 435 pages there are tunes from German, Moravian, Lutheran, French, English and American sources, including naturally many chorales by J. S. Bach, J. C. Bach, Hille and Neumark and chorales taken from the numerous German collections. The general impression one gets from the book is of seriousness, even solemnity. I wager that no frivolous jingles set to tonic-dominant-subdominant sentimentalities are heard in the Lutheran and Moravian churches.

We are now far enough away from the A. G. O. Boston convention to ap-

praise its value calmly. Will it have a salutary effect on professional progress? An organist's occupation is based on some or all of the following: A post as organist and choirmaster; teaching; composing; career as recitalist; theater playing. How were these aspects of his work covered in the convention? It is plain that theater playing is a dead topic; the choirmaster's job had three valuable papers discussing it; the composer works in private and not in convention-masses, although the composers who happen to be Americans had their glorious innings in the Monday evening concert; the instrument around which all the convention planning and activities revolve, the organ itself, had one paper devoted to it, discussion on which was—why I was never able to discover—very much curtailed. Probably the organ recitals aroused more interest than any other feature in the six days, the presence of two women players and of several of the younger members of the fraternity stimulating attention.

As I read the signs of the times, players are devoting increased care to eliminating the organist's smudge—that is to say, they are thinking how the music sounds to the man in the last seat in the gallery and not contenting themselves with the effect on their own ears at the organ bench. The young recitalists are playing magnificently; they stirred me to enthusiasm; only occasionally did it seem to me that some of the pieces they played were chosen because of personal technical likings. Seldom did I hear playing that showed, as worded by "A. F." in the *Musical Times*, the maximum of efficiency and the minimum of interest. People like the organ tours very much and most of us like to hear beautiful organ playing; thus the convention in its program followed along the line of least resistance. That the convention will have a good effect on professional standards I have no doubt.

Uncle Mo has broken out again; he says that music is in a bad way in this country and that the reason is that it is too much in the hands of women. I pointed out to him that he was ungallant and unappreciative of the women's clubs and the great music federations and organizations of various kinds supported by women for the benefit of music. Uncle Mo is a crusty old bachelor and says that all these organizations are gotten up by women who are anxious for office and publicity, and are just like the small fry of secret societies that men join so they can appear in scarlet and gold regalia with a sword or other warlike implement. Uncle Mo says that men think musicians are a set of softies, that playing the piano is a sissy job, that the only man to be respected in this country is the business man, and that until grown-up men are willing to play the piano and fiddle and cello for social purposes music will never be really appreciated and therefore come into its own.

I pointed out to Uncle Mo that all the colleges and most of the public schools of all grades teach the appreciation of music, but he snorts and says that it is all "holoney" and that the boys and girls are filled up with silly stories about music and composers that turn a real man's stomach.

Well, you know what a queer customer Uncle Mo is.

A former deputy organist of Bristol Cathedral sends the following: One day the sub-sacrist appeared in the organ loft and said: "Please, sir, the dean says tell you will you please give him the note for the prayers after the anthem?" Since he hung about the organ after delivering his message I said: "What are you waiting for?" "Ain't I to take the note back to him?" was the reply.

Did our editor, a year or two ago, not purpose printing a roster of organists who had served in one church for fifty years? The question is suggested by an item in a Bristol, England, paper to the effect that the death on June 7 of A. E. Hill, organist of St. John's, Redland, Bristol, marked the end of long service at that church; if he had lived until the 10th he would have completed fifty years.

Organ music was featured at the Democratic national convention, but I

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SEND FOR CATALOGUE

failed to see the player's name given; it was always, "the organ played 'The Sidewalks of New York'" or simply, "the organ played." It reminds me of the old story of W. T. Best, organist of St. George's Hall, Liverpool, from 1855 to 1894. Best was a guest at a dinner presided over by an arrogant alderman who after a speech said: "The organ will now play."

Best did not stir, even after repetitions of "The organ will now play." The story runs that Best finally said: "Well, let it play!", and that this brought the alderman to his senses with a proper introduction of "our distinguished townsman, Mr. William T. Best, who will," etc.

Germani's English Tour Successful.

Bernard R. Labege upon his return from Europe in July reported that Fernando Germani made his debut in England in June, meeting with extraordinary success. Among his appearances he played at the Liverpool Cathedral on June 7, Manchester Town Hall June 9, Lincoln Cathedral June 10 and Alexandra Palace June 12. Mr. Labege quotes a report from an English authority on organ and organ playing which says: "Before Germani came over I had heard splendid reports of him both as man and player from friends in the U. S. A.; to be quite honest I discounted their reports somewhat. I was wrong in doing so. His technique is amazing, but what is even more important, clarity of style, perfect rhythm and eclectic registration reaches, in him, almost unbelievable heights. In addition to his other qualities he has a sense of appreciation of the ideal tonal design and balance in an organ that I had not thought to have met from a player. All who heard him were wildly enthusiastic and it has been a great joy to me personally to receive so many expressions of appreciation." Mr. Germani went directly from England to Siena, Italy, to conduct his summer master class at the palace of Prince Chigi-Saracini.

New Volume on Theater Organ.

Reginald Whitworth, the English writer on organ topics who about a year ago brought out a work on "The Electric Organ" which proved of general interest, is the author of a new volume entitled "The Cinema and Theater Organ," which is described as a comprehensive description of this instrument, its constituent parts and its uses. It is published by *Musical Opinion*, London. The book is of interest on this side of the Atlantic as much as on the other because it gives proper proportionate representation to American instruments. Among the handsome illustrations appear the three consoles of the Kimball organ at the Roxy in New York, the Barton six-manual console at the Chicago Stadium and the Wurlitzer console of the Trocadero in London. Complete drawings of the mechanisms of theater unit organs are presented, besides a great deal of other information. Mr. Whitworth devotes one chapter to the music of the theater organ. In the preface he makes it clear that the aim of his book is not to "boost" the cinema organ, still less to condemn it, but "a sincere attempt to describe its many and various parts, after a prolonged and careful investigation."

The mothers' memorial organ, installed in the Ogden Park Methodist Church, Chicago, by the D. S. Wentz Organ Company, was opened with a dedication service Sunday afternoon, June 12. Walter Flandorf was at the console and the People's Church choir, directed by Emerson Abernethy, sang.

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Fine Heritage Left by English Church Music to Present Age

[The following paper was read by the Rev. Mr. Satchler, vicar of St. Aidan's Chapel, Cheltenham, Pa., at the twelfth annual convention of the Pennsylvania Council, National Association of Organists, at Philadelphia May 10.]

By THE REV. HERBERT BOYCE SATCHLER

Following out the healthy precepts that a preacher ought to keep to his text and an instructor ought to define his terms, let us look briefly at these questions:

1. What is church music?
2. What has been the line of its development in the English-speaking world?
3. What heritage has the past bequeathed to the present, and how are we re-acting to it?

I am aware that there is a wide difference of opinion as to what constitutes church music, and perhaps there are almost as many opinions as there are individuals as to what good church music is. It seems to me that church music is the offering to Almighty God in worship of the highest and best we can command in the art of sound, always with the proviso that the images thereby evoked in the minds of the worshippers be those of the sanctuary rather than some other place. As pictorial art in the church, whether of painting or sculpture or stained glass, should serve to keep the mind centered on sacred things; as church architecture should help to create an atmosphere of reverence and elevation of spirit; as ritual should bring into play the ordered beauty and flow of words, and ceremonial should clothe those words with the poetry of movement, so church music should contribute to this noble ensemble of worship the splendor of ordered sound.

There are so many varieties of the Christian religion professed, that there must needs be varying ideals as to the music used in worship. The Roman Catholic Church strictly defines what may or may not be used, but in vast numbers of parishes the rules are not obeyed. The Episcopal Church in America issues an official hymnal and authorizes its use, together with anthems in the words of Holy Scripture or of the Book of Common Prayer, but leaves the ordering of the music in each parish in the hands of a minister for whom it has provided no adequate musical education. The various evangelical denominations in most cases issue official hymnals, but the music is generally arranged by the local minister, organist or music committee, none of whom may know very much about music worthy of use in worship.

Next after the primary consideration of worthiness for its sacred purpose, it seems to me that church music should be appropriate to the place and time. By being appropriate to the place, I mean that the music should call up in the minds of the worshippers images of the sanctuary, not of the dance floor, the concert hall or the opera house. At one time I greatly enjoyed dancing, and for many years I have habitually attended concerts and the opera, and so am quite familiar with the repertoire of both. However great this music is, it is not suitable for use in worship. By being appropriate to the time, I mean that where there is any semblance of observance of the Christian seasons, the music should always be strictly in accord therewith.

Having defined church music, though it may be very inadequately, let us look now at our second question, the line of its development in the English-speaking world. It must be evident that this is a large question—one on which many volumes have been written and many hours might be spent. At best I can only indicate with broad strokes what that line has been.

No one knows when Christianity came to Britain. According to the Glastonbury tradition, it was even in the first century that St. Joseph of Arimathea, bearing authentic relics of the Passion of Christ, reached the beautiful western isle of Avalon,

Where falls not hail, or rain or any snow,
Nor even wind blows loudly; but it lies
Deep-meadowed, happy, fair with orchard
lawns

And bowery hollows, crown'd with summer sea.

Then for four or five centuries, with the Roman Empire tottering to its fall, little is known of the spread of the new religion among the Celtic and Romanized Britons. In the fifth and sixth centuries came heathen hordes of Angles and Saxons from over the northern sea, and established their rule, driving the natives back into the western and northern highlands. Near the end of the sixth century Pope Gregory the Great, fascinated by the blond beauty of some Anglian youths whom he chanced to see in the slave market in Rome, sent his famous mission under the Benedictine monk, Augustine, to convert these Anglo-Saxon peoples. Having codified and established the whole musical system of the Roman Church on a more definite and ordered basis, and having founded the Schola Cantorum in his see city to carry out his system in practice, it was but natural that Pope Gregory should send with Augustine to England some books embodying his musical reforms.

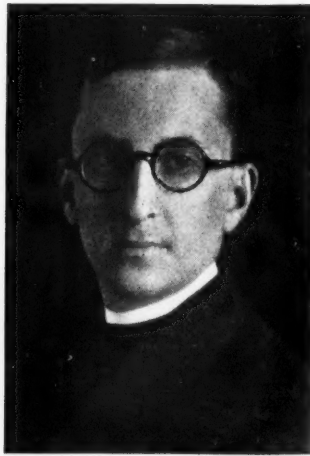
Thus Gregorian music came to England with the conversion of the nation, and the long line of musical invasions was begun. What the music of the preceding Celtic Church was we do not know. We do know that the Gregorian system triumphed, just as the Roman mission triumphed. All during the middle ages England was noted for the purity and beauty of its Gregorian music. Composers appeared from time to time, who added to the store of melodies, notably St. Dunstan, successively Abbot of Glastonbury, Bishop of Worcester and of London and Archbishop of Canterbury. Monkish travelers circulated freely along the far-flung fringe of monasteries, so that England was no longer isolated, as it had been in Celtic times. Various local musical, as well as ceremonial, "uses" sprang up at certain cathedrals, particularly at Salisbury, York and Hereford, and persisted until the Reformation.

It is impossible within the limits of this paper to indicate very clearly the nature of Gregorian music. Suffice it to say that there are eight usual modes or scales, while we are accustomed to two only; the music is unisonous, not harmonic; it is not measured, and the rhythm and accent of the music follow closely the rhythm and accent of the words. There are many delicate and highly developed points of interpretation. The view held in some quarters that Gregorian music is crude and barbarous, the reflection of a dark age of culture, is absolutely untenable in the face of the facts. Sometimes the melodies were starkly simple; sometimes they reached a high degree of elaboration.

The gradual discovery and evolution of staff notation, beginning about the tenth century, led, of course, to the development of harmony and polyphony. But in practically all compositions of this character the harmony is built around a Gregorian chant or folk melody, which forms the main strand in the harmonic structure, and is known as the *cantus firmus*. In the twelfth and thirteenth centuries English composers and theoretical writers are found turning up at various places on the continent of Europe. That there was a flourishing English school of composition in the early thirteenth century, using all the known harmonic devices and, indeed, leading the world in harmonic experiments, is indicated by the appearance of the famous round or canon—"Sumer Is Icumen in"—which was written down by a monk of the Royal Abbey of Reading about the year 1240. It is a secular folksong in Wessex dialect, but under the vernacular words; the words of a Latin hymn have been written in, indicating that the music was also used for religious purposes.

It is attested by continental writers that musicians all over Europe accepted the leadership of England in the early fifteenth century. John Dunstable's name is of imperishable fame. The music of the famous *Ballad of Agincourt* (c. 1415) is set to the words of Kipling's "Recessional" in the present Episcopal Hymnal and the wedding is by no means an incongruous one. Devastated by the Wars of the Roses in the latter half of the fifteenth century, England emerged with a strong dynasty on the throne—the Tudors. From

The Rev. Herbert B. Satchler



the reign of Henry VII. to the beginning of Elizabeth's reign, Dr. Gratton-Flood lists thirty-two composers whom he places in the Early Tudor group. Roughly speaking, the Tudor composers fall into three divisions. It would be useless and pointless to try to name and classify them here, and many of them overlap as to period. The earliest group, somewhat influenced by the continental Flemish school, centered around Robert Fayrfax and ended with John Taverner, about the middle of the sixteenth century. Succeeding this group came the composers whose lot was cast in the troublous and uncertain days of religious change. Writing interchangeably for the Latin and English rite, we find among them such noted names as Christopher Tye, John Merbecke and Thomas Tallis. Merbecke made his famous setting of the English Prayerbook of 1549 in accordance with the desire of the Reformers that there should be, as Archbishop Cranmer expressed it, "as near as may be for every syllable a note, so that it may be sung distinctly and devoutly." Merbecke's setting of the communion service from this work published in 1550 is sung today all over the Anglican communion.

One of the really great men of the period was Thomas Tallis. So frequently did he change his religious complexion that he might have been the original of the Vicar of Bray. Yet he wrote much fine music for both the English and the Latin rite. His "Preeces and Responses for Morning and Evening Prayer and the Litany" in two settings for four and five voices, written shortly after 1552, are known and sung in nearly all Anglican churches, though, I am sorry, too sorry, to say the fact that they are *fauxbourdons*, with the melody in the tenor, seldom is recognized.

A product of the Reformation which has been subject to no end of misconception and distortion is the Anglican chant. Originally Anglican chants were nothing more or less than the old Gregorian Psalm-tunes harmonized. They naturally followed in the path blazed by Merbecke and Tallis. Other composers took up the writing of chants, and their form became fixed into a little part-song of seven bars (later often doubled), the words of the Psalm or canticle being cramped into this unyielding prison-house, with disastrous results.

In recent years there has been a widespread movement to free the Anglican chant of its rigidity, leaving time values aside, and making the rhythm of the music conform to the rhythm of the words. In this way the Anglican chant can be made into a thing of real beauty.

Some time prior to the middle of the sixteenth century the musical form known as the anthem first made its appearance. It is really the English equivalent of the Latin motet. A peculiarly English form, the anthem is non-liturgical, but its use is permitted by the rubrics of the Anglican liturgy. It was probably not taken up at all by the "free" churches until the nineteenth

century. One of the earliest of anthems and quite in the spirit of this middle Tudor school is the delightful little piece "Lord, for Thy Tender Mercies' Sake"—long attributed to Richard Farant, but now seemingly with more accuracy ascribed to Dr. Christopher Tye, or his circle.

Now we reach the golden age of all the arts of England. For the first thirty years of her long reign Elizabeth had to direct her best efforts toward settling the religious situation and stabilizing the throne. Finally, with the execution of Mary, Queen of Scots, in 1587, and the wreck of the Spanish Armada in 1588, the Renaissance, a hundred years late in reaching England, burst into full flower. For splendor of intellectual and artistic achievement and sheer joy of living, the last fifteen years of the great queen's reign were unique in the annals of England. Here, alongside the dramatists Shakespeare, Ben Jonson and Christopher Marlowe, and the poets Sir Philip Sidney, Edmund Spenser and Robert Herrick, flourished the great musical geniuses William Byrd, Thomas Weelkes and Orlando Gibbons, and the slightly lesser ones, Thomas Morley, John Bull, John Wilbye and Richard Deering. All except Morley lived on well into the Stuart regime. In William Byrd, English church music reaches its highest pinnacle of glory. He dominated it for forty years. As Sir Henry Hadow says: "Not Lassus or Palestrina ever rose to a loftier or more serene eminence."

With the death of Gibbons in 1625 there began a rapid decline both in the quality and the quantity of church music. This was due largely to the growing Puritan proletariat. I am aware that Henry Davey and some succeeding historians of English music try to mitigate the horror of the almost total eclipse which the art suffered under the Puritan domination, by citing a list of music published during the Commonwealth, by stating that Cromwell enjoyed Deering's music, and that he and Milton and Bunyan possessed musical instruments, and that Cromwell encouraged public concerts. However this may be, we know that in 1645 a law was passed which forbade the building of church organs. We know, too, that in some places they were ruthlessly destroyed, as at Exeter. As John S. Bumpus says, in his "History of English Cathedral Music": "In the opinion of the Puritans it became necessary that all organs should be taken down and 'utterly defaced'; that choral music books, wherever found, should be torn and destroyed; that the cathedral service should be wholly abolished, and that those retainers of the church whose duty it had been to celebrate its most solemn services should betake themselves to some employment less offensive to God than that of singing His praise."

It was the Puritans who dealt English church music the blow from which it has taken it three centuries to recover. To quote Miss Storm Jameson's recent very interesting book, "The Decline of Merry England": "Cathedrals no longer echoed to the voices of the choir and the sound of the organ. . . . The singing-men and musicians were scattered, and English music was dead." And further: "When the Restoration came, English music, which had been the admiration of all Europe, was dead. . . . From that date all music in England was imported."

So it was. Charles II. had spent much time at the gay French court, dominated musically by the brisk tunes of the Italian—Lully. That he might pat his palms together and his feet on the floor in time with the music while the anthem was being sung in church, Charles sent Pelham Humfrey, a promising boy of the restored Chapel Royal, to Paris, to study with Lully, and bring back to England this style of composition, which he did. The great genius of the Restoration period was Henry Purcell, but he was more truly a dramatic composer than a church composer. He wrote in both the homophonic and polyphonic style, and there is a plentiful sprinkling of solos and "verse" passages in his anthems and service music.

Then with the arrival of Handel in England in 1710, followed closely by the permanent settlement of the Han-

overian dynasty in 1714, came the German musical invasion, which dominated English music throughout the eighteenth and nineteenth centuries. Early in the nineteenth century Spohr and Mendelssohn came, bringing the Romantic tradition, with its flow of suave melody, sweet enough, but far from strong. It suited Victorian ideals perfectly. As H. Ormond Anderton, a scholarly writer on the subject, remarks: "Handel's influence prevailed here, in fact, till it to some extent gave place to the Mendelssohn cult. This cult has, in fact, been in many ways detrimental to English music. Apart from the somewhat superficial character of much of Mendelssohn's music, which made its appeal to the popular taste of the average man, the technique of the oratorios was in some ways a fatal influence, and injured our art for a century. Our older native writers thought horizontally; the harmonic effect was the result (sectionally speaking) of the polyphony. Mendelssohn continually thought perpendicularly in solid blocks of harmony, changing with the bar or half-bar; and owing to his popularity this vicious method has infected our subsequent writers; we are only now getting free of it. Harmonic masses can be used with good effect to contrast with polyphony, but as the fundamental basis of a work the 'hymn-tune' style is not exhilarating. Mendelssohn has left us some work of real genius, and is often unduly depreciated; in the matters named, however, his influence was not a healthy one."

And so we come to the modern age. What we are to say in this section should answer the third question we asked ourselves at the beginning of this lecture, namely: What heritage has the past bequeathed to the present, and how are we reacting to it?

For almost a thousand years England was busy developing its own tradition in the field of church music. For the last 400 years of that period—that is, from the thirteenth to the seventeenth century—England led the world in this art. Then came the eclipse, due to the ravages of the Puritans, who left us, however, one good thing—the fine, sturdy Psalm-tune, which was evolved to go with the metrical Psalms. The French invasion of the late seventeenth century and the successive German invasions of the eighteenth and nineteenth centuries injected the dramatic and Romantic elements into English church music, but in so doing to a very large extent they secularized and sentimentalized it. That was the situation at the dawn of the modern age. The problem then was to try to infuse some of the technical perfection of the Elizabethans, some of the reverence of the pre-Reformation period, and some of the healthy vitality of native folk-art into English church music, sick unto death with alien diseases imported from France and Germany. Aided by the work of Parry and Stanford as far back as the nineties of the last century, the modern movement may be fairly said to have been launched in the field of hymnody by the publication in 1899 of the "Vattendon Hymnal," edited by Dr. Robert Bridges, later poet-laureate, and Dr. H. E. Wooldridge, a great musical scholar. This was followed in 1904 by the new edition of "Hymns Ancient and Modern" and in 1906 by the "English Hymnal," all of which drew liberally on the treasures of the past, in many cases making these treasures available for church use for the first time. For some of these books some very fine modern tunes were composed, notably the tune to Bishop Walsham How's hymn "For All the Saints Who from Their Labors Rest," by Dr. Vaughan Williams—one of the finest hymn-tunes ever written, capable of being perfectly adapted to the irregular accent of the words and, above all things, triumphant and virile.

Dr. Vaughan Williams has also collaborated with Dr. Percy Dearmer and Dr. Martin Shaw in bringing out "Songs of Praise," a splendid new hymnal, in 1928, "The Oxford Book of Carols" in 1928, "Songs of Praise for Boys and Girls" in 1929 and the enlarged edition of "Songs of Praise" in 1931. So the new movement has provided a wealth of fine hymns, tunes and carols.

Vaughan Williams is unquestionably the leader of the present-day English

Paris Cardinal Bestowing Papal Honor on Bonnet



RESTORATION OF THE GRAND ORGAN in the Church of St. Eustache, Paris, and the inaugural recital recently given by Joseph Bonnet, organist of the historic church, were marked by the pope's bestowal upon Bonnet of the decoration of the Cross of St. Gregory the Great. The work of restoration has occupied six years, and during this time M. Bonnet worked unceasingly to make it possible. It was entirely through his efforts that subscriptions from friends in the United States and in Europe were ob-

school of church composers. Though his output of anthems and service music is small, it is of great value. He stems directly from the great age of the Tudors. By no means the least of his efforts are his arrangements of old folk-songs and carols, for Vaughan Williams was a pioneer in the recovery and preservation of English folk music.

One naturally associates with Vaughan Williams the name of Gustav Holst, for since student days they have been intimate friends and their geniuses have ripened together, though they are quite distinct as musical personalities. Holst has been influenced by mysticism of an exotic variety, which sometimes makes his religious choruses inappropriate for church use. His superb arrangement of the famous and popular seventeenth century Cologne chorale is typical of his work at its best.

Dr. Charles Wood was a great teacher, a fine scholar and a notable church composer. His excellent communion service in the Phrygian Mode is one of the finest contributions of the modern school. Sir Walford Davies and Sir Arthur Somervell, though of the older group, have much fine church music to their credit and are indefatigable in their efforts to spread the gospel of better music of the native variety.

Time fails me to speak of the invaluable contributions made by Rutland Boughton, George Dyson and John Ireland, and by such men as Martin and Geoffrey Shaw, Edward C. Baird, Ernest Bullock, Edgar T. Cook, Alan Gray and Henry G. Ley, all of whom have been more or less associated with Dr. Sydney H. Nicholson in the foundation and propagation of the ideals of the school of English church music and its practical functioning through St. Nicolas College at Chislehurst, in which now centers the new, active and virile art, and with which every choir throughout the world

having similar ideals ought to be affiliated.

America, with its tradition of the quartet choir and its successive waves of revivalism, complicated by an attraction to the theatricalism of Gounod and an early implantation of Victorianism, has turned rather slowly toward more solid ground. Now a fine group of composers, including Dr. Alfred Whitehead and Dr. Healey Willan in Canada and T. Frederick H. Candlyn, Leo Sowerby and Philip James in this country, to name but a few, is more and more making use of fine, sturdy old melodies which have come to us from the past, and clothing them with modal harmonies in the modern idiom.

Surely we of this great far western land, who speak the language of that island which at one time meant to Europeans the "extreme limit of the West," can claim for our own today the goodly heritage of church music which flourished on that island for a thousand years and reached the summit of its splendor practically untouched by alien influences. That splendor, so nearly obliterated by hatred and bigotry, and then for two centuries obscured by foreign invasions, is again bursting forth. Once more to quote Ormond Anderton: "The spirit of music has re-arrived in these lands to confound the pessimists and the scornful; and her radiance and sovereignty are—like the sun's—growing into the fulness of day."

Mr. and Mrs. Barnes to Europe.

Mr. and Mrs. William H. Barnes left Chicago July 14 for a European trip, sailing for Italy on the Conte Biancamano July 16. They will spend two months in travel in Italy, Austria, Switzerland, Germany, England and Scotland, returning to Chicago about Sept. 15.

SAD FATE OF FAMOUS ORGAN

New York Paper Tells How Clark's Instrument Rests in Swamp.

The fate of a once world-famous organ, played by many of the best-known organists of the day, is told in *The New York Tribune* of June 26 in the following words:

"The organ which the late Senator Clark of Montana had installed at a cost of \$100,000 in his \$7,500,000 marble house which stood at the north corner of Fifth avenue and Seventy-seventh street until Anthony Campagna replaced it with an apartment house, was actually sold for a cigar. Campagna gave the house to big Edward Walsh, building wrecker, and paid him in addition \$250,000 to cart away the famous dwelling. The organ was not included in the deal.

"The idea came to Campagna one night as he sat at home that he might like that organ for his own house or for installation in some church, so he diffidently approached Walsh with a proposal that he sell him the instrument. "I understand," said the builder, as he introduced the deal, 'that the contract I made with you does not give me the organ, but I have a notion I should like to have it. What will you take for it?'

"Campagna had expected that the wrecker would demand \$5,000 and was prepared to pay a few thousand dollars for the instrument, but to his great surprise Walsh boomed out in a voice that echoed through the marble halls of the old house: 'Campagna, you can have the organ if you'll give me a cigar.'

"He got the cigar, but Campagna discovered that the organ was built especially for the Clark house and could not be satisfactorily installed elsewhere; so it was raked down with mortar and brick and today the great organ of the senator's is buried under tons of debris used to fill in a swamp in Queens."

Sterling, Ill., Organist a Suicide.

Miss Mabel Phillips, a well-known musician of Sterling, Ill., and organist of the Presbyterian Church the last eleven years, was found dead in her gas-filled kitchen July 8. Miss Phillips filed suit against a dentist last year, charging that her jaw became infected after he had drawn a tooth. She lost her suit when it came up in court. Neighbors said that she had been depressed since that time. Miss Phillips was born in Denver forty-eight years ago and moved to Sterling with her parents. She was a member of the Sterling Woman's Club.

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GEORGE H. FAIRCLOUGH, Jr. A. G. O., of the University of Minnesota, has given a recital every Monday evening from 7 to 8 during the first term of the summer session. Besides being attended by many students and others, the recitals are broadcast from university station WLB. Recent programs have been as follows:

July 11—Triumphal March ("Sigurd Jorsalfar"), Grieg-Kraft; Largo, Handel; Minuet in A, Boccherini; Mountain Sketches, Clokey; Nocturne in B flat, Hollins; American Rhapsody, Yon; Canonetta, d'Ambrosio; "At Twilight," Stebbins; Prelude on "Materna," Demarest.

July 18—Prelude and Fugue in E minor (lesser), Bach; "Soeur Monique," Couperin; Prelude to "The Deluge," Saint-Saens; "Drink to Me Only," arranged by Miles; "The Angelus," Massenet; "In Summer," Stebbins; "Within a Chinese Garden," Stoughton; "Schiller March," Meyerbeer-Best; Scherzo in G minor, Macfarlane.

On July 13 Mr. Fairclough played the following numbers in one of the artists' recitals which take place every Wednesday afternoon at 4 o'clock: Chorale Preludes, "We All Believe in One God" and "Come, Redeemer of Mankind," Bach; Toccata and Fugue in D minor, Bach; "Harmonies du Soir," Karg-Elert; Prelude and Fugue on B-A-C-H, Liszt; "The Squirrel," Weaver; Fantasia on "Hail, Minnesota" (MSS), Fairclough.

In the official daily bulletin of the university July 15 George Stump writes as follows in the course of an extended review of the most recent of the university recitals: "We do not hear Mr. Fairclough often enough. He has a large audience for the radio programs which he frequently offers through the university station WLB, but the surpassing excellence of his deft manipulation of the organ must be seen as well as heard in order fully to be appreciated. The prospect of his recitals on the new organ to be installed in Northrop Auditorium is one that we may look forward to with pleasurable anticipation."

Andrew H. Mangold Dead.

Andrew H. Mangold, organist and choirmaster of St. Kevin's Catholic Church, Auburndale, N. Y., died of heart disease June 21 while he was instructing a class of children in Masonic Hall on Bell boulevard, Bayside. He was 71 years of age. Mr. Mangold was widely known in musical circles. He formerly was associated with the Baldwin, Krakauer and Wissner piano companies, and with Carl Fischer in New York. For thirty-five years he had been organist of Ave Maria council, Knights of Columbus, in Manhattan, and was a member of the Vera Cruz council of that order. A widow and three married daughters survive.

E. William Doty to Study in Leipzig.

E. William Doty, who has been assistant to Palmer Christian at the University of Michigan during the last year, departed for Europe July 27 for a year of study to be pursued in Leipzig. His plans contemplate work under Karl Straube and in conducting and philosophy.

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FOR NEW MEMORIAL CHAPEL

Kansas Builders Will Install Three-Manual, All Under Expression, with Preparation for an Echo, at Clarksville, Ark.

In the beautiful Raymond Munger Memorial Chapel being built at the College of the Ozarks, Clarksville, Ark., a three-manual organ is to be installed. The contract for the organ has been placed with the Reuter Organ Company of Lawrence, Kan.

The instrument will be placed in two chambers and will be entirely under expression. Additional to the stop list as shown, the console will contain preparations for an echo organ to be added at a later date. The installation is planned for November, upon the completion of the new chapel.

Following is the tonal layout:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
Violoncello, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Chimes (preparation).

SWELL ORGAN.

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

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Major Flute, 8 ft., 12 pipes.
Flute Dolce, 8 ft., 32 notes.

NEW MUSIC FOR THE ORGAN

BY DR. WILLIAM LESTER.

Overture to "Rinaldo," by Handel, arranged for organ by L. J. Blake; Fugue in C major, arranged for organ by H. Middleton; published by H. F. W. Deane & Sons, The Year Book Press, London.

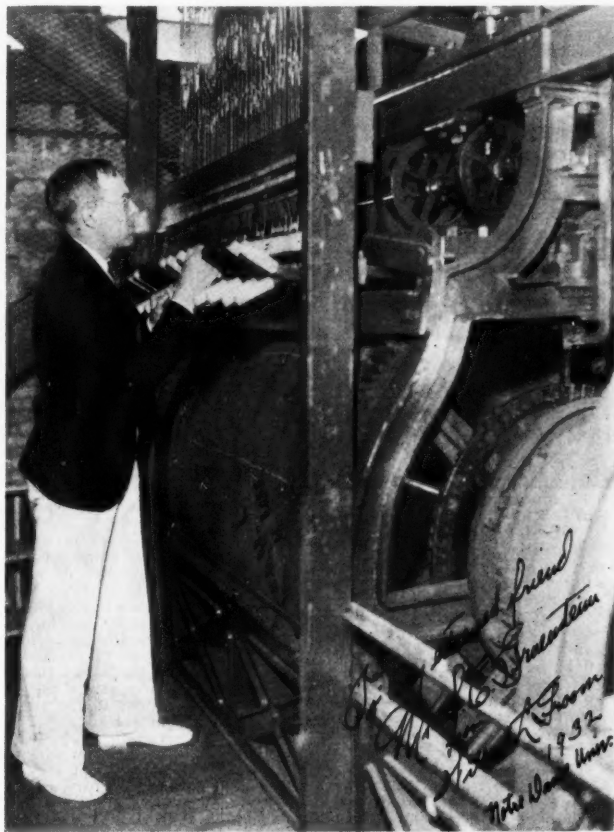
Two fine pieces of classic music set for the organ. The virile Handel work, with its stately introductory largo, and lively fugue movement following, and its appealing (if fragmentary) adagio leading into the lilting gigue finale, a time-tested opus of the great Saxon, makes a first-class recital number in its new dress. The Mozart piece is equally attractive and interesting in its way. The brilliant passage-work of the pianoforte original will sound well as transferred to the organ. Unlike too many fugues, this work can boast of proper melodic appeal, marvelous skill as to construction and showmanship possibilities. It will serve equally well for recital or postludial services—both digital and pedal deftness and dexterity will be needed.

Neither of the two transcribers credited with the two arrangements listed here has done much else than to lay out the music as written for the new medium, the organ. Both have been content to set down in all its original simplicity the fabric as conceived by the two pastmasters. And they have done well to resist the temptation to elaborate on the originals. Both of the pieces should be heartily welcomed by the playing fraternity in search of fine numbers, not as yet shop-worn.

Death of Cuthbert Harris.

Cuthbert Harris, F. R. C. O., Mus. D., Dunelm, died June 17 at his home at Gorleston-on-Sea, England. He was 62 years old. Mr. Harris was well known as a teacher of musical theory, his courses of instruction by correspondence being notably successful. His books included "Examination Questions and How to Answer Them" and "Harmonizing Melodies." He composed a number of anthems and piano pieces.

Willard L. Groom, the "Hunchback of Notre Dame," Ind.



WILLARD L. GROOM, F. A. G. O., is shown in this picture in his role as the "Hunchback of Notre Dame," minus the hunch. In addition to his duties as organist of St. Patrick's Catholic Church at South Bend, Ind., he is a member of the faculty at Notre Dame University and a musical factor in the university in various ways. The picture shows Mr. Groom playing the bells in the Church of the Sacred Heart at Notre Dame, where he has been giving programs of carillon music on Sat-

urday evenings during July. These famous bells were cast at Le Mans, France, and were installed in 1856. On completion of the present church edifice in the early seventies the bells were moved to the new tower. Several years ago the operating mechanism became useless and the bells were silent for some time. In 1930 a new mechanism, with both a manual keyboard and an automatic player, was installed. As the keyboard runs backward the performer imagines himself standing on his head.

Dr. J. Victor Bergquist



MAKING COMPOSERS of the school children of Minneapolis is the task to which J. Victor Bergquist, Mus. D., the Minneapolis organist, is devoting himself with remarkable success in his position as supervisor of music credits in the city schools. His plan has been worked out by Mr. Bergquist over a period of fourteen years and this year 150 compositions were submitted in the preliminary contests. In the finals the judges included such men as Henri Verbrugghen, conductor of the Minneapolis Symphony Orchestra, who expressed delight over the creative

talent displayed at the keyboard by the pupils. Phonographic records of the work of the school children were made and were exhibited at the National Supervisors' Conference at Cleveland in April.

Mr. Bergquist is spending the summer at Northwestern University, where for the seventh year he is teaching ear training and normal harmony.

The degree of doctor of music was conferred on Mr. Bergquist in June by Gustavus Adolphus College, St. Peter, Minn.

H. WILLIAM HAWKE

Mus. Bac.
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For Standardization of Console; an Open Letter on Question

By HOPE LEROY BAUMGARTNER

(Organist and composer and member of musical faculty of Yale University.)

In view of the fact that a committee worthy of all confidence has been appointed by the warden of the American Guild of Organists to look into the vexed question of console standardization, some may think it superfluous for individual members of the Guild to come forward with suggestions or proposals bearing on the subject. On the contrary, it seems to me that the very appointment of such a committee makes it incumbent upon those who have any definite ideas in the matter to express them now, or "forever after hold their peace." It is therefore with no thought of embarrassing the committee, but with the thought of presenting a carefully worked out plan for the consideration of those who may care to discuss it, that the following is written.

This is not the first time that I have ventured to discuss this problem, and it is obvious that much of what is to follow has been suggested before. For the selection and grouping of the various items in the standards to be proposed I am willing to assume sole responsibility, but most of the ideas themselves are by no means original. If, in the following suggestions, I seem at any point to have departed from opinions previously expressed, I merely plead one's right to change his mind as a result of additional experience and consideration.

William H. Barnes, in his excellent paper read before the Guild in Boston, listed, as features that should be standardized, the following (I quote from memory):

1. Measurements of the pedalboard and keyboards, and their relations to each other.
2. Placing and order of the expression pedals and crescendo pedal.
3. Placing and order of the couplers.
4. Operation of the combination pistons and studs.

With reference to the first two items I have nothing to say except to second the suggestions made by Mr. Barnes. With reference to the third item I would pause first to urge the soundness of Mr. Barnes' contention that the one-division couplers should be grouped with the stops of the same division. This means that in a stopknob console such couplers as swell to swell sub, unison off and super should be in the form of knobs, and should always be actuated by the pistons of that division, just as the individual stops and tremolo are always actuated by the pistons of that division. This would not only be a convenience so far as operation through the pistons is concerned, but would tend to shorten the row of coupler tablets customarily placed above the top manual. I would suggest further that in stop-tongue consoles these one-division couplers should be the first of all the couplers to appear in each division group (following immediately after the stops and tremolo), and that a blank space be left between these and the inter-divisional couplers, which would then follow in whatever order is finally approved for couplers of that class.

The fourth item in Mr. Barnes' list is in many ways the most important, and the most vexing. Before proposing any specific solution, may I state four principles which I believe should underlie any solution worthy of the name?

1. Any scheme for standardizing the operation of combination pistons and studs must take into account the several widely divergent schools of registration that have grown up in this country, and assume that players of one school have as much right to be served as those of any other. In other words, it is not for any organ builder or organist to maintain, as some have seemed to do, that those who have different ideas of playing the organ are necessarily wrong or too unimportant to be considered. Such an attitude should certainly not be encouraged; yet there is no small danger

that some such attitude may gain the upper hand, due to the general respect, if not servile deference, with which some of our more influential and dogmatic leaders are regarded. It is easy, of course, to see how the several methods of controlling the organ have arisen. First one builder and then another has invented or perfected some type of mechanism designed to meet registrational requirements as he saw them, one builder excelling in some one particular and one in another. As some of the builders have gradually standardized their own work along different lines, most organists, being adaptable creatures, have simply accepted the mechanical arrangements that went with the organs whose tonal qualities they liked best, or those of the organs they seemed fated by circumstance to play. That organ playing has risen to its present high level in spite of certain undeniable weaknesses in the most popular combination systems only proves that a fine organist can acquire himself well with almost any type of combinations if the mechanism is in working order. Yet there can be no doubt that any organist comes in time to feel more "at home" with the type on which he works most, and is likely to feel confused and irritated when confronted with a console requiring any radical revision in his method of handling the organ. Reserving comment, for the moment, on the merits of this or that method of control, I think it is safe to say that no standardized system of control will ever win wide acceptance unless it is versatile enough to do all the desirable things demanded by organists of the several schools of registration.

2. Any scheme for standardizing the operation of the combinations must recognize the increasing complexity of modern organ writing, and must provide means for whatever changes of stops and couplers good composers may demand. The fact that the music of Rheinberger, Gullmunt and many other worthy writers can be played well on a console with very simple mechanical equipment does not prove that a very simple console is necessarily adequate for complex works of the modern coloristic school. Neither does the fact that visiting French, German and Italian virtuosi sometimes complain about the relative complexity of American consoles prove anything but the fact that the visitors are often inferior to our own virtuosi in the matter of registration. Most of the visitors, if they remain here long enough, learn to use our consoles acceptably; the fly-by-night variety are soon gone and leave our organs behind them. Will anyone explain why our organs should be built for foreign virtuosi? In other countries organs are not built for our convenience.

3. Any scheme for standardizing the combinations should include (1) an ideal system, suitable for large and important organs, and (2) such practical modifications of the ideal as may be necessary in building smaller and less expensive organs.

4. Any scheme adopted in the near future should be tentative to a degree, and subject to revision from time to time as better ideas may arise. The plea that existing arrangements should be left alone because changes would render existing organs obsolete is, to say the least, naive. Does the buyer of a new car reject the latest model because it renders its predecessor obsolete?

Passing now from general principles to specific features, let us consider the strong and weak points of the two leading systems of combination control. If I mention the names of certain builders in this connection and omit others it is not with a view to singling out any for particular praise or censure, nor to imply that those whose names are not mentioned have not made important contributions to modern console development. In fact, some whose names are not mentioned in this connection have been more ready than many others to provide optional operations of the kind to be hereafter recommended. My sole reason for mentioning names is that the types of operation represented on the one hand by Skinner and Casavant and on the other by Austin are typical of the two most widely divergent viewpoints, and are so well known as to require little verbal description.

As nearly everyone knows, Skinner

Hope Leroy Baumgartner



and Casavant consoles are equipped with a separate group of pistons for each manual, and a group of toe-studs for the pedal. All of these operate on stops, but not on couplers. No suitable bass combination is attached to any manual piston, but a series of on-or-off controls provides for the possible coupling of the pedal toe-stud combinations to any manual group. I am told that most organists, in playing on this type of console, regularly attach the pedal toe-stud combinations to the swell or great pistons, but not to both. It is obvious that frightful complications would arise if the same toe-stud combinations were to be coupled to three or four manuals at once. When the toe-stud combinations are coupled to any manual it is still possible, as a rule, to operate the toe-studs independently, but this is not always the case, for I encountered one such console in which the pedal toe-studs also operated the great combinations when the toe-stud combinations were attached to the great pistons. To provide for changes affecting the whole organ many of the newer organs of this type are also provided with some general (or full organ) pistons, usually duplicated in whole or in part by special toe-studs. This feature was not original with this system, but is now being adopted by nearly every builder. It is, in fact, the only combination feature that all are agreed upon. In some of the larger organs of this type a small group of coupler pistons is added, and occasionally, by special request, reversible thumb pistons controlling the unison manual to pedal couplers are provided. The great to pedal reversible and the so-called sforzando pedal are, of course, standard equipment.

As I see it, the strength of this system is that the several divisional groups are normally independent, and that any division of the organ may be modified in strength or color without disturbing any other. This is an excellent arrangement when nothing beyond this operation is desired. But it often happens that a more inclusive operation is required, in which case the very independence of the manual and pedal groups becomes an undeniable weakness. In spite of Mr. Lemare's oft-quoted remark, "What has the pedal got to do with the manual?", I maintain, both as a player and as one who sometimes writes for the organ, that the pedal has a great deal to do with the manual. And it is not merely one manual, but often three different manuals in the same composition, with which the pedal has to do. Any system, therefore, which narrows down to the practicable combination of only one manual with the pedal is deficient in one of the essential operations required in present-day organ playing.

In this connection I wish to protest against another illogical feature of the on-or-off pedal combination pick-up often found in consoles of this type—namely, the wiring together of combinations of different numbers without warning to the player. Will I be pardoned if I make this clear by referring to some personal experiences in regis-

tering my "Concert Piece for Organ and Orchestra" on two large organs of this type? This composition was written with the tonal resources of the large Skinner organ at Yale in mind. When the piece was about to go into rehearsal for its New Haven performance, I collaborated with Professor Bozvan (who was to be the organ soloist) in working out the registration. Fortunately this organ was amply supplied with general pistons—all of the ten being requisitioned—and there were more than enough divisional pistons for purely divisional work. But in trying to provide for the numerous places where a sudden increase or decrease in the great demanded a corresponding change in the pedal, unsuspected and bewildering difficulties were encountered. It was obvious that the pedal toe-stud combinations should be set to balance the great and be coupled to the great pistons. We intended, furthermore, to use some of these pedal combinations independently in other places. We therefore set the great combinations and pedal combinations in rotation and tried them out. Immediately the organ began to act as if bewitched. Touching great No. 2 brought on pedal No. 1; touching great No. 3 brought on pedal No. 2; touching great No. 5 brought on pedal No. 3, and touching pedal No. 3 brought on great No. 3, etc., etc. I first supposed some befuddled mechanic had had a brainstorm while wiring this up, but afterward concluded there might be some definite, if obscure, plan behind the apparently spooky behavior of these pistons. But the plan, whatever it was, was not apparent from anything on the face of the console, and several hours were consumed in fruitless trial and error before a workable set-up could be found. How much simpler it would have been for the organist if the great pistons, or a part of them, had carried suitable bass combinations of their own, in which case the desired changes, once determined, could have been set up in less than five minutes with no bewilderment or bother!

Later, when this Concert Piece was presented in Boston, a still different hook-up of the great and pedal combinations was encountered, thus causing considerable annoyance and delay in preparing the organ for practice. It may be argued, perhaps, that this piece is exceptional in its demands, that it should not have required so much, or that it should not have been written at all! Be that as it may, I could name plenty of organ pieces requiring as versatile a combination system, and I have discovered many places, even in a them accompaniments, where a change of registration on the great, swell or choir requires an immediate and corresponding change in the pedal stops and couplers. I therefore maintain that some direct provision for such changes is the most needed improvement in consoles of this type, and that it cannot come too soon!

I am willing to concede that in two-manual and very small three-manual organs there may be a legitimate field for various pick-ups on the manual pistons, and I propose to show later how this may be made entirely selective at the will of the organist. As a practical makeshift for something better such a selective pick-up system might be accepted for use on the stopknob console of an organ too small or inexpensive to justify a remote-control setter. It is even conceivable that an organ of twenty-five stops or less might dispense with suitable basses and pick-ups entirely if provided with five or more general combinations and four or five pistons for each manual division. This is not the ideal solution, and is mentioned only as an economy measure.

The typical Austin console is equipped not only with a large number of general combinations—an original Austin feature, I believe—but with eight or more combinations under each manual operating jointly on manual and pedal stops, and, as a rule, on the couplers attachable to that manual and on all the pedal couplers. In addition, there is usually a group of separate pedal combinations, along with the usual pedal reversibles and accessories.

The strength of this system is that it makes complete provision for suitable basses in connection with the

manual pistons, and that it provides for adding or subtracting couplers in connection with any manual combination in accordance with the set-up determined in advance by the player. Those who regard this as an advantage—and there are many who do—prepare their registration as completely as possible before a service or recital, and simply push a piston doing a variety of things at the precise moment when that variety of things is to be done. Why it should be any more difficult to determine in advance which, if any, couplers or pedal stops will be wanted at a certain point than to determine which manual stops will be wanted at the same point is rather difficult to see.

In the first place, this arrangement compels the organist to think ahead, leaving nothing to chance or "inspiration of the moment." This is stern discipline for some! Furthermore, unless double-touch or a switch system is provided to make the suitable basses optional—something which has not been done ordinarily—there is no way of changing even a solo stop by means of a piston without preparing a pedal combination to go with it. This is a genuine disadvantage. Since manual stop combinations used for chord work usually require suitable bass combinations of pedal stops and couplers, and since manual solo stops do not, I would suggest that the typical Austin console could be greatly improved if the last two (or possibly three) pistons of each manual group were to omit the suitable bass combination permanently. If, added to this, the suitable basses were to be made optional on the remaining pistons and a device neutralizing the inter-divisional couplers were to be provided there would be little more to ask for in the way of combination equipment.

Attempts to reconcile these two systems have been made by providing suitable basses on second touch, thereby (theoretically) making it possible to use them or let them alone, as the player may prefer. I also happen to know that two builders—Kimball and Hall—have occasionally provided an optional switch attaching or detaching from the divisional piston groups all the inter-divisional couplers belonging to the several groups. This, in my estimation, is one of the most important devices yet conceived for meeting the diverse demands of different schools of players, and one which I should urge most strongly as a standard feature in all large and important organs.

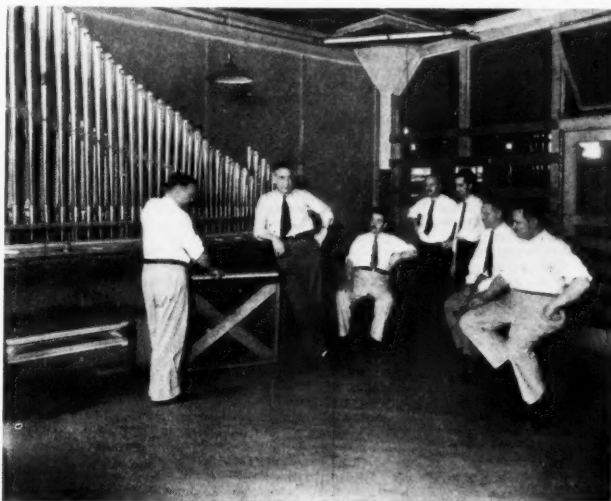
That this device is feasible only with a remote-control combination setter seems to me to be one of the best reasons why all builders should adopt that type of setter—at least for three and four-manual organs. There is literally no desirable operation that cannot be carried out with a remote-control setter, for the mechanism can be made to perform the maximum operation, and any necessary options can be provided by breaking the return circuits from the combination box to the console. This has already been done in a few cases, and could be done by any builder who has perfected a remote-control setter.

[To be continued.]

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William F. Spalding
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Testing a Trumpet at the Kilgen Factory



CHARLES M. COURBOIN has been visiting the Kilgen factory in connection with the completion of the organ for St. Justin's Church, Hartford, Conn. Several months ago Mr. Courboin was commissioned by the church to design the instrument. He not only drew up the specification, but, when the preliminary work had been done by George Kilgen & Son, Inc., who are building the organ, he went to the factory and there specified the scales and remained with the voicers until the Cs of each stop of pipes had been voiced to set the style of voicing. Mr. Courboin is responsible also for

a number of important improvements in the new Kilgen console and experts who have seen these have said the system of control is vastly improved by these developments.

The picture shows the testing of a trumpet stop in a voicing-room at the Kilgen factory. Those in the picture, reading from left to right, are: Charles C. Kilgen, Jr. (at keyboard), Mr. Courboin, Max Hess, head of the engineering and research department of the Kilgen organization; Albert Jarvis, English voicer; Lawrence Burke, Canadian voicer; Eugene R. Kilgen and Alfred G. Kilgen.

Arthur C. Becker, A. A. G. O.



ARTHUR C. BECKER, A. A. G. O., dean of the De Paul University School of Music in Chicago and organist of St. Vincent's Catholic Church, was brought to special notice as a composer when a recital of his compositions was given July 15 at the school. The program included two groups of songs sung by Miss Joan Arthur, a sonata for violin and piano played by Sebastian V. Tuffigno and Mr. Becker, a piano

group played by Mr. Becker and a choral group sung by a double quartet.

Mr. Becker gave a recital the afternoon of June 29 at St. Francis' Academy, Joliet, Ill., in connection with the diamond jubilee of two sisters of St. Francis, the golden jubilee of three others and the silver jubilee of eight sisters. Mr. Becker's program for this occasion was as follows: "Grand Choeur Dialogue," Gigout; "The Night," Karg-Elert; Toccata and Fugue in D minor, Bach; Chorale Prelude, "O Man, Bemoan Thy Fearful Sin," Bach; Cradle Song, Arthur Becker; "Variations de Concert," Bonnet; Arabesque, Debussy; Prelude to "Parsifal," Wagner; Scherzo from "Storm King" Symphony, Dickinson; Toccata from Fifth Symphony, Widor.

Summer Recitals by Kraft.

Edwin Arthur Kraft, F. A. G. O., is playing a series of Sunday afternoon recitals at Trinity Cathedral in Cleveland, Ohio, this summer. The recitals begin at 4:30 and are marked by varied high-grade programs. On July 24 Mr. Kraft played: Air from Tenth Concerto, Handel; Minuet, C. P. E. Bach; Prelude and Fugue in A minor, J. S. Bach; Chorale Preludes, "Jesus, meine Zuversicht," Max Reger, and "Lovely" (founded on a Welsh Hymn), Vaughan Williams; Toccata, de la Tombelle; Caprice, "The Brook," Dethier; "Ave Maria," A. Henselt; Finale from Sixth Symphony, Vierne. The program July 31 was as follows: Fugue in D major, Guilman; Chorale, "Jesu, Joy of Man's Desiring," Bach; Minuet from Eleventh Symphony, Haydn; Fantasia on "A Mighty Fortress Is Our God," Reger; Reverie, Bonnet; "The Mystic Symphony of the Lamb," de Maleingreau; Evening Song, Schumann; Finale from Fourth Symphony, Vierne.

Catholic Church Music; Three New Masses of Interest

By ARTHUR C. BECKER, A. A. G. O.

McLaughlin & Reilly of Boston send to this department three masses of very recent publication: "Missa Pontificalis," by Joseph J. McGrath; "Missa Cantate Pueri," by Martin Dumler, and "Mass in Honor of Our Lady," by Sister Mary Gisela, S. S. N. D.

The "Missa Pontificalis" is, according to this reviewer's judgment, one of the finest contributions to the Catholic musical literature in recent years. It is based on the "Sacerdos et Pontifex," a noble theme which is utilized to the fullest. The Kyrie, with its imitative style, is quite Palestrinian in character, using the basic theme throughout. The Gloria, while digressing at times from the motive, nevertheless suggests the mode and integral parts of the theme, while a stunning double fugue ends this section of the mass. The Credo begins with a broad statement of the theme, modulating through various keys until the "Et Incarnatus Est" is reached. This section is announced by a three-part male choir, followed by a repetition of the same in the trebles and altos. What is most interesting in the Credo is the rhythmic variation of the theme. It is indeed ingenious. The Sanctus begins with a canon in the fifth, derived from the theme. In the "Pleni Sunt Coeli" the motive is given in unison, making a fitting and broad close. The "Agnus Dei" is particularly interesting in the use of the material already so much used, this time in four-to-two time, with its broad sweep fitting the text. The "Dona Nobis Pacem" is a duplicate of the Kyrie.

This mass should be studied only by experienced choirs, as it is thoroughly contrapuntal and the changes in rhythmic style and the smooth, flowing parts demand a choir used to singing polyphonic music. The tenor part lies rather high also, but is most effective. The mass is liturgical in every sense and its musical values are of high calibre.

The next mass, "Missa Cantate Pueri," by Martin Dumler, is written for unison chorus. It possesses a very smooth, singable part, lying well within the range of the medium voice—nothing unusual or startling, but filled with a very pleasing, melodic outline. The accompaniment in most cases supplements the vocal line.

The "Mass in Honor of Our Lady" by Sister Gisela is ideally suited for convent choirs. The soprano never exceeds E, and the other voices lie well within their ranges. There is much motion to the mass and Sister Gisela uses some interesting contrapuntal devices in various sections; particularly is the Sanctus worthy of serious consideration.

JOSEPH W. CLOKEY

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Recital Programs

Walter Blodgett, Cleveland, Ohio.—Mr. Blodgett has been defying the heat by giving Sunday afternoon recitals at 5:15 during July at the Epworth-Euclid Church, where he presides over a four-manual Skinner organ of eighty-six stops. His audiences have been very satisfactory. The programs played by Mr. Blodgett have been as follows:

July 3.—Water Music Suite, Handel; "In Summer," Stebbins; Toccata, Le Froid de Mereaux; Chorale, Jongen; "Deck Thyself, O My Soul," Bach; "Anna Magdalena's March," Bach; "Solvejg's Song," Grieg; "Sunshine and Shadow," Gale.

July 10.—Prelude to "The Blessed Damozel," Debussy; Sketch in C minor, Schumann; "Jesu, My Joy," Bach; First Concerto in G major, Bach; "Dance of the Happy Spirits" from "Orpheus," Gluck; "Over the Hills and Far Away," Grainger; Londonderry Air, Traditional; "Piece Heroique," Franck.

July 17.—Toccata and Fugue in D minor, Bach; "Ronde des Princesses" from "The Firebird," Stravinsky; Minuetto from Symphony 11, Haydn; Chorale No. 3 in A minor, Franck; "The Deserted Farm," MacDowell; "The Primitive Organ," Yon; "Pantomime," de Falla.

July 24.—"We Believe in One God, Creator," Bach; "O Man, Bemoan Thy Fearful Sin," Bach; Lesser Fugue in G minor, Bach; Andante from String Quartet, Debussy; March for a Children's Festival, DeLamar; "Hop-o'-My-Thumb" from "Mother Goose Suite," Ravel; "Evening Bells and Cradle Song," Macfarlane; Symphony (Allegro vivace and Finale), Vierne.

July 31.—Chorale No. 1, in E major, Franck; Prelude in D minor, Clerambault; Andante Cantabile from String Quartet, Tchaikowsky; Prelude and Fugue in D major, Bach; "Jesu, Joy of Man's Desiring," Bach; Sketch in C major, Schumann; "The Curfew," Horsman; Festival Toccata, Fletcher.

Palmer Christian, Ann Arbor, Mich.—In a recital of the faculty series at the University of Michigan, in Hill Auditorium on the evening of July 19, Mr. Christian presented the following program: "Psalm XIX," Marcello; "Menuetto e Gigue en Rondeau," Rameau; Fantasia and Fugue in C minor, Bach; Chorale, Honegger; "Flat Lux," Dubois; Fantasia in A major, Franck; Minuet-Scherzo, Jongen; "Dreams," Wagner; Chorale improvisation on "In dulci jubilo," Karg-Elert.

Wilhelm Middelschulte, LL.D., Chicago.—In a recital at St. Patrick's Church, South Bend, Ind., the afternoon of July 21, Dr. Middelschulte's new Symphony in D minor on themes by J. S. Bach was featured. The program in its entirety was as follows: Concerto in F major (Cadenza by Dr. Middelschulte), Handel; Sonata in C major (Cadenza by Dr. Middelschulte), Mozart; Bohemian Rhapsody, Smrz; Pastoral and Finale (Cadenza by Dr. Middelschulte), Gullmant; Andante and Toccata and Fugue, Bach; "Dreams," Wagner; Symphony (D minor), Middelschulte.

Martin W. Bush, Omaha, Neb.—Mr. Bush played the third of a series of recitals at the Joslyn Memorial Sunday afternoon, July 10. His program was made up as follows: Overture to the Occasional Oratorio, Handel; Melody, Gluck; Finale to "St. Matthew Passion," Bach-Widor; "Processional to the Minster," from "Lohengrin," Wagner; Scherzo Symphonique, Gullmant; "Orientale," Cui; Gavotte, Lemare; "Longwood Sketch" ("Dew Drops"), Swinnen; Evensong, Martin; Triumphant March, Grieg.

Edward G. Mead, F. A. G. O., Oxford, Ohio.—In a recital under the auspices of Miami University at the Memorial Presbyterian Church July 19 Mr. Mead played: Sixth Sonata, in D minor, Mendelssohn; Arabesque, McKinley; Toccata in D minor (Dorian), Bach; Prelude to "Parsifal," Act 1, Wagner; Pastoral, from Second Symphony, Widor; "Evening Bells and Cradle Song," Macfarlane; Intermezzo from Suite in G minor, Rogers; Finale, First Symphony, Vierne.

Fred Faassen, Zion, Ill.—Among Mr. Faassen's most recent programs at Shiloh Tabernacle, broadcast from station WCBD, are these:

Sunday morning, July 10.—Prelude in D, Rogers; "Desert Song," Gillette; "Dawn," Mason; "Elizabeth's Prayer," from "Tannhäuser," Wagner; "Chanson Joyeuse," Macfarlane.

Thursday evening, July 14.—"Sundown," from "Twilight Sketches," Lemare; Bridal Song, Goldmark; "Meditation a Sainte Clotilde," James; "Night," Jenkins; "Minster March," from "Lohengrin," Wagner; Prelude to "The Deluge," Saint-Saens; "Dreams," Wagner.

Sunday morning, July 17.—Prelude, Clerambault; "Angelus," from "Scenes Pittoresques," Massenet; "Ave Maria," Schubert; "The Holy City," Adams; "Invocation," Capocci.

Sunday afternoon, July 17.—Meditation-Elegy, from First Suite, Borowski; "Sanctuary of the Heart," Kettelbey; "In Sum-

mer," Stebbins; Impromptu No. 2, Coleridge-Taylor; "Evensong," Martin; Largo from "New World" Symphony, Dvorak.

Paul G. Hanft, Monrovia, Cal.—In a recital June 19 at the Church of the Ascension, Sierra Madre, Cal., Mr. Hanft played: Chorale Prelude, "Our Father, Who Art in Heaven," Bach; Aria from Tenth Concerto, Handel; Concert Prelude, Kramer; "Trümmerei," MacDowell; Nocturne, Hanft; Caprice, H. Alexander Mathews; "Thou Art my Rock," Carl F. Mueller.

Lavonne Cann, Wellington, Kan.—Miss Cann, who studied under Cora Conn Moorhead at Southwestern College, gave a recital May 8 at the Presbyterian Church, playing: Concert Prelude in D minor, Kramer; Three Mountain Sketches, Clokey; Prelude and Fugue in G minor, Bach; "The Rippling Brook," Gillette; Scherzo, Meale.

Miss Rosalie G. Tucker, Oberlin, Ohio.—Miss Tucker, a member of the class of 1932 at the Oberlin Conservatory, gave a recital at Finney Memorial Chapel June 1 and played the following selections: Toccata on a Gregorian Theme, Barnes; Sonata from "Gottes Zeit ist die allerbeste Zeit," Bach-Grace; Gigue and Toccata in the Dorian Mode, Bach; Prelude, Fugue and Variation, Franck; Chorale Improvisation on "In dulci jubilo," Karg-Elert; "Le Petit Berger," Debussy; Gavotte, Dethier; Finale from Symphony 6, Widor.

Herbert D. Bruening, New York City.—On the occasion of the fortieth anniversary of the dedication of St. Mark's Lutheran Church, May 22, Mr. Bruening, organist of St. Matthew's Lutheran Church, gave a recital in the afternoon in which his offerings consisted of the following selections: Three Chorale Preludes, Bach; Toccata and Fugue in D minor, Bach; Festival Prelude on "Ein feste Burg," Faulkes; "At Evening," Kinder; Gavotte (Sonata 12), Martini; Finale (Sonata 1), Gullmant.

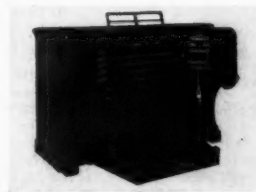
Robert Reuter, Pittsburgh, Pa.—Mr. Reuter, of the class of William H. Oetting at the Pittsburgh Musical Institute, played the following program in a recital June 14 at the institute: Prelude and Fugue in A minor, Bach; Two Chorale Improvisations, Karg-Elert; "Concerto Gregoriano," Yon (orchestral part on piano by Mr. Oetting); Toccata, Op. 7, No. 3, Barie.

Josephine Silsby, St. Louis, Mo.—Miss Silsby, a pupil of Edgar L. McFadden, was presented June 17 in a recital by the G. F. S. class of the Bowman M. E. Church, St. Louis. The following program was played: Concert Overture in C minor, Hollins; "Messe de Mariage," Dubois; "Twilight Moth," from Nature Sketches, Clokey; Reverie, Dickinson; Processional March, Frysinger.

Miss Mildred Mullikin, Washington, D. C.—Miss Mullikin played the following program in one of the "evenings of music" at the Mount Vernon Place Methodist Church June 8: "To God on High Alone Be Praise," Bach; Passacaglia, Karg-Elert; "Romance," Dickinson; Rhapsody, Silver; "Old Man of the Mountains," Shure; Toccata in A, Frysinger.

Zella Skillern, Holland, Mich.—Miss Skillern, of the class of 1932 at Hope College, played these selections in a vesper recital at the college chapel May 8: Fantaisie in A, Franck; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Toccata, Adagio and Fugue in D minor, Bach; Slumber Song, Parker; "The Cuckoo," Banks; "Divertissement," Vierne; "Exsultemus," Kinder.

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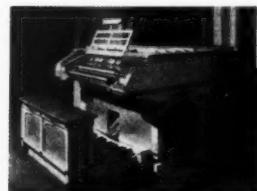
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Washington Enjoys Summer Recitals on Sunday Evenings

By MABEL R. FROST

Washington, D. C., July 21.—Outstanding features in the realm of organ music in Washington at present are the Sunday evening organ recitals of Warren F. Johnson at the Church of the Pilgrims and those of Robert Ruckman at the National City Christian Church. Mr. Johnson's recitals are a year-round feature, in which he presents the newest and best in organ literature in his scholarly style. The recitals at the Christian Church are a summer specialty and draw a large and interested audience. In these Mr. Ruckman has various assisting artists. The series for this summer opened auspiciously with Louis Potter, Jr., cellist and student at the Juilliard School, assisting. Other recitals have included a mixed vocal quintet, a ladies' quartet, the male quartet of the church and J. Horace Smitley, baritone. The services always conclude with selections played on the tower chimes by Mr. Ruckman, on one occasion using old German tunes from the chorales of Bach.

The bi-weekly evenings of music given by students of the Mount Vernon School of Music, R. Deane Shure, director, are continuing through the summer. On June 22 Mrs. Haskell R. Deal, organist, and Dale Hamilton, basso, were presented. Gladys Roe Thrift, organist, and Beatrice Downer Holland, contralto, were heard July 6 and J. Robert Lee, organist, and Ellon C. Howe, tenor, July 20. All the programs are varied and cover selections from the classic period down to modern times, including a generous array of American composers.

The junior choir of the Church of the Transfiguration, Mary Minge Wilkins, A. A. G. O., organist and director, brought its activities to a close with a bicentennial musical tea. Both junior and senior choirs have discontinued activities during the heated term.

Edith B. Athey, president of the local chapter of Mu Phi Epsilon and secretary of the District of Columbia chapter, American Guild of Organists, was featured on the program given at the twenty-second annual convention of the former organization, held in Kansas City recently, to which she was chosen delegate.

Expressions of the sympathy of local organists have been heard frequently for Stewart Dickson, well-known organist, in the death recently of his distinguished father, Lieutenant Colonel Thomas J. Dickson, Chaplain Corps, United States Army, retired. Colonel Dickson was senior chaplain of the First Division during the world war. He received a silver star citation from General Pershing for conducting a burial service for men killed in action, exposing himself to heavy shellfire. He

also received the Croix de Guerre from France. Burial was in Arlington National Cemetery with full military honors.

Mr. and Mrs. Adolf C. Torovsky are abroad this summer, touring England and France. Mr. Torovsky is organist and choirmaster at the Episcopal Church of the Epiphany.

Marie Humphries Little and Charles Edward Gauss are guest organists at the Central Presbyterian Church this summer.

John B. Wilson, A. A. G. O., former dean of the District of Columbia chapter, American Guild of Organists, has been appointed organist at the Third Church of Christ, Scientist. Mr. Baxter of Petersburg, Va., has been appointed assistant organist at the same church. Mr. Wilson and Mr. Baxter were selected out of a group of excellent candidates, among whom the committee found it difficult to choose.

Union and Essex Chapter Plans.

At a meeting of the newly-elected officers of Union-Essex chapter, N. A. O., held at the home of the president, Russell S. Gilbert, plans were discussed for the coming season. Mr. Gilbert has achieved a wide popularity among his fellow organists and has for many years displayed a keen and whole-hearted interest in the welfare of the chapter. A carefully planned program was outlined, which will combine educational features of a high caliber as well as social gatherings. The opening meeting, which will take place in October, will be in the form of a dinner. At the same time a membership drive was launched. It is our hope to have every organist residing within our bounds share the benefits the N. A. O. and the Union-Essex chapter have to offer.

ROBERT A. PEREDA, Secretary.

THE WEDDING BUDGET

[From *The Keynote*, published by Central New Jersey Chapter, N. A. O., Trenton.]

In consultation long and deep

The harassed family sit,

To plan a budget for the bride,

Their pocketbook to fit.

Six hundred dollars at the least,

To clothe our charming belle!

Two hundred for the florist's bill,

The altar must look well!

That tenor from New York who sang

"At Dawn"—for Valentine,

When she was married in the fall,

Was simply too divine!

We've got to have him, though his charge

Is high, I must confess.

They say he comes for seventy-five,

And not a penny less.

Now—thirty to the minister.

Is fair enough, methinks.

(My word! How high this total grows,

And how our balance shrinks!)

The sexton gossips of his fees,

They call him "Talkie Ben."

We must play safe; although it's high,

We'd better give him ten.

That's all! Oh, no—one item yet

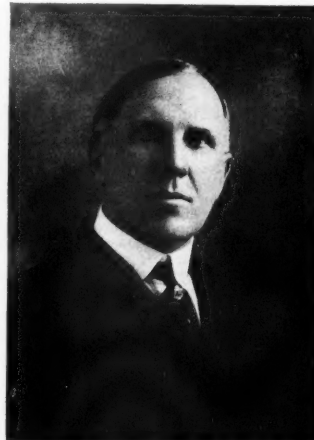
Remains upon the list.

Five dollars will be quite enough

To pay the organist.

—R. C. A.

Frank M. Church



FRANK M. CHURCH, a well-known Southern organist, who has occupied important posts in churches and colleges, but who has spent the last year in Chicago in further study, received the degree of master of music from the American Conservatory of Music last month and at the same time won the degree of A. A. G. O., having passed the Guild examination. Mr. Church has been devoting considerable time to composition and his new Fugue in C minor was played in June by Porter Heaps at one of his recitals at the University of Chicago chapel. Mr. Church played two of his own works June 25 on a program of original compositions at the American Conservatory—a Chorale Prelude on "Christ, Thou Art My Life" and a Passacaglia in C minor.

Mr. Church was for two years organist and director at the American Church on the Rue de Berri in Paris. He has been on the faculty at several schools in the South and at Washington, D. C., and is a past dean of the North Carolina chapter, A. G. O. For two years he was president of the Alabama State Music Teachers' Association. During the last year he has studied theory under Arthur Olaf Andersen and organ with Frank Van Dusen in Chicago.

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By **ARTHUR A. GRIEBLING**

Milwaukee, Wis., July 17.—The vested choirs of the Sherman Park Lutheran Church, 180 voices, under the able leadership of Arthur E. Bergmann, presented a concert June 19 for the delegates and visitors attending the triennial session of the Missouri Synod. The following program was presented: "For Thee, O Dear, Dear Country," Noble; "Unto Thee All Praise Be Given," Protheroe; "For the Lord, Our God," Mendelssohn; "Sing, My Soul," Macfarlane; "The Radiant Morn Hath Passed," Woodward; "Vide Domine," Gounod; "List, the Cherubic Host," Gaul; "How Lovely Is Thy Dwelling-Place," Brahms; "Unfold, Ye Portals," Gounod; "Now God Be with Us," Barnby. The organ numbers by Mr. Bergmann were: Toccata in D minor, Bach; Arioso, Handel; "Canzona della Sera," d'Evry; Chorale Prelude, Bach; "Jerusalem, Thou City Fair and High," Improvisation, and Fountain Reverie, Fletcher.

The combined choirs of Trinity Methodist Church also presented a sacred concert on June 19. Mrs. Edward Vido directs the singers. Miss Winifred Price is organist. Miss Price selected the following organ numbers: Vesper Processional, Gaul; Toccata in D minor, Bach; Andante (Sonata 1), Borowski; Gavotte, Martini; "Dreams," Guilmant; "To a Wild Rose," MacDowell.

A musical service was presented June 26 at the First Baptist Church. Victor Maves, organist, played the following selections: Largo ("New World" Symphony), Dvorak; "William Tell" Overture, Rossini; Festival Postlude, Seifert.

As a part of a program dedicating the new studios of WISN (a program which was broadcast over the Columbia chain and also sent to Europe), Hermann A. Nott presented several numbers with the Milwaukee Columbia Community Concert Chorus. The latter is the group ordinarily called the Arion and Musical Society Chorus and is under that name directed by Dr. Daniel Protheroe.

Pietro Yon Composing Oratorio.

Pietro Yon sailed on the Paris June 10 for his summer home in Settimo Vittone, Italy, to visit his father. Although he is to enjoy an extended vacation, he will devote a good part of it to composition, as recently he began one of the largest works undertaken by him to date, an oratorio in three parts on the life of St. Patrick. The first part is completed and the second begun. It is for solo voices, two choruses, organ and orchestra and probably will be produced in New York next season, as a contribution to the celebration of the 1,500th anniversary of St. Patrick. The libretto, in Italian, is by Armando Romano, editor of the *Bollettino della Sera*, one of New York's leading Italian dailies. Mr. Yon returns to New York in September. With him went his sister, Lina Yon, and his son, Mario.

Organ Brings Electricity to Village.

A visit to St. John's Evangelical Church at Mehville, Mo., brought to remembrance the fact that when an organ was sold by the late Charles C. Kilgen to this church in 1923 there was no electricity in the village. Mehville is about twenty miles south of St. Louis and it was through the efforts of the organ builder that the electric company consented to bring the power into the church. Since that time it has been extended to the homes of many of the residents of that community.

Alan Bucher



ALAN BUCHER, a young organist who is making a splendid record at the Peekskill Military Academy and is in demand in many places for recitals, was guest organist this year at the commencement exercises of the Silver Bay School. Last year he participated in the dedication of the organ in the Helen Hayes Hughes Memorial Chapel at Silver Bay. Alan Van Dyck Bucher was born in 1908 at Peekskill, N. Y., and first studied organ under the late Ernest T. Bond of the Peekskill Academy. Further organ study was pursued under Miss Meta De Vries of the First Presbyterian Church of Peekskill. In 1928 and 1929 Mr. Bucher took harmony and organ under Homer P. Whitford at Dartmouth College. At present he is studying organ and composition with Pietro A. Yon. Mr. Bucher succeeded Professor Bond as organist at the Peekskill Academy. He is now teaching piano and organ to a large class in Westchester County and gives frequent recitals, always playing from memory.

Recital by Pupils of Lauren B. Sykes.

Pupils of Lauren B. Sykes, organist and choirmaster of the Hinson Memorial Baptist Church, Portland, Ore., appeared in a recital June 24 at the Peninsula Peace Lutheran Church and played a program of marked excellence. Miss Ruth Grubbs played Rogers' Suite as the opening number. Others who appeared were Miss Carlotta Peterson, Miss Marie Hicken, Miss Martha Grant and Miss Geraldine Peterson. The closing selection was an organ duet, Grimm's Festival March, played by Miss Geraldine Peterson and Mr. Sykes.

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| Reading, Pa. | Mankato, Minn. | Winfield, Kan. | Appleton, Wis. |
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F. A. C. O.

Salt Lake Tabernacle

Liszt's "Ad Nos" Is Recorded for Organ by Two Men of Note

By GEORGE WILLIAM VOLKEL

There are two recordings of Liszt's famous *tour de force*, the "Ad Nos ad Salutarem." One is by Fernando Germani, playing the organ in the Wanamaker store in New York City. The rendition throughout is brilliant, such as we would expect from such an artist, but unfortunately the recording itself becomes muffled shortly after the tremendous chords in the introduction. Perhaps the volume was greater than the delicate recording instruments could stand, and the operator forthwith turned a dial lessening the effect of a sforzando, both literally and musically.

Different conditions confronted the recorders of Alfred Sittard's rendition of the "Ad Nos," St. Michael's Church, in Hamburg, Germany, prides itself on having one of the largest organs in the world. It is this instrument that was used for the recording. Mr. Sittard's playing is clean-cut, accurate and brilliant. He has made ample use of the great resources at his disposal, and the recorders did not deem it expedient to cut down on the volume. The result is a record of stupendous proportions, truly thrilling. St. Michael's Church is undoubtedly cathedral-like in scale, as the echo of released fortissimo chords is plainly audible in the record. The arrangement of microphones, however, is so ingenious that rapid passages are by no means blurred.

The Germani record is issued by Victor, No. 35960, and the Sittard performance is a Brunswick, No. 90041. Both are twelve-inch records and are, of course, abridged from the lengthy original, which consumes about a half-hour played without cuts.

Dr. Harold Darke has made a splendid recording of Mozart's Fantasia in F minor, using the organ in St. Michael's Church, Cornhill, England. This is not a new recording, but it is an excellent one, well worth mentioning here. It is a Victor record, No. 35947.

The only other record thus far made by Germani is his playing of the Finale from Vienne's First Symphony. The same Wanamaker organ was used. The instrument is not particularly felicitous for recording, the tone being somewhat "wooden" on records. This is due in part to the acoustics of the small auditorium. However, Germani's playing more than covers this deficiency. Victor record No. 22287.

The English Singers were heard for the first time in the United States in October, 1925, at Washington, D. C. They had come to join the National Festival of Chamber Music at the invitation of Mrs. Coolidge. The success of their concert was astounding. Intending to give only this one performance, they found themselves overwhelmed with demands to sing throughout the country. To those who have seen and heard the English Singers nothing need be said of their inimitable rendition of the old madrigals, carols and folksongs. The English Singers give their programs seated around a table, as in the Elizabethan days, when "the mistress of the house, according to custom, was wont to serve out the part-books and call upon her guests to join with the family in singing madrigals." Twenty-four selections from the English Singers' large repertoire is now available in record form. They are all ten-inch recordings made by the Roycrofters. Space forbids detailed listing of the dozen records (one on each side), but the following is a partial list: Morley's "Sing We and Chant It"; Orlando, Gibbons' "The Silver Swan"; Purcell's "The Three Fairies"; a fine arrangement by Vaughan Wil-

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liams of the "Wassail Song"; Peter Warlock's "Corpus Christi"; Rutland Boughton's "The Holly and the Ivy"; "Sumer Is Icumen In." Then there is William Byrd's "O Christ, Who Art the Light."

These records are unreservedly recommended to those who enjoy the old English madrigals, carols and folksongs. The singing in all the records is clear.

Work of Howard L. Ralston.

Howard L. Ralston has been building up a chorus choir at the beautiful new Second Presbyterian Church of Washington, Pa., where he presides over a Skinner organ of forty speaking stops. In six months the membership has been brought up to twenty-four and ultimately there are to be forty voices. Since December vesper services have been held on alternate Sundays. The choir sings once a month for these services, which have one particular theme, such as "Faith," "Aspiration" or "Prayer," around which the whole service is built. Alternating with these choral services once a month is a vesper service of organ music lasting one hour. For one of these the church had as guest organist Julian R. Williams of Pittsburgh. In addition Mr. Ralston arranged a Christmas vesper service, a Palm Sunday afternoon musical and a sunrise service on Easter morning. These special services take the place of the evening worship. For next season the church is planning a Haydn centenary service, a program of antiphonal music and a series centering around the life of Christ, beginning with Advent and ending with Ascension, in addition to organ music once a month.

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Los Angeles News; Summer Activity in Southern California

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 10.—Among the recitalists during the summer session at U. C. L. A. I have heard Ernest Douglas and Otto T. Hirschler. Both programs were well played, and while they contained nothing of special interest to the professional organist, they did contain certain pieces, such as the Chromatic Fantasy of Thiele and the Allegro from the Maquire Symphony, played by Mr. Douglas, the Chorale in A minor of Franck and the "Marche Heroique" of Saint-Saens, played by Mr. Hirschler, that one always enjoys hearing.

A fine performance of the Brahms Requiem was given at the First Congregational Church under the direction of John Smallman the latter part of June. Clarence Kellogg, the recently appointed organist, was at the console and added a great deal to the performance.

Among the summer visitors has been Alfred Holman of Sydney, Australia, a fine musician and a first-class recitalist. He has been touring here for the last three months and it was interesting to hear some of his reactions. He had some hard things to say about a great deal of our church music and said he had come to the conclusion that eight-part a cappella music was driving religion out of the churches. He found two types of church services—the average small church, where the music was of no help spiritually on account of its being poor music, or good music badly sung, because the director was trying to do music far too difficult for the choir; the other type of service where the music was done splendidly, but was of no spiritual value because the whole thing was more of a concert than a church service.

Personally I believe there is a great deal of truth in this. During the past few months I have had an opportunity of visiting a number of churches in Los Angeles. In the majority the music has dominated the service, with the minister taking a back seat after a prayer or two, coming forward again only in time to ask for a liberal offering in aid of the music fund. Not in a single instance did I come away from a service spiritually uplifted. In fact, I felt just as though I had come from a concert. This is the sort of thing that Mr. Holman seems to have found during his stay over here, and, as he said, it is no wonder that the churches are half empty, for people will not go to church long if all they get out of it is entertainment.

The St. Luke's Choristers under the direction of William Ripley Dorr presented a program of sacred music in the Redlands Bowl June 28. An interesting program in which the American composer was conspicuous for his absence. Is there any wonder that the American publishers are slowly starved to death when organists and choirmasters will not give them half a show? During the last few years there has come from the publishers a continual stream of splendid choral works equal to anything that has come from abroad. During the past month I have used four new anthems by Van Denman Thompson that are equal to anything of Gretchaninoff, Thiman, Lang and company, but because he is an American composer I suppose he will be counted out.

Organ for New Columbus Store.

Customers of a new Columbus, Ohio, store which is under construction at Spring and High streets and which will be known as "Moby's" are to be entertained with organ music, it is announced. The company, which is composed of well-known Columbus men, has purchased a Möller organ of the theater type. The organ will be installed in the rear of the main floor and will be played forty minutes of each hour, according to M. L. Greenberg, general manager of the store. Regular broadcast programs also are planned, Mr. Greenberg said.

PLAYS FOR MORE THAN 1,000

Maitland Gives Recital for New Jerusalem General Convention.

Dr. Rollo F. Maitland, organist of the Church of the New Jerusalem (Swedenborgian), Philadelphia, played a recital to an audience of over 1,000 on Sunday afternoon, June 26, in connection with the one hundred and eleventh session of the general convention of Churches of the New Jerusalem, held at Chautauqua, N. Y. Dr. Maitland also had charge of the vocal music at all the services of the convention, rehearsing and conducting a chorus gathered from the various churches throughout the country. The organ program, played on the large four-manual rebuilt by Möller in the great amphitheater, was as follows: Concert Overture in C major, Hollins; Adagio in A minor and Giant Fugue in D minor, Bach; Nocturne, Gene Stewart; Fantasia, "Ad Nos," Liszt; Sketch in D flat, Schumann; Allegretto from First Sonata, Parker; "Ave Maria," Arkadelt; Finale in B flat, Franck. In response to an enthusiastic demand two encores were given—the "Spinning Song" by Mendelssohn and the "Humoresque" by Lemare.

Dr. Maitland has given several other programs, as follows: At St. Paul's M. E. Church, Wilmington, Del., May 26: Overture, "Midsummer Night's Dream," Mendelssohn; Nocturne, Gene Stewart; Passacaglia, Bach; Caprice, "The Brook," Dethier; Pastorale from First Sonata, Guilman; Improvisation on Familiar Hymn-tunes; Evensong, Martin; "The Affectionate Fly" and "Gossips," Roy Lamont Smith; "Marche Slav," Tschaikowsky.

June 18, on the seven-manual organ in the Atlantic City Convention Hall, in connection with the Pennsylvania A. G. O. and A. O. P. C. outing, he played: Rakoczy March, arranged by Maitland; Melody in D, Guilman; Toccata in F, Bach; Allegretto from Eighth Symphony, Beethoven; "Kol Nidre," Bruch; "Polacca Brillante," Weber; "Tyrolienne," Alard; Overture to "Tannhäuser," Wagner. Later in the afternoon Dr. Maitland also played informally the Bach Passacaglia and the Franck Finale in B flat. On the preceding day Dr. Maitland played practically the same program on the great Austin organ in the Irvine Auditorium of the University of Pennsylvania in connection with the commencement of the Philadelphia High School for Girls.

Mrs. Minnie May Shearer McHenry, 41 years old, an organist of Memphis, Tenn., died in that city June 2 after an extended illness. She is survived by her parents and by her husband, Major Alton B. McHenry. Mrs. McHenry was a native of Arkansas and had lived in Memphis the last twenty years. She had been organist of Loew's State Theater and Loew's Palace.

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YEAR'S RECITALS AT VASSAR

Resume of Organ Music at College Is Presented in Book Form.

Vassar College has just published in the form of a paperbound volume the chapel and organ programs of the school year of 1931-32, giving a comprehensive glimpse of the musical offerings of Professor Geer and his associates. The book contains the programs of seventeen organ recitals, twenty-three chapel services and four special musical services. The unusually small number of organ recitals was due to the fact that the organist was on half schedule as a form of sabbatical leave.

In connection with the opening of the Belle Skinner Hall of Music, the presentation in the chapel service of Bach's "Du Hirte Israel," and the opening recital on the new organ in Skinner Recital Hall; the presentation with the assistance of the Columbia University glee club of Bach's Magnificat; a service in honor of the bicentennial of the birth of Haydn, and one in honor of Professor George Coleman Gow, who retires after thirty-seven years of distinguished service at Vassar College, are of special interest.

A list of the composers represented

shows that Bach leads with sixty-four performances of fifty-four organ compositions. Vierne comes next with seventeen performances of sixteen works. Widor is represented by thirteen and Tournemire by ten compositions. Ten of Cesar Franck's compositions were presented, while Brahms, Mendelssohn and Karg-Elert were represented by six each. A total of 202 performances of 174 organ compositions were given during the year. In addition to this there were six transcriptions.

Organ for St. Andrew's, Chicago.

A two-manual organ with thirty registers has been ordered by the Rt. Rev. William R. Griffin, pastor of St. Andrew's Catholic Church, Chicago, who has given the contract to George Kilgen & Son, Inc., St. Louis. Leland Butterfield of the Chicago office negotiated the sale, the specification being prepared by A. G. and E. R. Kilgen of the St. Louis office. The organ is what is commonly known as a straight organ and will be built in two especially prepared chambers, with a grille. The specification includes a set of twenty chimes and power will be provided by a three-horsepower motor and Spencer Orgblos.

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NEW SACRED MUSIC SCHOOL

Summer Session at Hartland, Mich., Has Auspicious Beginning.

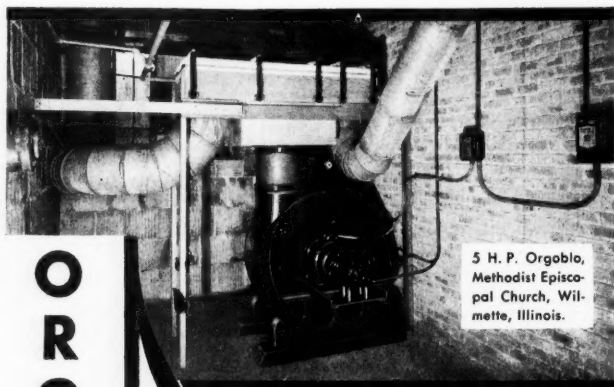
The newly-created Waldenwoods School of Sacred Music on the shore of beautiful Lake Walden at Hartland, Mich., from June 20 to 26 enjoyed an auspicious beginning. Nearly thirty church musicians from a wide area gathered for the week for the courses in choir training and organization, voice, organ, piano accompanying, conducting and band instruments.

Daniel Protheroe, the well-known composer and conductor, was the headliner of the school and offered courses in voice and choral conducting. Mark Wisdom, Detroit organist, offered courses in organ and service playing. Federal L. Whittlesey, Detroit choral conductor, had charge of the classes in voice culture and choral technique. E. William Doty, an instructor in the University School of Music at Ann Arbor, Mich., gave instruction in accompanying and acted as accompanist for Dr. Protheroe's choral classes. Leon Metcalf, well-known band composer and conductor, gave courses in band and orchestral instruments.

Much of the success of the school in its first season was due to the organizing genius of Miss Nellie Beatrice Huger, minister of music for the "Hart-

land area" and general director of the school. In addition to her administrative duties Miss Huger offered courses in the organization and development of the junior choir. Outstanding events during the session were a students' recital, an open-air band concert under the direction of Mr. Metcalf and a faculty concert. In the latter the choral classes, under the direction of Dr. Protheroe, sang a Bach chorale, Dr. Protheroe's arrangement of Gluck's "O Saviour, Hear Me," "Unfold, Ye Portals" and the "Hallelujah Chorus."

The Waldenwoods school was made possible through the vision and generosity of J. Robert Crouse, Cleveland industrialist and financier, whose hobby is church music. Mr. Crouse has for years had his summer home at Waldenwoods and conceived the idea of a summer training school for leaders in sacred music. Camp Waldenwoods has three buildings besides the Hartland Music Hall, which is equipped with a three-manual Kilgen organ. The school attracted students from as far distant points as Chicago and Toronto. Plans are already going forward for the 1933 season, the students having formed an organization with Henry Rose, Grand Rapids tenor soloist, as president. A two weeks' session is planned and the school, which will accommodate 100, should be filled to capacity.



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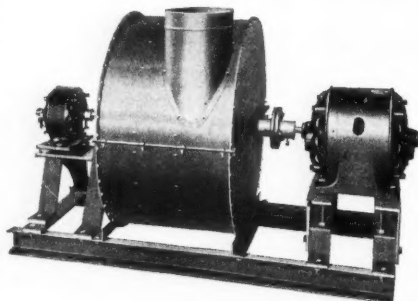
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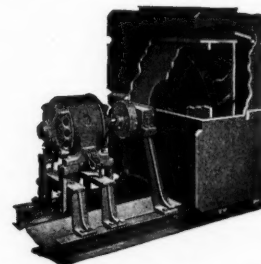
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THE FLUSHING ORATORIO SOCIETY, under the direction of Herbert Stavely Sammond, gave a program which won the state contest in which twenty-five choral clubs participated May 14. The society's program on this occasion included: "Turn Back, O Man," Holst; "Adoramus Te," Palestrina; Cherubim Song, Bortniansky; "Snow," Elgar; Commemoration Ode, Chadwick; Australian Up Country Song, Grainger; "The Gypsy," Zolotarief-Schindler; Southern Mountain Song, "He's Gone Away," Clokey; "My Bonnie Lass," German; "Silver Swan," Gibbons; "Cherry Ripe," Leopold Damrosch, and the choral ballad, "Fair Ellen," Max Bruch.

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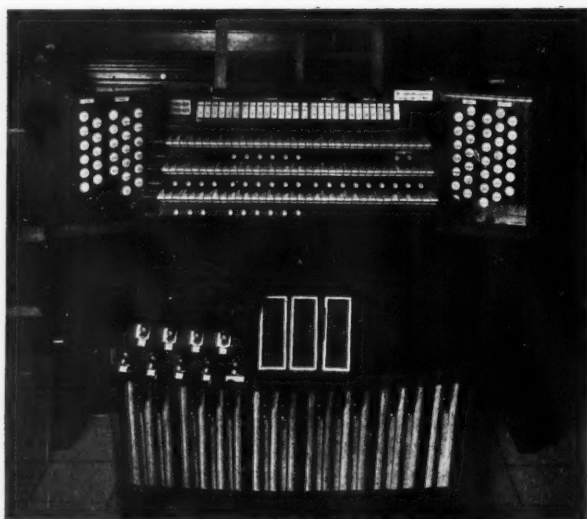
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