

# THE DIAPASON

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## HONOR FRANK L. SEALY AT NEW YORK DINNER

### RETIRING WARDEN IS GUEST

Seventy-five Members of Guild and Friends Attend Event—Purse Presented to Man Who Headed A. G. O. for Ten Years.

A rainy night may keep many people at home, but not organists, for there were over seventy-five members and friends of the American Guild of Organists present at the Town Hall Club in New York City Oct. 17 to honor the retiring warden, Frank L. Sealy.

After a delicious dinner, the new warden, Charles Henry Doersam, acted as toastmaster. At this time the successful candidates for fellowship and associateship received their certificates—the second time in the history of the Guild that the certificates have been publicly presented to headquarters members. Then Mr. Doersam asked everyone to stand for a few moments in silent tribute to the past wardens who have died.

The speakers of the evening were the past wardens who were able to be present—Sumner S. Alter, Professor Walter Henry Hall, Dr. R. Huntington Woodman, Samuel A. Baldwin and Frank Wright. Others who spoke were Dr. David McK. Williams, Miss Jane Whittemore, who brought greetings from the National Association of Organists; Miss Grace Leeds Darnell, who made the presentation of a gift to Mrs. Sealy from the Guild members, and Oscar Franklin Comstock, whose task was a similar one, for it was he who gave to Mr. Sealy, on behalf of the Guild, a very generous purse. Good fellowship prevailed throughout the evening and there was a goodly amount of humor in the speeches, but the idea in the minds of all and on the lips of those who spoke was one of deep appreciation for all that Mr. Sealy had done in the ten years of his wardenship and of his untiring efforts in the direction of progress, both in membership and in helpfulness to those in the profession.

In his response Mr. Sealy gave much credit for all that has been accomplished to his friends and fellow officers, and told of the joy it had been to him to serve the Guild. After this everyone had an opportunity to greet Mr. and Mrs. Sealy personally.

Among others present were Dr. T. Tertius Noble, Dr. William C. Carl and Dr. Alexander Russell of New York City, Dr. George Alexander A. West of Philadelphia, Mrs. Howard Clippinger of Indiana, Senator Emerson L. Richards of Atlantic City and Miss Pauline Voorhees of New Haven.

## DEATH OF STELLA L. RODEN

### Well-Known Chicago Organist Passes Away After Long Illness.

Miss Stella Louise Roden, for upward of twenty-five years a well-known Chicago organist, died in October at her home on the north side after an illness of eight months. Funeral services were conducted at the chapel of Memorial Park Cemetery Oct. 15. Miss Roden's most recent position was at Temple Emmanuel on Buckingham place. Previously she was for many years organist of the Lake View Presbyterian Church.

Miss Roden was born in Chicago Dec. 20, 1881, and received her education in the Chicago schools and at the Chicago Musical College. She was a member of the Illinois chapter of the American Guild of Organists and of the Lake View Musical Society. Miss Roden is survived by her brother, Carl B. Roden, librarian of the Chicago Public Library, and by a sister, Mrs. Henry Wittbold.

### Milwaukee Organ for Milwaukee Home.

A Verlinden, Weickhardt, Dornoff two-manual organ with automatic self-player attachment, Verlinden system, has been purchased by Anton Rosolek of Milwaukee for his home.

## On the Way to Jerusalem—Pipes End Long Trip



ABOVE IS SHOWN a box of 16-ft. trombone pipes on the way from America to Jerusalem, where it is to be a part of the four-manual organ the Austin Organ Company built at its Hartford factory for the beautiful new Y. M. C. A. auditorium in the Holy City. The gentlemen escorting this precious cargo with apparent delight and dignity are shown ranged alongside their burden—that is, all are shown except one. The eighth man ran away when he espied the photographer, for

he is a true Mohammedan, who permits no pictures of himself to be taken. The organ is being installed by a crew of American organ men under the leadership of Ferd T. Rassmann of the Austin staff, who has erected Austin organs in every part of America. This instrument and the building in which it is to be housed have been fully described in *The Diapason*, the specifications appearing in the April issue. The organ is a gift to the Y. M. C. A. by the Juilliard Foundation of New York.

## COURBOIN IN KILGEN FIRM

### Made Vice-President in Charge of Tonal Design and Research.

Announcement is made by George Kilgen & Son, Inc., of St. Louis of the association with that firm of Charles M. Courboin, the noted recital organist and teacher. Mr. Courboin has been appointed vice-president of the Kilgen Company in charge of tonal design and the tonal research department.

Mr. Courboin's name has been familiar to all readers of *The Diapason* for the last sixteen years because of his reputation not only as a virtuoso performer but as an organ design expert. He is a native of Belgium, where he achieved fame. On coming to America he immediately established a reputation as a man of rare ability. He has held important positions as organist in Syracuse, Philadelphia, Scranton and other cities, and now is playing a large organ of his own design at Rye, N. Y. He was an official of the Welte-Tripp Organ Company and was in charge of its factory at Sound Beach, Conn., until it was taken over by the W. W. Kimball Company.

## WEINRICH SERIES IS SAVED

### Bach Recitals in November at St. George's Church in New York.

Carl Weinrich's Bach recitals, which succeeded those of the late Lynnwood Farnam after Mr. Farnam's death and the appointment of Mr. Weinrich to succeed him, are not to be lost to the musical world, despite the fact that they are no longer to be played at the Church of the Holy Communion in New York. It is announced that Mr. Weinrich is to give a series of four programs of works of Bach on the famous Austin organ in St. George's Episcopal Church. These recitals are to take place on the four Monday evenings of November and will cover the "Little Organ Book" as well as some of the major works of the master. This has been made possible through the courtesy of Dr. Reiland, rector of St. George's, and through the cooperation of George W. Kemmer, organist of the church.

On Oct. 30 Mr. Weinrich appeared at the Library of Congress in Washington at the chamber music festival sponsored by Mrs. Elizabeth Sprague Coolidge, and played a Ricercare and Fugue by Domenico Brescia dedicated to Mrs. Coolidge. Later Mr. Weinrich will appear at Wells College and for several other recitals.

## VAUGHAN WILLIAMS GUEST

### Will Deliver Series of Lectures at Bryn Mawr College.

Bryn Mawr College announces a series of lectures under the Mary Flexner lectureship by Dr. Ralph Vaughan Williams, assisted by Horace Alwyne, F. R. M. C. M., pianoforte, and the Bryn Mawr College choir, conducted by F. H. Ernest Willoughby, A. R. C. M. The subject of the lectures will be "Nationalism in Music." These lectures are to be given in Goodhard Hall, Bryn Mawr. The titles are:

Wednesday, Oct. 19—"Introductory."  
Thursday, Oct. 27—"On the Nature of Folksong."  
Thursday, Nov. 3—"On the Nature of Folksong" (continued).  
Wednesday, Nov. 9—"Folksong as It Affects the Composer."  
Wednesday, Nov. 16—"Nationalism in Music."  
Monday, Nov. 21—"The Value of Tradition in Art."

All of the lectures will be held in the evening.

## TOURS OF E. POWER BIGGS

### Western Appearances to Be Followed by Boston Recitals, Etc.

E. Power Biggs, the concert organist who is fast making a name for himself and whose recital at the recent N. A. O. convention at Rochester, N. Y., created little short of a sensation, is to make a tour of the Middle West the early part of December, appearing in Cincinnati, St. Louis and Wooster, Ohio. He will also appear in New York, Philadelphia, Fall River and Boston, where he is to give a series of four recitals. Later in the season Mr. Biggs will tour Canada. He is also scheduled to give a series of recitals at Harvard University.

## Vernon de Tar at Calvary, New York.

Vernon de Tar has taken up his new duties as organist and choirmaster at Calvary Episcopal Church, Fourth avenue and Twenty-first street, New York City. Mr. de Tar is a fellow of the American Guild of Organists and for three summers has been playing for Dr. David McK. Williams at St. Bartholomew's Church. His Communion Service in A minor is in preparation and will be published soon by the Galaxy Music Corporation.

Dr. Wilhelm Middelschulte has been engaged to give a recital Nov. 6 at St. Paul's Church, Peoria, Ill.

## OHIO ORGANISTS HOLD TWO-DAY CONVENTION

### LISTEN TO FOUR RECITALS

Large Company Gathers at Youngstown and Hears Recitalists, as Well as Papers—Northern Ohio A. G. O. Chapter in Charge.

Two days of professional and social benefit were enjoyed by a large company of Ohio organists Oct. 17 and 18 at Youngstown, when the fourth semi-annual convention of the Northern Ohio chapter of the American Guild of Organists was held in that city which produces steel and likewise cultivates the arts. The meeting was marked by so large an attendance and so much enthusiasm that it made it evident to any visitor that the Buckeye state organists have made a distinct success of the plan they originated a few years ago of holding sectional conventions.

The meeting was arranged by Dean Paul Allen Beymer of Cleveland and Frank E. Fuller, regent of the Youngstown sub-chapter, with the help of a group of energetic aids in both cities. The Northern Ohio chapter, which under the leadership of its former dean, Edwin Arthur Kraft, achieved the honor of becoming the largest chapter in the Guild, may well be designated as the "Four Hundred" among American organists, for its membership has increased to that figure. Upward of sixty registered at Youngstown Monday morning, Oct. 17, and at the banquet in the evening nearly 100 sat down at the tables in the First Presbyterian Church. The crowd was augmented by the arrival of a delegation from Pittsburgh which joined the Ohioans in their pleasures.

Four recitals and two noteworthy talks constituted the intellectual and artistic side of the two-day gathering; between these items there was good fellowship, promoted by two luncheons and an informal dinner.

The opening luncheon on Monday was served at Trinity Methodist Church and the crowd was so large that despite careful preparations the supply of food ran out before the last delegation from Toledo arrived by automobile. Dean Beymer introduced several visitors from Pennsylvania and other more distant regions and after an informal reception the initial recital was played on the three-manual Austin organ in the church by Miss Thelma Merner, who, although this was her first appearance in recital before her fellow organists, holds important positions in Cleveland and is a bachelor of music who received her degree from Baldwin-Wallace College. Miss Merner played a satisfying program of staple items and made a very favorable impression. The Gigout Toccata stood out for its excellent performance. Her program was made up as follows: Toccata and Fugue in D minor, Bach; Chorale Prelude, "Vom Himmel kam der Engel Schaar," Bach; "Vision," Rheinberger; "Sister Monica," Couperin; Toccata, Gigout; Minuet, Boccherini; "Adoration" and Finale from the Magnificat, Dupre; "Salve Regina" and Adagio and Finale from Second Symphony, Widor.

After the recital Basil G. Austin, vice-president of the Austin Organ Company, Hartford, Conn., read a paper in which he made a comparison of English and American organs. Mr. Austin spoke with the authority naturally possessed by a man who was born and brought up in England in a family of organ players and on this foundation has superimposed a career of distinguished organ construction in this country. Mr. Austin championed American methods and quality and in brief but convincing language made it clear that much of the worship of foreign methods is based on a lack of understanding of the setting of the organs in cathedrals and other prominent edifices. In addition to many

points that contained information of value to the organist who is a layman when it comes to organ construction, he paid his compliments to the writers who engage in the fad of holding up everything in European countries as ideal and belittle the achievements which mark American organ history.

The next event on the program was a recital by Thomas Webber, Jr., organist and director of the First Presbyterian Church of New Castle, Pa., who crossed the state line, coming the few miles from a neighboring city, to present what may well be written down as a treat even to the most seasoned listener at convention recitals. Mr. Webber offered a fine example of what is being developed to keep the ranks filled with men who can carry on the tradition of the fathers; at the same time he demonstrated how much good is coming out of the many Nazareths which supplement the talent in the great cities. Mr. Webber had, in the first place, complete command of his instrument. The instrument, by the way, is a beautiful four-manual built by Skinner several years ago, in the architecturally imposing Henry H. Stambaugh Auditorium, a building of which much larger places than Youngstown might well be proud. There was crispness in Mr. Webber's work and great flexibility, for ease and delicacy were at his fingertips in compositions of Karg-Elert and James, while there was pronounced brilliancy in the Prelude in E minor by Dethier.

The program itself made a strong appeal to all, though it was by no means of the orthodox type. The performance opened with a transcription—Beethoven's "Coriolanus" Overture. From that point on all the numbers were organ compositions, the works of living composers prevailing. The list was as follows: Prelude, Clerambault; Andante Cantabile, James; Minuet, Dethier; Intermezzo, Bonnet; Chorale in B minor, Franck; "Pantomime," Jepson; "Landscape in Mist," Karg-Elert; Prelude in E minor, Dethier. In response to rousing applause Mr. Webber played DeLamar's "Carillon" as an encore.

Following the dinner, at which Dean Beymer presided gracefully and called upon several visitors, including Edwin Arthur Kraft, Dean Julian R. Williams of the Western Pennsylvania chapter and others, the crowd went from the feast in the parish-house of the First Presbyterian Church to the feast of music in the church, where a splendid service had been arranged by the organist and choirmaster, Henry V. Stearns, F. A. G. O., Mus. D., with the aid of the choirs and their directors from two other churches. The Rev. William H. Hudnut, D. D., LL. D., pastor of the church, presided over the service, with the assistance of two other clergymen, and made an impressive address in which he dwelt upon the real mission of the church's ministry of music, his preference for chorus choirs, as against quartets, and his abhorrence of a sacred concert or technical display in the music of the service. The massed chorus, directed alternately by Mrs. Frank B. Horn of the First Christian Church and D. West Richards of the Central Christian Church, displayed excellent teamwork and impressive strength in three anthems—Randegger's "Praise the Lord," Nible's "Fierce Was the Wild Billow" and Stainer's "What Are These." Mr. Stearns, with the Austin organ played the service, with decided enthusiasm in the hymns and spontaneity in every number.

A special feature was the playing of a group of selections as the prelude by Josef Schmelker, a student at the Oberlin Conservatory of Music, who was selected by a committee of three judges from the chapter as the best student participating in a contest conducted annually by the chapter for organists between the ages of 18 and 22 years. This feature of the work of the chapter has brought out some noteworthy talent and has encouraged a large number of young performers. Mr. Schmelker played Bach's Prelude in B minor, the Franck Cantabile and the Finale from Guilmant's First Sonata in D minor, the last number being done with force and brilliancy. Miss D'Nelle Riley played the Andante and Allegro from

Handel's Fourth Concerto as the postlude to a service which showed conscientious preparation and fine results.

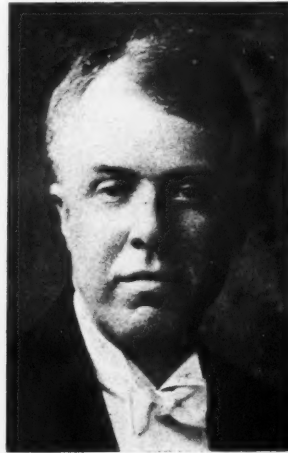
First in order on Tuesday morning was a timely talk on "The Organ and Its Relation to the Radio," by Vincent H. Percy, director of the organ department of station WHK in Cleveland and a prominent organist of that city. Mr. Percy made a practical address in which he pointed out the chances for the organist who knows how to play for radio audiences and the necessity for adjusting one's self to this modern means of making music popular. In summing up his address he said that the radio had increased the rewards of good music and likewise had increased the responsibility of the arranger of organ programs, and that if a person is drawn closer to the beauty of good music through the broadcasting of programs of symphony orchestras and singers, it follows naturally that the same person will demand that organ programs be improved and raised to the same plane.

The first of the two Tuesday recitals was played at the Stambaugh Memorial Auditorium by Arthur R. Croley of the First Congregational Church of Toledo, a young organist who is making himself much in demand for recitals by virtue of the high quality of his work. Mr. Croley's program was novel in that out of the fourteen selections listed eleven were chorale preludes or based on chorale themes. Yet there was variety in what he presented and for an audience of organists it was a genuinely interesting offering. Fore-runners of Bach and composers of today cooperated to provide the material used by the recitalist, and aside from the variety of styles there was noted meticulous care in the performance, showing mastery of the instrument. First came the chorale prelude on "Ein feste Burg" by Hanff, born in 1630, and Pachelbel's very pretty conception of the German Christmas hymn "Vom Himmel hoch." Then there was a Prelude and Fugue in C major by George Böhm, a German born in 1661, a really fine work handed down from the seventeenth century. Next came Bach's "Jesu, Joy of Man's Desiring" and Wilhelm Friedemann Bach's "Jesu, meine Freude," followed by the Toccata and Fugue in D minor. The next five chorale preludes were: "Jerusalem, Du hochgebaute Stadt," by Kurt Thomas, a composer of today; "Nun lob', mein Seel', den Herren," by Karl Hasse, professor of music at Tübingen University; "Jesu, meine Zuversicht," by N. O. Raasted, born in 1888 and put down as the composer of two volumes of chorale preludes; Max Reger's "Nun danket all Gott" and Günther Ramin's "O dass ich Tausend Zungen hätte." Then Mr. Croley treated his audience to a fine interpretation of Karg-Elert's chorale improvisation on "In dulci jubilo," followed by the prelude on "O Gott, Du frommer Gott," by Günther Raphael, another living German on the faculty of the Leipzig Conservatorium. He finished with a brilliant rendition of the Reger Toccata.

The convention then went to St. John's Episcopal Church, where Frank E. Fuller is the able and genial organist and choirmaster, and after luncheon the day came to a brilliant close with a recital by Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral, Cleveland, whose name is so well known that his appearance on a program assures interest. Mr. Kraft, incidentally, never fails to come up to the anticipations of those who know his work. For this occasion he had set up a menu that included much that is new. With the exception of his Bach number all were works by living composers, two of them Americans.

He contributed measurably to the educational value of the convention by opening with the new symphony by Guy Weitz, recently from the press. Of the three movements, all of them interesting, if not easily digestible, the middle one—"Mater Dolorosa"—made an appeal by its beauty, brought out to the full in Mr. Kraft's registration. This large modern work from the pen of an Englishman was supplemented for good measure by Leo Sowerby's Passacaglia. This much for the satisfaction of those whose tastes incline

### Mark S. Dickey



"LET NOT YOUR HEART BE TROUBLED," the American Guild of Organists prize anthem of this year, winning the H. W. Gray award, was composed by Mark Dickey, a Cambridge, Mass., resident. It was first sung in public at the Boston convention of the A. G. O. in June and evoked very favorable comment. The composer is organist and choirmaster of the First Universalist Church of Somerville, Mass.

Mr. Dickey was born July 2, 1885, at Ludlow Center, Mass. His father was a Congregational minister. As a boy he received his first instruction on the piano at Milton, N. H., from Mrs. Emma Lowell Jones, mother of Robert Edmond Jones, the celebrated theatrical scene designer. When 12 years old he played the organ in his father's church. A few years later he continued his study of piano with Arthur Foote of Boston. His instruction on the organ was received from Albert W. Snow. Mr. Dickey has been the organist at Congregational churches in Rochester, Somersworth and Dover, N. H., and Kennebunk, Maine, and for several years was at the First Baptist Church, Arlington, Mass. His compositions include pieces for piano and organ, many songs, a communion service in C, two settings of the Magnificat and Nunc Dimittite, two settings of the Lord's Prayer, a short opera based on the story of "Little Red Ridinghood," part songs, chamber music, anthems and pieces for various instruments and piano.

to the modern. Torres' lovely "Communion" and Dupre's Prelude and Fugue in E major came next. Then by way of contrast Mr. Kraft played Bach's chorale prelude on "Hear the Voice of My Complaint." The Finale from Vierne's Sixth Symphony was gorgeously rendered, but for sheer beauty one would choose Hägg's "Aftonfrid." As if to leave a most pleasant taste Mr. Kraft closed the convention offerings with Firmin Swinnen's "Sunshine" Toccata, whose strains spread sunshine among his hearers, but did little to make the sun cut through the clouds which had greeted the convention with a fall rain as it opened and continued the sprinkling process until adjournment, without, however, dampening the enthusiasm or enjoyment of those who came to Youngstown for this brief period of revival of the organistic spirit.

### Special Service at Evansville.

Ralph W. Waterman, organist and director at St. John's Evangelical Church, Evansville, Ind., presented a choral vesper service Oct. 16 at which he played: Two Movements from Second Sonata, Mendelssohn; Chorale Prelude on "Our Father Who Art in Heaven," Bach; Adagio, Mendelssohn; March, Best. The choir sang among other numbers "The Earth Is the Lord's," De Vore; "Eastward in Eden," Cadman; "To Thee Cherubim and Seraphim," Handel; "All Thy Works Praise Thee," Lockwood; "Not unto Us," Barnby, and "Now Our Evening Hymn Ascendeth," Dickinson.

### IN THIS MONTH'S ISSUE

New York dinner in honor of Frank L. Sealy, retiring warden of the American Guild of Organists, pays tribute to his service of ten years as head of the organization. Purse is presented to Mr. Sealy.

Youngstown entertains convention of northern Ohio organists which is marked by excellent recitals and papers in course of two-day program.

Carl Weinrich's Bach recitals will be given at St. George's Church, New York, on large Austin organ.

Plans are made for the approaching American tour of Günther Ramin of Leipzig, distinguished German organist.

Seth Bingham completes his series of interesting articles on his study of organs and organists in Europe.

In continuing to present papers read at convention of National Association of Organists at Rochester, N. Y., The Diapason publishes Henry R. Austin's valuable essay on the late Dr. Audsley's ideas as to organ construction; Reginald L. McAll's paper on hymns and Captain Richard H. Ranger's account of his inventions in the field of electrical organ music.

Basil G. Austin in an address before Ohio organists compares English and American organ building. Radio opportunities for organists set forth at same meeting by Vincent H. Percy.

Large organ pictured on its way to new Y. M. C. A. building in Jerusalem from Austin factory at Hartford, Conn.

### OPENS PHILADELPHIA ORGAN

Banks Plays Aeolian-Skinner in First Church of Christ, Scientist.

The resources of a fine new three-manual built by the Aeolian-Skinner Company were brought out Oct. 13 at First Church of Christ, Scientist, in Philadelphia when Harry C. Banks gave the opening recital. The stop specification of this instrument was published in The Diapason May 1 of this year. The scheme was drawn up by Charles J. Dryfus, organist of the church, and Charles Clifton White, Philadelphia representative of the Aeolian-Skinner Company. Mr. Banks, organist of Girard College, played the following program: Concert Overture in C minor, Hollins; Etude, Scriabine; Fugue in D major, Bach; Toccata and Fugue in D minor, Bach; Improvisation-Caprice, Jongen; Pavane, Ravel; Chorale in A minor, Franck; "Beyond the Aurora" and Caprice, Harry C. Banks, Jr.; "Dreams," Stoughton; Festival Toccata, Fletcher.

### Program of Women Organists.

The November program of the Chicago Club of Women Organists will be given Sunday afternoon, Nov. 6, at 4 o'clock in the Euclid Avenue M. E. Church, Euclid avenue and Washington boulevard, Oak Park. There will be vocal groups by Margaret Lester, soprano, and Walter Boydston, tenor, and numbers by the choir, all to be accompanied by Edith Heller Karnes, organist of the church. Organ selections will be played by Marie Cowan of Oak Park and Alice R. Deal, organist of the Austin Presbyterian Church. The program has been arranged by Florence Boydston and Ora Phillips. A cordial invitation is extended to the public to attend this concert.

### THE DIAPASON.

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**THREE-DAY MEETING  
WITH HYMN AS TOPIC**

**FINE PROGRAM IN NEW YORK**

**Hymn Society Will Celebrate Tenth Anniversary—Addresses, Services and Dinner Arranged for Nov. 12 to 14.**

The tenth anniversary of the founding of the Hymn Society, a national organization of hymn writers, composers and editors, will be celebrated in New York City Nov. 12, 13 and 14, with special programs of music and addresses. Announcement of the three-day program is made by President Reginald L. McAll of the society.

The celebration will begin at 5 p. m., Saturday, Nov. 12, at Union Theological Seminary, with a report of a commission of the society on "The Value of the Hymn in Personal Christian Life Outside Church Worship." Dr. Earl Marlatt of Boston University will present this report as chairman of the commission. Discussion will be led by Colonel E. J. Yates and Professor Carl F. Price of New York. Following the afternoon session a dinner celebrating the decennial will be held in the seminary refectory with President McAll as toastmaster. The dinner will be in honor of the makers of hymn-books, with brief addresses by prominent editors and compilers of recent hymnals.

On Saturday evening, in Union Theological Seminary, Professor Waldo S. Pratt of Hartford Theological Seminary will address a public meeting on "The Significance of the Old French Psalter." He will make special reference to the first work of Clement Marot, which appeared in 1532.

In Riverside Church on Sunday afternoon at 4 o'clock the society will hold a "festival service of hymns" with related anthems by the full choir under the direction of Harold V. Milligan, organist and choir director. The principal speaker at this festival will be Professor James Moffatt of Union Seminary, author and hymnal editor. Professor Moffatt was secretary of the commission that prepared the Church Hymnal of Scotland and editor of the noted handbook to hymnary. Dr. Harry Emerson Fosdick, pastor of the Riverside Church, will take part in this service, presenting an antiphonal litany with music.

A commission under the chairmanship of Dr. Milton S. Littlefield of Corona, L. I., will present a report Monday morning on the topic "The Place of the Hymn in the Education and Character Training of Youth." Other members of this commission are Professor H. H. Tweedy, D. D., of Yale, and the Rev. Walter Howlett, D. D., of New York. Brief addresses upon this topic will be made also by Charles N. Boyd, Mus. D., of Western Theological Seminary, Pittsburgh, and by Dr. Earl Marlatt of Boston. The place of this morning session will be announced later.

The meeting Monday afternoon and evening, Nov. 14, will be held in St. Bartholomew's Church, the late rector of which, Dr. Robert Norwood, was a writer of hymns and a member of the Hymn Society. In the afternoon Professor Walter Henry Hall of Columbia and Dr. Boyd will report for the commission on "Methods of Using Hymns" and Professor Karl P. Harrington of Wesleyan University, Professor Hubert Potat and Dr. Calvin W. Laufer of Philadelphia will present the commission report on format of the hymn-book.

The Monday evening service will be a hymn festival and public meeting of the A. G. O. and N. A. O. jointly. The full choir of St. Bartholomew's Church

*Northern Ohio A. G. O. Gathered at Youngstown*



under the direction of Dr. David McK. Williams, organist, will sing. The Rev. Howard Chandler Robbins, D. D., will be the principal speaker on "The Function of the Hymn in Modern Worship." This closing evening session and the dinner which will precede it will be for the "users of hymn-books," especially ministers and organists in and around New York City.

**FALL ACTIVITY IN BUFFALO**

BY HELEN G. TOWNSEND.

Buffalo, N. Y., Oct. 15.—Buffalo chapter of the A. G. O. held its first meeting of the year at the Larkin Administration Building Sept. 20. Dinner was served in the "log cabin" on the second floor of the Larkin store and enjoyed by everyone in this interesting colonial setting. This was followed by the program. Miss Agatha Bennett told of her visit to Rochester and the N. A. O. convention. Robert Hufstader gave a most interesting account of his experiences in Germany last summer. Frederick Albert Hoschke, composer and organist, one of the staff of M. P. Möller, took charge of the program that followed on the Möller "Artiste" with which the Larkin organ has recently been equipped. He explained the manner of making the rolls which are played and after the meeting the Guild members had the opportunity of seeing the mechanism as it was being played.

Buffalo chapter has resumed its study classes this year—the fellowship work under the direction of William Benbow, F. A. G. O.; the second year of associateship work under Harry Stratton, A. A. G. O., and a new class for those wishing to begin the associateship work under the direction of Miss Helen G. Townsend, A. A. G. O. Two new associates are listed this year as a result of the study classes—Mrs. Susa Heller Spaulding and Leonard Adams. The program for the year is already well under way and will include a recital by Palmer Christian in December.

A special musical program featuring "The Harvest Cantata," by Garrett, was presented Sunday, Oct. 9, in the Central Park Methodist Episcopal Church, when the church resumed its evening services. The cantata was sung by the quartet, with Harold A. Fix, organist, as accompanist.

A recital was given by Miss Gertrude Weyand, pupil of Edna L. Springborn, Oct. 11, in Grace Lutheran Church. Assisting was Mrs. William A. Leg-

gett, contralto, and Miss Geraldine Kress, violinist. Miss Weyand played: Choral Prelude on the Hymn-tune "Now Let Us Sing with Joy," Bach; Aria from Suite in D, Bach; "Pilgrims' Chorus," Wagner-Liszt; Pastoral, Wachs; Scherzo in D, Faulkes; "Song of the Basket Weaver," Russell; "A la Gigue" (pedal study), Macdougall; violin, organ and piano trios, Prelude to "The Deluge," Saint-Saens, and "The Harp of St. Cecilia," Weigand; Fanfare, Lemmens; "Vox Angelica," Henrich; "Pomp and Circumstance," Elgar.

Mrs. Clara Foss Wallace, dean of the Buffalo chapter, A. G. O., gave the following program at the evening session Oct. 5 of the D. A. R. state conference in the ball-room of the Hotel Statler: Arioso, Bach; "Ronde Francaise," Boellmann; "Eventide," Harker; "Swing Low, Sweet Chariot," arranged by Diton; "Will-o'-the-Wisp," Nevin; Larghetto, Second Symphony, Beethoven-Batiste.

**Death Takes Owen J. W. Burness.**

Owen J. W. Burness, a widely known Philadelphia organist, died at his home in Germantown Oct. 16 in his seventy-eighth year. Mr. Burness had served as leader of several bands and orchestras, among them the Philadelphia municipal band, and had been organist and choirmaster of the Second Baptist Church of Germantown and of Mary Commandery, Knights Templar. During the last eleven years he had been musical director at Christ Protestant Episcopal Church in Germantown. He was a member of several Masonic bodies. Surviving are his widow, Mrs. Clara Thorpe Burness, and two sons, Frederick A. and Percy T. Burness.

**SOCIETY ATTRACTED  
BY SERIES OF RECITALS**

**M'AMIS OPENS HIS SEASON**

**All Saints' Church at Great Neck, L. I., N. Y., Crowded and Dinner Parties Precede the First Program Given This Fall.**

Hugh McAmis, F. A. G. O., has resumed his recitals at Great Neck, L. I., fashionable New York suburb, and they are attracting even greater interest than in the past three seasons both artistically and socially. All Saints' Church was crowded Oct. 7 for the first of these recitals to be given this fall. Mr. McAmis selected a varied program.

The audience seemed particularly to enjoy a Bach trio from the secular cantata "Was mir beghgt," a sprightly air which was in contrast with the soaring melody of Cesar Franck's "Piece Heroique," which also found special favor. Special interest centered in the playing of "Dreams," written by Mr. McAmis when he was municipal organist in San Antonio, Tex., and in a communion service by Charles Tourneure, a modern composer. Mr. McAmis included "Romance sans Paroles" by Bonnet, with whom he studied in Paris, and "Rhapsodie Catalane," by the same composer.

The recital was preceded by a number of dinner parties in Great Neck.

The second recital is to be given Nov. 4. At this recital the program will be as follows: Prelude to "Lohengrin," Wagner; Unfinished Symphony (Allegro moderato and Andante con moto), Schubert; "Pantomime" from "El Amor Brujo," de Falla; "Arab Dance" and "Dance of the Reed-Pipes" (from "Nutteracker" Suite), Tschaiakowsky; Finale from "Symphonie Pathetique," Tschaiakowsky; Military March, "Pomp and Circumstance," Elgar.

A completely-equipped parish-house has been presented to St. Paul's Church at Great Neck, the former chapel of All Saints', by Mr. and Mrs. William S. Barstow and in it has been installed an Aeolian-Skinner organ, with a player. This chapel was dedicated Sunday, Oct. 9, and an anthem composed by Mr. McAmis in memory of the deceased son of the Barstows, entitled "In Memoriam," was sung by the choirs of All Saints' and St. Paul's. Chester Morsch, M. Sac. M., is organist and choirmaster of St. Paul's.

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**San Francisco News;  
Informal Programs  
for Guild Meetings**

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 17.—The second monthly Sunday afternoon meeting of the Guild was held at the Unitarian Church of Berkeley Oct. 2 with Estelle Drummond Swift as hostess. The plan is to have the meetings quite informal, each member coming prepared to play something—the advantage being that interesting compositions which might not be entirely suitable for public performance may well be played in the family circle. While the organ is small, it is well adapted for trio movements and for numbers which do not depend on a great variety of tone color or a massive full organ. After the meeting those present adjourn to a neighboring lunch-room for light refreshments. The next meeting is to be held on Oct. 30 and it is hoped that more members will be present.

In addition to his many duties, Alfred J. Chaplin-Bayley, A. A. G. O., F. R. V. C. M., well-known organist and musical director, has been appointed to the chair of music in the Divinity School of the Pacific (Episcopal) in Berkeley. Though this course is not compulsory, the student body has enrolled, and others from a sister divinity school are interested. Mr. Bayley's long experience with cathedral life makes him especially fitted to carry on this branch of school work. The courses include the history of church music and the liturgical traditions of the Episcopal service. In connection with the school Mr. Bayley has a boy choir, the object of which is to interest boys in the church and to give the divinity student an idea of boy choir management and proper voice production. Before going abroad to study at the Cathedral Choir School of England, Mr. Bayley was organist and choirmaster at Grace Episcopal Cathedral in San Francisco.

Grace United Church in the Mission has added to its staff Charles T. Ferry as choir director and organist. In addition to his training in this country Mr. Ferry studied organ under Charles Marie Widor and composition under Paul Le Flen. He has written for organ, piano, violin and voice. Among the churches he has served as organist are Calvary Presbyterian, Cleveland; First Church of Christ, Scientist, Los Angeles; First Congregational, Washington, D. C., and First Church of Christ, Scientist, Miami, Fla.

In these days of sudden changes and uncertainty it is heartening to hear of an organist whose tenure of office extends over a score of years. The twenty-fifth anniversary of Miss Orrie E. Young as organist of the Hamilton Square Baptist Church, San Francisco, was celebrated recently with a special musical program and a sermon by the minister, the Rev. Richard Day, on "The Song in Our Street." Miss Young's organ selections included the Largo and "Kamennoi Ostrow."

Miss Helen Goold, who was one of the successful candidates for the associate degree in the Guild, has resigned as organist of the Twenty-third Avenue Baptist Church to accept a position in the Yreka High School.

Under the direction of Harry H. Corey a sacred concert was given Oct. 16 by the choir of Holy Trinity Lutheran Church at East Orange, N. J., with assisting instrumental and vocal soloists. The service marked the resumption of evening services for the season.

**Günther Ramin, Leipzig Organist, Who Will Visit U. S.**



GÜNTHER RAMIN, the distinguished German organist, is shown in this picture seated at the new organ in the National Conservatory at Leipzig, on which he does his teaching. Mr. Ramin will give Americans the opportunity soon to see and hear him, as previously announced, and it is stated that he will arrive early in January and remain in the United States until Feb. 26. He will make a tour across the continent during his stay under the management of Bernard R. Laberge of New York. One purpose in bringing Mr. Ramin to this country at this time is to demonstrate to people here the high standard of organ playing existing in Germany, so that it may be fairly compared with the excellent performances of French and English visitors of the past. Mr. Ramin is the organist of Bach's old church, St. Thomas', in Leipzig and does his work in the atmosphere prevailing there.

Günther Ramin, the son of a clergyman, was born at Karlsruhe Oct. 15, 1898. Some time later the family moved to Schkeuditz, near Leipzig. At the age of 11 the boy entered the choir at St. Thomas', Leipzig, where at the time Professor Dr. Karl Straube was organist and cantor. Ramin's musical talent was noted at an early age, but, except for some years' instruction at the Leipzig Conservatorium, he is self-taught. Entering the Conservatorium at Easter, 1914, his

professors were Straube (organ), Teichmüller (piano) and Krehl (theory and composition). He became assistant organist to Straube at St. Thomas'. In 1916 Ramin was called for military service, but obtained special leave to return to the Conservatorium for his "finals." Subsequently he went back to the army, and was actually in the field when he received notice of his appointment to the coveted post of organist of St. Thomas' Church in succession to Straube, who had resigned.

In December, 1918, at the conclusion of the war, Ramin entered on his duties at St. Thomas'. He was then only 19 years old. He won fame rapidly as an organist in Leipzig. At the Bach festival held in 1920 his performances of Bach organ works placed him in the front rank of German organists. His reputation since that festival has spread throughout Germany. In 1920 he was appointed teacher of the organ and theory at the Conservatorium and organist at the Gewandhaus concerts. Two years later he was appointed conductor of the Leipziger Lehrergesangverein as successor to Professor Sitts.

Though Ramin is famous in Germany for his playing of the organ and harpsichord classics, his pre-Bach researches include a number of historical recitals on the famous Schnitger organ in St. Jacob's Church, Hamburg. This organ, built centuries ago, was loved by the great Bach himself, who gave recitals on it.

**Pittsburgh News;  
Bidwell Welcomed  
Heartily by Crowd**

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Oct. 20.—Marshall Bidwell was given a very hearty and friendly reception by his audience at the first recital at Carnegie Institute Oct. 1. Before the recital the Guild gave a dinner in his honor which was marked by a large attendance and speeches. At the music hall Dr. Samuel Harden Church, president of Carnegie Institute, introduced Mr. Bidwell to one of the largest Saturday evening audiences ever recorded at these recitals. The supply of printed programs was rapidly exhausted, indicating that the crowd was much larger than expected. Mr. Bidwell gave a fine performance.

Thornton L. Wilcox has been appointed organist and director at the Bellevue Presbyterian Church and began his duties Sept. 25. He was formerly organist at Emmanuel Reformed Church, Hanover, Pa. The Bellevue church recently discontinued its quartet and Mr. Wilcox is organizing several chorus choirs.

Edgar Bowman, organist and choir-master at Sacred Heart Church, is playing a recital every Sunday afternoon from 3:30 to 4 o'clock. The Sacred Heart choir sings at the services which follow.

William H. Oetting announces that he will give a series of six organ recitals this winter at the Pittsburgh Musical Institute. At these recitals he will play one of the lesser-known Bach compositions, a composition by an outstanding American composer and a modern organ symphony by a foreign composer. At the first recital, Oct. 20, these compositions will be heard: Prelude and Fugue in C minor, Bach; Prelude on "Iam Sol recedit Igneus," Simonds; Fourth Symphony, Vierne. A series of sonata recitals will also be given from the P. M. I. auditorium each Saturday evening from 7:30 to 8 over station WWSW, at which sonatas of various kinds will be played, preceded by remarks by Mr. Oetting. At the first of these recitals Beethoven's Sonata for Violin and Piano was played by Gaylord Yost and Mr. Oetting.

William Wentzell of the East Liberty Presbyterian Church has been seriously ill for the last four months and is now slowly recovering. W. K. Steiner has been substituting for him.

**ERNEST MITCHELL'S SERIES**

**Monthly Recitals on Large Organ in Grace Church, New York.**

Ernest Mitchell will give a series of noteworthy recitals in Grace Church, Broadway and Tenth street, New York, on the second Sunday afternoon of each month, at 4:30. The first recital takes place Nov. 13, and the series will run through May.

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On Sunday evening, Nov. 6, at 8, the choir of boys and men will sing parts of Brahms' "Requiem" in Grace Church.

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## Christmas Music; New 1932 American Choir Publications

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

It says a good deal for the courage of the music publishers that after the bad season of 1931 they are willing to give us so much excellent new music this year. I hope that you saved my article on the compositions of 1931 (in the January issue) and will turn back to see whether you can still do some of the delightful carols and other works I recommended. But first see the newest issues, some of which I have reviewed for you from manuscript and proofs.

### Carols and Anthems

One of the most popular numbers will certainly be Candlyn's setting of Morris' poem, "Masters in the Hall" (Oxford Press-Carl Fischer), the music from an Old French carol. This sturdy and lovely tune is arranged in a way that shows the difference between a composer of genius and the usual casual arranger of carols. I should not hesitate to call this an original work, and so beautiful a one that every type of choir and listener will enjoy it. It is easy enough for a quartet and masterly enough for the best choir. Those who have been declaring against the monotony of unaccompanied singing will welcome an accompaniment suave and easy, and yet clever and remarkably effective. The firm of Carl Fischer is reaching new heights in its recent sacred compositions; this single carol-anthem will probably justify in sales the raised standards.

The English Singers have made Holst's perfect carol entitled "Mid-Winter" so popular that it has been published separately in leaflet form at a reasonable price. You may remember that it is a setting of Christina Rossetti's "In the Bleak Midwinter," published first in the "Oxford Book of Carols" (Carl Fischer). It is perfectly simple—easy for quartet unaccompanied—yet it has the charm of a sixteenth century tune and the opportunity for shading that even the English Singers cannot exhaust. Again we find the difference between the work of a genius and that of a manufacturer of carols.

Not to be outdone by the Oxford Press, its rivals, the firm of Novello has continued this year the admirable series of leaflets entitled "Novello Christmas Carols" (Gray), at a price which brings them into competition with the separate issues from the "Oxford Book of Carols." Some of the numbers have old tunes, others have old words, all are arranged or composed by the best of contemporary English composers. I should like to recommend especially the following recent issues:

Shaw, Martin—"New Prince, New Pomp." Poem by R. Southwell, sixteenth century. Four parts, preferably unaccompanied.

Rowley—"Of a Thorn in Bloom." Traditional words. I suggest that stanza 5 be omitted. This is a carol-anthem.

Whitehead—Old French—"The Echo Carol." Excellent.

Sampson—"Peace Be with You, Shepherds All." A unison carol which may be used as an admirable solo for medium voice.

Kitsoun (arr.)—"O Leave Your Sheep." Four parts unaccompanied or, in another arrangement, unison carol which will go well as a baritone solo.

Durrant—"In Stable Bare." A fine rocking part for the basses; effective even for a quartet if you have a good bass.

Last year I recommended highly a number of carols arranged or composed by the distinguished Canadian organist Dr. Alfred Whitehead, who has been fairly pouring forth delightful tunes. This year he has a Flemish carol, "Angels Holy" (Boston Music Company or G. Schirmer), which can be sung by an accompanied quartet or an unaccompanied chorus—there are bits for SSA and TTBB. The tune was originally called "De Dryvoudige Geboorte," and it is charming. Another excellent Whitehead carol is on a sixteenth century tune, "Earth Today Rejoices" (Boston Music Company), an easy and excellent number in four

parts. Antiphonal effects are possible.

An elaborate carol-anthem that perhaps had better be described as a sacred part-song is Carlette C. Thomas' "There Comes a Galley Laden" (Ricordi). The text is said to have an original of the fourteenth century; it has atmosphere, at any rate. The graceful accompaniment and easy, smooth vocal parts with pretty melody run to twelve pages. The composer is previously unknown to me.

In Dr. Williamson's "Westminster Choir Series" (G. Schirmer) we now have an edition of Vittoria's enchanting "O Magnum Mysterium" with English words. This, of course, is not for every choir, even though there are only four parts.

A Christmas anthem of an unusual type is Charles G. Vardell, Jr.'s, so-called "Christmas Evocation" (Gray), a summons to the spirit of the season. It is in eight parts, unaccompanied, with various tried and true chordal effects that are always effective. It is the sort of anthem that, with a good performance, sounds twice as beautiful as it looks on paper. Those who still like the idiom—in spite of Dr. Diggle—will wish to see this.

Mr. Voris' two noble carols of last year are probably still remembered. He has this year an arrangement of an old French number called "Ye Stars of Glory" (Schmidt). This has a little solo for alto or baritone and a duet for S-A. It is not one of his best numbers, but it is easy and pretty. Another Schmidt publication is the "Four Carols for Christmastide," by Howe, for unison or for solo and mixed voices. There is considerable originality in the music, which is not difficult.

Last year Edward S. Barnes published one of his best anthems with G. Schirmer, but it was brought out too late for mention in my articles. It is in five parts and is called "Adoration." It is not very difficult, and it is truly original and beautiful. It should be sung unaccompanied; if there are only four voices, the soprano may take the extra soprano solo part when it occurs. I am not sure that a quartet can manage this, but it should make a lovely quintet.

Two other easy numbers deserve mention. One is Mr. Gale's "Now Yield We Thanks and Praise to Christ" (Gray), a strophic hymn-anthem which works up well. The other is Mr. Mueller's "Little Children, Wake and Listen" (White-Smith), which may be sung with mixed voices and STB solos or in another arrangement for two parts (better); the tune is naive and pretty.

I had almost forgotten to mention an admirable arrangement brought out a few months ago, by Father Williams, of "Angels and Shepherds" by Hassler (seventeenth century), published by E. C. Schirmer. This is in only four parts, but it really needs a chorus and careful preparation for its delightful effects. It is one of the best things in the list.

### Collections

I have commended in high terms Ditson's "A Cappella Choir Book," which now has a companion in the same firm's "Junior A Cappella Choir Book," edited by Dr. Christiansen and Miss Carol M. Pitts. Both volumes contain fine carols. In addition to the sacred numbers in this second volume, there are such secular choruses as madrigals by Byrd, Morley, Wilson and others. It would be impossible, I think, to find another collection in the same class with this for the junior choruses which some fortunate high schools now possess. If America sings such music, all our choir troubles should disappear in a generation. Will America?

### Women's Voices

The firm of E. C. Schirmer has a number of excellent new arrangements of carols for women's voices, including the following:

Bach—"O Jesus So Sweet." Three or four parts. Famous in Dickinson's previous edition. This has no solo.

Old French—"Angels o'er the Fields." Four parts.

Burgundian—"Touro-Louro." Three or four parts. Jolly.

Mr. Kountz has arranged a set of "Four Slovak Christmas Carols" (Gray) in three parts—easy and pretty tunes, to be sung unaccompanied. The arrangements are a trifle thin; perhaps

that will add to their charm, particularly if they are sung by three solo voices. Mention should also be made of an easy little carol by Maurel for SSA, "Sleep, My Jesu" (Willis).

By the way, what in the name of Latin learning is to be said for using the vocative form of Christ's Latinized Hebrew name—Jesu? I believe that at one time the Anglo-Catholics felt a shiver of dangerous delight in their approach to Roman Catholicism by way of the u-ending, but even they must have found the affectation silly. And what shall be said of the pseudo-piety which makes scholars smile and angels weep? (Not that I pretend to have special knowledge of the emotions of angels.)

### Men's Voices

There are two splendid new editions of compositions for men's voices. One is Dr. Dickinson's "O'er the Fields" (Gray), an arrangement of a well-known old French carol. The editor had the happy inspiration to score the parts for TTBB and solo TBar or echo choir in two parts. The effect will be magnificent if the tessitura isn't a little too low; I should like to sing the carol at least a half-tone higher, but Dr. Dickinson may have been thinking of the rather limited range of college tenors.

The other number is Dr. Williamson's arrangement of an exquisite little Catalan tune, "The Song of the Birds" (G. Schirmer), for TTBB plus a soprano or tenor soloist. This is as easy as it is beautiful—one of the discoveries of the year and one of the finest numbers in the "Westminster Choir Series." It will be used not only in churches but by male choral societies.

There is one original composition for men's voices that I like—Protheroe's "A Christmas Carol" (Boston Music Company). I can find no fault except with its ambiguous title. It is an effective and fairly easy setting of Christina Rossetti's poem, "Before the Palming of the Stars." It has an accompaniment which really adds something to the vocal parts.

### Solos

Clarence Dickinson has at least two more solos in the series he is preparing from his famous carols (Gray). One is an arrangement for medium low voice (a little too low for my taste) of the brisk and delightful Old French carol, "Bring a Torch"—a tune which seems to me to demand a bright soprano voice and not an alto or even a mezzo soprano. The other is a remarkably successful arrangement for high, strong voice of Dr. Dickinson's own very popular carol-anthem, "The Shepherds' Story," with its ringing Novells. Last year that anthem seemed to be the favorite among our best choirs; good luck to the solo!

I have already suggested certain Novello carols that will make effective solos. I should add the following numbers:

Flethorn—"Sleep, Holy Babe." Medium or alto—not high voice, as printed. (Gray.) Pretty little tune.

Seely, J. G.—"The Little Stranger Star." High. (Gray.)

O'Hara—"Good Will to Men." Moderately high. Text by Longfellow. (Chappell-Harms.)

### Cantata

There is one new cantata, Dr. Day's "The Shepherds and the Wise Men" (Ashmall). This is a very easy work for chorus, with SATB solos and two trios, running to forty-four pages. It is effective, as those who heard it at Rochester have reported.

### Advent

There have been a number of good anthems for Advent this year, original and arrangements. Two easy and bright original compositions are Holler's "Lo He Comes" (Gray), with solo for S or T and a graceful accompaniment, and Eville's "Rise, Crowned with Light" (D), lines from Pope's great paraphrase of Isaiah, arranged with strong rhythm as a processional anthem. Any type of choir could use either of these.

Among the new editions I recommend Mendelssohn's "And then Shall Your Light Break Forth" from the "Elijah" (Novello), and Gordon Nevin's edition of C. P. E. Bach's "Messiah, at Thy Glad Approach" (J. Fischer), the latter, a gracious, easy composition with

which I was previously unfamiliar, and certainly one worth recovery.

### Organ

Dr. Whitehead has a charming, easy little piece crowded into two pages and called "Christmas Slumber Song" (Schmidt), inspired by the composer's meditation upon the words "Once in Royal David's City." This is the best new Christmas number for organ that I have seen. I think that Rowley's vigorous "Paeon" (Novello) will do well for a joyful piece.

### From Last Year

From the many fine things listed in my article for January in which I summarized the achievements of 1931, let me remind you of a few things. There is, for instance, Miss Daniels' lovely carol, "The Christ Child Lay" (Schmidt), for unaccompanied chorus. There is Kennedy's exquisite "We Saw Him Sleeping" (G. Schirmer) for any type of choir, with medium solo. There is Mr. Nagler's vigorous chorus unaccompanied, "When Christ Was Born" (Ditson). There are two noble carols by Voris for unaccompanied chorus, "Today Doth Blossom" (Ditson) and, with soprano solo, "God's Only Son" (Gray). For Advent there is Bairstow's "The Day Draws On" (Oxford) in three parts, STB, and Curry's resonant anthem on a Welsh tune, "The City Glorious" (Gray), running to fifteen pages. For Epiphany there is Candlyn's admirable unaccompanied chorus "There Came Three Kings" (Ditson). There are the three reissues in separate form (from cantatas) of Candlyn's "O Little Town," "Chorus of Shepherds" and "O Conquering Galilean"—the first two quiet and lovely and easy, the third splendidly resonant in accompaniment and in choral strength (Gray). There is Dickinson's arrangement of the Old French carol, "Come, Marie" (Gray), and there are several excellent carol arrangements by Whitehead, including the Old English, "When Caesar Augustus" (Oxford), a grand, trampling chorus, unaccompanied. For an organ piece I will send you back one year farther, to 1930, for Candlyn's masterly little meditation on the "Divinum Mysterium" (Schmidt).

### Thanksgiving and Harvest

It happens that there have been a number of compositions this year for harvest—all of which arrived rather late for your purpose, but I will mention a few any way and you can save the notes for next year. Notable among these is a series by Dr. Whitehead:

Muzet (sixteenth century)—"Golden Grain, Harvest Bringing." (Boston Music Company.) Unison and four-part editions. Easy.

Old French ("Une Vaine Crainte")—"Praise the Lord and Maker." (Ditson.) Three pages. Easy.

Chorale of the Seventeenth Century—"Praise to the Lord." (Gray.) Easy. This tune is known often as "Lobe den Herren," though Dr. Whitehead gives it another name, I believe.

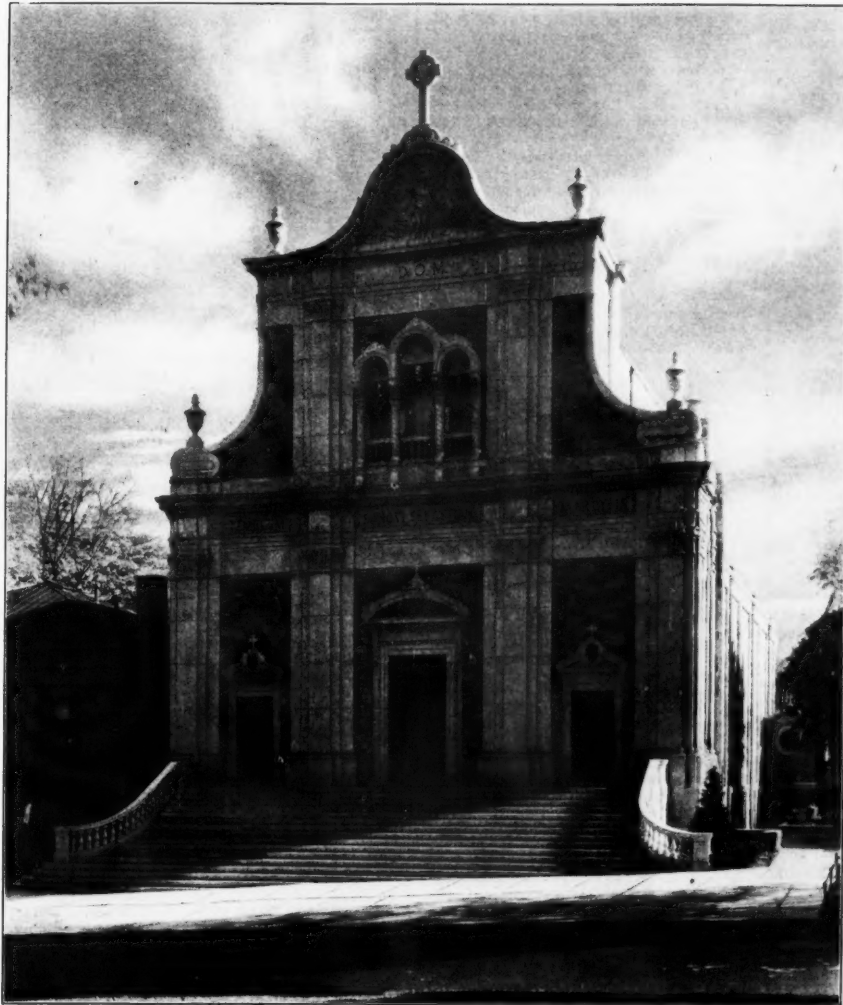
Mr. Holler has an anthem for junior choir in two parts arranged from a tune of Bach's and called "Now Thank We" (Gray). This is not the famous chorale used by Dr. Whitehead.

### Announcement

Next time I hope to take up the studies of recent editions of Bach's works. I have in preparation articles on two Canadian composers, on modern English composers, on Palestrina and Vittoria, and on the Tudor composers. Whether I ever finish them or not, I may have the satisfaction of blushing for shame at this announcement. There isn't anyone unchanged who could write authoritative articles on all of those subjects, and I am not even ambitious of such achievement. But if you will be patient, I shall attempt something useful along those ramparts of eternity.

I should enjoy mortal existence a little more if the many people who write for information would address me at my own address, in care of the State College, Albany, N. Y. A stamp for return postage is never scorned. Usually I answer; sometimes I am too ignorant, lazy or engaged in urgent trifles. I like your letters and thank you sincerely for them. Next month this department will reach the adolescent age of 14; you must be patient with it.

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on "Classic Organ"  
and Modern Advance

Chestnut Hill, Mass., Oct. 17, 1932.—Editor of The Diapason: This is written with reference to the paper presented by Emerson L. Richards at the convention of the National Association of Organists in Rochester. The senator says we have gone on a prolonged debauch in the land of the flute celeste and the English horn. By the "classic organ" I presume he refers to the organ of the time of Bach, which leads by inference to the idea that we must be satisfied with music of the Bach period, which leans most on counterpoint.

If there were only counterpoint and the ensemble of the organ at the time of Bach, my interest in the organ and organ music would stand at zero. I am confident that 99 per cent of the public would be of the same mind. However great the skill of Bach in writing counterpoint, which I do not question, my preference for his music lies elsewhere. Counterpoint may be, as is commonly said, the foundation of all music, but so is the steel framework of a skyscraper its foundation. The architectural beauty of the exterior appeals to me more. It may have taken a much greater mind to engineer the steel background than to design the architectural exterior, but it is the latter that appeals to most of us, and which, on occasion, becomes famous.

The mixture, twelfth and fifteenth, however useful in the ensemble, are of no use in a response after prayer or to reflect devotion in a communion service, in which place the flute celeste is eminently suitable. The English horn lends dramatic atmosphere and contributes artistic flavor to the service in obbligato figures, which are outside any possible use of the harmonic group.

If we are going to discard the developments made possible by the advent of the electro-pneumatic action and the increased pressures which it made possible, let us make a job of it and throw out the swell-box and the Willis trumpets, and go back to two and one-half and three-inch wind, and the beardless, slow-speaking dulcianas and keraulophones common to the time.

Organ voices are subject to the same laws as human voices. A good tone is the result of the harmonious and coordinated structural elements which produce it. If a singer forces his voice we do not consider that it is richer in harmonics. We say it is forced, hard and unmusical. So if we put an ancient diapason with a wide, low mouth designed for two and one-half or three-inch wind on a wind of five inches or over we must either knock the wind off at the toe, thereby developing windiness, or the pipe is overblown. This latter is often done, and the result is the hard, unmusical quality that is supposed to blend with mixtures and to be rich in harmonics. The wide mouth was necessary to develop power with a low pressure, but the power available in Bach's time is not sufficient for the present.

The statement current on both sides of the Atlantic that the full-toned diapason will not blend with upper work is absurd. The treatment to produce a blend is simple. The first requisite of an organ is to accompany the choir. The diapasons in St. Thomas' Church, New York, are on a six-inch pressure. The octave harmonic is very highly developed, which gives them a rich singing quality ideal for accompanying voices. The mouths are cut up to a point where the wind sheet is flexible and is entirely subject to the command of the sound-wave within the pipe. They are not phonons. The lips are thickened with leather to remove mechanical noises and to enrich the tone. A thickening with metal would do as well, but it is not so convenient to manipulate. To say that these diapasons will not blend with mixtures is absurd. They do blend with mixtures. This organ did not get a national reputation and more on sophistry. It speaks for itself. Its first requirement is as a background for voices, as are other organs of like build and purpose.

Quality of diapason tone should be determined by scale and not by a low,

wide mouth if harmonic development is desired. Putting a pipe under stress by abnormal conditions of forcing will not develop harmonics. It develops stridency and a hardness that is foreign to use with voices, having nothing in common with them.

I do not see the point in making a fetish of ensemble and setting it against solo or orchestral voices. It is another vogue of the moment, making the usual mistake of glorifying the past to the disparagement of the present. When we say modern orchestral voices must be thrown out and a return made to the time when transcriptions were taboo because the organ was cold and unresponsive, we undo everything that has been done to give the organ an increased vocabulary, warmth, and make it a really responsive instrument.

Bach looked forward, not backward. He wanted a good tremolo and was the first to put percussion into the organ. If he were here now he would save me the trouble of writing this screed. I have just examined the specifications of an organ which "fulfilled the highest expectations," which Bach played for his own pleasure and for his friends. It is destitute of real strings and of reeds that present ears could tolerate. Of thirty-eight manual stops twenty are above 4-ft. pitch. It may be all right for a fugue, but how would Bach's "O Lord, Have Mercy upon Me" sound on it—a deeply devotional, poetic piece of writing which found complete and perfect expression as played by Andrew Tietjen on the kleine erzähler, unda maris, English horn and pedal dulciana, if I remember correctly, at St. Thomas' Church at the A. G. O. convention of 1931? Bach had none of these stops. Why not have the perfect diapason ensemble and the highly musical warm-toned modern contributions as well?

"Praise him with the harp and the organ." What is the matter with the harp? It has an affinity for flutes and soft stops. It puts a glow around any stop with which it is suitably combined—an effect of high musical value suggesting nothing cheap or unworthy.

It is an absurdity to me that a tone of warm musical character is held to be foreign to the true ensemble. The chorale preludes of Bach seem perfectly clear to me at St. Thomas', Princeton and Ann Arbor. I am certain the beautiful chorale preludes of Karg-Elert sound better on a modern organ than they would on an organ of the Bach period. I heard the Bach "St. Matthew Passion" at St. Bartholomew's Church, New York City, a while ago. The organ accompaniment was a masterpiece of power and color, played and conducted by David Williams. Nobody missed the orchestra. This performance could not have been approached on any organ of Bach's time, however classic.

It seems that all progress must be made against opposition, but as far as I am concerned, tradition shall be limited to a judicious foundation, and I shall, as heretofore, build upon that the warmest, most musical and attractive superstructure of which I am capable.

There are in the solo organ at Ann Arbor a heckelphone of 16-ft. pitch and an orchestral bassoon of 8-ft. pitch. These stops are in combination a priceless contribution to the tone of the organ. They suggest more in dramatic intensity and orchestral flavor than any two other stops I can name. I recommend them for study. Bach would love them.

I read recently in an English publication that the counterpoint of Bach was of most interest to students of the organ and young people who were not yet emotionally developed. How about it, senator?

Don't forget that a classic is a stale precedent.

The organ was made for man, and not man for the organ.

ERNEST M. SKINNER.

P. S.—Bach had no telephone.

**New Work by Frazee Company.**

The Frazee Organ Company of Everett, Mass., has finished the installation of an organ in the residence of Wendell B. Newall at Reading, Mass. The same firm has also completed an organ of two manuals for the Baptist Church of North Berwick, Maine.

# HALL ORGANS



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### Los Angeles Guild Members Come Out To Greet J. H. Rogers

Ry ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 10.—The opening meeting of the local chapter of the Guild was held Oct. 3, with some seventy members present. This is almost half of the membership and goes to show the interest and co-operation of the members in the work of the chapter. The guest of honor was our baby member, the genial and distinguished James H. Rogers, late of Cleveland, now almost a native son of California. Mr. Rogers endeared himself to everyone present with his witty talk and charming personality. After the dinner one would have taken him for a "movie" star with all the ladies flocking round him, either getting autographs or making dates, I still don't know which. Later in the evening a semi-private recital was given in the Church of the Blessed Sacrament, when Clarence Kellogg and Richard Keys Biggs played some of Mr. Rogers' organ music and Frank Purcell sang two of his best-known songs.

The vocal teacher-director has again been busy in our midst with the result that two of our leading musicians are playing golf on Sunday. There seems to be nothing that we can do about it, but it is a strange sort of Christianity that will take the best years of a man's life and then let him go.

J. W. Clokey, the talented composer and head of the organ department of Pomona College, is spending his sabbatical year in Long Beach, and in order not to get out of practice has taken over the duties of organist and choirmaster at the Congregational Church. This church has a fine three-manual organ and a really good choir. Mr. Clokey tells me that he is enjoying the work and change very much.

Without doubt it will result in some interesting new compositions, not the least of which will be a new cantata.

Ernest B. Ballard and Otto Hirschler gave a recital at the Community Church of Ventura Oct. 25. This church is the possessor of a fine Casavant organ and the Guild has been responsible for a number of fine recitals there. A number of out-of-town recitals are planned during the season, the next to be in the Congregational Church at Long Beach.

The choir of St. John's Church gave Stoughton's "The Woman of Sychar" at the monthly musical service in September. For the last Sunday in October it will give Stainer's "The Daughter of Jairus" and in November Halsey's "Hymn of Thanksgiving."

Alexander Schreiner has returned from Salt Lake City and again taken up his duties as organist at the University of California at Westwood and organist at the First Methodist Church in Los Angeles. The university recitals will be given on Tuesday and Friday at noon and on Sunday at 4 o'clock. At the opening concert Mr. Schreiner gave a splendid performance of the Vierne "Westminster Chimes" and the Franck Finale among other things.

Halstead McCormac has been appointed organist and choirmaster of the Episcopal Church in Santa Ana, Cal. Mr. McCormac is perhaps the youngest choirmaster in this neck of the woods, but he is doing a splendid job of it.

#### Verlinden Organ for Kewaskum, Wis.

St. Lucas' Lutheran Church of Kewaskum, Wis., has awarded the contract for a two-manual organ with general expression and with a beautiful case to the Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee, the instrument to be installed and completed in time for the Christmas festivities.

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Emmanuel (In terra pax) . . . . . Carlo Rossini

#### ARRANGEMENTS:

Vocal solo: High, G. Low, Eb. . . . . 50  
Unison chorus . . . . . 15 S.A. or T.B. . . . . 15 Mezzo-Sopr. & Bar. . . . . 15  
S.A.B. . . . . 15 T.T.B.B. . . . . 15 S.A.T.B. . . . . 15  
The Ballad of the Cross . . . . . S.A.T.B. . . . . F. C. Bornschein. . . . . 12  
A Christmas Folksong . . . . . S.A.T.B. . . . . F. C. Bornschein. . . . . 15

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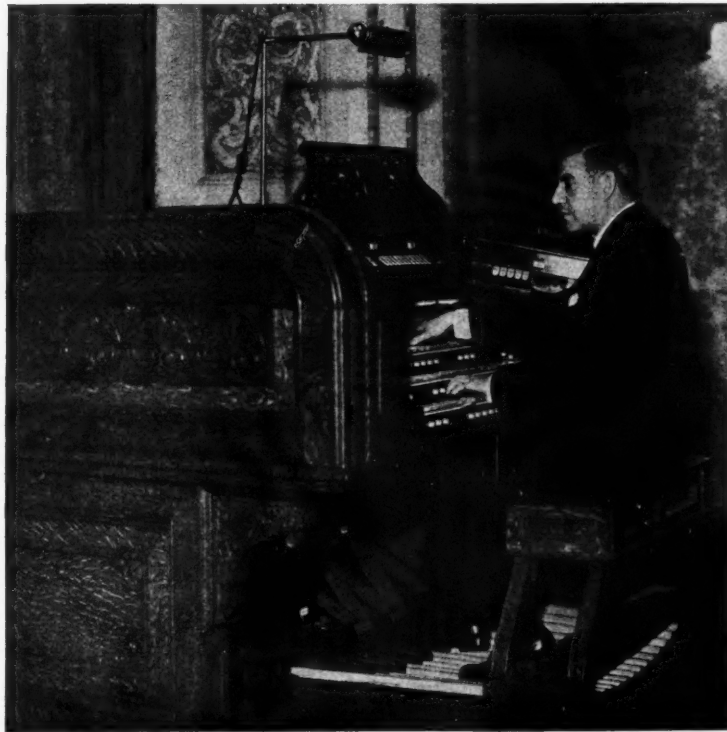
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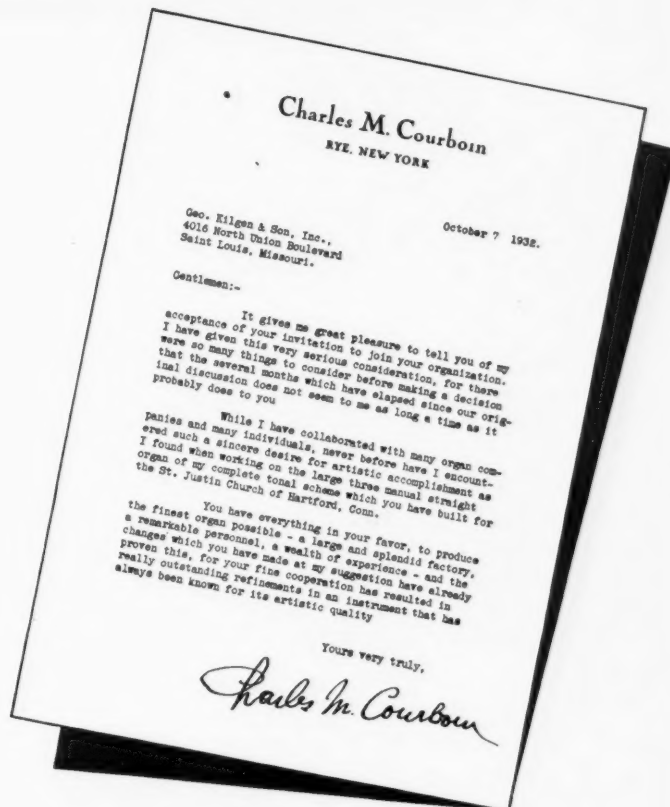
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## Old and New in French Organ Field Seen by New York Musician

By SETH BINGHAM  
Third Installment.

Residence organs are numerous in France and especially in Paris, ranging in size from the salon organs in the homes of the Comtess de Bern and Mrs. Blumenthal to studio organs of a few stops. Most Paris organists are obliged to have them for teaching. There are great possibilities in house organs; those of Bonnet and Marchal are excellent examples.

One of the finest and most resourceful salon organs I examined is that in the house of Count Berenger de Miramon, president and founder of "Les Amis de L'Orgue." Comprising three manuals, with thirty-three stops, all enclosed, and having a manual compass of sixty-one notes and a pedal of thirty-two, this instrument, located in a beautiful and spacious music-room, was constructed in 1926 by Gonzalez according to plans by André Marchal. It reflects much glory on the builder, who labored on it almost daily for more than a year. The specification will repay careful study by builders and organists alike:

### GREAT ORGAN (Five Stops).

Quintaton, 16 ft.  
Montre, 8 ft.  
Flûte, 8 ft.  
Viola, 4 ft.  
Cromorne, 8 ft.

[The quintaton of sixty-one notes may serve as a perfectly good solo register. The montre is a former Cavaille-Coll stop about 60 years old. The flûte harmonique (page Messrs. Barnes and Koch), of very big scale, holds a preponderant place in the instrument. The viole, of crisp sonority, replaces to advantage the ordinary prestant. The cromorne was put here to permit dialoguing with the decomposable choir cornet.]

### SWELL ORGAN (Twelve Stops).

Flûte Traversière, 8 ft.  
Gamba, 8 ft.  
Dulciane, 8 ft.  
Voix Céleste, 8 ft.  
Flûte Octaviane, 4 ft.  
Quinte, 2½ ft.  
Doublette, 2 ft.  
Plein Jeu, 2 rks.  
Basson-Hautbois, 8 ft.  
Basson, 16 ft.  
Trumpet, 8 ft.  
Clairon, 4 ft.

[The swell flute is the clearest of the three in this organ. The gamba, resembling a much attenuated trumpet, is so biting that it is useful as a solo stop in its lower and middle registers. The dulciana (open pipes) sounds like a small salicional. The quint and doublette, if added to the plein jeu, form an ordinary plein jeu of four ranks, viz: Quint, 2½ ft., doublette, 2 ft., larigot, 1½ ft., and a stop combining a 4-ft. prestant for its upper thirty-seven notes and a 1-ft. piccolo for its lower twenty-four notes. This group of four stops is in a special box inside the regular swell-box, a coupler opening or closing the inner box, thus producing a soft or loud plein jeu, as wanted. Very ingenious and extremely effective.]

### CHOIR ORGAN (Seven Stops).

Flûte Bouchée, 8 ft.  
Salicional, 8 ft.  
Salicet, 4 ft.  
Nazard, 2½ ft.  
Octavin, 2 ft.  
Tierce, 1½ ft.  
Vox Humana, 8 ft.

[The flute here is a simple bourdon up to the third F, thence a stopped flute of excellent effect. The salicet and octavin are conical; the nazard is stopped in the lower register and conical in the upper. The flute, salicet, nazard and octavin together give us a soft plein jeu; add the tierce and we have a cornet.]

### PEDAL ORGAN (Nine Stops).

Basse, 32 ft.  
Contrebasse, 16 ft.  
Soubasse, 16 ft.  
Bourdon, 8 ft.  
Violoncelle, 8 ft.  
Flûte, 4 ft.  
Bombarde, 16 ft.  
Trumpet, 8 ft.  
Clairon, 4 ft.

[The three reeds are borrowed from the swell basson, 16 ft. The soubasse is a real stop of fifty-six notes, furnishing by extension the bourdon, 8 ft., and flute, 4 ft., also the basse, 32 ft., quintet for its lower octave. The contrebasse, 16 ft., is a real stop of forty-four notes furnishing by extension the 'cello 8 ft. All the wooden pedal stops are enclosed in the great box.]

I am indebted for many of these

technical details to the genial organist of St. Merri and secretary of Les Amis de L'Orgue, M. Norbert Dufourcq, whose very competent analysis of M. Miramon's organ appeared in the August, 1926, issue of *La Petite Maitrise*. In the course of it he says: "Such is the instrument whose harmonization has been overseen in its smallest details by André Marchal; it is to him that we owe this perfect balance, this finished equalization." And it is of this great artist that I would now speak.

André Marchal is still a young man, not over 35, I should say. So far as I know, he is largely self-taught, though I believe he studied with Vierre for a time. Upon the death of Augustin Barié, an admirable executant and born improviser, Marchal was called to succeed him at St. Germain-des-Prés, one of the oldest and most picturesque churches in Paris. Here it is one's inestimable privilege—and I frequently availed myself of it last winter—to listen to sublime interpretations of the great masterpieces in organ literature of all periods and schools.

Every Sunday the organ tribune is crowded with pupils, friends and admirers. This is a common enough sight in big Paris churches, but I have never felt elsewhere such a sympathetic spirit of cordiality and warmth as reigns at St. Germain-des-Prés. One sees there persons of all ages, from 3 to 80, forming one happy family. The winning personality of Marchal must be responsible for this fraternity of kindred souls, and it throws much light on the sure appeal of his sensitive art.

Marchal's creative improvisations, with the possible exception of Tournemire's, are the finest I have ever listened to, and it is a pity that they should not be recorded for the delight and instruction of organ students and amateurs. The formal framework is clear and definite, the details of color and line have the inevitability and distinction of a finished creation, the rhythm is firmly controlled and marvelously supple. Jacques Chevalier of the University of Grenoble has beautifully written:

"The technique of Marchal is astonishing, his *maitrise* prodigious. But he is never the victim of this sovereign ease, for he places his ideals too high ever to feel satisfied. His virtuosity never gets in his way, so that all the acuteness of his inner vision can focus upon the sonorous architecture which builds up within him and passes thence to the keyboard, while the mind remains fixed on the themes which beckon, in the atmosphere suggested or evoked by the sounds, their resonance, their deeper meaning. By this art, at once single and dual—the art of thinking and executing in planes—Marchal, interpreter and heir of Bach and Franck, is a master, not only of the organ, but of the inner life."

In December of last year M. Marchal did me the great honor of inviting me to play a group of my compositions for the 11 o'clock mass of Sunday morning, Dec. 13, so that I came to know his organ particularly well. Its present composition is as follows:

### GREAT ORGAN.

Montre, 16 ft.  
Bourdon, 16 ft.  
Flûte Ouverte, 8 ft.  
Bourdon, 8 ft.  
Flûte Harmonique, 8 ft.  
Salicional, 8 ft.  
Violoncelle, 8 ft.  
Prestant, 4 ft.  
Doublette, 2 ft.  
Pourniture, 3-4 rks.  
Plein Jeu, 3 rks.  
Cornet.

Bombarde, 16 ft.  
Trumpet, 8 ft.  
Clairon, 4 ft.

### SWELL ORGAN.

Bourdon, 8 ft.  
Flûte Harmonique, 8 ft.  
Gamba, 8 ft.  
Voix Céleste, 8 ft.  
Dulciane, 8 ft.  
Flûte Octaviane, 4 ft.  
Nazard, 2½ ft.  
Octavin, 2 ft.  
Tierce, 1½ ft.  
Bombarde, 16 ft.  
Basson-Hautbois, 8 ft.  
Trumpet, 8 ft.  
Vox Humana, 8 ft.  
Clairon, 4 ft.  
Trémolo.

### CHOIR ORGAN.

Bourdon, 16 ft.

## André Marchal



Montre, 8 ft.  
Bourdon, 8 ft.  
Flûte, 8 ft.  
Gamba, 8 ft.  
Flûte Octaviane, 4 ft.  
Quinte, 2½ ft.  
Plein Jeu, 2-4 rks.  
Cor Anglais, 16 ft.  
Trumpet, 8 ft.  
Cromorne, 8 ft.  
Euphone, 8 ft.  
Clairon, 4 ft.

### PEDAL ORGAN.

Basse Acoustique, 32 ft.  
Soubasse, 16 ft.  
Flûte, 16 ft.  
Bourdon, 8 ft.  
Flûte, 8 ft.  
Flûte, 4 ft.  
Bombarde, 16 ft.  
Trumpet, 8 ft.  
Clairon, 4 ft.

M. Dufourcq gives me the following historical note: Formerly at the Abbey of Saint-Victor, and increased by several stops about 1653, the present organ of St. Germain-des-Prés was entirely rebuilt between 1772 and 1786 by the celebrated F. H. Clicquot, organ builder to the king. Under the empire it was placed in the position it now occupies; but its history from 1810 until recent years has been one of decadence and slow destruction. The installation of the organ by Somer (1802-10), its remodeling by Callinet in 1826 and its "restoration" by J. B. Stolz in 1860—all concurred to ruin Clicquot's masterpiece. The choir (miniature great placed in front of the buffet) was suppressed, as also the sparkling and vivid colors of the mutations, and lastly the old reed stops, whose picturesque savor had been wont to enchant the worshippers. The few repairs done to the instrument since the war have been only partial.

As soon as funds are available, it is proposed to extend the great and choir compass to sixty-one notes and the swell to seventy-three; also to place in separate chambers the swell and choir, at present enclosed together; to add a three-rank cymbale to the swell and a cornet and 4-ft. stop to the choir, and to install a modern console in place of the present antiquated museum piece.

"To those used to the consoles of the new world," says Dufourcq, "this one must look as though it came out of another age."

At the end of a magnificent performance of the Bach Passacaglia, during which he wrought with this prehistoric engine miracles of registration worthy of a Farnam, Marchal turned to me and exclaimed: "It would be nice to have a few combination buttons, wouldn't it?"

Even without the proposed improvements, the St. Germain-des-Prés organ, tonally speaking, is one of the best balanced I know of in Paris. Any organ firm would be fortunate to have Marchal on its staff. It is to his profound science and his labors in collaboration with Gutschenritter during the past ten years that we owe the finesse and roundness of the different

voices, the beautiful equality of each rank and its perfect blending with the others.

France is not a singing nation in the sense that England and America are, and a discussion of French choral music does not properly fall within the limits of this article, but I should like to tell American choirmasters something about the Société Bach in Paris, founded nearly thirty years ago by Gustave Bret, a musician of the highest culture, and still directed by him. M. Bret may be prudent about admitting the merits of musical America, but he has shown the boldness of a pioneer in successfully carrying on, practically single-handed, this worthy missionary enterprise. Conducting, playing, translating German texts, writing articles, he has labored incessantly to inculcate a love for Bach's music. M. Bret's luxuriant beard, once a rich russet, is now grown silvery; his conducting, however, has lost none of its old-time fire and vigor, but has gained in flexibility and control.

The Bach Society comprises a chorus of fifty-odd voices and an orchestra of some twenty-five executants. Their choral repertoire takes in all the important larger Bach works and a goodly share of the cantatas. Last winter, for instance, they sang the "St. John Passion," the Christmas Oratorio, the Magnificat, the "Actus Tragicus," "Sleepers, Wake" and several other choral and solo cantatas. The Triple Piano Concerto and two Brandenburg Concertos were among the instrumental works given.

Having settled down in Paris for the winter I began to feel homesick for some sort of choir activity, for the habits of years are not so lightly shaken off. I looked about me and discovered the Société Bach just swinging into its twenty-eighth season. Owning a bass voice of a sort, I presented myself at a rehearsal, and M. Bret took me on; I had the time of my life. Sitting in the seat of the basses, I learned to be more sympathetic with the poor chorister, realizing how often, back home, I rap out: "Page 7, second line, fourth bar," and then go ahead without giving them time to find page 7, second line, fourth bar.

The Société Bach, with a few exceptions, is made up of amateurs, most of whom possess good, well-trained voices and a musicianship superior to that of the average American professional singer. Sight-reading difficulties simply do not exist for this organization. Bret can and does spend the entire practice on the tonal, dynamic and interpretative effects he desires. The French care little for beautiful tone as such, but very much for an intelligent rendering of the text and musical design. My chief criticism of the Bach Society is that there are too few rehearsals for such a heavy season's program.

M. Bret has magnetism; he puts great confidence in his singers and calls on them for extraordinary efforts; they respond with a fine spirit of loyalty and zeal.

A word about "The Friends of the Organ" ("Les Amis de L'Orgue") in conclusion. The society was organized in 1927. Briefly, its purpose is to maintain the prestige of the classic French organ and encourage a taste for it; to lend support to musicians dedicated to its service, and to favor the enriching of organ literature. For its members it provides five yearly recitals and a concert devoted to the annual competition; publishes a very alert and informative quarterly bulletin, *La Vie de L'Orgue en France*, and arranges lecture trips to different organs. For organists and composers it offers annual prizes of 3,000 to 5,000 francs for playing and improvisation or for organ composition, awarded in June of each year.

The association has larger projects in view, but already appears to be a going concern, judging from the numerous and enthusiastic attendance at its concerts. The dues for foreign members are about a dollar a year. The business office is at 12 rue du Pré-aux-Clercs, Paris. Any American organist visiting or studying in France should make contact with Les Amis de L'Orgue, for they will keep him in touch with worthwhile events in the French organ world.

Miss Isa R. McIlwraith



HISTORIC PLYMOUTH CHURCH in Brooklyn, whose pulpit was made famous by Henry Ward Beecher and Newell Dwight Hillis, among others, and whose organ bench has been made famous by such men as Harry Rowe Shelley and Harold V. Milligan, has its first woman organist. The honor has been bestowed upon Miss Isa R. McIlwraith, who began her duties at Plymouth Sept. 18. Miss McIlwraith is an associate of the American Guild of Organists and received last year the Baier fellowship in church music, awarded by Columbia University. She studied the organ under Carl Weinrich and Frank Kasschau. She is a graduate of Barnard, 1931, and received her master's degree in music this year at Columbia. Miss McIlwraith has studied also in the School of Sacred Music at Union Theological Seminary and at the Westminster Choir School. She is a resident of Ridgewood, N. J., and had been for several years organist and director at the Paramus Reformed Church of Ridgewood. She has lectured on music appreciation for the Art Students' Guild of Ridgewood and is director of the Philomelic Society of Ridgewood, a secular chorus for young people, which she organized. The new minister of music, Henry Pfohl, and his wife, Elizabeth Rondthaler Pfohl, are organizing the Plymouth School of Music. More than seventy have already applied for membership in the adult choir.

**Plans for M. T. N. A. Meeting.**

Even in the face of a difficult year for musicians, plans for the fifty-fourth annual meeting of the M. T. N. A. have gone forward with unusual success and a program has been prepared for Washington, D. C., that promises to excel the one presented last December at Detroit, where in attendance and enthusiasm the meeting reached a high-water mark in the history of the association. The dates chosen are Dec. 27 to 30, with the regular sessions being held at the new Hotel Washington. Among those who are to appear on the program are John Erskine, Mme. Schumann-Heink, Mrs. Edward MacDowell, John A. Cooper, United States Commissioner of Education; Ernest Hutcheson, Harold Bauer, Herbert Witherspoon, George Wedge, Walter Damrosch, A. Walter Kramer, William Arms Fisher, Carl Engel, Rufus B. von Kleinsmid, president of the University of Southern California; Sumner Salter, Professor Oscar G. Russell, Albert Stoessel, George Ferguson, Percy Rector Stephens, Gladys Swarthout, Philipp Abbas and Angela Diller.

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### Dr. Mixsell Warns Against Too Much of Standardization

Pasadena, Cal., Sept. 1, 1932.—Editor of The Diapason: The recent discussions of console standardization in your columns have been most interesting. As an amateur I hesitate to impose my opinions on the large body of professional players who read your paper, and it is only because I have been interested in organs for the past forty years and have examined them all over the world that I venture to write you what I have set forth below, and not from any desire to speak *ex cathedra*.

As these discussions proceed, the question arises as to whether we really want such strict standardization along all lines. In our effort to standardize everything in this country, from breakfast foods to individuals, we are gradually reducing everything and everybody to a condition of general mediocrity. And mediocrity is decidedly uninteresting. Now if all consoles were alike we should lose that thrill that comes to all of us when we seat ourselves on a strange organ bench. The only novelty we should encounter would be some difference in tonal equipment and in accoustical results.

Every player and builder has his own ideas regarding console arrangement. If we should get a Guild committee to agree on a standard console it is futile to hope that every player in the country, or even a large percentage of them, would also agree. Even if nearly everybody agreed upon a console, in a few years, with our passion for new models of this and of that, public opinion would be split upon the introduction of new ideas and appliances.

There are a few basic things, however, that may be standardized, and these are measurements, and the spacial and angular relations of certain blocks or units. This would include measurements of keyboards and pedalboards with their relative positions, the angle of the stop jambs and the habit of placing the same general groups of stopknobs or keys in the same relative positions. By this latter I mean placing the pedal and swell stops, for example, in the lefthand stop jamb with the pedal stops to the left, and the great, solo, choir and echo stops in the righthand stop jamb, or any other arrangement that might be decided upon, provided that it is standard.

Various other basic requirements have been mentioned by writers on this subject—the order of the swell and crescendo pedals, the order of the couplers and many and varied requirements as to the combination pistons.

With regard to the order of the swell and crescendo pedals, let me say that the placing of the crescendo pedal at the right is now in pretty general use. A device which is now being introduced into many consoles enables the player to put any set of swell shutters on any swell shoe, so that at a touch he may make any strange console resemble his own accustomed arrangement. This device should, and I believe will, become standard equipment on every console.

The order of the couplers is a purely personal matter and will probably never be settled to the liking of everybody so as to become standard. The placing of the coupler unit over the top manual has also become so universal that I think that we may safely say that this also has gotten to be standard practice.

Now we come to the question of combination pistons, about which much has been and will be written. First let me say that the placing of the pistons under the manual which they control, and the placing of the pedal pistons on studs on the pedalboard has also become pretty well standardized. Next let me advocate double-touch pistons operating manual and pedal stops, with the double-touch mechanism so stoutly made that it can be adjusted to the sturdiest fingers. I recommend double-touch instead of the on-and-off pistons on the key cheeks because it gives the player an instant option on bringing on the pedal stops.

The chief difficulty with most writers concerning combination pistons and the coupling of them to the pedal pistons is the fact that a suitable bass is not always furnished. Piston number 5 on the swell may bring forth soft flute stops, while on the pedal it may produce heavy bourdons and open diapasons. In my opinion this is not a valid argument against coupling pedal pistons to manual pistons. It should be a simple matter for an experienced player to touch pedal stud number 1 and bring out a liebliche gedeckt immediately after he has touched swell piston number 5. If this operation causes a lapse of two or three seconds in the course of the playing, what is the difference? An average audience, standardized as they are by years of listening to radio and "movie" organ playing, surely will not notice the pause. In fact, nearly everything that has been written about combination pistons seems to imply that the player does not dare to stop for one second to make any console adjustment whatever. What's the hurry? No audiences are composed wholly of critical Guild members.

Let us have all the simplicity possible in our consoles. It is a mechanical axiom that the simplest mechanism is the best. If we keep loading up with all the complicated devices suggested, basic standardization will never arrive.

In closing may I be permitted to refer to a device which should be standard equipment on every console? Its addition does not complicate the console, since it is automatic in its action. This is a relay attached to a point on the crescendo pedal which comes into operation when the crescendo pedal is about one quarter open. This relay should also be attached to the sforzando pedal. It disconnects the stop actions of all celestes, vox humanas, chimes, harp and all tremolos, so that full or mezzo forte organ may be attained by the crescendo or sforzando pedals without the player having to bother his head about putting off these stops that are so objectionable in an ensemble. The writer made and installed such a relay on his own organ in February, 1917, and I believe that this is the first one ever placed in an organ. Am I correct in this assumption?

RAYMOND MIXSELL.

#### Started Ball; Would Keep It Going.

Chicago, Oct. 1, 1932.—Mr. S. E. Gruenstein, The Diapason, Chicago. My dear Mr. Gruenstein: A few months ago I wrote an article on the subject of standardization of organ consoles which you were kind enough to print in The Diapason. At the time the article was written I had but little hope that my suggestion would attract attention or create interest, much less inspire any definite action. While there had been quite a bit of discussion on the subject for some time past, no one seemed to care much about *doing* anything about it.

You then may well imagine my pleasure and satisfaction in reading the various articles which have appeared in The Diapason since that time, discussing the subject of standardization, and to note the amount of interest which has been aroused—also how happy it makes me to read that the American Guild of Organists at the convention last June appointed a committee with Dr. Barnes as chairman to investigate this matter and make a report to the next convention.

It seems at last as if there may be some hope of something definite being accomplished and I trust that you will continue to open your columns for the discussion. By so doing you will be performing a great service to both the organist and builder, and I as one of the latter group wish to express my appreciation and gratitude for the space which you have given to the various articles that have already appeared, resulting in the interest and progress which has already been made. I trust that many more articles will appear in the future because it is only by a full and unhampered discussion of a subject that has so many facets that any worthwhile decision can be arrived at.

Thanking you again for your generosity, interest and help, I am,

Very truly yours,  
WALLACE W. KIMBALL.

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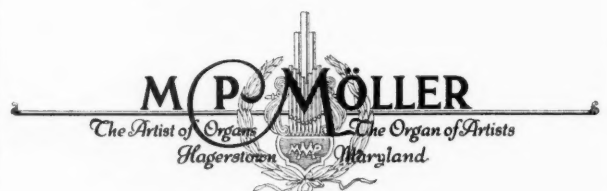
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# Who's Who Among the Organists of America

**Albert W. Harned.**

The mind of a mechanical engineer, the heart of an evangelist and the soul of a musical genius combine to make Dr. Albert W. Harned a leader in the world of music at Washington, D. C., where he is not only the organist and director of the National Capital Choir that leads the musical ministry in the Universalist National Memorial Church, but is the designer of the organ in the church.

A musician from his early boyhood, he accepted mechanical engineering as his vocation, and as recently as 1901 was assistant superintendent of a large steel mill in the Pittsburgh district, in charge of production and personnel. And he has literally been in charge of "production and personnel" ever since, though he has turned his entire attention to voice development, the organization and direction of the National Capital Choir, organ playing, teaching and designing organs. Dr. Harned is sponsor for the statement that he has always studied music, from the technical standpoint, and up to 1908 devoted his leisure to research work in organ building along engineering lines and to the physical development of the human voice; but in that year, finding that his business interfered with his music, he decided to give up his business.

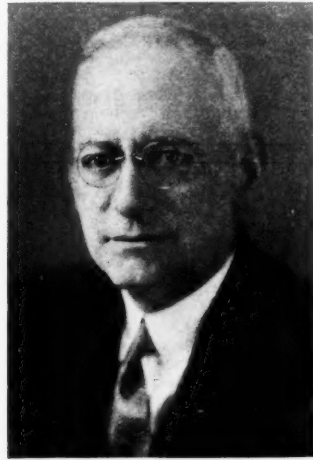
That the "message and not the messenger should predominate" is likewise his aim in conducting the choir at the services of the church, for his choir is trained in the interpretation of the composer's thoughts rather than the showing of vocal mechanics and proficiency. Passionately and intelligently devoted to music, Dr. Harned labors lovingly in his spiritual ministry of music in the capital and that his vision is being rewarded has been shown many times by his selection to conduct choral groups on important occasions in Washington. Perhaps one of the most signal honors came when he was selected by Serge Koussevitzky, conductor of the Boston Symphony Orchestra, to train a chorus to sing the choral parts of the Ninth Symphony of Beethoven in the Beethoven festival held in Washington in 1930. Recently Dr. Harned was chosen twice to organize and conduct the chorus for the bi-centennial celebration—first for the "Masque of Wakefield" last February in Constitution Hall and then for "The Great American" in the National Sylvan Theater at the Washington Monument in June.

Born in Philadelphia July 26, 1872, Albert W. Harned is the son of Wilfred H. and Rebecca S. Harned. His musical career began as soon as he was big enough to reach the keyboard of a piano and at 14 years he undertook study of the organ with David Wood in his native city, later going to New York City, where he studied with Dudley Buck, and to Paris, where his studies were continued under Guilman. His vocal training likewise began in Philadelphia with Del Puente, continuing with William Shakespeare in London, Jean de Reszke in Paris and Lehman in Berlin. But he was not satisfied until he had gone farther in his studies, so he returned to Philadelphia and entered upon intensive work with Dr. S. Weir Mitchell, which included the throat, lungs, nervous system and major anatomy. His first church position was at the Fortieth Street Methodist in Philadelphia in 1887. Other prominent posts have been at the Cathedral of Sts. Peter and Paul, Memorial Baptist and St. Luke's Church, Altoona, Pa.; St. John's Church, Roanoke; St. Paul's, Lynchburg, Va., and the Church of the Ascension and the Universalist National Memorial Church in Washington.

Dr. Harned married Florence Everest and his two children are Albert F. Harned, United States Coast Guard, and Mrs. Leslie H. Charles, living in Bermuda. Dr. Harned is prominent in many nationally known organizations, a member of the American Guild of Organists, Masonic and fraternal bodies, the National Press Club, and others of equal significance.

That he has a representative of his musical instruction in voice and organ in every state in the Union except

*Dr. Albert W. Harned*



Idaho might well be one of his claims to greatness, but it just happens that his only earnest desire is to develop the perfect choral and organ music to the greatest glorification of spiritual good, in the service of the Master of Music. **BESS DAVIS SCHREINER.**

**Mrs. Eleanor Allen Buck, F. A. G. O.**

Into the few years of a musical career hardly past the budding period Eleanor Allen Buck has crowded a wealth of experience and of success as organist, pianist and teacher, and so, though she is one of the youngest of the fellows of the American Guild of Organists, she is one of the most prominent organists of Kansas and is an exponent in the Southwest of the fine organ traditions instilled in her by the late Lynnwood Farnam, under whom she studied in New York.

Born in Nebraska in 1905, Eleanor Allen made her musical debut at the tender age of 6 years, when she gave her first piano recital and played a program which contained a Mozart sonata, Beethoven's Op. 49, No. 2, Handel's "Harmonious Blacksmith" Variations and three other groups of pieces. A year later she played a more difficult program both in Omaha and Topeka, to which city the family had moved, and her offerings were Haydn's Seventh Sonata, a Bach Invention and Solfegietto and three Chopin Preludes. Her mother was her teacher and these recitals were played annually, with increasing musical development apparent from year to year. During her high school years the young lady supplemented her skill at the piano with flute playing and for a time the latter instrument absorbed her interest. She also sang in the girls' glee club, accompanied the boys' glee club and played in the school orchestra.

In the summer of 1921 she undertook

organ study, just after graduation from Topeka high school, with Henry V. Stearns at Washburn College, Topeka. In 1925 she was graduated from Washburn with high honors, winning both the bachelor of arts and bachelor of music degrees. At the same time she passed the associateship examination of the American Guild of Organists and was appointed to the Washburn College faculty, having classes in freshman harmony and heading the children's piano department.

When an organ was installed at the United Presbyterian Church of Topeka in 1923, Eleanor Allen was appointed organist and held this position until she left Topeka in the fall of 1926 to study in New York. In the metropolis she became an organ pupil of Farnam and studied theory under Frank Wright. In 1927 she passed the Guild's fellowship test.

The same year she returned to her home city to become the bride of Olin Buck, a Washburn College boy who had taken advanced work at Harvard and who had gone back to Topeka to practice law. The next fall she was appointed city organist and undertook a series of weekly recitals at the Auditorium, which were broadcast and which continued until March, 1929. In 1928 she returned to the United Presbyterian Church and has continued as its organist and director of music since that time, conducting a volunteer choir. She also does much teaching—a large proportion of it piano—not to mention keeping house. She is also secretary of the Kansas chapter of the A. G. O.

Aside from all the foregoing Mrs. Buck maintains her interest in chamber music, which no doubt had its beginning in the family music-making in her early youth. Her father is an eye, ear, nose and throat specialist, but intensely interested in music. He played cornet and violin and later picked up the flute. Her mother played cornet as well as

*Eleanor Allen Buck*



piano and regularly friends came in to play orchestral music with the family. During the last three years a flutist in Topeka and Mrs. Buck have made a specialty of two-flute work.

This is a brief but interesting picture of the anabasis of a musical career started as a prodigy nurtured by family musical traditions.

## NEW CHRISTMAS MUSIC

**MIXED VOICES**

<i>Bach, J. S.</i>	I Stand Beside the Manger Stall. Oct. 7555. Westminster Choir Series No. 12.....	.10
<i>Bach, J. S.</i>	Planets, Stars and Airs of Space. Oct. 7554. Westminster Choir Series No. 11.....	.10
<i>Barlow, S. L. M.</i>	Noel. With piano accompaniment ad lib. Oct. 7548.	.12
<i>Barnes, E. S.</i>	Adoration. For 5-pt. chorus with soprano solo ad lib. Oct. 7547.....	.12
<i>Fischer, C. A.</i>	Song of Mary. 7-pt. A cappella. Oct. 7659. Westminster Choir Series No. 24.....	.16
<i>Liebhold</i>	Lo! To Us Is Born an Infant. Oct. 7542. Westminster Choir Series No. 9.....	.16
<i>Niedt, F. E.</i>	In Mirth and in Gladness. Oct. 7540. Westminster Choir Series No. 7.....	.18
<i>Praetorius, M.</i>	Now Is the Old Year Passed Away. Oct. 7541. Westminster Choir Series No. 8.....	.15
<i>Praetorius, M.</i>	Sing We All Now with One Accord. Oct. 7543. Westminster Choir Series No. 10.....	.08
<i>Saar, L. V.</i>	Christmas-Day Prayer. Oct. 7660.....	.15
<i>Vittoria, T. L. da</i>	O magnum mysterium. (O Wondrous Nativity) A cappella. Oct. 7626. Westminster Choir Series No. 21...	.15
<i>Wismar, W.</i>	Noel! Noel! Oct. 7590.....	.10

**UNISON**

<i>Wismar, W.</i>	Noel! Noel! With optional alto part. Oct. 7589....	.10
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**CANTATA**

<i>Shelley, H. R.</i>	Christmas Chimes (Belfry Sprites). Quartet of soloist and mixed chorus.....	.75
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**SONGS**

<i>Barlow, S. L. M.</i>	Noel. High, Eb.....	.40
<i>Shelley, H. R.</i>	The Chimes' Lullaby. From the cantata "Christmas Chimes". High-Med., F#.....	.50

**DUET**

<i>Shelley, H. R.</i>	Noel of the Bells. From the cantata "Christmas Chimes". For High and Low Voice.....	.50
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# National Association of Organists Section



WILLARD IRVING NEVINS, EDITOR

## OFFICERS OF THE N. A. O.

President—Dr. Charles Heinroth, College of the City of New York, New York City.

Chairman of the Executive Committee—Henry Hall Duncklee, 197 Hillier street, East Orange, N. J.

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

Treasurer—George W. Valkel, 62 Cooper square, New York City.

Headquarters—62 Cooper square, New York City.

THE October meeting of the executive committee was a most happy one. It served the purpose of welcoming our new president, Dr. Charles Heinroth, and marked the return of Henry Hall Duncklee, now fully recovered from his illness of early summer. With two such executives in command we may look forward to a winter of unusual interest.

You will note at the head of this column that there is a new address for the N. A. O. For many years, through the kindness of the late Lynnwood Farnam, the West Twentieth street address was very satisfactory. Through the cooperation of Duncan McKenzie we are fortunate in securing space for headquarters at 62 Cooper Square, and in the future all communications should be sent to that number.

All organists living on Long Island are asked to confer with Miss Antoinette Hall of Sayville regarding the formation of a new group to be known as the "Sunrise" chapter. Miss Hall has a splendid field for activity and early reports indicate a large membership. The first public meeting of the chapter will be held Nov. 28 at the home of Arthur Williams in Roslyn.

Two committees were appointed at the October executive committee meeting which are important to the life of the N. A. O. The committee on chapters has Miss Jane Whittemore as chairman. The committee on public meetings is headed by Duncan McKenzie. Miss Whittemore has just returned from a trip which included a visit to the Worcester chapter in Massachusetts and a stop in Providence, R. I. It is urged that all chapters having problems consult her. We know that in every instance she will do her best to be of help.

The season of 1932-33 promises to be a very interesting one. May we have each month full reports of all chapter activities?

## Executive Committee.

The executive committee met at the Manhattan Towers Hotel, New York, Oct. 17, for the first session of the fall. Dr. Charles Heinroth was welcomed to the first meeting since his election to the presidency. Chairman Duncklee expressed thanks to the committee for its kindness during his recent illness. The following committees were appointed:

Public meetings—Duncan McKenzie, chairman; Mrs. Kate Elizabeth Fox, Mary Arabella Coale, Hugh Porter and Herbert S. Sammond.

Chapters—Jane Whittemore, chairman; Dr. J. Christopher Marks and Helen C. Reichard.

In order that a large percentage of the executive committee may attend its sessions, meetings will be held on alternate months in the morning at 62 Cooper Square and at 5:15 at Manhattan Towers Hotel. The second Monday of the month remains the regular meeting day.

Greetings were sent by the executive committee to Past Warden Frank L. Sealy of the American Guild of Organists on the occasion of the testimonial dinner being given to him by the Guild on the evening of this executive committee meeting.

The committee voted to change the

official headquarters address of the National Association from 49 West Twentieth street to 62 Cooper Square, New York.

## Gala Night Opens Union-Essex Season.

The Union-Essex chapter met for the first time this season at a dinner held in the parish hall of the Third Presbyterian Church in Elizabeth Monday evening, Oct. 3. More than sixty members were present at this occasion, which was made a gala event, thanks to the energetic efforts of our president, Russell S. Gilbert, who arranged the program, and Miss Jessie E. Bouton, our treasurer, who had charge of the dinner arrangements.

After the reading of the annual report by the secretary it was moved that the chapter adopt an honorary membership list and it was our pleasant duty to place the names of Miss Grace Leeds Darnell and Alban W. Cooper first upon it. Miss Jane Whittemore next gave some very interesting light on the Rochester convention.

It was our pleasure to have as the principal speaker of the evening Dr. William C. Carl. Dr. Carl's talk was one which will leave an impression on all who were present. He told of his acquaintance with the great French and German organists, of the characteristics of noteworthy European organs and of the great cathedrals in which they are housed. This was enhanced by a collection of rare photographs on the subject with which Dr. Carl illustrated his talk. The meeting closed with an enthusiastic vote of appreciation to Dr. Carl by the membership.

ROBERT A. PEREDA, Secretary

## Sunrise Chapter Born in Long Island.

A new chapter covering Long Island, probably to be known as the Sunrise chapter of the National Association of Organists, was born at St. Ann's Church in Sayville Sept. 28, with organists from many sections present. The chapter was organized for the purpose of giving resident organists the same opportunities for enjoying the privileges of the association that are offered those residing in the metropolitan district of New York. The results of the meeting were gratifying both in attendance of musicians and in the response through the mail by organists pledging themselves to membership, though unable to be present at the first meeting. A campaign which will soon be launched will eventually enlist every organist in Nassau and Suffolk counties and that part of Queens not regarded as within the metropolitan district in its membership, it is hoped. An associate class of membership is provided for all laymen everywhere within the territory who are lovers of good music and who wish to attend the events of the chapter.

A chapter for this territory has been contemplated for some time and during the summer plans were formulated for a definite early fall organization meeting. The meeting was called by the temporary chairman, Antoinette Hall, authorized representative of the national executive committee, who has been a member of the association since its inception. Miss Hall and Miss Joanne Tucker, organist of the First Reformed Church of West Sayville, also a member of the national body, acted as hostesses. The constitution of the chapter was drawn to conform with the regulations of the association, after which the members present affixed their signatures. The signers were: Antoinette Hall, St. Ann's Church, Sayville; Joanne Tucker, First Reformed Church, West Sayville; Dora Y. Smith, First Presbyterian Church, Babylon; Hazel L. Kirkup, First Methodist Church, Bayshore; Maude S. Le Valley, First Presbyterian Church, Mattituck; Florence T. Payne, Order of the Eastern Star, Riverhead; Natalie J. Greenhalgh, First Congregational Church, Bayshore; John Bates, First Congregational Church, Sayville, and David H. Smith, Presbyterian Church,

Huntington. Letters were read from the following organists unable to be present but pledging their membership and hearty support: Maurice Garabrant, Cathedral of the Incarnation, Garden City; Frank L. Willgoose, Huntington; Ralph D. Howell, Babylon; Chester H. Beebe, Babylon; Marian Cooper, Lynbrook; George Losh, Midmer-Losh Organ Company, Merrick; W. A. Vossler, Estey Organ Company, Freeport; Edna Jackson, Congregational Church, Patchogue, and Edna Jordan, Patchogue.

A nominating committee headed by Miss Tucker and a by-laws committee with John Bates as chairman were appointed to report at the next meeting.

## Elaborate Plans at Lancaster.

A large and enthusiastic group comprising Lancaster chapter met in St. James' parish-house Sunday afternoon, Oct. 9, in the interest of the advance of organ and ecclesiastical music. It was one of the largest assemblages of the local keyboard fraternity in many years and heralded the planning of future events with the opening of the course Tuesday evening, Oct. 18, in the parish-house. On this occasion the Rev. Herbert Boyce Satcher, vicar of St. Aidan's Chapel, Cheltenham, presented a lecture, "The Heritage of English Church Music," with elaborate musical illustrations of famous cathedral choirs and schools and festival choruses.

Two events scheduled for November include an organ recital on the Heisey memorial organ of Otterbein U. B. Church, Nov. 10, by E. Arne Hovdesven, organist of Mercersburg Academy, and a public service in the First Methodist Church Sunday afternoon, Nov. 20. With each month there will be an announcement of programs in keeping with the high standards of the chapter, which includes these guest recitalists: Arthur B. Jennings, Jr., Pittsburgh, and Edward Reclin, New York City, noted exponent of the works of Bach.

Dr. J. Christopher Marks, noted composer of sacred works, will feature a public service in conjunction with a program of original compositions. In addition a series of Sunday afternoon public services will include the presentation of local talent.

The officers of Lancaster chapter are: Dr. William A. Wolf, president; William R. Lantz, vice-president; Henry A. Sterback, secretary; George B. Rodgers, financial secretary, and Cecelia A. Drachbar, treasurer.

## First Program of Reading Chapter.

The Reading chapter sponsored its first public recital for the season Sunday evening, Oct. 2, at the First Reformed Church. Myron R. Moyer, organist and choir director, had charge of the program. He was assisted by the choir of the church, Chester Wittell, concert pianist, and the Arion Male Quartet.

The program follows: Choral Ensemble, "He That Shall Endure to the End" ("Elijah"), Mendelssohn; Russian Folk-song, "In the Fields"; piano and organ, Concerto in C minor, Rachmaninoff (first movement); Arion Male Quartet, "The Long Day Closes," Sullivan; "Joshua Fit de Battle of Jericho," spiritual, arranged by Bartholomew; piano and organ, "Konzertstück," Chamade.

The chapter is planning to sponsor several interesting events during the season. One of these is a members' recital to be given by Harold E. Bright, organist of St. John's German Lutheran Church.

Iva A. Spacht, Recording Secretary.

## Harrisburg Chapter Officers.

The following new officers will head the activities of Harrisburg chapter during the coming season: President, Clarence E. Heckler, Christ Lutheran Church, Harrisburg; vice-president, J. Emory Scheirer, Salem Reformed Church, Harrisburg; recording secretary, Arnold S. Bowman, First Church

of God, New Cumberland; financial secretary, Ella Mae Foreman, St. Peter's Lutheran Church, Middletown; treasurer, Mrs. John R. Henry, Fifth Street Methodist Church, Harrisburg.

ARNOLD S. BOWMAN,  
Recording Secretary.

## Miami Chapter.

The Miami chapter opened its season with an enthusiastic meeting Monday evening, Oct. 10, at which were discussed the proposed activities for the winter season (if one can call it "winter" in sunny Florida). Mrs. Florence Ames Austin, presided.

After the business session the members were entertained with organ selections by Mrs. Iva Sproule Baker, one of the veterans of the profession in Miami, who prefaced her program by relating experiences with great composers and musicians, particularly mentioning her meeting with Liszt and Brahms. Her selections were: "Angelus," Liszt; Intermezzo, Callaerts, and "Autumn," Ashmall. An additional treat for the listeners was a soprano solo by Mrs. Marian Davis, who sang Harker's "How Beautiful upon the Mountains," accompanied by Miss Frances Tarboux.

While this chapter normally suspends its activities during the summer months, it has twice broken its rule recently—once to hold a farewell supper in honor of its vice-president, Charles T. Ferry, who has exchanged Florida for California, and again to hear a special recital by a member who is studying at the University of Michigan and therefore spends only the vacation period at home. This member is Everett Hilty, a promising young organist who had demonstrated considerable talent in previous recitals and who on Sept. 13 surprised his auditors with a masterly rendition of such numbers as are generally heard only in recitals of the most seasoned performers. The recital was given on the three-manual Skinner organ at the First Christian Church, the program being as follows: Toccata, Adagio and Fugue in C, Bach; Andante, Stamitz; Prelude, Clerambault; "Vision," Rheinberger; "Piece Heroique," Franck; Toccata, Le Froid de Meraux; "The Legend of the Mountain," Karg-Elert; Chorale Prelude, "In dulci júbilo," Bach; Improvisation of "In dulci júbilo," Karg-Elert.

Some of these numbers were played with novel though tasteful and pleasing registration; others, particularly the Bach and Franck, exhibited much technical skill. On the whole the program was sufficiently varied to meet all tastes. In the opinion of your reporter, supported by that of other musicians present, Mr. Hilty's outstanding numbers were "The Legend of the Mountain" and the ever-beautiful "Vision."

## Springfield, Ill., Program.

The first of the Springfield chapter's 1932-33 series of monthly Sunday afternoon recitals presented Miss Eunice Marie Jones and Miss Virginia Haenig in an all-German program, and was held in the Douglas Avenue M. E. Church Oct. 9 at 4 o'clock. A good attendance testified to a growing interest in the recitals. Miss Jones and Miss Haenig, new members of the chapter, gave a very able interpretation of the following German program: Toccata and Fugue in D minor, Bach (Miss Haenig); solos, "Meine Mutter hat's gewollt" and "Nachtgesang," Trunk (Miss Jones); Miss Haenig at the organ); Scherzo from "Midsummer Night's Dream," Mendelssohn (Miss Jones); "Ave Maria," Schubert, and "Vision," Rheinberger (Miss Haenig); duet, March from "Ruins of Athens," Beethoven (Miss Jones and Miss Haenig); Andante from Symphony in B flat, Schubert; "The Bee," Schubert, and "Träume," Wagner (Miss Jones); solo, "Die Allmacht," Schubert (Miss Jones); Miss Haenig at the organ);

Hallelujah Chorus from "The Messiah," Handel (Miss Haenig).

In November Frank L. Jordan, head of the organ department of Wesleyan University, Bloomington, will be guest recitalist. Later in the season Mario Varchi, who comes from the Papal College at Rome to the Cathedral of the Immaculate Conception and who conducts the Palestrina Choir, will give a program of Italian music.

**Central New Jersey Chapter.**

The first fall meeting of the Central New Jersey chapter was held at the home of Mr. and Mrs. W. A. White, Morrisville, Pa., Oct. 3. After a brief business session the entertainment committee took charge. The meeting was well attended and interest was shown in the games arranged for the occasion. Refreshments were served.

Miss Caroline C. Burgner, president of the Central New Jersey chapter, announces the appointment of the following committees for the year:

Executive—Miss Isabel Hill, Paul Ambrose, Edward A. Mueller, George I. Tilton and the officers of the chapter, who include Miss Burgner, president; Mrs. Wilfred Andrews, first vice-president; W. A. White, second vice-president; Edward W. Riggs, treasurer, and Mrs. Edith E. Magowan, secretary.

Publicity—Mrs. Wilfred Andrews, Mrs. Fred W. Burgner and Miss Jean Schlickling.

Program—W. A. White, Miss Nita Sexton, Mrs. Helen Cook, Mrs. Dorothy Schragger and Miss Florence Westenberg.

Entertainment—Edward W. Riggs, Miss Evelyn Voight, Miss Marion Hackenberger, Miss Margaret Hartman and Mrs. Carl Myers.

Ushers—Mrs. Emma Power, Miss Hilda MacArthur and Miss Viola Yost. Refreshments—Mrs. Earl Jarrett, Mrs. Margaret Carton, Mrs. Blanche Peterson and Mrs. Ruth Frey.

EDITH E. MAGOWAN, Secretary.

**Baltimore Chapter.**

On the morning of Oct. 12, at the parish-house of the First Unitarian Church, members of the Baltimore chapter gathered for the first meeting of the 1932-1933 season. A new officer was welcomed—Herbert J. Austin, recording secretary. To our former secretary, Mrs. Martha Benson, a rising vote of thanks was given in appreciation of her faithful, efficient work. Plans for the season were discussed and formulated.

Recitals given last season, sponsored by the chapters of the N. A. O. and A. G. O., having aroused interest in the organ among the public at large, it was decided to have a series of recitals this season to be given by local artists, on the Leakin memorial organ at the Peabody Conservatory of Music.

A brief resume of the convention at Rochester was given by Miss Ida Ermold.

A. M. CLINE,  
Corresponding Secretary.

**Portland, Me., Chapter Officers.**

The following officers were elected to serve Portland chapter during the 1932-33 season: Fred Lincoln Hill, president; Mrs. Susan G. Coffin, vice-president; Mary E. Murray, secretary; John E. Fay, treasurer.

**Worcester Chapter Opens Season.**

The wheels of the Worcester chapter were again set in motion Oct. 13. Driving to a suburban town about six miles away, a number of automobiles drove into the beautiful grounds of the First Congregational Church of Shrewsbury, Mass., lined with ancient oak and elm trees, through which a real New England harvest moon cast its shadows upon the white church that was built in 1766. Here it was that a large group of hungry organists and their wives and husbands met around the festive board, with Miss Jane Whittemore, national vice-president, as their guest. After the supper Mrs. Irene Burnham played several numbers on the organ and William C. Steere, a member of the Worcester chapter and well known as a composer of organ music, played one of his recent compositions. A business meeting was held in the Howe Memorial Library, where Miss Whittemore spoke at length upon the relations between chapters and the

national office. The Worcester chapter gave Miss Whittemore a unanimous vote of support.

The program for the coming season was announced and is as follows:

Nov. 14—Recital by Raymond C. Robinson, F. A. G. O., Mus. B., of King's Chapel, Boston.

Dec. 12—Meeting in Christ Episcopal Church, Rochdale, at which meeting the service will be discussed. Papers will be read on what an ideal musical service should be. Papers will be presented by Ralph M. Warren, Mrs. Irene Burnham, Mrs. Myrtle G. Crosson, Miss Ethel S. Phelps and Frederic Ware Bailey. The pastor's point of view will be given by the Rev. George Stockwell, vicar of Christ's Church, Rochdale.

Jan. 9, 1933—Meeting in the downtown rooms of the club, Day building. Speaker, Walter W. Farmer, organist of First Baptist Church. His subject will be: "The Concord Summer School of Music and Its Value to the Organist."

Feb. 13—Speaker, Mrs. William Arms Fisher, Boston, on "Condition of Choral Music in America."

March 13—At Piedmont Church, a program of works of Cesar Franck under the direction of Hugh Giles, organist and director of Piedmont Church.

April 25—A program of works by American composers, under the direction of Mrs. Ruth Krehbiel Jacobs and Alfred W. G. Peterson.

May (date to be announced)—Visit to an organ factory.

June 12—Annual meeting.  
RALPH M. WARREN,  
Corresponding Secretary.

**Kentucky Chapter.**

The Kentucky chapter began its monthly meetings Oct. 3 with an excellent attendance. The program for the evening was a tour of organs, a two-manual Pilcher in the Pearsons Funeral Home, a three-manual Skinner in the Fourth Avenue Presbyterian Church and the large four-manual Pilcher in the Memorial Auditorium being visited. Harry Meyers, Farris Wilson and Wilton Terstege demonstrated the instruments. The evening was most enjoyable and instructive.

A recital was given in St. John's Evangelical Church Sunday, Oct. 2, by Mrs. Julia B. Horn, organist and choir director.

**Wicks Organ at Hamilton, Ohio.**

The Wicks Pipe Organ Company of Highland, Ill., has installed a mortuary organ in the Griesmer-Grim funeral home at Hamilton, Ohio. The organ has a reproducing unit, also a two-manual console. The pipes are on the third floor, the tone entering through a grille in the ceiling. The console is on the first floor, directly beneath the grille. The Griesmer-Grim Company recently remodeled its funeral home into one of the finest in the locality.

**Goes to Evanston Church.**

William Sumner of Tulsa, Okla., who was for three years organist at the First Methodist Church there, has been engaged as organist at the First Congregational Church of Evanston, Ill. He comes to Evanston from the Rogers Park Congregational Church.

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## The Diapason

(Trademark registered at United States Patent Office.)

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Readers of The Diapason passing through Chicago are invited to visit the home of The Diapason and to make use of the facilities offered at our headquarters. The office is open from 9 to 5 o'clock; Saturdays 9 to 12.

### LET'S HAVE MORE DEBATES!

Some of those who are no longer of the younger generation may recall the good old days of debate, when human beings discussed issues that confronted them with frankness, eloquence, and sometimes even vehemence. It seems that we are not only missing a lot of fun, but are becoming mentally somewhat phlegmatic in this era of suavity, when the raising of an eyelash has taken the place of an open expression of opinion. In the age to which we refer the stove-heated corner grocery, the postoffice lobby—yes, even the bar—were the places where great questions of state were freely discussed, even if they were not always settled to the satisfaction of all concerned. Debating societies flourished in the colleges and the country churches. Now we look on every issue with a certain outward composure. Our reading follows the path of least resistance, in order not to provoke us into thinking. We sit in front of the radio in the evening to hear that which tickles the ear, and even if by chance we should not be able to shut the thing off quickly enough if we heard a discussion of an important question, we would have no chance to participate in the debate, for you can't successfully talk back into a radio. Thus we have today a great political campaign without the old torchlight processions and the thousands of lesser lights among the spellbinders and all the other excitement. We have all been taught, in short, that it is not good form ever to raise your voice.

When, therefore, a mild controversialist such as Dr. Macdougall, who began life in the age in which Demosthenes was a greater hero than Douglas Fairbanks, writes one of his intriguingly provocative paragraphs, in an effort to stir up the animals, we cannot but anticipate the consequences, and we hope all our readers feel the same way. In one of his recent comments the sage of Wellesley "got a rise," as they say in Boston, out of our friend Marcel Dupré, by suggesting that the French virtuoso might well play some American work in his recitals abroad. M. Dupré has replied in our October issue and, presto! we have the makings of one of those old-fashioned debates.

Let it be said for the comfort of Mr. Dupré that he has no enemies in America so far as The Diapason has ever been able to discover, and that we all deem it a privilege to rank him as a friend of American organists, many of whom have been numbered among his pupils. The phrase to which he objected most strongly is that in which "American dollars" are mentioned, but

on this point none of our foreign visitors should be too sensitive. When you have anything to sell, be it your art or your potatoes, you are in the position of a merchant, and the one who pays is the customer. The customer always feels the right to express himself. Without any doubt Mr. Dupré has given us, as he states, of his art in exchange for our money, and has given full measure. Noone has complained as to value received. The point that lingers in the American mind is that when we welcome a distinguished foreign visitor, giving him freely of our appropriation for organ recitals, thus reducing the amount that goes to our own recitalists, we heartily appreciate any recognition by him of our own not inconsequential art. It encourages us and makes for international good feeling of the most beautiful sort.

This is not by way of apology for Dr. Macdougall, who with all his kindly spirit is well able to take care of himself in any argument. It is more by way of wedging in on a debate for the sake of discussion. And as two Germans engaged in an almost boisterous argument over their steins are usually heard to say as they shake hands when it is all over, *nichts für ungut*.

### THE OHIO FOUR HUNDRED

Superlatives are almost always futile, whether it be the largest organ in the world, or the largest pumpkin, or the heftiest steer to which the muse addresses herself. But we cannot forego a word concerning an unquestioned champion, at least numerically, that has come to the fore in the last two or three years. We refer to what our news correspondent has called the "Four Hundred" of the organ world—the largest of the chapters of the A. G. O., Northern Ohio, which has recently raised its membership to 400 from approximately 90. If we thought that the strength of this chapter lay only in its numbers, we would not mention its size; what makes the record a proud one is its initiative and enthusiasm. The successful campaign to enlarge the membership and the influence of this chapter began under Edwin Arthur Kraft, its late dean, and the work is now in the capable hands of a new and equally energetic chief, Paul Allen Beymer.

One way in which this chapter has promoted activities and cemented friendships has been through local conventions. The latest one was the excellent meeting which covered the better part of two days in October at Youngstown, as recorded in the news columns, and which was marked by recitals and addresses of the grade usually heard at national conventions. Of the same caliber was the convention at Toledo last spring. Next June the general convention of the Guild is to be held in Cleveland, with this chapter as host.

There is much in the Ohio record that offers suggestions for emulation.

A real loss was suffered by The Diapason through the death on Oct. 11 of John W. Hastie, general manager of the Western Newspaper Union, a large printing organization whose Chicago plant has done the mechanical work of this paper for seventeen and a half years. The layman does not usually realize the importance of typographical dress and appearance to a magazine. The thousand and one details of proof-reading, makeup, presswork, etc., etc.—the fitting of headlines and the avoidance of all the pitfalls which beset the editor—present a huge and never-ending task. The same is true of the monthly rush of going to press. Mr. Hastie always helped unselfishly in the solution of the problems that came up in connection with this plethora of detail, and he did it with the invariable cheerfulness and uniform good temper which are distinguishing marks of a Christian gentleman. For forty years Mr. Hastie stood out as one of the most prominent and most respected men in the printing profession. He had been at the head of the city department of the Western Newspaper Union for a quarter of a century and served as president of the Franklin Typothetae, of the Employing Printers' Association and of the Old Time Printers' Association. Mr. Hastie died at the age of 72 years, following an operation.

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

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

Will C. Macfarlane was appointed municipal organist of Portland, Maine, to preside over the large Austin organ, the gift of Cyrus H. K. Curtis. He left St. Thomas' Church, New York, to accept this position. Mr. Macfarlane returned to this post a few months ago.

Wilhelm Middelschulte returned to Chicago from a tour of Germany and Switzerland in the course of which he played a number of the largest organs in Europe. He gave recitals at the Reinoldi Church in Dortmund, at the Kaiser Wilhelm Memorial Church in Berlin, at the Kirche Enge in Zurich and in other famous places.

The J. W. Steere & Son Organ Company of Springfield, Mass., was reorganized, with Charles F. Chadwick as president. George O. Kingsbury was elected treasurer and Harry F. Van Wart continued as superintendent.

Edwin Arthur Kraft of Cleveland had booked recitals at Vassar College, at the Cathedral of St. John the Divine, New York, at Northwestern University and in Toronto, among others, for the fall.

The Scottish Rite Cathedral of Dallas, Tex., awarded to the Hook & Hastings Company a contract for a five-manual organ to be placed in its new edifice.

Robert Moritz Mohr, for forty years a well-known manufacturer of metal pipes, died late in September in New York at the age of 88 years. He was of German birth and took part in the revolution of 1848 in Berlin. In 1876 he took charge of the metal work for Hilborne L. Roosevelt. Mr. Mohr taught the organ business to his sons, who founded the present firm of Louis F. Mohr & Co.

J. Henry Francis' tenth anniversary at St. John's Episcopal Church, Charleston, W. Va., was observed by that church.

The Hutchings Company announced the completion of its new factory at Waltham, Mass., which covered six acres.

Under the heading "As to a Paper's Policy," The Diapason enunciated some principles to which it still adheres. The editorial was as follows:

In obedience to the new federal postal law The Diapason publishes in this issue its sworn statement of ownership, etc., and we take occasion to say that this paper will not join the efforts made by a number of publishers to avoid compliance with the statute. It no doubt is true that the measure was the outgrowth of a desire to "get even" with certain newspapers, but as publicity for others is the main object of a newspaper, be it a daily or a class publication, we do not see what objection there can be to the application of a little of that publicity to the affairs of the purveyors of news.

As for section two of the law, requiring the labeling of all reading matter for which payment is made as advertising, we may say that The Diapason never has received pay for any reading matter. We can only regret that any paper, musical or otherwise, ever should consent to sell its editorial or news columns, and consider the "puff" for cash a distinct bane and disgrace of any editor who stoops to it. And it is to the credit of the organ builders that not once has one of them, nor any organist, whether he was an advertiser or not, even faintly suggested to the editor that he wished to corrupt our columns in the way indicated.

The Diapason closes its third year with this issue and is happy to say that it has found its career encouragingly remunerative under the strictest divorce of its advertising columns from its reading matter.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Nov. 1, 1922—

The census of organ manufacture for 1921, results of which were announced from Washington Nov. 1, indicated that organ building was decidedly on the upgrade. The number of pipe organs constructed in the United States in 1921 was 1,296, valued at \$7,913,602. The previous census, covering the year 1919, showed 948 organs built, of a total value of \$3,431,421. This showed a gain of 36.7 per cent in the number

of instruments and 130.6 per cent in their value.

Harold Gleason gave the first recital on the new Skinner organ of ninety-four speaking stops at Kilbourn Hall, Eastman School of Music, Rochester, N. Y., Sept. 26.

Reginald L. McAll celebrated his twentieth anniversary as organist and choir-master of the Church of the Covenant, New York City, and the church held a reception in honor of Mr. and Mrs. McAll Oct. 4.

The new Skinner four-manual in St. Luke's Church, Evanston, Ill., was opened the week of Oct. 15 with a series of events under the direction of Herbert E. Hyde, organist and choir-master of St. Luke's.

William Ripley Dorr left Chicago and his church post at Emmanuel Episcopal, La Grange, to be Pacific coast representative of the organ department of the Aeolian Company at Los Angeles. Mr. Dorr had made a fine record with his boy choir at Emmanuel.

### Arkansas Church Selects a Kilgen.

The Methodist Church, South, of McCrory, Ark., through its organ committee has selected George Kilgen & Son, Inc., of St. Louis to build a two-manual of eighteen stops for the new church edifice. The contract calls for a grille in keeping with the furniture of the church. The organist of this church is Mrs. Ida T. Mayo, who is a pupil of Adolph Steuterman of Memphis.

### STATEMENT OF THE DIAPASON.

Statement of the ownership, management, circulation, etc., required by the act of Congress of Aug. 24, 1912, of The Diapason, published monthly at Chicago, Ill., for Oct. 1, 1932.

State of Illinois,  
County of Cook, ss.

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

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher—S. E. Gruenstein, 306 South Washash avenue.

Editor—Same.

Managing Editor—None.

Business Manager—None.

2. That the owner is (if owned by a corporation, the name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company or other unincorporated concern, its name and address, as well as those of each individual member, must be given):

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3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages or other securities are (if there are none, so state):

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S. E. GRUENSTEIN.

Sworn to and subscribed before me this 30th day of September, 1932.

(Seal) LORRAINE S. ANDERSON.

(My commission expires Nov. 5, 1934.)

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

This is the Walter Scott centenary year. A literary friend and I were wondering whether any musician's artistic career could fairly be thought of as analogous to that of Scott. I suggested Mendelssohn as an example. Scott and Mendelssohn were both romanticists; they both looked backward, Scott as an antiquarian, Mendelssohn as a bulwark in the revival of interest in his predecessor, J. S. Bach; Scott had a great influence on the French novelists, particularly on Balzac, and while Mendelssohn did not, so far as we know, influence his Gallic contemporaries, the classical strain, which was still very strong in him, operated to give to his music that clearness of form and precision of workmanship which has always been characteristic in French art, musical and otherwise. This may be farfetched, but will serve as a starting-point in an interesting discussion.

Count up the hymns and the hymn-tunes that are sung in your church and you will find that of several hundred hymns and tunes attention concentrates on probably not more than fifty. Every year at Wellesley—and this without exception—I noted that the visiting clergymen would select either Washington Gladden's hymn "O Master, Let Me Walk with Thee" or the equally favorite "Immortal Love, Forever Free" of Whittier. This is probably to be attributed to the fact that in any hymn-book the hymns expressive of modern theological ideas are very few. Yet if a small collection of hymns including only those in sympathy with such ideas was made it would call forth widespread conservative protests and prove unmarketable.

What would you say was the most popular hymn and tune in the hymnals now used in churches? If that were asked me I would reply, without hesitation, Lyte's hymn "Abide with Me: Fast Falls the Eventide" to Monk's tune "Eventide." Time and time again have I known of a congregation singing dully and ineffectively in the first part of vespers roused to enthusiastic singing by this hymn and tune.

May I point out again that we use the word "hymn" when we really mean "tune"? I note this confusion of words in the current discussion in England as to what is the most popular hymn; the replies nearly always name a hymn-tune instead of a hymn. "Why make a fuss over an inaccuracy that is of no real consequence?" you say; but is the distinction not of consequence?

Apropos of Marcel Dupré's letter in the October Diapason courteously objecting to a paragraph in the "Free Lance" column of September last, I think Mr. Dupré misses the point of my paragraph. We all agree with F. C. M. in the October *New Music Review* in his characterization of the French organist as "unquestionably one of the foremost composers for organ in the present generation, to say nothing of his other excellent qualities as an organist, improvisator and pedagogue." Mr. Dupré could, if he would, give the American composer for organ substantial assistance by including in his programs here and elsewhere worthy numbers by our writers.

Before, during and since the Boston convention of the A. G. O. it has occurred to me whether it would not be possible to popularize our examinations. We use printer's ink in a moderate degree in informing the public of their scope and of the time and place of their holding. I understand that we elect colleagues with the idea that colleagues are to proceed to take the certificates or diplomas. Do the chapters make any determined efforts to interest their colleagues in the examinations? Do the chapters set forth earnestly and persuasively the advantages to the candidates themselves of

passing the examinations? And make clear to them the importance to the great organization of which they are a part of having an intelligent and ambitious constituency? Is there anything in my contention?

The discussion concerning the seven-manual Atlantic City organ drew forth a remark from an organist friend that an organ, in the nature of the case, could have no more than four manuals. I presume that same thought has occurred to many of us. For my part the only limit I can see to the number of manuals is that fixed by practicality and musical effectiveness; let us have organs of seven manuals, or seven hundred, if they are effective or useful in direct proportion to the complications involved.

It must have occurred to you, as it has to me, that (a) our ultra-modern friends who astonish us by their discordant productions have done us a great favor in compelling us to get away from the stodginess that has invaded the music of the post-Brahms period and (b) that the excesses of the experimenters have overreached the mark. We are now entering a period of real progress and much of the credit is due the really earnest and sincere ultra-moderns for startling us out of our prudishness. Read the sane, moderate, able article by Frederick Stock in a recent number of the *Musical Courier*. But, dear ultra-moderns, please spare us any more of the horrible experiments foisted on the public through the complacency of our orchestral conductors, and try them out in the seclusion of your secret recess.

Uncle Mo has been bitten by the ultra-conservative bug; he tells me that the ideal organ, the REAL organ of the future, is to have no vox humana, no celestes, no swell-boxes, and PLENTY OF MIXTURES. God bless him!

"Variations" in the *Musical Courier* has the following: "Impossible story beginning: 'Toscanini's concert of last evening, with an all-American program.' Do you get the point?"

**Hollywood Bowl \$1,000 Prize.**

The famous Hollywood Bowl's fifth annual worldwide prize composition contest is announced by Glenn M. Tindall, manager of the Bowl and a California organist. The contest, open to composers of any nation and any nationality, carries a prize of \$1,000 for a symphonic work to be submitted before midnight April 10, 1933, which shall be adjudged worthy of performance in the outdoor Bowl by its 100-piece symphony orchestra. The prize is made possible through the generosity of Katherine Yarnell, a Los Angeles music-lover and philanthropist. Since it was started in 1928 the fame of the competition has spread throughout the world. Last year the winner was H. Waldo Warner of London, who submitted a tone poem, "Hampton Wick." In 1930 the victor was Arne Oldberg of Chicago. His prize piano concerto was played last year in the Bowl, with Frederick Stock conducting.

**Rechlin Back from Work Abroad.**

Edward Rechlin has returned to New York from his European recitals which won him praise from critics and press, in addition to which he was engaged in teaching in Germany and in England. His national tour this year is planned for the Lenten season. He will, however, play a number of recitals in the Middle West during November. Among other performances in Europe he again appeared at Kufstein, Austria, playing a recital on the National Memorial open-air organ, assisted by the Munich String Quartet.



MISS BEATRICE KLUENTER presided at the organ in Grace Chapel of Grace parish, New York, during the summer, and in addition to her playing gave weekly carillon recitals. She took the place of Clinton Eley, who meanwhile substituted for Ernest Mitchell at Grace Church, where a large chorus choir was maintained throughout the summer with marked success. Aside from her church work Miss Klunter presented a number of children's programs over WBBC, Brooklyn. Most of the material for these programs was written by her and included both arrangements in the modern style of famous old tales and original skits. Miss Klunter is studying under Dr. Melchiorre Mauro-Cottone.

**Yon Completes New Oratorio.**  
"The Triumph of St. Patrick" is the title of an oratorio composed by Pietro Yon, who returned to New York and to his work at St. Patrick's Cathedral from Italy Sept. 26. The score calls for two choirs, orchestra, two organs and nine soloists. The libretto is by A. Romano and it is expected the work will be performed in the spring in St. Patrick's Cathedral. Arriving with Mr. Yon were his brother, Constantino Yon, his son Mario, and his sister, Lina Yon.

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## Compares English and American Ideals in Building Organs

By BASIL G. AUSTIN

[Abstract of address before Northern Ohio A. G. O. convention at Youngstown by vice-president of Austin Organ Company.]

Some of you may have read an article appearing in the October issue of the *New Music Review* entitled "Our Piebald Organ Industry." It seems too bad that it was written in a rather biased way, for the writer slams the American organ builders, placing them in the category of salesmen who know little or nothing about organ building, and insinuates that they have cheated the churches by selling them something of little or no value. Aside from this rather disagreeable phase of the article there is something worth considering in what he says about the English type of organ and its specifications and voicing, regardless of his opinion that the American organ is "ali to the bad."

A few of you were in Hartford some months ago when on the last day of the Boston convention you had the rather unique opportunity of hearing two organ recitals, one immediately following the other, both by good organists, and, I may say, both on good instruments. The first recital was at the Bushnell Memorial Hall on an organ we can I am sure class as American in type. The second was at the new Trinity College chapel on an organ we can most certainly class as English and in a building we might call typically English. It would be out of place for me to express any opinion as to which recital or which organ was the better of the two, but rather I shall try to analyze the different types and the good points of each type. I am therefore going to speak about English organs and English churches and offer a few reasons why the English type of organ seems to be most suitable for their use.

As I was born in England and spent the first nineteen or twenty years of my life there, connected with organ building and to some extent church choir work, I have a strong and early impression of the English organ. Some members of my family still live in England and few years have passed in which either I or my brother has not visited England and so kept in touch with the English organ and the English organ builders. I might say that all European organs have more or less the same characteristics and that there are some fine examples in France and Germany, but I believe it is generally agreed that organ building and voicing has reached a higher degree of perfection in England than in continental Europe, and considerable attention has been focused on one of the largest and latest English organs, namely, the Willis in the new Liverpool Cathedral.

When we hear these foreign organs we realize there is a difference in their tone which is more pointed or brilliant as compared with the average American organ. It should be understood that we must take an average instrument for an example or for comparison, for we are building some organs here of this English type and there are now quite a few organs being built over there similar to the American type. Compton of London, for instance, is quite a progressive both in modern tone as well as in the use of modern mechanism, so there are advocates for the American type of organ in England as well as advocates for the English type here.

To get the best vision of this English or traditional type of organ let us consider for a moment the background or atmosphere in which it has for many generations been slowly and conservatively developed. When we walk around Westminster Abbey among the tombs of kings and queens, linger in the Poets' Corner and look up through those ancient and lofty Gothic arches we feel an atmosphere of antiquity so rich in historic interest that it seems as if we were in another world. Nor is this atmosphere limited to this building alone, for we find throughout the length and breadth of England similar imposing cathedrals from Canterbury, Salisbury, Exeter and others in the south to York, Durham and others in the north. Neither is it limited to the cathedrals, for there

are throughout the country a multitude of fine old parish churches, many of real cathedral type, and even in such a miniature as Stoke Poges we have the tomb of Grey and the churchyard where his immortal *Elegy* was written with the yew trees still there and the graves in "many a molding heap."

I remember going to school at Higham Ferrers, a small town in Northamptonshire where the school-house was the beautiful old fifteenth century structure originally belonging to the adjoining church, built when Henry IV was king, and the church almost touching it, a fine large Gothic building which would seat 3,000 in our way of figuring seating capacity. It has the usual high nave and chancel, with stately tower and spire, for which the churches of the Nen Valley are noted. I often went to school early to help the sexton wind up the big clock which played a tune at noon on the eight bells. Sometimes we would continue up the spiral stone stairway with the steps worn halfway through, to the belfry to hear the clock chime and strike and feel the reverberation of the bells so close to us.

As my father did quite a little organ building, I had the advantage over the other school boys and was allowed to blow the church organ sometimes for one of the senior pupils when he practiced at noon, and when I was able to fix a cipher for him on one occasion I felt myself a full-fledged organ mechanic. On the west wall of this church is a list of the vicars and rectors dating back to 1189. A few miles farther up the Nen Valley is the famous church of Earls Barton with its old Saxon tower which is referred to and illustrated in nearly every textbook on architecture as the finest Saxon building now in existence.

I believe this atmosphere of antiquity, with a respect and almost reverence for it, together with a conservative feeling toward retaining that which is old, has had some effect on the English organ. You may visit the factories of the English organ builders and find that much of their work is in the nature of repair and rebuilding. Many old slider chests are being carefully revamped, the mechanical action repaired and the very old pipes carefully cleaned and reregulated.

We find that these churches with their stone walls and floors, high chancels and naves with stone or heavy oak ceilings have acoustic properties which are about 100 per cent perfect for organ tone. Also the organs are usually placed in the open with ample space around and above them.

These organs are usually smaller in number of stops than those we install in American churches of equal size, which makes it necessary to omit stops of the luxury class and have each stop fulfill to the greatest degree its share in adding to a tonal ensemble that is sufficient for the relatively large building.

And now just what is this organ from a musical standpoint? We find that it is designed and voiced particularly to accompany the English church service, with little thought of its use as a solo or recital instrument or its stops being used to any extent individually. With that idea in mind and as its size is relatively small for the building it must cope with, we find a very limited amount of soft tone, as practically all stops must do their share in building up an ensemble of sufficient power. The voicing therefore is quite bold or loud and we find the first reeds introduced are of the chorus or trumpet type rather than softer oboes or others of any color that may be less powerful or assertive.

One of the prominent English builders had a flute on his voicing machine when I visited his factory a few years ago. This stop was one of several being added to the Westminster Abbey organ. He asked me to try it. It was so loud that it spoke with a spit and chirp and an American organist who was with me remarked that it was windy and overblown. The builder said: "You won't hear that when it is up in the organ and it will be none too loud for the building." He was quite right, but if that stop was placed in a smaller church, where the organ was in close contact, so to speak, with the audience, it would be condemned as coarse and overblown. Then the diapasons are quite medium in scale, with wide mouths and low cut, which produces a bright and powerful

Dr. Charles N. Boyd



AFTER SERVING for a period of only eighteen months short of two-score years at the North Avenue Methodist Church of Pittsburgh, Dr. Charles N. Boyd leaves that position to assume that as organist and choir director at the Sixth Presbyterian Church, where he succeeds T. Carl Whitmer. Mr. Whitmer's departure from Pittsburgh was announced in *The Diapason* last month. Dr. Boyd, in addition to his work at the organ, is a director of the Pittsburgh Musical Institute and a member of the faculty of the Western Theological Seminary of the Presbyterian Church.

tone leaning toward a stringy character—and here is the necessary start or foundation of the brilliant ensemble, as the unisons have already in themselves a very considerable amount of overtones, making the addition of the first harmonic—the 4-ft. octave tone—less noticeable in a change of color but more effective in additional volume, for it can also be more powerful and brilliant. The same is true upward in the higher harmonic series through the twelfth, fifteenth and the mixtures, which are added in the larger organs. There is another result in this treatment—namely, a less perceptible break between the flue and reed work. This is quite natural, as the flue work has already been clothed with harmonics until it has taken on a complexion resembling reed tone.

Now a few words about mixtures. What was their origin and what is their function? We don't find special men in an orchestra playing twelfth, fifteenth, seventeenth, nineteenth and twenty-second, and the general answer to that is that sufficient overtones are already produced in violins and other orchestral instruments. Mixtures are very old and were used in the older instruments to obtain power and color before reed voicing reached any degree of perfection. We must remember that in the old organs the builders were obliged to use very low wind pressures, as the action was mechanical. The volume of wind was also strictly limited, as there were no electric blowers or even water motors. The slider chests had to be small. Consequently no large-scale pipes taking any great volume of wind could be used. The tone therefore was limited both in volume and character and was built up synthetically by mixtures to give sufficient power and brightness for the large buildings in which these old organs were placed.

We can build up any desired character of tone synthetically. For instance, a violet tone can be reproduced by three pipes, twelfth, fifteenth and seventeenth, if these pipes are of the proper scale and voiced to give each its proportion of tone. In the original organs this was done because the smaller pipes required less wind and no orchestral tones were yet developed. With the advent of electric action and modern blowing apparatus, neither pressure nor volume of wind has to be considered, and with these advantages reed and string tone has also been developed to a high state of perfection,

so that the original function of mixtures is to a large extent replaced by stops of larger scale and by tones having in themselves more harmonics or individual character.

Mixtures have their place, however, in large organs, and particularly in large resonant buildings, for with great space to fill we need more overtones, as higher pitches will not carry so far as sound-waves of lower frequency and there is sufficient space or distance for a thorough mixing or blending.

I have mentioned the fine acoustic properties of these English churches and we should realize what a large share such buildings have in the tonal results of the organs.

When I visited Bath Abbey I found that some service or choir practice was in progress, so I sat and waited near the west entrance. No organ was being used, but far away up in the choir one of the clergy was intoning the litany and boys' voices sang the responses unaccompanied. The effect was very beautiful. But after it was over there came down one of the side aisles only about half a dozen boys around 12 years old, and if they were to duplicate their work in the average American church we could hardly expect the same results. As we reduce height, resonance and distance we lose to quite an extent tonal blend. And so the casual visitor takes a trip to Europe and often returns with the idea that foreign choirs and foreign organs are much superior to our own, and others who know little of the subject are apt to put excess value on them.

Is this English type of organ more suitable for American use? I should say not under the average conditions we have here, for we find that in our average building possessing little resonance and of medium size it is too cold or even hard. We have no atmosphere of antiquity or conservatism. Our churches are modern, with new ideas carried out in their construction and appointment, and we are very progressive. In some ways this has been a disadvantage to our organs and choir work. I refer to the low square type of church and particularly to the use of material designed to absorb every possible reflexion of tone, which has spoiled many of our buildings from a choir and organ standpoint. However, this is passing and we are now building finer churches on better lines. Then, too, our organs are used for solo and recital work as well as for the church service.

Don't forget that our organ building first came over from Europe and was established here by Germans, French and English men who had the foreign knowledge and technique in organ building and voicing. Thus the foreign type of organ was the first we had and a number of them are still with us, and we have also all the data on scales of pipes and voicing that they have over there. Our progressiveness has shown itself in many ways. Our electric action has made the detached or movable console possible, as well as divided and echo organs. And much has been done in obtaining a better and easier control of this mammoth instrument we call the organ. In tone we have advanced along characteristic and colorful lines and much has been done to make the American organ more flexible and expressive in effective swell-boxes and shades that will operate speedily and noiselessly.

I feel that we cannot go far wrong in perfecting any tone that is truly musical or doing anything that will make the organ a better vehicle for the organist to express not only the score, but the thought and feeling of the master composers.

The public should also have consideration, for they form our audiences and they desire music that appeals to them and satisfies them. We can hardly dismiss this point by saying they cannot appreciate good music, for our finest orchestral concerts are always well attended and it seems to me that it is the warmth, life, color and shading that attract them, and we have much of this in the American organ besides a fine ensemble of churchly tones.

On my last visit to England, which ended in Liverpool, I was naturally most interested in the new cathedral and its organ. This building is staggering in its proportions with its ultimate length of 619 feet, its width across transepts

of 197 feet, its height of choir of 116 feet and its height of vault under the central tower of 173 feet. With this great height the 32-ft. metal diapasons on the organ case seem not larger than 16-ft. I was told that when the west end is complete the west window will be large enough in height and width so that the whole lady chapel could be passed through it, and this is a fine high Gothic building 120 feet in length. Mr. Goss Custard, the organist, was kind enough to make a special appointment with me in the evening to show me the organ and I spent an hour or two with him as he demonstrated the instrument to me. It has only 145 stops, but is a fine organ of great power voiced up for the building it occupies. The next day being Saturday, I had the opportunity of hearing a recital on the much older Willis organ in St. George's Hall before the boat sailed. This is an organ of the same type with the same clarion-toned ensemble, but there were not over twenty-five people at this free recital.

I believe there are no better organs in the world than are being built in America and that our American organists suffer nothing in comparison with foreign organists, for they can play the classical music not only correctly, but with better registration, and seem to be able to instill into any music that which appeals not only to the ear, but to the human heart as well. We will always have differences of opinion and advocates for one extreme or the other. There is good in each and each extreme may be equally bad. Fifty years ago American builders were building this classical type of organ, and over thirty years ago we imported French reeds, English diapasons and German gambas and these stops can be heard today in the Fourth Congregational Church of Hartford. That type of organ and voicing did not meet with the approval of the average American organist. Since then the American organ has been modified in tone to suit the consensus of opinion of organists and other musicians. We can criticize anything. One may call a smooth-toned reed "honky", but at the same time have a French horn in an organ that must be still smoother and therefore more honky. On the other side one may call the brilliant ensemble cold, hard and even "brutal." What shall we do about it? Just use some common sense and not go to either extreme. First plan for a good backbone of churchly tone. Then if you have the price cloth it with some colorful stops which need not be used continuously in full combinations.

**TO LECTURE ON PLAINSONG**

**Dom Anselm Hughes Will Be Heard in Philadelphia Nov. 2 and 3.**

Arrangements have been made by H. William Hawke, Mus. B., organist and choirmaster of St. Mark's Church, Philadelphia, for two lectures at St. Mark's by Dom Anselm Hughes, O. S. B., secretary-treasurer of the Plain-song and Medieval Music Society of England, and of Nashdom Abbey, Burnham, Buckinghamshire, on the evenings of Nov. 2 and 3. Dom Hughes will speak on church music, choosing particularly for his subject "Some Types of Plainchant," and his topics will be illustrated by phonograph examples. The lectures are free to the public.

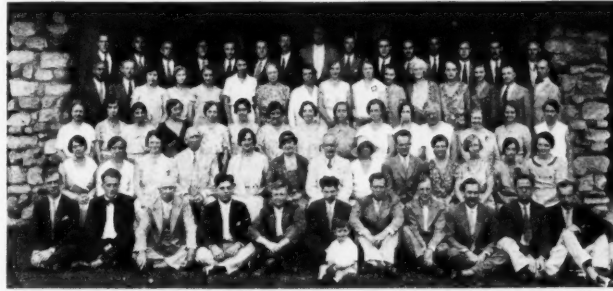
Dom Hughes has done considerable work in the restoration of early English music; he has contributed many articles to "Grove's Dictionary of Music and Musicians" and to the "Oxford History of Music," and is a recognized authority on medieval music. Mr. Hawke's purpose in having these lectures is to interest the congregation to a greater extent in plain-song, which St. Mark's uses extensively.

**Win Guilman School Scholarships.**

The four scholarships annually given by Mr. and Mrs. Philip Berolzheimer at the Guilman Organ School, New York, have been awarded by Dr. William C. Carl to Raymond Peck, Big Rapids, Mich.; Charles E. Bell, New York; H. Dwight Richardson, Norwich, Conn., and Viola Lang, New York. Many of the candidates came from distant parts of the country to participate in the contest.

Mrs. Elsbeth DuMont, 41 years old, organist at churches and neighborhood theaters in Indianapolis for many years, died Sept. 17 in the City Hospital.

*Glens Falls Summer Class at Westminster School*



**Month in Cleveland; Alexander in Boston; Mrs. Blashfield Dies**

By CARLETON H. BULLIS

Cleveland, Ohio, Oct. 20.—The radiant personality of Hugh Alexander, for many years organist of the Fourth Church of Christ, Scientist, East 105th street, will be missed by Cleveland organists. Mr. Alexander has moved to Boston, where his wife, Caroline Hudson Alexander, has become soloist at the Mother Church. The local position vacated by Mr. Alexander has been filled by the appointment of Fred Williams. Mr. Williams was formerly on the music faculty of Miami University, Oxford, Ohio, where he also was organist of one of the churches.

Mrs. Elsie L. Blashfield, wife of Frank Blashfield, Cleveland organ builder, passed away Oct. 18 after an illness of over a year. Mrs. Blashfield, before her marriage was Miss Elsie L. Gschwind of Utica, N. Y., where she was active professionally as a music teacher, serving as organist of First Church of Christ, Scientist, at Utica for thirteen years. Upon locating in Cleveland Mrs. Blashfield became known to the organists of Cleveland through her frequent attendance at recitals and social functions where organists gathered.

Edwin Arthur Kraft's season of monthly Monday evening organ recitals at Trinity Cathedral opened early this season with a program Sept. 12. Future programs are announced for Nov. 7, April 3, May 1 and June 5. A feature this year and a convenient one for the public, as well as an economical one for the church exchequer, is the printing of the programs for the entire series on a single sheet. This year a considerable number of novelties are listed, including a more extensive array of modernistic things than Mr. Kraft has customarily offered. Among these are numbers by Dupre, Sowerby, Roger-Ducasse, Stravinsky, several Vierne symphony "finale" movements and a new organ symphony by the brilliant London organist Guy Weitz. Mr. Kraft is also reviving interest in several of the larger works of Max Reger.

Walter Hansen, organist at Calvary Presbyterian Church, Euclid avenue, gave a recital at the church on Sunday afternoon, Oct. 16.

Friends and acquaintances of William Metcalf among the theater organists and ex-organists of Cleveland will be sorry to know that Mr. Metcalf has been a patient in City Hospital for several months. Mr. Metcalf has been the ardent champion of theater organists ever since the early days of the organ in the "movie," and many of those who held local theater positions were in some way helped to those positions through Mr. Metcalf's interest and encouragement. Since the decline of the theater organist's profession Mr. Metcalf has been playing extensively at the Public Auditorium.

Vincent H. Percy, radio organist of station WHK, was the subject of a large and attractive pen sketch printed in the Sunday edition of the *Cleveland*

*Plain Dealer* Oct. 16. He is shown seated at the five-manual console of the Public Auditorium organ. Unlike the customary haphazard attempts of pen artists in cartooning organ consoles, this sketch is accurate in detail.

First Church of Christ, Scientist, Overlook road, of which J. R. Hall is organist, announces an opportunity to hear Edwin Arthur Kraft in a recital Oct. 24. This church has a modern four-manual Hook & Hastings instrument which has been used only for the regular church services, held usually when organists are busy with their own duties. The music committee is to be commended for furnishing this opportunity to hear the organ in a public recital.

The R. G. & G. R. Harris funeral home at Detroit, Mich., has awarded a contract to M. P. Möller, Inc., for a two-manual organ with the "Artiste" reproducing player, including harp and chimes.

An order has been placed with George Kilgen & Son, St. Louis, by R. J. Schneider, president of St. John's Evangelical Church, Bellevue, Ky., for a two-manual organ to be placed in the edifice being built by this church.

**YEAR'S WORK OF DR. KOCH**

**Thirty-eight Recitals Mark His Twenty-ninth Year at Pittsburgh.**

Dr. Caspar P. Koch's annual report as organist of Carnegie Hall, North Side, Pittsburgh, is an interesting volume just received at the office of *The Diapason*. The book contains all the programs played in the 1931-1932 season, with valuable analytical notes by Dr. Koch.

The season was the forty-third in the history of free organ recitals given under the auspices of the municipality. For the present incumbent of the post of municipal organist it was the twenty-ninth consecutive season. From Oct. 4, 1931, to June 26, 1932, thirty-eight recitals were given, embracing numbers 1727 to 1764 of the entire series. At these thirty-eight recitals 336 compositions, by 206 composers, were performed. In this enumeration the individual movements of sonatas, suites, etc., are counted as separate pieces. The official organist played 214 compositions, by 101 composers. Of these compositions ninety-seven were original organ works and 124 were transcriptions. There were no repetitions, except when especially requested. Dr. Koch was assisted by forty-seven guest soloists and four musical organizations.

A list of ten composers most frequently represented, with the respective number of compositions performed, is as follows: Bach, 18; Wagner, 9; Beethoven, 6; Guilman, 6; Mendelssohn, 5; Schubert, 5; Stoughton, 5; Haydn, 4; Karg-Elert, 4, and Mozart, 4.

**Germani Returns to America.**

Fernando Germani has returned from Italy to pass the winter in America, where he will be busy with his teaching and recital appearances. He arrived Sept. 21 on the Majestic and his headquarters for the season will be at the Prince George Hotel, New York. Mr. Germani resumed his work at the Curtis Institute of Music at Philadelphia the middle of October. The young Italian virtuoso has written a Theme and Variations for organ, horns and string orchestra. At present he is at work scoring it.

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McCONNELL ERWIN, the young blind organist who has made a reputation with his performances at the Chattanooga, Tenn., Memorial Auditorium, where he succeeded Edwin H. Lemare, is receiving warm expressions of gratitude from the people of Chattanooga for his generous action in donating his services during the depression period, thus making it possible for Chattanooga to continue to hear the large and beautiful Austin organ. Mr. Erwin gave his first recital of the season Sunday, Oct. 16, playing the following program: Overture to "Bohemian Girl," Balfe; "Humoresque," Dvorak; "Heart Wounds," Grieg; "In Moonlight," Ralph Kinder; "Piece Heroique," Cesar Franck; Variations on an Original Theme, Hesse; "Blue Danube" Waltzes, Strauss.

The civic spirit which prevails in this southern city is manifested also by the action of the Cadec Choral Society, composed of members living in Chattanooga and cities within a radius of forty-five miles in signing a contract with the Austin Organ Company of Hartford, Conn., builders of the organ in the Memorial Auditorium, for changes which will make the console of this instrument movable. The console is to be placed on rollers and a fifty-foot cable extension will be made. These changes will permit a general use of the organ, as it will be possible to place the console in any position on the stage, also in the orchestra pit when necessary. This work will be completed in time for use of the organ by the choral society in its first concert of the season on Dec. 9, when "The Creation" will be sung. J. Oscar Miller, conductor of the choral society, since coming to Chattanooga more than two years ago has felt the need of the organ in concerts.

**Death of Walter W. Hedgcock.**

Walter W. Hedgcock, organist and director of music at the Crystal Palace, London, died July 28 at the age of 68 years. At the age of 12 he was assistant organist at St. Michael's Church, Brighton, and at 14 he was organist at Patcham. His first appointment in London was at St. Agnes' Church, Kensington Park, where he remained twenty-five years. He was appointed organist at the Crystal Palace in 1894, and nine years later succeeded August Manns as musical director. From the time of his first connection with the palace he was organist for the Handel festival and chief supervisor of the musical arrangements, posts which he held with conspicuous ability for thirty-eight years.

**Wicks Organ Played by Middelschulte.**

The organ in the new Bohemian Church of Our Lady of Lourdes in Chicago, of which Father Aloys Mergl is pastor, mentioned as being played by Dr. Wilhelm Middelschulte in the October issue of The Diapason, was built by the Wicks Pipe Organ Company and was only recently installed. It is an instrument of decided effectiveness, although small. This organ was incorrectly attributed to another builder, the error occurring by reason of the fact that there is another church of the same name in Chicago.

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## Electric Music as New Supplement to Tone of Organ Pipes

By CAPTAIN RICHARD H. RANGER

(Paper presented at convention of the National Association of Organists at Rochester, N. Y.)

Those whose lives are completely immersed in music are apt to look askance at anything coming into their realm from the mechanical and electrical field. This has been emphasized by experience with radio and then the talking "movies." But everyone will have to acknowledge that these two latter arts, which have been with us less than a decade, are beginning to justify themselves from more than just the commercial angle. Well do I remember with what scorn some of our first attempts in broadcasting music were received by a famous pianist.

So may I say at the start that I have come into this electric music field with plenty of humility and understanding that the work we do must be something that furthers the cause of music and not one that pushes it aside in any way. For that reason I am doing my utmost to put myself *en rapport* with all your activities and aspirations. And my erstwhile amateur organist activities I am trying to expand to know more intimately just what your problems are.

Music consists of rhythmic waves in the air which are produced consciously for our enjoyment. It is a highly developed art. The natural music of the canary is no doubt in exactly the same form that it was in the Garden of Eden. A Tarzan growing in the forest primeval would resolve a seventh only by the merest chance. Music is quite different from painting in that it is creatively developing through the ages. It would seem therefore most distinctly in order for composers and instrumentalists alike to consider carefully every new possibility that science and engineering may bring forward from time to time. These sound-waves in air have been produced by a vast array of instrumentalities in the past. The earliest no doubt was the distinct antecedent of the organ—little sticks of wood puffed across by the player's lips; and perhaps the most responsive instrument excepting the human voice is the violin, horsehair drawn against catgut.

Now electricity has found out how to make air waves. It is not exactly the fault of electricity that some of these air waves sound a little raucous; it takes as well an intrepid soul to stand the strains of a beginner's violin.

In most cases electricity has been used musically to carry what may or may not have been good music produced by any of the older forms of instrument to a distant point. It has not been *per se* a musical instrument. Now it is assuming this role. For this purpose it is necessary only that it be electrical vibrations at the control of the performer in every way; that all purity be given its formation, and that the loudspeaker which turns the electric waves into sound-waves be as free a one as possible. Even then it has no place unless it can do the job better than has been done before, or at least do the same job more easily. But we believe that it can do just these things.

The radio vacuum tube as now developed works with powers which run the entire gamut of man's desires, from measuring the light power received from the distant star to furnishing power to run, say, a railroad train. It also has the ability to stick to one job more definitely than any other known tool. The real problem in putting the tube to musical uses is not in finding the particular capabilities of the tube; it is in doing it in the simplest form.

Research in electric music started over thirty years ago with Thaddeus P. Cahill of New York City. His telharmonium reached its culmination well before the advent of radio. Up Boston way a group then became active with the choralecho. Then Miller, followed by DeForest, used the vacuum tube. The many ramifications of radio not only improved the quality of the vacuum tube, but brought in as

well the efficient loudspeaker and the many other compact accessories with which we are all familiar in the modern radio.

Our first Rangertone consists of small electric generators, motor-driven. Twelve such machines furnish the electric vibrations. One machine takes care of all the Cs, for example, from the very lowest to the very highest in the musical scale. The other machines take care of the other eleven semi-tones of the tempered scale. A tuning fork for each machine keeps each true to pitch.

Then come the vacuum tubes. A very specially designed amplifier works on any note selected to treat that note in exactly the desired manner as determined by stops drawn by the player, in exactly the same manner that stops are drawn to sound specific pipes on the usual organ. Then the amplified tones are delivered to the bank of loudspeakers which turn the electric energy into sound-waves. It has been our experience that a group of such speakers working each lightly gives far greater clarity and fulness to the tones than if one speaker alone were required to handle the entire energy.

The amplifier furnishes an excellent medium for modifying the tone structure at the will of the player. It is here that the harmonics are combined in varying degrees to give the widest possible range of qualities. Also the attack on the tones may be changed from a slow buildup to a very rapid staccato and even percussion attack. Not only may straight harmonics of the fundamental tone be added, but enharmonic combinations may be used for chime and other effects.

Now for the practical application of this instrument. It is obviously our proper procedure to start with the function that shows the capabilities and savings of this form of musical expression to best advantage. This is with the low notes. Especially have the 32-ft. tones been the space and cost consumers. Not only that, but the quality leaves something to be desired; something more than an expensive draft is desired. Mark Andrews was the first to comment on the real musical quality of our low notes. So here it is that we are concentrating our first efforts in serving you.

A space six feet square is ample to house the loudspeakers. They may be placed in the wall, in a door or in the organ chamber. This is the only space required in the auditorium; the remainder of the equipment may be placed anywhere that is convenient. This other equipment is mounted on steel standards such as has become the practice in telephone switchboard work. Four such racks, standing side by side, each six feet high and about twenty inches wide, hold all the necessary amplifier and switching equipment for a complete thirty-two note pedal division of eight types of tone and ranging from 8-ft. to 32-ft. register. The harmonic content may be made to match the rest of the organ at the installation. Likewise the dynamic range may be adjusted with the apparatus completely in place. This assures that the balance will be exactly as desired.

I am glad to be able to announce that we are installing a 32-ft. Rangertone section in the Belle Skinner Hall of Music at Vassar College. It will serve to complete the lower registers on the splendid Kimball organ already installed there.

A very essential part of the Rangertone consists of the powerful amplifier, together with the bank of loudspeakers. It is obvious that such an amplifier may do further duty for the edifice in which it is placed. It may be used as a public address system and, of course, it may be used to add other musical effects such as the electric chimes. At Vassar Professor G. S. Dickinson has arranged his auditorium to provide every facility for music study. The amplifier system will serve in this in addition to its function for the 32-ft. tones. It will be used for phonograph record work in the music appreciation courses and later it will serve for radio.

Another use of the Rangertone appears on the horizon: this is in the recording of phonograph records. There has always been considerable technical difficulty in recording the lower tones especially. While we have only started this development, I am

glad to be able to report most interesting results in this direction. In carrying this out it will be especially helpful to have the assistance of the organ profession as to the desires in this direction.

### OPEN ACTIVITIES AT U. OF C.

#### Heaps, Eigenschenk and Marriott Are Playing Recitals This Year.

Musical activities for the autumn quarter are in full swing at the University of Chicago. These activities are of interest to the public as they include organ recitals and renditions of sacred music by choral organizations. Admission to the recitals is free and no collection is taken. The recitals are given at 4:30 p. m. Sundays and at 5 p. m. every weekday except Saturday. They take place in the University Chapel, Fifty-ninth street and Woodlawn avenue.

At present the Sunday recitals are played by Frederick Marriott, chancel organist. The weekday recitals are played by Porter Heaps and Edward Eigenschenk. Both recitals and services are in charge of Mack Evans, director of music at the chapel. Mr. Evans recently returned from an extended European trip.

The great carillon of seventy-two bells has been installed in the belfry of the chapel and it is hoped that it may be heard for the first time Thanksgiving Day, although no definite announcement has been made.

#### Porter Opens Kimball in New York.

A large company listened admiringly on the evening of Oct. 12 to the dedicatory recital played by Hugh Porter on the Kimball organ installed in Central Church of Disciples of Christ, New York City. The instrument is a two-manual with very varied resources for an organ of its size and Mr. Porter brought out these resources with rare skill. This organ is a bequest from Robert Christie, who was a member of the church for seventy-two years. Mr. Porter, who is organist and director at the Second Presbyterian Church in New York, played these selections: Allegro from Fourth Concerto, Handel; "Ave Maria," Arkadelt; "Soeur Monique," Couperin; Sonata from the Cantata "God's Time Is Best," Bach; "The Walk to Jerusalem," Bach-Griswold; Toccata and Fugue in D minor, Bach; "Chant de May," Jongen; Chorale Prelude on "St. Peter," Stewart; Two Sketches, Schumann; "At the Convent," Borodin; Pastoral, Traditional-Clokey; "Thou Art the Rock," Mulet.

#### Ruth S. Broughton in Europe.

Miss Ruth S. Broughton, of the staff of organists of the Fourth Presbyterian Church, Chicago, is in Europe and writes from London, where she spent part of September, that she is on the way to Bournemouth and will devote two months to studying with Nadia Boulanger in Paris. Miss Broughton attended the Worcester festival and also visited the Lincoln, York and Chester cathedrals.

#### Precocious Four-Year-Old Organist.

Rudy Favalaro, a 4-year-old organist of Brooklyn, gave a brief recital in the organ studio of the Paramount building for newsreel cameramen in October, according to the New York papers. The child is the son of a mechanic. Rudy first displayed his musical ability at the age of 2, according to his mother, Mrs. Rose Favalaro. Without ever having any instruction, she said, he climbed upon the piano stool in their home one day and played the piano.

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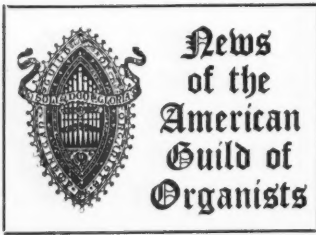
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## News of the American Guild of Organists

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

### New England Chapter.

The New England chapter has planned many interesting events for the season. The executive committee held a dinner and business meeting at the Hotel Westminster Sept. 26. There was a good attendance, and the exchange of summer experiences made the occasion a pleasant one. Having satisfied the "inner man" our attention was then focused upon the more serious side of planning the program for the year under the leadership of our dean, Raymond C. Robinson.

The first social meeting was held at the Harvard Musical Association Oct. 10. The attendance was gratifying. After greetings from Dean Robinson the meeting was turned into a personally conducted tour to Europe by three members. Albert Snow, organist of Emmanuel Church and of the Boston Symphony Orchestra, gave an illuminating account of his wanderings from his first stop at the Azores through Italy from Rome to Venice and Switzerland. In Vienna he visited the music shops. At Heidelberg he was interested in the sizable orchestra which gave concerts every morning from 7 to 10. Bonn, Cologne, Brussels and Paris were visited and then he went by airplane to London. The fine boy choir at Westminster under Dr. Bullock was a joy to hear.

Harold Schwab of the New England Conservatory gave a talk on "Organs in the West." A new vista in the world of organ building was opened to many. Coming from the West to the East, Mr. Schwab said one was impressed with the many old organs in the East, while nearly all the organs in the West are new, due to the fact that the West is still reaching out and growing.

Kenneth Moffatt of the Winchester Unitarian Church gave an instructive as well as amusing account of his experiences in England, where he attended the summer school for music supervisors at Oxford. He was the only American among the 200 Englishmen in attendance and many queer questions were asked him. He visited several of the English cathedrals and was invited to play. At Wells he played two services and conducted a choir rehearsal.

Our former dean, Dr. John P. Marshall, head of the College of Music of Boston University, was invited to deliver a lecture at Oxford, his subject being "The Music in the Public Schools of America." From Oxford he went to London to confer with Sir Henry Hadow in regard to the international music conference to be held in Frankfurt the summer of 1924.

MARION L. CHAPIN,  
Assistant Secretary.

### Tribute to Dr. Andrews in Cleveland.

A boat trip to Put-in-Bay in July was the connecting link between the last meeting in May and the first in September for the Northern Ohio chapter. The September meeting brought out a goodly number of members and visitors, in spite of the fact that a drizzling rain continued all evening. This program was presented in Emmanuel Church, Cleveland, and was divided into two sections. The first part was a memorial to Dr. George W. Andrews of Oberlin. George O. Lillich of Oberlin read a fitting tribute and there followed a series of organ compositions of Dr. Andrews, played by Bruce Davis, Leo Holden and Mr. Yeaman, all of the Oberlin Conservatory faculty. The second part of the program took place in the choir-room of the church. Henry F. Anderson, organist and choir director of Emmanuel Church, gave a very interesting address on boy choirs, their function and characteristics, etc.

His various points were illustrated by a group of his own choir boys. The first boy choir in Cleveland was founded by our fellow member, Dr. Charles Clemens, at Old St. Paul's Church. Following this discussion several church choir records, made at Windsor Chapel in England, were played. An informal social hour followed.

MARGARET RHODEHAMEL.

### Missouri Chapter.

The Missouri chapter held the first meeting of the season in St. Louis on Sept. 26. Dinner was served at the Castilla. A business meeting followed the dinner. Our new dean, Mrs. Neal, presided. Chairmen and members of several committees were appointed for the year.

After the business meeting we went to Centenary M. E. Church, where Edgar L. McFadden is organist. Here we heard a most interesting recital by Mr. McFadden, organist; Miss Erna Welsh, violinist, and Miss Wilhelmina Nordman, organist. The program was as follows: "Messe de Mariage," Dubois (Mr. McFadden); "Hymn of Glory," You, and Scherzo from Sonata in E minor, Rogers (Miss Nordman); "Romance" and "A la Zingara," Concerto in D minor, Wieniawski (Miss Welsh); "Andante Tristamente," Kroeger, and "Twilight" (Nature Sketches), Clokey (Miss Nordman); "Schön Rosmarin," Kreisler, and "Ghost Dance," Ellis Levy (Miss Welsh); Nocturne in A flat, Ferrata, and "Thou Art the Rock," Mulet (Miss Nordman).

At both the dinner and the recital there was a good attendance.

The program committee has planned more of these fine programs, to be given at each monthly meeting by different organists of this chapter.

### Guild Service at Omaha.

The first public service of the Nebraska chapter for this season was held on the afternoon of Oct. 16 at All Saints' Church, Omaha. The choir of the church, of which J. H. Simms is organist and choirmaster, was supplemented by Martin W. Bush, A. G. O., guest organist. Mr. Simms played: "Tidings of Joy," Bach; "Dreams," McAmis, and "The Gate of Life," Malling. Mr. Bush played: Choral Song and Fugue, Wesley; "Romance," Rimsky-Korsakoff, and Allegro Giocoso, Dethier. The choral numbers included Noble's Magnificat in B minor and Bairstow's "Save Us, O God."

### Service at Fort Worth, Tex.

The first program of the new season by the Fort Worth chapter was a Guild service held in the First Methodist Church Oct. 4 and was preceded by a dinner for members and guests. Miss Frances Davies, regent of the chapter and assistant organist of the church, and William Barclay, second vice-regent, were the hosts of the evening. Mrs. Luther M. Hogsett spoke at the dinner of organists from ancient to contemporary times and of opportunities open to church organists today.

The prelude to the service was Ravello's "Christus Resurrexit," played by Miss Davies, who later in the program also played Dubois' "Cantilene Nuptiale" and the Toccata from Widor's Fifth Symphony. W. J. Marsh played a "Sonata Cromatica" by Russell Hancock Miles. A double quartet sang Roberts' "Seek Ye the Lord" and Spicker's "Fear Not, O Israel." An address on "The Organ in Worship" was delivered by Dr. Abert Venting of Southwestern Baptist Theological Seminary.

### Chesapeake Chapter Activities.

The Chesapeake chapter of the American Guild of Organists held its first regular meeting of the season Monday evening, Oct. 3, in the lecture-room of the Brown Memorial Church in Baltimore. The meeting opened with greetings and reports of officers and committees. Announcement of the names of members comprising the standing and special committees for the year was followed by the presentation of a tentative plan for the formation of an oratorio society of the Chesapeake chapter. Many Baltimore people have expressed a desire for such an organization. It was decided to continue the series of organ recitals which were so successful last year.

Business was followed by a most enjoyable choral period under the direction of Herbert J. Austin, organist and choirmaster of St. David's Episcopal Church. He introduced us to two beautiful compositions, "Thou Who Art Forever Blessed," from Dvorak's "Stabat Mater," and a Christmas carol-anthem, which has a very interesting accompaniment, "Come, Ye Gentles, Hear the Story," by Edward C. Bairstow.

Last but by no means least was an organ recital played by W. Henry Baker, organist and choirmaster of Grace Lutheran Church, Hamilton, featuring the compositions of Dudley Peele. Those assisting in the program were Miss Rita Baker, cellist, a daughter of the recitalist, and the choir of his church. The complete program was as follows: Prelude and Rondo (on a Theme by Bach); "Chant d'Amour"; Toccata; "The Morning Star" (cello and organ); "Comes Spring, Cuckoo Sing"; "The Distant Bell"; "The Psalm of Life" (choir and organ); "Jack-o'-Lantern"; "Egyptian March."

DELLA V. WEBER,  
Corresponding Secretary.

### Oklahoma Chapter.

John Knowles Weaver, dean of the Oklahoma chapter, appointed committees and announced plans for the season's activities at the first dinner and meeting of the season at Tulsa. Among those who will serve are: Program committee, Esther Handley, Mrs. E. E. Clulow, Mrs. John Kolstad; publicity, Sara Ruby Kauffman, Marie M. Hine, John Knowles Weaver; membership, Marie M. Hine, Zane Mentzer and Mrs. John Marsh.

A novel feature to be introduced this year was announced by Miss Handley, who asked that one organist be asked to bring to each meeting a newly-published anthem, which he or she will direct, affording members the opportunity to become acquainted with new church music and to gain experience in choir direction.

The November meeting will be assisted by nonresident members, who have been asked to write letters to be read at the meeting. The subject will be "An Evening of Organists' Hobbies."

### NOTES FROM THE CAPITAL

BY MABEL R. FROST.

Washington, D. C., Oct. 20.—The Keller Memorial Lutheran Church celebrated its fortieth anniversary Oct. 9 with appropriate musical programs by choir, quartet and organ, including a new anthem, "The Temple of My Heart," by Snow, and the following organ solos: "Adoration," Borowski; "Grand Choeur," Salome; "Night," Jenkins, and Scherzoso, Rogers. Miss Lillian Wines has been reappointed organist and director after a "rest cure" of several years. The fortieth anniversary of the ordination of the pastor, the Rev. Samuel T. Nicholas, also was celebrated on this occasion.

A vested chorus comprising singers of two church choirs—Douglas Memorial M. E. and Luther Place Memorial—was heard in an outdoor vesper service at the Sylvan Theater, in the Washington Monument grounds, Sunday afternoon, Sept. 25, under auspices of the committee on religious drama and pageantry of the Washington Federation of Churches. "The Story of Ruth" was the drama feature, presented by forty or more church players under the direction of Mrs. Elizabeth Gatlin Pritchard. The choirs were directed by Estelle Wentworth of Douglas Memorial and Charles Whitten of Luther Place choir.

The overture to "Oberon" featured the program of Gene Stewart, organist of Waugh M. E. Church, in the first of his winter series of recitals at the

church Oct. 18. In addition Mr. Stewart offered compositions of Beethoven, Brahms, Bach and others more modern. Kroom Bagranoff, tenor, assisted.

Samuel W. Goodson, Jr., is serving as organist at Epworth M. E. Church, South, under a temporary appointment.

Robert Ruckman, energetic concert pianist and organist at the National City Christian Church, has been engaged by station WMAL to broadcast two recitals daily from the National City Christian Church, beginning Oct. 21. There will be a noon recital from 12 to 12:30 and another in the evening from 9:15 to 10 o'clock.

Harold T. Abbott, formerly of the New England chapter, A. G. O., but now a member of the District of Columbia chapter, was guest organist at the anniversary services at historic Pohick Church Sept. 18. Mr. Abbott is located now at Mount Vernon, Va.

Highly instructive and entertaining were the accounts given at the October meeting of the District of Columbia chapter, A. G. O., by Miss Claudine Ferguson, organist and director at the Holy Comforter Chapel, and Adolf Torovsky, A. A. G. O., organist and choirmaster at the Church of the Epiphany, of their tours of English cathedrals. Mr. Torovsky gave a wealth of technical detail along with other observations. Mrs. Torovsky was particularly interested in the Shakespeare country and plays, while Miss Ferguson reported from the musical, literary, artistic and tourist's points of view.

Wedding bells have been ringing for Miss Ruth Farmer, gifted organist and director at St. Paul's Episcopal Church, Rock Creek Parish, and she is now Mrs. Vanderlip.

### NEWS-NOTES FROM ST. LOUIS

BY DR. PERCY B. EVERSDEN.

St. Louis, Mo., Oct. 15.—G. Calvin Ringgenberg, organist of Washington University, has announced his series of monthly recitals on Sunday afternoons at the university chapel and is planning to devote one entire program to St. Louis composers.

Several of our local organists have been heard in the last few months broadcasting their programs from the Kilgen organ in the KMOX studios. This is a praiseworthy attempt to give the public a better type of organ music than is generally heard on the air and is meeting with success, letters of congratulation coming to the station from all parts of the country. Tune in some Sunday afternoon at 5 o'clock central time and hear legitimate organ music from Bach to Bonnet and Noble.

Carl Braun, organist at Friedens Evangelical Church, is eagerly awaiting the opening of the new Austin organ in that edifice. The organ men are practically through with their work.

An organist of one of our leading local churches discussing present conditions in St. Louis remarked the other day that, as he saw things, organists were divided into three classes—first, those who by training and experience were qualified for the position; second, those who possessed some talent and would gladly devote time to training were the salaries offered by the churches sufficient to warrant it; third, those with little or no talent who held their positions because they were willing to play for little or no remuneration.

This led to investigation, from which it appeared that a very small percentage of church organists here could be classed as professional; the big majority earn their livelihood in some other profession or business, using the organ as a source of extras or pin-money.

## ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

### Sowerby Symphony Receives Praise of a Fellow Composer

DePauw University, Greencastle, Ind., Oct. 20, 1932.—Editor of The Diapason. Dear sir: Among the several very valuable features of The Diapason Dr. Lester's reviews of new organ music rank high. His statements are succinct and pertinent, and his views reflect sound judgment and trained taste.

Hence my disappointment in his review, in the October issue, of Sowerby's Symphony. I quite agree with Dr. Lester that it is primarily the duty of a critic to let his readers know that such a work is on the market, and to let each player, after familiarity with the work is gained, decide for himself as to its musical worth. But unfortunately many timid organists are likely to be frightened away by such a critique and fail to secure a work which, I believe, is of outstanding importance. My own reaction to this work was so different that I dare to put in my 2-cents-worth, in the hope that it may lead a few brave souls, if only out of curiosity, to inspect this symphony.

After examination of this music, two things must be conceded, I believe:

First, the composer's absolute sincerity. Here is a style as frank, as devoid of attempts at superficial "effectiveness" as that of Cesar Franck. The musical thought is reduced to lowest terms; there is hardly an unnecessary note. Sincerity breathes from every measure. It is impossible to imagine music in which the unessential, the merely decorative, has been more rigorously pruned away.

Second, the really astonishing technical mastery of the composer must be conceded. For evidence one need only glance at the Passacaglia, an amazing work which would be magnificent for its counterpoint even if it were not magnificent for a greater quality—beauty.

Dr. Lester complains of an "absence of sensuous appeal." Granted, but the same can be said of Bach's G minor or Beethoven's Ninth. A lack of melody is charged. To me the symphony is intensely melodic, not in a Mozartean sense, but melodic nevertheless, in long and varied curves.

"Crude dissonances" are charged. Well, on the first page we have an F natural and an F sharp sounded simultaneously—but I find exactly the same chord in a lovely "Ave Verum" of William Byrd, who is hardly a modernist. If one were to make a list of composers who have been accused of writing too many and too harsh dissonances, it would include names like Beethoven, Schumann, Debussy, Strauss, etc. If one were to make a list of composers who have not been so accused, the list would include names like Chaminade, Merkel, Godard, Ethelbert Nevin, etc. It seems that Sowerby is in better company in the first list.

To be sure, this is modern music; and if an organist finds it impossible to play music of greater harmonic subtlety than that of the late lamented Scotson Clark, this music is not for him. Personally (not that it matters), I am not rabid on modernism (I can take it or leave it alone), but I do feel that there is no reason to think that harmony died with Wagner. After all, there is nothing fixed about our standards of musical euphony, and it has been no unusual thing in the history of music for a "crude dissonance" to become in a generation or two a very mild affair. Compared with the output of some present-day German and Austrian composers, Sowerby's harmonies are bland as a May morning.

Dr. Lester says "cleverness is clear-

Luis Harold Sanford



ly the guiding motive of both men" (Sowerby and Weitz). With this I disagree. To me the guiding motive of Sowerby's work is sincerity. I feel as though the composer were saying in each measure: "This is what I want to say; This is the way music should speak." Strongly, exultingly, the music goes its untrammelled way, devoid of the frills and little sillinesses of lesser men. Here is music naked and unashamed, as meticulous in the avoidance of an unnecessary note as Brahms, as sincere as Franck, as American as Walt Whitman.

To me this promises to be a great work. Time will give it its true place, high or low, and nothing we can say will add or detract from its true stature. In the meantime I would urge all forward-looking organists to secure this work and play it. If given a chance I am confident that the music will speak for itself.

Yours very truly,  
VAN DENMAN THOMPSON.

#### CARILLON IN NEWBURGH, N. Y.

##### Deagan Tower Chimes Blend with Organ, Giving Echo Effect.

J. C. Deagan, Inc., Chicago, have completed installation of a carillon of twenty tubular bells in Trinity Methodist Episcopal Church, Newburgh, N. Y. The Rev. Howard Thompson is the pastor. The chimes lack only five tones of being two chromatic octaves. They are electrically operated, the keyboard being adjacent to the organ console. The tower chimes, being tuned to the standard A-440 pitch of the organ, permit the organist to blend them with organ renditions. The effect in the auditorium is especially beautiful when the chimes and organ are played in this way, the chime tones taking on a delightful echo organ effect. The chimes are a memorial gift of Everett A. Garrison.

##### Special Music by Bertram P. Ulmer.

On Reformation Sunday, Oct. 30, the choir of the Tabernacle Lutheran Church, Philadelphia, sang the following anthems: "Awake, My Soul," Leslie; "See the Conquering Hero Comes," Handel; "Blessing, Glory, Wisdom, Thanks," Lewars; "The Lord Is My Light," Parker; "Welcome, Welcome, Dear Redeemer," Franck; "Bow Down Thine Ear," Parker. The music is under the direction of Bertram P. Ulmer, organist, who is celebrating his fourteenth anniversary as director of music. He wrote two responses and a recessional for the two services of the day.

#### MR. AND MRS. SANFORD'S TOUR

##### Recitals in Central Wesetrn Cities Mark Their Vacation Trip.

Combining business and pleasure was the interesting summer experience of Mr. and Mrs. Luis Harold Sanford of New York City. On an automobile trip that took them as far west as Des Moines and as far north as Minneapolis, they gave four pre-arranged concerts, as well as several informal musicales.

Mr. Sanford, who has the degree of bachelor of music from Bush Conservatory, Chicago, and master of sacred music from Union Theological Seminary, New York City, is entering upon his fourth year as organist and director of the Sunday Motet Choir and associate to Dr. Clarence Dickinson in the School of Sacred Music at the seminary. He is also a graduate of the Juilliard School, having held a fellowship in piano with Josef Lhevinne for several years.

Grace Krick Sanford, a master of music in piano and voice from Oberlin College, is beginning her fourth year as a fellowship holder in composition at the Juilliard Graduate School, where she is a pupil of Rubin Goldmark. She is also soprano in the Sunday Motet Choir at Union Theological Seminary.

On Aug. 4 Mr. and Mrs. Sanford gave a concert for the summer session of the State Teachers' College in Milwaukee. Many of the American Guild of Organists, Wisconsin chapter, of which Mr. Sanford was formerly a member, were present. This recital was given in the Kenwood M. E. Church, where there is a three-manual Austin organ. Another recital, in the First M. E. Church, Rochester, Minn., took the form of a vesper service Aug. 14. Mr. Sanford is well-known in Rochester, having previously given many recitals, both public and private, there. The organ here is a three-manual Austin.

The annual conference of the Methodist Episcopal Church in Wisconsin, meeting in Kenosha, engaged Mr. and Mrs. Sanford for a concert Sept. 7. It was given in the beautiful edifice of First Church, where there is a fine Aeolian organ of three manuals and echo. The program, mostly religious in character, was planned to show as much variety and beauty of the organ as possible. It included: Chorale Preludes, "Darwall's 148th," Darke, and "O World, I Leave Thee Sadly," Brahms; "Ave Maria," Arkadelt-Liszt; "Jesus Calls Us," Matthews; voice, "Maria ging aus wandern" (German folksong), Brahms; "Into the Woods," L. H. Sanford; "Jesuslied," Hildach; organ and piano, Variations on Haydn Theme, Brahms; "Romance" and Scherzo, Sanford; voice, "October Moon," G. K. Sanford; "Just for Today," Seaver; organ, Air, Wesley, "St. Francis Speaking to the Birds," Liszt; Symphonic Poem, Smetana.

The final concert took place in Indianapolis Sept. 11 as a vesper hour of music in the North M. E. Church, to which the A. G. O. and the public were invited. This is a practically new church building, beautiful in all of its appointments and containing a four-manual Kimball organ.

##### Organ to Marshfield, Wis., Church.

The Verlinden, Weickhardt, Dornoff Organ Company of Milwaukee has completed the installation of a two-manual in the beautiful new Catholic Church of the Sacred Heart at Marshfield, Wis., which has a seating capacity of 700.

The Westheimer-Vollus Funeral Home of Texas has purchased a Kilgen organ of two manuals and pedal with seventeen stops to be installed in the chapel at Houston. The organ will be equipped with a dual-control player and is to be installed by Dec. 1.

Grace K. Sanford



#### Reuter for Roseburg, Ore.

The Reuter Organ Company of Lawrence, Kan., has under construction a two-manual of eleven sets of pipes and chimes for the First Presbyterian Church of Roseburg, Ore. The installation will be made in December. The instrument is to be a memorial organ, a gift to the church from a member of the congregation.

Burton Lawrence has been appointed organist of the Wellington Avenue Congregational Church of Chicago. He had been organist of Thornburn M. E. Church for ten years. Mr. Lawrence studied in 1929 and 1930 in Paris with Widor and Libert and had the honor of being organist at the Rabaud festival at Fontainebleau in the summer of 1930.

## FRANK VAN DUSEN



A. A. G. O.

Director of School of Church and Choir Music, American Conservatory of Music, Chicago

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## Programs of Organ Recitals of the Month

[Programs for insertion in this department must be received not later than the 20th of the month in order to appear in the issue of the following month. The large amount of mechanical work of a painstaking character required in the preparation of the recital pages and the limitations of space make this rule necessary.]

**Hamlin Hunt, Minneapolis, Minn.**—In a recital at Plymouth Church on the evening of Oct. 19 Mr. Hunt played this program: "Variations de Concert," Bonnet; "Ariel," Bonnet; Fugue in E flat major ("St. Ann"), Bach; Chorale Prelude, "Jesus, Joy of Man's Desiring," Bach; "Soeur Monique," Couperin; "Sunbeams" (MS), Marion Austin Dunn; "The Mystic Hour," Bossi; "Piece Heroique," Franck; Arabesque, Vierne; "Harmonies du Soir," Frysinger; Old Irish Air, arranged by Etherington; Menuet, Clewett; Maestoso con moto, Barnes.

**Stanley R. Avery, Minneapolis, Minn.**—In an hour of organ music at St. Mark's Episcopal Church Sunday afternoon, Sept. 25, Mr. Avery played: Five Pieces from Twenty Pro and Postludes, Karg-Elert; "Carillon," DeLamarter; Chorale, "The Lord Thy God Is in the Midst of Thee," Margaret Wigham; "Pro Organo," Avery; Londonderry Air, arranged by Lemare; Minuet, Boccherini; Prelude to "The Blessed Damozel," Debussy; Finale, Symphony in D minor, Franck.

**Alexander Schreiner, Los Angeles, Cal.**—Mr. Schreiner, university organist at the University of California at Los Angeles, gave the first noon recital of the academic year Sept. 27, when his offerings included: First Sonata in D minor, Guilmant; Elegy, Glazounoff; Caprice, Philipp-Schreiner; Triumphal March from "Sigurd Jorsalfar," Grieg.

At the second recital, Sept. 30, his program was as follows: Prelude to "Tristan and Isolde," Wagner; Prelude and Fugue in B minor, Bach; Chorale, "A Rose Breaks into Bloom," Brahms; Nocturne, Grieg; Finale, Franck.

At his noon recital Oct. 18 Mr. Schreiner played: Concert Overture in C minor, Hollins; Toccata, Adagio and Fugue in C major, Bach; Canon in B minor, Schumann; Pastorale from Second Symphony, Widor; "Ride of the Valkyries," Wagner.

**Marshall Bidwell, Pittsburgh, Pa.**—Mr. Bidwell, organist and director of music of Carnegie Institute, played these programs among others in his regular series at Carnegie Music Hall in October:

Oct. 8—Prelude and Fugue in A minor, Bach; Sinfonia in F, Bach; Gavotte from "Iphigenia," Gluck; Allegro from Second Symphony, Vierne; Prelude to "The Afternoon of a Faun," Debussy; Toccata on "O Filii et Filiae," Farnam; "Caprice Viennois," Kreisler; Largo and Finale from "New World" Symphony, Dvorak.

Oct. 9—Overture to "Der Freischütz," Weber; "Liebestraum" in A flat, Liszt; Toccata in E, de Mearaux; "At the Convent," Borodin; "Fiat Lux," Dubois; "Danse Macabre," Saint-Saens; Adagio from Violin Concerto in G minor, Bruch; Barcarolle from "The Tales of Hoffman," Offenbach; Triumphal March from "Sigurd Jorsalfar," Grieg.

**Elliot Baldwin Hunt, Tarrytown, N. Y.**—Last year the Sunday evening recitals by Mr. Hunt at Asbury Methodist Church proved so popular that he was asked to resume them this winter. They are given once a month and the first program, played Sept. 25, was made up of these compositions: Chorale Prelude, "Our Father, Who Art in Heaven," Bach; "Kuhreigen," Grieg; Andante Cantabile (Fourth Symphony), Widor; Meditation from "Thais," Massenet; Allegro con Spirito (Sonata No. 2), Borowski.

**Miss Dorothy Ashton, A. A. G. O., Hightstown, N. J.**—Miss Ashton, assisted by Grace Ashton, soprano, gave a recital the evening of Sept. 28 at the First Methodist Church, playing the following selections: Sonata in C minor (Andante maestoso, Allegro risoluto), Salome; "At Parting of Day," Frysinger; Fantasia on "Duke Street," Kinder; "The Thrush," Kinder; Intermezzo, Dethier; Berceuse from "Jocelyn," Godard; Finale in D major, Vierne.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in his popular programs at the Philharmonic Auditorium by Dr. Hastings in October included: Prelude and Fugue in E minor, Bach; Sarabande from an Oboe Concerto, Handel; "An Eastern Romance," Rimsky-Korsakoff; Andantino, Franck; Ten Versets, Franck; Triumphal March from "Aida," Verdi; "Absolution," Hastings; "Prelude Solennelle," Hastings.

**Leslie Grow, Nashville, Tenn.**—In a faculty recital at the Nashville Conservatory of Music Sept. 30 Mr. Grow, head of the organ department, played this program: "Piece Heroique," Franck; Cantabile, Franck; Fantasia and Fugue in G

minor, Bach; Sixth Symphony (Allegro, Adagio and Intermezzo), Widor; "Harmonies du Soir," Karg-Elert; "Litany" (from "Castilleja") Sonata, Latham True; Allegro from Second Symphony, Vierne. This was the first of a series of programs to be given by Mr. Grow during the school year.

**Raymond C. Robinson, F. A. G. O., Boston, Mass.**—In his Monday noon recitals at King's Chapel, which have been resumed for the season, Mr. Robinson has played:

Oct. 2—Phantasia (Sonata in D flat), Rheinberger; Scherzo in C minor, Widor; Chorale Preludes, "Nun komm," der Heiden Heiland," "Herr Jesu Christ, dich zu uns wend" and "Wir glauben an einen Gott," Bach; Chorale in B minor, Franck; "Twilight in Fiesole," Bingham; "Comes Autumn Time," Sowerby.

Oct. 10—Prelude and Fugue in C minor, Bach; "Stella Matutina," Dallier; "Legende," Karg-Elert; "Ave Maris Stella," Dupre; Adagio from Sonata, Elgar; Allegro (Concerto 2), Handel.

**George William Volkel, New York City**—Mr. Volkel was invited to give a recital for the American Woman's Association at its ballroom Sunday evening, Oct. 2, and played the following works: Sonata in the Style of Handel, Wolstenholme; "A Fantasy," Darker; Lullaby, Stoessel; "Flight of the Bumble-bee," Rimsky-Korsakoff; "The Bells of St. Anne de Beaupre," Russell; Sketch in D flat, Schumann; Arioso in A major and "In Thee Is Joy," Bach; Irish Cradle Song (arranged by George William Volkel), Traditional; "Romance sans Paroles," Bonnet; Andante Cantabile and Toccata in F, Widor.

**Norman Landis, Flemington, N. J.**—In a recital Sept. 26 at the Presbyterian Church Mr. Landis played the following program: "Piece Heroique," Franck; Andante from String Quartet, Debussy; Chorale Prelude, Reger; Passacaglia and Fugue, Bach; Scherzo, Bossi; "Elegiac Song," Landis; Toccata from Fifth Symphony, Widor.

**Herbert Sanders, Montreal, Que.**—Dr. Sanders played the following program at Trinity Memorial Church on the four-manual Casavant organ Sept. 29: Fantasia in F minor, Mozart; Chorale Prelude on "Dominus regit Me," Noble; Caprice in B, Bernard Johnson; Theme and Variations in G, Faulkes; Fantasia and Fugue in G minor, Bach; "Benedictus," Karg-Elert; Toccata from Sonata-Rhapsody, Candlyn.

**Herbert Ralph Ward, New York City**—Mr. Ward played the following programs in his series of recitals at St. Paul's Chapel, Broadway, Fulton and Vesey streets, at 1 o'clock on Tuesday afternoons in October:

Oct. 4—"The Angelus," Massenet; "Will-o'-the-Wisp," Nevin; Elegy, T. Tertius Noble; Allegro ma non troppo (Concerto in B flat), Handel; Chorale in A minor, Franck.

Oct. 11—"At Vespers," Joseph Fredericks; Fugue in E minor, Pachelbel; Introduction to Act 3 ("Tristan and Isolde"), Wagner; "The Enchanted Bells," Haberbier; "Pomp and Circumstance" (Military March), Elgar.

Oct. 18—Cantabile (Sonata 7), Guilmant; "Marche" ("Ein Feste Burg"), Godard; Prelude and Fugue in C minor, Bach; "To a Pond Lily," H. R. Ward; "Laus Deo," Dubois.

Oct. 25—Grand Chorus in D major, David Clegg; Largo ("New World" Symphony), Dvorak; Fugue in G minor ("The Swiss"), Bach; "Liebestod" ("Tristan and Isolde"), Wagner; Finale (Symphony 2), Widor.

**Lauren B. Sykes, Portland, Ore.**—In a piano and organ recital at the Hinson Memorial Baptist Church on the evening of Oct. 7 Mr. Sykes was assisted by Robert B. Flack, pianist. An audience of more than 1,000 people heard the program, which had as its climax Clokey's Symphonic Piece and a Processional by Mr. Sykes, played on the two instruments. Mr. Sykes' organ selections were: Suite in D (first movement), Foote; Scherzo, Gigout; Toccata, Fifth Symphony, Widor; "The Whirling Gnomes," H. J. Stewart; "The Music Box," Nicholas Slominsky; "Liebesfreud," James-Kreisler.

**Marcus Naylor, Warren, Pa.**—In his pre-service organ programs at the First Presbyterian Church in the last month Mr. Naylor has played: Finale from Sixth Symphony, Widor; Aria from Tenth Concerto, Handel; Chorale, "O Sacred Head," Fugue in D and Air in D, Bach; March from Third Symphony, Widor; Etude in G major, Goldthwaite; Polonaise, Op. 40, No. 1, and Nocturne, Op. 9, No. 2, Chopin; Third Sonata, Mendelssohn; Adagio and Fugue in C major, Bach; "Reverie du Soir," Saint-Saens; Prelude, Fugue and Variation, Franck; "Divertissement," Vierne; Chorale Prelude, "Schmücke dich," Brahms; Prelude and Fugue in E minor, Bach; Chorale improvisation on

"Rejoice Greatly," Karg-Elert; Toccata from Fifth Symphony, Widor; "In Moonlight," Kinder; Allegro from Second Symphony, Vierne; Finale from Eighth Symphony, Widor; Air in Ancient Style, Edmundson.

**E. Arne Hovdesven, Mercersburg, Pa.**—The following programs have been played by Mr. Hovdesven in his Sunday afternoon recitals at Mercersburg Academy: Oct. 9—"Cortège," Vierne; "Chanson Triste," Sibelius; Fugue, "St. Ann's," Bach; Gavotte in G, Bach; "The Swan," and "Marche Heroique," Saint-Saens.

Oct. 16—"Bal de Noces e Sarabande Italienne," Burgmeier; Elegy, Massenet; Intermezzo in B flat minor, Callaerts; "Jagged Peaks in the Starlight," Clokey; "Anna Magdalena's March," Bach; "By the Waters of Minnetonka," Lieurance; Finale in B flat, Franck.

**George H. Fairclough, F. A. G. O., St. Paul, Minn.**—Until the new Aeolian-Skinner organ is installed, which will be about the middle of November, Mr. Fairclough gives his weekly recitals as usual every Friday afternoon in the music hall of the University of Minnesota. The new organ will be in the large Northrop Memorial Auditorium. Recent programs have been:

Oct. 7—Prelude (Sonata 3), Guilmant; "Dawn," Jenkins; "Romance sans Paroles," Bonnet; Two Chorale Preludes, Brahms; "St. Ann's," Fugue, Bach; "Fragrant Symphony," Lemaigny.

Oct. 14—Prelude in E flat ("St. Ann"), Bach; "Wind in the Pine Trees," Clokey; "Chapel of San Miguel," Soder; Fountain Reverie, Fletcher; Air a la Bourree, Handel; "Marche Pontificale," Lemmens.

Oct. 21—Chorale in A minor, Franck; Sonatina from "God's Time Is Best," Bach; Toccata in E, Mearaux; Andante (Sonata No. 1), Borowski; "Sunset Meditation," Biggs; "Laus Deo" ("Messe de Marlage"), Dubois.

**Martin W. Bush, Omaha, Neb.**—In a recital Oct. 2 for the Society of Liberal Arts at the Joslyn Memorial Mr. Bush presented the following program: Choral Song and Fugue, Wesley; "Frere Jacques! Dormez Vous?," Ungerer; Menuetto, Bizet; Finale of Act 1, from "Prince Igor," Borodin; "An Indian Legend," Baron; "La Zingara," Jepson; "Les Jongleurs," Jepson; "Dreams," McAmis; "Dance of the Apprentices" and "Procession of Mastersingers" ("Die Meistersinger"), Wagner.

**Miles J. A. Martin, F. A. G. O., Waterville, Conn.**—Mr. Martin gave a recital at St. John's Church Oct. 13 under the auspices of the Mattatuck Musical Art Society, playing the following compositions: Prelude and Fugue in B minor, Bach; "Soeur Monique," Couperin; "Cortège of Litanic," Dupre; Chorale in B minor, Franck; Canon in B minor, Schumann; "Carillon," True; Finale, Fourth Symphony, Widor.

**Latham True, Palo Alto, Cal.**—Contemporary American composers were represented exclusively on the program played by Dr. True at the Castilleja School at vespers Oct. 9. The work of three men made up the following program: Suite in D, Op. 25, Edward Shippen Barnes; Reverie, John Hermann Loud; Sea Sketch, Two Miniatures, "Serenity" and "An Antique Rug," and "Prelude Tragique," Frank Howard Warner.

**Adelaide M. Lee, F. A. G. O., Tallahassee, Fla.**—Miss Lee of the faculty of the Florida State College for Women gave an inaugural recital on the Skinner organ at the Presbyterian Church Sunday evening, Oct. 9, with the assistance of the college choir. She played these selections: Concerto in A minor (first movement), Bach; "Country Dance," Purcell; Gavotte, Gluck; Toccata, de Mearaux; "Ave Maria," Arkadelt-Liszt; Sonatina, Rogers; "Cotswold Air," Matthews; Toccata (Fifth Symphony), Widor.

**Joseph C. Beebe, New Britain, Conn.**—Mr. Beebe's offerings at his recital in the South Congregational Church Oct. 19 were as follows: Chorale Variations, "A Mighty Fortress," Gronau; Chorale Preludes, "Turn unto Us, O Christ," "Adorn Thyself, O My Soul," and "Farwell Will I Give Thee," Bach; Andante and Trumpet Fantasia, Wesley; Prelude, "I am Sol recedit Igneus," Simonds; "Comes Autumn Time," Sowerby.

**Fred Faassen, Zion, Ill.**—Mr. Faassen in October played the following Sunday programs broadcast from Shiloh Tabernacle: Oct. 9—Communion, Deshayes; Serenade, d'Ervy; Andante Religioso, Thome; Intermezzo from "Cavalleria Rusticana," Mascagni.

Oct. 16—Prelude to "The Deluge," Saint-Saens; Toccata in D minor, Nevin; Andante Cantabile from Quartet in D major, Tschaiakowsky; "Romance" in D flat, Lemare; Meditation, Bubeck.

**Corra Conn Moorhead, A. A. G. O., Winfield, Kan.**—Mrs. Moorhead, head of the organ department at Southwestern College, played the following program Sept.

25 at the First Presbyterian Church, marking her fifteenth anniversary at this church: "Sonata Tripartite," Nevin; "When Evening Shadows Gather," Stoughton; Autumn Sketch, Brewer; "Cantilene du Soir," Kinder; Cathedral Prelude and Fugue in E minor, Bach; "Dawn," Friml; "Spring Day," "Kinder; Caprice in B flat, Botting. The choir of the church sang several anthems.

**Lilian Carpenter, New York City**—Miss Carpenter of the Institute of Musical Art was guest recitalist at St. James' Church, Danbury, Conn., Oct. 5, presenting the following program: Introduction and Allegro (First Sonata), Guilmant; "Romance sans Paroles," Bonnet; Chorale Preludes, "Christians, Rejoice," "Now Come, the Heathen's Saviour," and "Sleepers Awake, a Voice Is Calling," Bach; Allegretto Giocoso (Water Music), Handel; Cantabile (Second Symphony), Vierne; Scherzo (Sonata in E flat), Parker; Londonderry Air, arranged by Colker; Finale (Eighth Symphony), Widor.

**Alexander McCurdy, Jr., Philadelphia, Pa.**—Mr. McCurdy of the Second Presbyterian Church played the ninth of the series of inaugural recitals on the large Kimball organ at the Second Baptist Church of Germantown Oct. 20. His selections were these: Bourree in D (Old Style), Wallace A. Sabin; Chorale Preludes, "Lord, Hear the Voice of My Complaint" and "Christ Lay in Bonds of Death," Bach; Sketch in D flat, Schumann; Chorale Prelude, "A Rose Breaks into Bloom," Frutkins; "In Summer," Stebbins; Scherzetto from "Twenty-four Pieces in Free Style," Vierne; "Romance sans Paroles," Bonnet; Chorale Improvisations, "Now Thank We All Our God" and "Adorn Thyself, O My Soul," Karg-Elert; "The Legend of the Mountain," Karg-Elert; Toccata on "Lord Jesus Christ, Turn to Us," Karg-Elert.

**Edwin Arthur Kraft, Cleveland, Ohio**—Mr. Kraft's recital at Trinity Cathedral on the evening of Nov. 7 will be marked by the following program: Fantasia and Fugue in G minor, Bach; Chorale Prelude on "Puer noster nascitur," Willan; "Variations sur un Noel," Marcel Dupre; Aria from Tenth Concerto, Handel; Finale from Fourth Symphony, Vierne; Overture to "Phedre," Massenet-Klof; "Mr. Ben Jonson's Pleasure," Robin Milford; "Ride of the Valkyries," Wagner.

Mrs. Marie Simmelink Kraft, mezzosoprano, will assist her husband.

**William H. Oetting, Pittsburgh, Pa.**—Mr. Oetting, head of the organ department at the Pittsburgh Musical Institute, who is giving a series of six recitals this season at the institute, opened the series Oct. 20 with the following program: Prelude and Fugue in C minor, Bach; Prelude on "I am Sol recedit," Bruce Simonds; Fourth Symphony, Vierne. The remaining recital dates in Mr. Oetting's series are: Dec. 8, Jan. 19, March 5, April 20 and June 8.

On Oct. 1 Mr. Oetting began a series of sonata recitals to be given every Saturday at 7:30 p. m. over station WWSW.

**Nesta Williams, F. A. G. O., Columbia, Mo.**—Miss Williams gave a recital under the auspices of the Pro Musica of Stephens College Oct. 11 at the Missouri Methodist Church, playing the following program: Toccata and "Chant Pastoral," Dubois; Chorale in E major, Franck; Arabesque and Finale (from First Symphony), Vierne; "Jesus, Joy of Man's Desiring," and Fantasy and Fugue in G minor, Bach; "Dreams," Wagner; "Sportive Fauns," d'Alnaffy; "Indian Wail," Dvorak; "Marche Religieuse," Guilmant.

**Miss E. Letitia Lyle, Concord, N. H.**—Miss Lyle, assistant organist of St. Paul's Church, played the following program in a recital Sept. 9: "Jubilant Deo," Silver; "Prayer," Harris; "Stillness of Night," Chubb; Grand Offertoire in C minor, Winchester; Berceuse, Gounod; Largo from "Xerxes," Handel; Melody from Concerto in G minor, Mendelssohn; "Marche de Fete," Becker; Allegro Maestoso, from First Sonata, Peace.

Oct. 16 Miss Lyle played: Processional in E flat major, Winchester; Nocturne from "Midsummer Night's Dream," Mendelssohn; Maestoso, MacDowell; "At Evening," Kinder; "Toccata alla Marcia," Harris; Pastorale, "Gesu Bambino," You; Andantino in D flat, St. Clair; Allegro Maestoso from First Sonata, Peace.

**Elmer A. Tidmarsh, Schenectady, N. Y.**—In his recital at Union College Sunday afternoon, Oct. 2, Professor Tidmarsh played the following program: Fantasia and Fugue in A minor, Bach; Rhapsody, Cole; Fantasia, Cantabile and "Piece Heroique," Cesar Franck; Overture to "The Merry Wives of Windsor," Nicolai.

For his recital Oct. 16 Mr. Tidmarsh prepared this list of offerings: First Symphony, Maqualre; Three Pieces from "Tableaux de Voyage," d'Indy; Gavotte, "The Swan" and "Marche Heroique," Saint-Saens; Finale from Eighth Symphony, Widor.

## Programs of Organ Recitals of the Month

**Julia Bachus Horn, Louisville, Ky.**—In a recital Sunday afternoon, Oct. 2, on the large Pilcher organ over which she presides at St. John's Evangelical Church, Mrs. Horn played the following program: Chorale Prelude, "In Dir ist Freude," Bach; "Lamentation," Guilman; "La Media Noche" (Serenade), Albert Stoessel; "Fiat Lux," Dubois; Prelude Pastorale, Boellmann; Capriccio, Lemaigre; "The Angelus," Lemare; "The Last Spring," Grieg; "A. D. 1620," MacDowell; "A Sylvan Idyll," Gordon B. Nevins; "In Summer," Stebbins; "Finlandia," Sibelius.

**Frederic B. Stiven, A. A. G. O., Urbana, Ill.**—Professor Stiven, director of the school of music of the University of Illinois, played the Sunday recital Sept. 18, making use of the following compositions: Largo, Handel; Allegretto in B minor, Bach; "Marche Triomphale" in "Paradissum," Dubois; "Danse des Mirlitons," Tchaikowsky; Concert Overture in C minor, Hollins; Reverie, Dickinson.

Professor Stiven played the following works of German composers Oct. 16: Prelude and Fugue in C minor, Bach; Air for G String, Bach; Sonata No. 6 in E flat minor, Rheinberger; "In the Garden," Goldmark; Scherzo-Cristan, Jadasohn; "Liebestod," from "Tristan and Isolde," Wagner.

**Russell Hancock Miles, M. Mus., Urbana, Ill.**—Professor Miles gave the University of Illinois recital Sept. 25, presenting the following offerings: Toccata and Fugue in D minor, Bach; Aria, Handel; "Marche Funebre et Chant Seraphique," Guilman; "Gavotte de la Cour," Brocca; Pastorale, Franck; Andante Cantabile, Tchaikowsky.

**Stanley E. Saxton, Saratoga Springs, N. Y.**—In his recital Oct. 10 at Skidmore College Mr. Saxton played these compositions: "Up the Saguenay," Russell; "Kyrle Elison," Rezer; Introduction to Third Act of "Lohengrin," Wagner; "May Night," Palmgren; "The Squirrel," Weaver; "Piece Heroique," Franck.

Mr. Saxton's program Oct. 17 was as follows: Adagio sostenuto from Sonata Op. 27, No. 2, Beethoven; "Caprice Viennois," Kreisler; "Les Preludes," Liszt; Barcarolle from "Tales of Hoffman," Offenbach; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Pomp and Circumstance," Elgar.

**Leslie P. Spelman, M. A., Mus. B., A. A. G. O., Raleigh, N. C.**—In the first of a series of recitals at the auditorium of Meredith College, played Oct. 17, Mr. Spelman, director of the school of music, played a program constituted as follows: Sketch in C major, Schumann; Chorale Preludes, "O Sacred Head, Once Wounded" and "Sleepers Awake," Bach; "Sanctus," Gounod; Air, Handel; "Jagged Peaks in the Starlight" and "Canyon Walls," Clokey; "Will-o-the-Wisp," Nevins; "Lied des Chrysanthem," Bonnet; "Variations de Concert," Bonnet.

**Frederic T. Egener, London, Ont.**—For his thirteenth "hour of organ music" at Queen's Memorial Anglican Church, Saturday afternoon, Oct. 22, Dr. Egener prepared this program: Concert Overture in B minor, Rogers; Reverie in E flat, Lemare; "Gavotte Moderne," Lemare; "The North Wind," Rowley; "Sea Surge," Nesbitt; Fugue in G minor, Bach; "Lake Louise" (No. 5, Canadian Scenes), Egener; "Marche Russe," Schminke.

**Hugh C. Price, M. Mus., La Salle, Ill.**—In the first of a series of four recitals at St. John's English Lutheran Church, played Oct. 11, Mr. Price presented this program: Toccata and Fugue in D minor, Bach; "The Walk to Jerusalem," Bach-Grissold; Fantasia on Themes from "Faust," Gounod-Eddy; "Marche Religieuse," Guilman; "Dreams," McAmis; Caprice in G minor, Krackel; "Drink to Me only with Thine Eyes," arranged by Miles; Toccata, Dubois.

**John Euell Hanson, New York City.**—In a short recital preceding the evening service at the Reformed Church, Bay-side, L. I., Oct. 16, Mr. Hanson played: Fantasia, Saint-Saens; Allegro in B flat, Bridge; "Novelette," Parker; Passacaglia and Fugue in C minor, Bach; Canonetta (from Violin Concerto), Tchaikowsky; "Evening Star," from "Tannhauser," Wagner; "Marche Nuziale," Bossi.

**Herman F. Siewert, F. A. G. O., Winter Park, Fla.**—In his organ vespers at Rollins College Mr. Siewert recently has played:

Oct. 5—Chorale Prelude on the hymn-tune "St. Ann, Noble; Famous Hebrew Melodies, including "Kol Nidrel," "Hebraisches Lied," "Mazel Toif" and "Eli Eli"; Prelude in C sharp minor, Bachmanhoff; Midsummer Caprice, Johnston; "Marche Nuptiale," Ganne.

Oct. 7—Overture, "Light Cavalry," von Suppe; "Viennese," Godowsky; "Swing Low, Sweet Chariot," transcribed by Carl Diton; Symphony 2, Finale, Widor.

Oct. 12—Chorale Prelude, "My Jesus Calls to Me," Brahms; "To the Evening

Star," from "Tannhauser," Wagner; "Scherzo Fantastique," Roland Diggle; "Caprice Viennois," Kreisler; Improvisation, MacDowell; Premiere Symphony (Allegro), Maquaire.

**David R. Pew, Oxford, Ohio.**—In an "hour of music" at the Methodist Church Sunday afternoon, Oct. 9, Mr. Pew played a program of works of French composers, making use of the following compositions: Allegro Appassionato (Sonata 5), Guilman; Berceuse from "Jocelyn," Godard; "The Cuckoo," d'Aquin; "Menuet Gothique," Boellmann; "Piece Heroique," Franck; "The Swan," Saint-Saens; "Chant Pastoral," Dubois; "Funeral March of a Marionette," Gounod; "Romance sans Paroles," Bonnet; Toccata (Symphony 5), Widor.

**Andrew J. Baird, Poughkeepsie, N. Y.**—Mr. Baird, organist of the Reformed Church of Poughkeepsie and private organist to Mrs. Edward H. Harriman, gave a recital at the First Presbyterian Church of Goshen, N. Y., Oct. 7, playing this program: Concert Overture, Maitland; Chorale Prelude, "O Man, Bemoan Thy Grievous Sin," Bach; Fountain Reverie, Fletcher; "Minuetto Antico e Musetta," Yon; "March of the Holy Grail," ("Parsifal"), Wagner; Fantasia in G minor, Bach; "Rhapsodia Italiana," Yon; "Dawn," Cyril Jenkins; Scherzo, Dethier; "The Bells of St. Anne de Beaupre," Russell; "The Thrush," Kinder; "Ride of the Valkyries," Wagner.

In his program at Mrs. Harriman's home, Arden House, on Oct. 11 Mr. Baird played: Toccata in D minor (Doric), Bach; Nocturne, Foote; Minuet in D, Mozart; Sketch in G minor, Schumann; "Marche Funebre et Chant Seraphique," Guilman; "Shepherd's Pipes," Benna Moe; March from "Sigurd Jorsalfar," Grieg; Sonata in C minor No. 2, Mendelssohn; "Love-Death," from "Tristan and Isolde," Wagner; "Song to the Evening Star" ("Tannhauser"), Wagner; "Carillon," DeLamarter; "Overture Triomphale," Ferrata.

**Sterling C. Marshall, Houghton, Mich.**—Mr. Marshall, whose recitals at Trinity Episcopal Church in Houghton, the center of the Lake Superior copper country, are a musical feature of the entire region, was assisted Oct. 3 by Christina Dickson of Chicago, soprano. The organ selections included: Prelude in B minor, Bach; Chorale Preludes, "Hark, a Voice Saith, 'All Are Mortal,'" "Lamb of God, Our Saviour" and "In Thee Is Gladness," Bach; "Carillon," Sowerby; Cantabile (Symphony 6), Widor; Morris Dance, Edward German; Scherzo in G minor, Bossi; Prelude and Fugue on B-A-C-H, Liszt.

**Claude L. Murphree, Gainesville, Fla.**—In his Sunday afternoon recital at the University of Florida Oct. 9 Mr. Murphree, the university organist, played: Overture to "The Barber of Seville," Rossini; Evensong, Martin; "The Squirrel," Weaver; A Southern Fantasy, Hawke; "Sea Gardens," James Francis Cooke; Prelude and Fugue in D major, Bach; "Distant Chimes," Albert W. Snow; "At the Foot of Fujiyama," Harvey B. Gaul; Melody in A major, Charles G. Dawes; "The French Clock," Bornschein; "The Ride of the Valkyries," Wagner.

**John Harms, New York City.**—Mr. Harms played a return engagement at the chapel of the Hotchkiss School, Lakeville, Conn., Sept. 25. His earlier recital was given at the same place last May. The program for the occasion was as follows: Introduction to the Third Act of "Lohengrin," Wagner; "Behold a Rose Is Blooming," Brahms; "Be Glad Now, All Ye Christian Men," Bach; "Lord, Hear the Voice of My Complaint," Bach; "Anna Magdalena's March," Bach; Gavotte from Fifth French Suite, Bach; Badinerie from Suite in B minor, Bach; Chorale in A minor, Franck; Prelude to "L'Enfant Prodigue," Debussy; "Flight of the Bumble-bee," Rimsky-Korsakoff; Toccata on "Ave Maris Stella," Dupre; "The Reed-Grown Waters," Karg-Elert; "Carillon-Sortie," Mulet.

**Samuel A. Baldwin, New York City.**—Professor Baldwin, emeritus professor of music at the College of the City of New York, who has been visiting California, played for Warren D. Allen at Stanford University Aug. 25 and presented the following program: Fugue in E flat major ("St. Ann's"), Bach; "Colloquy with the Swallows," Bossi; "Weeping, Mourning, Fearing, Trembling," Liszt; "Petite Pastorale," Ravel; "Variations de Concert," Bonnet; "By the Sea," Schubert; Prelude to "Parsifal," Wagner.

**Lester W. Groom, Chicago.**—Mr. Groom and his choir at the Church of the Ascension have announced three sacred concerts, the first of which took place Oct. 21. The organ selections played by Mr. Groom were: Jubilee Overture, Weber; "Matin Provencal," Bonnet; Prelude, Fugue and Variation, Franck; Fantasia and Fugue in G minor, Bach; Toccata, DeLamarter; Chorale Prelude, "Rejoice, Ye Pure in Heart," Sowerby; "Dreams,"

Wagner; "Marche Triomphale," "Nun danket alle Gott," Karg-Elert.

**Lillian Evans Adams, Cambridge City, Ind.**—Mrs. Adams, organist and choir-master at the First Methodist Episcopal Church, played the following recital program at the fall festival service Sunday, Oct. 9: Sonata No. 2 (Grave and Adagio), Mendelssohn; Prelude and Fugue in D major, Bach; "Jagged Peaks in the Starlight," Clokey; March and Chorus from "Tannhauser," Wagner.

**Albert Riemenschneider, Berea, Ohio.**—In a recital Sunday afternoon, Nov. 6, at Fanny Nast Gamble Auditorium of Baldwin-Wallace College Mr. Riemenschneider will present the following program: Prelude and Fugue in B minor, Bach; "Our Father, Who Art in Heaven," Bach; "Soeur Monique," Couperin; Second Sonata, in D minor, Rogers; Prelude to "Lohengrin," Wagner; "Cradle Song (arranged by Rogers)," Wagner; "The Ride of the Valkyries" (arranged by Lemare), Wagner.

**Donald C. Gilley, Earlham, Ind.**—In a recital at Trinity Church, Junesville, Wis., Aug. 17, Mr. Gilley played: Concert Overture in C minor, Hollins; "Dance of the Reed Flutes," Tchaikowsky-Kraft; Andante from "Grande Piece Symphonique," Franck; Toccata in F major, Bach; "Con Grazia," Andrews; "Sunshine and Shadow," Gale; "L'Organo Primitivo," Yon; Fifth Symphony (First Movement), Widor.

**Ralph E. Marrayott, Jamesburg, N. J.**—Mr. Marrayott gave a recital Oct. 14 on the new Möller organ in the Methodist Church of Hamilton Square, N. J. His offerings included these: "Finlandia," Sibelius; "O God, Thou Faithful God," Karg-Elert; "The Swan," Saint-Saens; "The Little Bells of our Lady of Lourdes" and Vesper Processional, H. B. Gaul; "Deep River," Negro Melody; "La Cinquantaine," Gabriel-Marie; "Forest Scene," Emil Velazco; Scherzino, J. H. Rogers; Elegy, Massenet; "In a Monastery Garden," Kettelbey.

**Ruth Frances Howe, New York City.**—In a recital Sept. 9 at Temple B'Nai Israel, on Staten Island, Miss Howe played: Chorales, "In Dir ist Freude," "In dulci Jubilo" and "Nun komm, der Heiden Heiland," Bach; Pastorale, Bach-Widor; Chorale in A minor, Franck; Improvisa-

tion-Caprice, Jongen; Finale from Symphony 1, Vierne.

**Joseph Eckman, Wausau, Wis.**—In an hour of organ music at the First Universalist Church Sunday afternoon, Oct. 16, Mr. Eckman played a program made up as follows: Overture to "Der Freischuetz," Weber; Gavotta, Martini; "Walter's Prize Song," from "The Mastersingers," Wagner; Fountain Reverie, Fletcher; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Allegro Grazioso, "Symphonie Pathetique," Tchaikowsky; Three excerpts from "Der Rosenkavalier," Strauss; Mazurka, Paderewski; "Finlandia," Sibelius.

**George H. Clark, Oak Park, Ill.**—Mr. Clark, organist of Grace Episcopal Church, Oak Park, gave the opening recital on a Casavant organ in St. Catherine of Siena Catholic Church, Austin, Chicago, Oct. 7, playing: "Marche Funebre et Chant Seraphique," Guilman; "Pilgrims' Chorus" ("Tannhauser"), Wagner; "Angelus du Soir," Bonnet; Toccata and Fugue in D minor, Bach; "At the Convent," Borodin; "Piece Heroique," Franck; "Up the Saguenay," Russell; Largo (from "New World" Symphony), Dvorak; Hallelujah Chorus ("The Messiah"), Handel.

**Harold F. Arndt, Allentown, Pa.**—In his most recent Sunday evening pre-service recitals at the Dubbs Memorial Reformed Church the following numbers were presented by Mr. Arndt: "War March of the Priests" ("Athalie"), Mendelssohn; Fanfare in D major, Lemmens; "Suite Gothique," Boellmann; "March for a Harvest Festival," Blair; Festival March in F major, Gaul; Adagio (Sonata in C minor), Guilman; "Liebestied," Cadman; "Evening Idyl," Bidwell; Finale in A major, Harris; Introduction-Allegro (Concerto No. 6), Handel; "Grand Choeur" in D major, Guilman.

**Gordon Balch Nevins, New Wilmington, Pa.**—In the first of a series of four recitals to be played at Westminster College Mr. Nevins on Oct. 20 presented these offerings: Prelude in E minor, Dethier; Intermezzo, Kramer; Sonata No. 2, Mendelssohn; "Melody for the Bells of Berg-hall Church," Sibelius; "Juba," Dett; "Midwinter" and "To a Wild Rose," MacDowell; "Pomp and Circumstance," Elgar.

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H. MATTHIAS TURTON has been conducting what he describes as an "experiment" in Canada in an effort to ascertain to what extent organ recitals of quality are acceptable to radio audiences. The result of his first series of performances was so encouraging that Mr. Turton has entered upon a second series. He plays half-hour programs in these recitals on the large four-manual Casavant organ over which he presides at the Walmer Road Baptist Church, Toronto, and the recitals are broadcast by station CFCB. In connection with the performances Mr. Turton prepares short descriptive and analytical notes for the announcer. Here are some of the programs presented by Mr. Turton in the course of the summer:

June 27—Concert Fantasia in B flat, A. L. Peace; Scherzo in F, Hoffman; Great G minor Fugue, Bach; "Cortege and Mennet," Debussy; "Etude de Concert," Bonnet.

July 1—"Menuet Heroique," H. J. Stewart; Barcarolle from the Fourth Concerto for Pianoforte and Orchestra, Sterndale-Bennett; Fugue on a Trumpet Theme, W. T. Best; Fantasia on Two British Melodies, Guilman; Improvisation on "O Canada."

July 4—Concert Fugue in E flat, William Russell; Reverie, Lemarc; Gavotte in D major (from Orchestral Suite), Bach; "Recit du Pecheur" and "Pantomime," de Falla; "Chant de Printemps," Bonnet.

July 8—"Paean," Basil Harwood; Scherzo, W. S. Hoyte; Fugue a la Gigue, Bach; Two Sketches (for Pedal Pianoforte), Schumann; "Etude Symphonique," Bossi.

July 11—Concert Overture in C minor, Hollins; "Soeur Monique," Couperin; Allegro Risoluto from Symphony No. 2 and Cantile from Symphony No. 3, Viernie; "The Ride of the Valkyries" (by request), Wagner.

July 15—Fugue in D major, Bach; "Clair de Lune" and Arabesque, De-

bussy; "Venetian Boat Song," "Spinning Song" and "Spring Song," Mendelssohn; Concert Fantasia in C minor, Hoyte.

July 18—Concerto 12, Corelli; "Ariel" (dedicated to H. Matthias Turton), Bonnet; "Carillon," de la Tombelle; Andante and Finale, Piutti.

July 22—"Pomp and Circumstance" (Military March), Elgar; Allegretto in E flat, Wolstenholme; Fugue, "St. Ann," Bach; "Tempo di Menuetto" (Organ Sonata in F), Stanford; Triumphant March from "Caractacus," Elgar.

July 25—Fugue from Pastoral Sonata, Rheinberger; "Fisherman's Song" and "Pantomime," de Falla; Finale from Symphony 3, Viernie; Andante from Violin Concerto in G minor, Coleridge-Taylor; Finale from "Sonata da Camera," No. 3, Peace.

Mr. Turton is a native of Leeds, England. He was organist and choir-master of Christ Church, Armley (Leeds) from 1898 to 1902, and of St. Aidan's Church, Leeds, 1902 to 1923, and conductor of the Leeds New Choral Society, 1902-1923. This society became one of the important choral bodies of the north of England, with a membership of 225. Mr. Turton also organized and conducted an amateur orchestra of seventy-five players. At St. Aidan's Church he instituted a series of organ recitals, the importance of which became widely recognized. In this series the great symphonies of Viernie received their first performance in England. Mr. Turton came to Canada in 1923, and to Toronto as organist of Walmer Road Baptist Church in 1928.

Organ for Michigan Home.

Mrs. Mac Smith Parker, organist of the First Church of Christ, Scientist, at Owosso, Mich., has purchased a two-manual to be installed in her residence at Owosso. The organ will be placed in two specially prepared chambers in the basement with grille registers opening into both the living-room and the dining-room.

COURBOIN STARTS ON TOUR

Transcontinental Recital Trip Begins with Many Bookings.

Charles M. Courboin, whose fame as a recitalist is so widespread that to speak of it seems like supererogation, started on Oct. 16 on his third transcontinental tour, which is to take him over the entire country, appearing in larger cities as well as at some prominent universities. Among other engagements he is appearing in New York, Albany, Saratoga Springs, White Plains, Rye, Montreal, Toronto, South Bend, Ind., Chicago, Minneapolis, Rochester, Minn., Northfield, Lincoln, Omaha, Memphis, Dallas, Redlands, Los Angeles, Hollywood, Pasadena, San Francisco, Sacramento and Great Falls. Mr. Courboin is offering a few interesting novelties in his programs and is enthusiastic about the present season.

Wehrle Goes to Fort Wayne.

Andrew Wehrle, for five years in Paris with Dupre and who last year took his degree of bachelor of music at Depauw University, has been engaged as organist and director of music at the First Presbyterian Church, Fort Wayne, Ind. Among his other activities Mr. Wehrle is organizing a boys' choir with boys ranging from 8 to 13 years of age.

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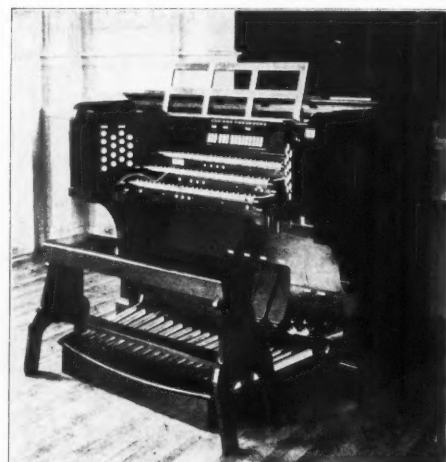
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**RECITAL SEASON IN SEATTLE**

**BY JOHN McDONALD LYON.**  
Seattle, Wash., Oct. 16.—Organ recitals for the current season in this city seem to be well under way. From the announcements that have been made by various organists, we anticipate a season somewhat crowded with recitals. Two Seattle organists are playing weekly full-length programs of a more or less academic nature, and several others are planning recitals at less frequent intervals.

Harold Heeremans, organist and choirmaster of the University Temple, played the following program on his four-manual Kimball Oct. 14: Passacaglia, Bach; Aria (Suite in D), Bach; Chorale in E, Franck; Cantabile, Jongen; Cantilene in F minor, Wolstenholme; Elegy, Vierne; "Divertissement," Eley; Vierne; "Hora Mystica," Bossi.

Frederick C. Feringer, organist and choirmaster of the First Presbyterian Church, has announced a series to be played on Sunday afternoons on the four-manual Austin. The recitals will be broadcast. The opening program of the series, played Oct. 2, consisted of works of Guilman, in the following program: Sonata in C minor; "Marche Funebre et Chant Seraphique"; Pastorale; "Marche Religieuse."

The first regular meeting of the Western Washington chapter of the A. G. O. was held at Manning's restaurant Oct. 6 at noon. Dean Heeremans presided. Professor A. F. Venino of the University of Washington was the speaker, choosing as his topic "Reminiscences."

John McDonald Lyon, organist and choirmaster of St. Clement's Church, will open his Seattle recital season with a formal recital at Trinity Episcopal Church Oct. 24. The organ is a three-manual Kimball. The program will be as follows: "Offertoire sur Vive le Roi," Raison; "Lauda Sion" ("Suite Latine"), Widor; Prelude on the Gregorian Song "Pange Lingua," Boely; Chorale Prelude, "Wir glauben all' an einen Gott," Bach; Prelude and Fugue in E minor, Bach; "Prelude au Salve Regina," Bonnet; "Nef," Mulet; "Ave Verum," Lyon; "Carillon," DeLamar; Chorale (Symphony 2), Vierne.

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During my ten years' sojourn in Paris I made several trips to the United States, filling concert engagements in this country. In crossing, on one of these trips, I had as a fellow passenger William Jennings Bryan. He always appeared on deck with an armful of books. I never knew anyone who could consume as many books as he did and as quickly as he did. He read several volumes a day and very often had read one before breakfast. I enjoyed some interesting talks with him. When we landed in New York the reporters wanted to take his picture. He said he would not allow them to take it unless they included me in it. I never saw this picture, though I understand it was reproduced in the New York papers.

Returning to America to take up residence again, I located in New York, from which point I made various tours throughout the United States and Canada. In one season I gave over 100 recitals. During this tour I covered the United States from the Atlantic to the Pacific and from Canada to the Gulf of Mexico.

For several years I held the position of organist in the Tompkins Avenue Church, Brooklyn.

Speaking of expositions, besides Vienna in 1873, Philadelphia in 1876, Paris in 1889 and Chicago in 1893, I gave twenty-one recitals in Buffalo in 1901, a long series of recitals in St. Louis in 1904, six at Jamestown in 1907 and about fifty in San Francisco in 1915. At the Buffalo exposition my recitals were given in the Elmwood Music Hall on a four-manual organ built by Steere & Turner of Springfield, Mass. The organ still remains in this hall. At the St. Louis exposition the organ was in the large Festival Hall. It was built in Los Angeles by the Murray M. Harris Organ Company at an expense of \$80,000. After the exposition it was removed to Wanamaker's in Philadelphia, where it was very much enlarged. It is still in the rotunda of this store.

The organ in Festival Hall at the San Francisco exposition was built by the Austin Organ Company. This organ was afterward remodeled and placed in the Civic Auditorium of San Francisco.

I remained in San Francisco several years and during these years was organist of the First Presbyterian Church in Oakland. I was privileged to dedicate the organ in the Memorial Chapel at Stanford University in Palo Alto.

When a Californian it was my great pleasure to become acquainted with Luther Burbank. After giving a recital at the Congregational Church in Santa Rosa I called on Mr. Burbank at his home and was most cordially received. He showed me his garden and the various plants he was propagating and was particularly interested in showing me his spineless cactus.

A recital I recall with rare pleasure was one I gave on the large three-manual organ built by the Austin Organ Company in the Bohemian Grove. The music was wonderfully effective because of the unusual resonance of the grove. In connection with the Bohemian Grove and the plays given there I recall distinctly the wonderful singing of "Dick" Hotaling and the inspired playing of Uda Waldrop. It so happened that Paderewski, Edgar Stillman Kelley and I were in San Francisco on the occasion when the Bohemian Club was presenting at the grove a Chinese opera composed by Joseph D. Redding. All three of us were invited to attend and were afterward photographed together in the grove. Besides Uda Waldrop, Edwin H. Lemare and Wallace Sabin were among the artist members of the Bohemian Club who played the grove organ on occasions. "The Grove" accommodates an audience of about fifteen hundred.

During the years I was in San Francisco the San Francisco Philharmonic

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Orchestra was under the able direction of Alfred Hertz, who was formerly conductor of the German operas given at the Metropolitan Opera House in New York. He was a remarkable conductor of German opera. He also conducted concerts given in the Hollywood Bowl by the San Francisco Philharmonic.

Notable among the weddings for which I have played was that of Rose Fay and Theodore Thomas. It took place in the old Fourth Presbyterian Church, Chicago. The program I played was selected by Thomas himself. It consisted of selections by Beethoven and Bach. I played for the wedding march one of Bach's compositions which was written for a wedding and for the postlude the Finale from Beethoven's Fifth Symphony. As a souvenir of this occasion Mr. Thomas presented me with a beautiful seal ring on the inside of which was engraved the following "C. E. from his friend T. T."

Another wedding for which I recall playing was that of Guy Bates Post to a charming lady whose name I do not remember at the moment. It took place in a small church in San Francisco and Otis Skinner gave away the bride.  
[To be continued.]

**Boston Pastor to Marry Organist.**

Dr. A. Z. Conrad, 76 years old, pastor of the Park Street Church in Boston for twenty-seven years, is engaged to marry Miss Jean Livingston, 27, a Medford music teacher, who has been summer organist of the church for two years, according to the Boston Herald. The ceremony will take place sometime next spring. Dr. Conrad was first married forty-seven years ago to the former Harriet N. Adams, who died in May of last year. He met Miss Livingston two years ago when she became the assistant organist of his church for the summer. The late Mrs. Conrad also was a musician. For the last three years Miss Livingston had been the regular organist at the Wellesley Hills Congregational Church.

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## Field of the Future for the Organist in Radio Work Is Seen

By VINCENT H. PERCY

[Abstract of paper presented at convention of Northern Ohio chapter, A. G. O., at Youngstown by director of organ department of station WHK, Cleveland.]

The beauty, the influence and the stability of organ music cannot be questioned. Its development is a symphony in itself. The music that has been composed because of the colorful expressive possibilities of the organ is a romantic contribution to musical history. In every land, from Tibet to the most advanced centers of music, you will find the organ painting a faithful picture of harmony against a background of rugged life. Its usefulness has never waned, and as long as man is receptive and responsive to music, from the delicate tone pictures of a Karg-Elert to the majestic reverberations of a Bach masterpiece, the organ will be supreme.

But I want to consider now the organ's newest and undoubtedly its most important and far-reaching vehicle for popular approval. In other words, the outlet that has brought organ music to more new listeners in the last ten years than were added to its audiences through all other efforts since the first pipe was constructed—radio.

The day is near at hand when you—all of you—must learn something about this new technique, because the future holds almost unlimited possibility for radio organ music. I know that with the proper organ, a solid and beautiful program can be constructed and played without the aid of any other instrument. This can be said of no other instrument. In this the organ stands completely alone. Perhaps the question comes to your mind: What about the piano? I am going to explain my reasoning by using the terms "program" and "recital." The pianist can present a beautiful recital. But the piano has a very limited scope. Its powers are in the main expressive from the standpoint of touch, and are confined to the force and tempo of a series of defined tones. As to the organ, it lends itself admirably to all forms of musical composition—to the simple, flowing melody, to the delicate tones of a minuet, to the heroic strains of a march, or to the intricate and resounding harmonies of a symphony. No form is foreign to its expression, and no audience immune to its impressiveness. I mention these thoughts in comparing the two instruments, purely from a program standpoint rather than from the standpoint of music itself. And the reason I make this distinction is because radio is concerned chiefly with the building of program units. Thus we find it difficult, if not next to impossible, to furnish radio with adequate material for broadcasting until we find the means of colorful interpretation of music in its many forms. No one instrument even approaches the organ in accomplishing this result.

In presenting these last few thoughts I hope we are not becoming confused, as in the case of a very well-meaning young lady, who one day visited the public hall while I was playing during the industrial exposition. She was standing near the organ bench so that I could plainly hear her when she turned to her husband and said: "Isn't it a shame that he is blind?" Her husband replied that she was mistaken, but she told him that she had often heard the blind organist announced. He still disagreed with her, and she indignantly stood her ground and loudly offered devastating proof by saying: "Certainly he is blind. Can't you see that he has to have someone to turn pages for him?"

There may be a question in your minds as to why organ programs differ so much in quality. Sometimes you hear a well-known and capable organist on the radio, and in perplexity you wonder why the broadcast is not satisfactory. The music, you are quite sure, is adequate to the occasion, and the execution obviously masterly. And yet

there is that something lacking in the total result. The color you expect from the interpretation of that artist is not there. Your acquaintance with the composition leads you to expect a certain interpretation, a certain shading of tone, perhaps a certain tonal warmth or the rounded quality of a particular phrase. Your artist is apparently missing all this. Yet you are sure that he is competent, that his judgment should give to that composition its full value. What is the answer? The organ is of excellent construction; its tonal appointments perfect, and the artist competent. Let us answer in this way: Take the same artist, the same organ, the same music, and hear the program in an auditorium or in a cathedral, and the result is without compromise or fault. And there you have it. Radio is the most technical and the most sensitive of all methods of communication. An organ built for a large hall, for instance, will not give the listener the same result over the radio as it will right there. Broadcasters know this, and progressive organ builders are studying its importance. I believe that the future of the field of the organist will be greatly affected by the degree to which the organ will ultimately be adapted to radio.

Most of us have heard at times such organ programs as tend to transport us to a circus ground. You know the type, and you know the tone—that happy, carefree tone that should come only on circus day—from the calliope. Neither radio nor the most perfectly planned auditorium could make music come out of that. And yet you hear it on the air. How they get on the air or why is not for me to answer. The important thing is that real legitimate organs are being constructed today so that the sensitive mechanism of radio will reproduce their quality faithfully and send it on the waves.

And I might say now something about the more technical side of radio. All musical tones traveling over the radio are measured by sound-waves, or, in radio terms, cycles. At the beginning of broadcasting the capacity of a transmitter was 200 to 4,000 cycles. In other words, a radio station could successfully broadcast tones, or a combination of tones, that came within this range. Middle C, for instance, is carried on a wave of 256 cycles. Therefore a tone of middle C registers 256 sound-waves per second as it goes out over the air. It takes but small imagination to conclude that other tones, from the very lowest to the very highest, would carry on vastly different cycles. Thus the beginning of radio imposed severe limitations upon the reproduction of tones. Perhaps you recall the time when you were listening in on a program that contained strange sounds—not static, but high and low tones that were blurred and indefinite, almost to obscurity. It was difficult in those days to give to the public a true picture of what was actually going on in a radio station. Technical experts, however, have made rapid strides and definite improvements in this phase of our international entertainment. Today the modern broadcasting station can faithfully reproduce tones that ride on any cycle from 30 to 10,000, making it possible to give you on the receiving end of a program the exact tone produced before the microphone.

But there is still a tremendous difficulty to be overcome. The average receiving set will absorb a cycle range of from only 100 to 4,000. There are exceptions, of course, but poor reception of radio today is often caused not by any discrepancy in the transmission, but in the lack of capacity in, or the defects of, the receiving set. Radio experts are tireless in their efforts to make the reproduction of musical programs just as nearly exact as it is humanly possible. Yet, after all their efforts and care the music thus produced sometimes comes out of the receiving set with all sorts of blurs and discords. The correction of this will come from the radio set manufacturers, and not from the technical laboratories of a broadcasting station.

Of course, the most baffling and elusive task that has confronted the radio pioneers is the solution of the problem of the broadcasting and receiving of super-imposed frequencies—

those sound-waves that are set in motion by the fundamental tone, and which finally determine the quality or catalogue number of the tone impression. You are accustomed to terming them overtones. Those of you who have seen sound-waves photographed will remember the long, gradually curved line produced by the fundamental tone at 256 cycles, and then the diabolical St.-Vitus'-dance-like twitches of the line caused by the overtones. Well, the solution of that problem has caused more nightmares for our radio engineers than any known disturbances.

One of the most important musical institutes of the country has lately installed a musical laboratory for the purpose of improving the quality of broadcasts, proving without question that radio is commanding the serious thought of everyone who hopes to participate in the future of radio. I believe that all organists should study radio technique and the technical progress of radio, because to me it is obvious that in the future the success of organists will be linked in that chain. Eventually you will be called upon to play before a microphone. The popularity of radio and its importance in musical education will demand it.

Before the advent of radio music was definitely classed as either "good" or "bad," and the people could be classified as lovers of the classical, or the vulgar. Opera, concerts, recitals made up about all the category. Operas were expensive and concerts were far from cheap. As for the masses, they just couldn't afford concerts unless they were rabid fans, in which case they camped on stools in front or at the side of the concert hall and waited for the doors to open so that they could get a good "nigger heaven" seat. The others, who might have appreciated good music, were content with the sort offered in the musical comedies of the day, vaudeville, etc. They either whistled some of the popular tunes of the day, and bought the sheet music to take home and try on the piano, or they let on that they were versed in music by the occasional, casual mention of composers whose names should have been handled with the greatest reverence. The only place where these two classes met upon common ground was in front of a phonograph, and even here the joining was rather loose. The homes that had a red seal record seldom included in their libraries any of the popular foxtrots, and vice versa. People sat about and discussed the relative merits of the classical and the popular. The two camps were not so much opposed as they were unable to comprehend each other's viewpoint. As for organ music, there was only one group that heard organs. That group was the churchgoers.

Radio has changed all this. Today there is no class that is not at least slightly acquainted with opera; there are no early "soapbox sitters" (excepting at baseball games) waiting for the upper horseshoe circle. It is not difficult to find someone who can hum an Irving Berlin hit. Nor is it difficult to find among the so-called common crowd many who can easily recognize the classics. And through the organ more than any other one source is this made possible.

Slowly but surely the masses are awaking to the joys of good music. The so-called "low-brow" is finding the eeriness of the Oriental strains, or the descriptive passages of a Tschaikowsky symphony, to his liking quite as much as jazz. The opera singer and

the concert instrumentalist have come to realize that their audiences are not alone in the halls, but in the homes—ten million of them, their ears tuned to what comes from the loudspeaker. Good music can be had for the turning of the dial. The result is that artists everywhere are eager to participate in the work of broadcasting. And so it behooves us as organists to take advantage of this vehicle so that the effectiveness and the beauty of our instrument may be heard by the greatest audience ever known.


Radio not only has increased the rewards of good music; it has also increased the responsibility of the arranger of organ programs. Modern efforts must answer the trend of increasing knowledge and appreciation. If a person be drawn closer to the beauty of good music through the programs of symphonies and singers, it follows as a natural consequence that that same person will demand that an organ program be equally improved in quality.

Some day you may all be called upon to be radio artists as well as organists. You might as well define your course, because sooner or later the opportunity will present itself for you to play to millions of people. It is no idle thought to say that five million people—even ten—may be listening as you are presiding at your console. Let's study the technical as well as the artistic phases of the radio future so that when you find yourselves in the swim of radio activities you will not be like the well-known duck that turned to his fellow ducks one bright morning and exclaimed: "Well, I'm sure I don't know why I'm doing this, or where I'm going, but I suppose I might as well just keep on swimming around."


### For Church at Greenville, S. C.

Trinity Lutheran Church of Greenville, S. C., has signed a contract with George Kilgen & Son, Inc., of St. Louis to build and install in the present edifice a modern electric organ. In the designing of this organ the church was assisted by its organist, George Schaefer, who is also dean of music at Greenville Woman's College. The contract calls for installation by Nov. 15.

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## Ideals of Audsley as to Organ Design Subject of a Study

By HENRY R. AUSTIN

[Paper of organist of the Church of the Covenant, Boston, presented at N. A. O. convention in Rochester, N. Y.]

Seven years have passed since Dr. Audsley laid down the pen that had been active for approximately fifty years in writing on the subject of the organ as an artistic musical instrument. Many of the things he advocated have not as yet been adopted to any great extent, but the last few years have seen the acceptance of certain characteristic features of his schemes such as auxiliary floating ensembles—that is, floating string and brass-toned divisions, which, given the name Audsley chose for them, would be called "ancillary organs." There is also more attention being given to mixture work in our larger organs, and pedal divisions are improving to some extent.

There is, however, much to be done before the organ as Audsley conceived it becomes a thoroughly satisfactory and artistic instrument. To outline some possible further developments I propose to make a brief survey of his writings, reducing my comments to a minimum and explaining only such points as seem to need explanation, as, for instance, some of the terms he uses. Audsley went to considerable trouble to find correct names for things and I feel was in most cases quite happy in his choice even when the words he employs seem strange and unfamiliar. In details of this kind he proves himself the educated and thinking person that he was, not content to follow along in ruts, and keen to know the true facts about anything he took up for serious consideration.

Organs were not his only interest in life, although perhaps he gave more years to this study than to anything else outside of his architectural work, for, as you no doubt know, he was an architect by profession. In the course of his long life (he died in June, 1925, at the age of 86) he became expert in various subjects. For a considerable period he investigated Japanese art, living in Japan (for several years I believe) to gather information for his two-volume work on "The Ornamental Arts of Japan." Two other works on similar subjects came later, "Notes on Japanese Art" and "The Ceramic Art of Japan." For all these he made drawings which are marvelous pieces of workmanship, and these volumes, now out of print, are evidently much treasured by connoisseurs, judging from the prices they fetch whenever they appear in booksellers' catalogues. In the field of architecture he was the author of numerous works, including a "Cyclopedia of Gothic Architecture," which was to have been issued just as the war broke out. I do not know whether it has ever appeared, but even without it his reputation in the architectural world is well established both through his writings and some important buildings.

In the *American Organist* of July, 1925, the editor of that journal says: "Many times have I passed his most notable architectural contribution to the metropolis, his Bowling Green office building on the west side of Broadway, where that thoroughfare begins its course at the customs-house. It is typical of Mr. Audsley. Stately, genuine, enduring, endowed by its creator with a sense of majesty and strength. I somehow feel that his spirit has been built into that structure, which some say was the first skyscraper on Broadway."

In that description is embodied a great deal of Audsley as we have come to know him in the organ world; a far-sighted, thoroughly solid and, he it said, entirely uncompromising individual. Another important building of his is the Church of St. Edward the Confessor in Philadelphia. In England he designed some notable edifices, one of interest to organists being the Church of St. Margaret, Anfield—a suburb of Liverpool—where William Faulkes is still organist. The organ in this church was also designed by Audsley and Faulkes never tires of singing its praises.

Before proceeding to organ details I should like to read out some titles from the list of Audsley's writings to show

what an extraordinary achievement was his. The complete list consists of twenty-six items, some entirely his own and others written in collaboration with, I believe, his son. These are some of them: "The Ornamental Arts of Japan" (two folio volumes).

"Notes on Japanese Art" and "The Ceramic Arts of Japan," already mentioned.

"Handbook of Christian Symbolism."

"Guide to the Art of Illuminating and Missal Painting."

"Guide to the Art of Illuminating on Vellum and Vellum Paper."

"The Sermon on the Mount," illuminated.

"The Art of Chromolithography."

"Polychromatic Decoration as Applied to Buildings in the Medieval Styles."

"Cottage, Lodge and Villa Architecture."

"Dictionary of Architecture and the Allied Arts," three volumes.

"Outlines of Ornament in All Styles."

His organ books include:

"The Art of Organ Building" (two volumes).

"The Organ of the Twentieth Century."

"Organ Stops."

"The Temple of Tone."

Time was when any book written about the organ dealt with one type of instrument only, namely the church organ. The concert organ as we understand it today, or the chamber organ in its best estate (to say nothing, of course, of the theater organ)—all of these found no place in the consideration of writers about the organ up to Audsley's time.

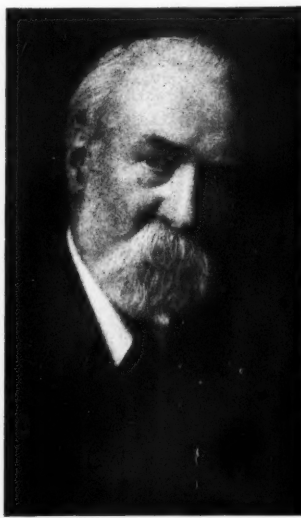
It was he who first established the distinction between, and laid down definite principles for, various types of instruments intended for widely different uses. Earlier writers had, to be sure, given specifications for organs not intended for churches, but these corresponded in all essential particulars with the only type of building known to them, namely the church organ. Audsley approached the subject from an entirely different standpoint, as is readily seen from any of his writings dating from 1886 on. Each type of instrument is given separate consideration and while, tonally, all of them are based on the sanest, most orthodox and time-honored foundations, the final result with each type of instrument would be widely different—as he intended it should be.

The church organ is utilized chiefly in supporting voices—choir and congregation. Concert and chamber organs are used mainly for solo purposes, a use demanding far more flexibility than any mere accompanying instrument, no matter how large it might be. The volume "The Organ of the Twentieth Century" contains most of Audsley's later ideas on the tonal layout of these various types of instruments. In it he says: "It must never be forgotten that in the tonal appointment of the organ two equally important matters demand careful study and consideration: namely the selection of the complete series of speaking stops suitable for the special class of instrument and the chief work it has to do; and the proper disposition of the stops selected, in the different divisions of the instrument, so as to enable the performer to separate or combine the several varieties of tone in the most convenient and effective manner without having resort to an undesirable and perplexing use of mechanical appliances or helps."

That separating and combining of the several varieties of tone in the most convenient and effective manner is the key to everything new advocated by Audsley. He was not content to see instruments forever being built with entire divisions (that is, swell, choir and so on) enclosed each in a single swell-box—or not enclosed at all, as is frequently the case with some of the divisions in European organs today.

This brings us immediately to one of his most important contentions, the subdivision of the various sections of the instrument. At this point it is necessary to understand his terminology. By "division" he means complete ensembles playable through any one manual ("clavier" is the term he prefers). Great organ, solo organ, choir organ, etc., represent "divisions." By "sub-division" is meant the separation of the stops in any one of these "divisions" into two groups of approximately equal strength, but differentiated in tone. These sub-divisions would be enclosed in different swell-

Dr. George A. Audsley



boxes. As an instance of what is possible under this arrangement and to show how the principle of sub-division was unfolded in Audsley's mind, his own small instrument now in the possession of an English nobleman can serve as our starting-point. The lower keyboard in this small organ controlled three entirely separate groups of stops—one an unenclosed diapason section, the next 8 and 4-ft. flutes, piccolo and oboe, and finally, in the second swell-box, an 8-ft. string, a mild octave, a soft five-rank mixture and a tromba. One can well imagine balancing one of these highly distinctive sub-divisions against the other, producing many varied effects—sometimes with box 1 open and the other closed; then box 2 open and 1 closed (both boxes could be open or both closed); with the diapason section on or off according to the requirements and the upper manual still available for additional contrasting effects. Our usual method of building would require no less than three keyboards to obtain the same result as could be done on this one manual. Little wonder that having found a means of securing so much variety by such simple means, Audsley should follow up the idea to the extent he did.

In its full development we find complete ensembles suitable for use alone or in combination with other ensembles from the same or other divisions of the organ, making possible effects which otherwise could be produced only by much shifting of stops, couplers and manuals; and, indeed, in some of the ramifications not possible at all under established conditions.

Under Audsley's plan every division, and to a large extent every sub-division, becomes a complete ensemble in itself as well as forming part of the general ensemble. On a single manual, as I showed in referring to the small organ having one unenclosed and two separately enclosed sections playable through the great keyboard, it would be possible to dispense with the rest of the instrument entirely and still get more variety than is forthcoming on a two-manual organ of the type with which we are all acquainted.

Carry this principle of sub-division on to an instrument of two or of three manuals and the range of effects of light and shade and variety of tone colors becomes well-nigh bewildering to contemplate—provided, of course, the various sub-divisions are properly equipped according to Audsley's ideas of what stops each of these sub-divisions should contain.

The list which he compiled of the various types of tone represented in the organ is useful for purposes of getting at his method of classification. This list contains the following headings: (1) Pure organ tone, (2) free organ tone, (3) flute organ tone, (4) string organ tone. Under pure organ tone comes the normal diapason family, all pitches. Free organ tone includes the gemshorn, dulciana, horn diapason, dolce, keraulophone, in all pitches and including dulciana mixtures. Under flute tone there are two varieties,

the open flute and covered flute. String organ tone comprises gambas, violin diapason, salicional in all pitches and including string mixtures.

Beyond this comes (1) orchestral string tone, (2) orchestral reed tone, (3) orchestral brass tone, (4) orchestral flute tone, (5) indeterminate tone (vox humana) and (6) percussion tone (harp, chimes, celesta). There is not time at our disposal to analyze all these varieties as Audsley does in his books, so I will merely quote a paragraph summing up the matter of tone classification as it affects concert organs in particular, although, of course, equally applicable to any type of instrument designed according to these principles.

He says: "It is undesirable that any two stops in the organ shall have exactly similar voices. Indeed, it may be accepted as a postulate in concert organ tonal appointment that there shall be no duplication of stops of similar tonality or strength of voice. Variety of tone is a standard law in artistic organ appointment."

There is doubtless nothing essentially new in that statement, but we shall need to look into some of Audsley's sub-divisions as specified for his concert instruments to see to what extent he carries it.

In the case of a concert-room organ with a properly planned first division, that is great (which would be playable through manual I in an Audsley scheme) some of the stops usually found there can better form part of the second division, which would be sub-divided in the manner previously described. Various specifications for these two sub-divisions on a concert organ are given by Audsley in his books and articles, the essential feature of all of them being their contrasting nature and value both for individual use and in combination.

On a church organ of moderate size this second division, separated into two sub-divisions, might be made up as follows: Sub-division 1 could contain some soft-toned flutes; lieblich gedeckts, 16, 8 and 4-ft.; dulciana and dulciana cornet, five ranks; clarinet and oboe. The contrasting second sub-division would contain an echo diapason; strings, 8 and 4-ft.; dolce cornet, five ranks; cor anglais and contra fagotto, 16-ft.

Proceeding now to the third division of the concert organ, designated "woodwind" organ, we find a preponderance of stops of orchestral character—orchestral oboes, clarinets, flutes, etc.—grouped in two sub-divisions in such a way that considerable experiment would be required to determine their most effective use. Material usually found scattered over swell, choir and solo divisions in most existing instruments is combined in this third division of Audsley's concert organs.

On a church organ again, the third division is designed largely as an important adjunct to the second division. In this capacity it offers, through its two sub-divisions, much scope for coloring. Used alone it is valuable mainly for solo effects.

Some of the specifications he suggests for this section are unique studies in tonal economy, particularly considering what can be done with them by coupling each of the sub-divisions separately at 8 and 4-ft. pitches with any other division of the instrument. I recommend this whole question of stop grouping and divisional coupling to the attention of anyone who is looking for new tonal worlds to conquer.

Here it may be stated that, in the case of a church organ designed on these lines, a fourth or solo organ is really of very little advantage as far as church work is concerned. With a three-manual instrument properly laid out with sub-divisions, all the possible varieties of solos and accompaniments are taken care of. This, of course, is a matter of personal predilection and, indeed, in Audsley's own specification for a large church organ, given in "The Temple of Tone," we find a very imposing and complete solo division provided. In "The Organ of the Twentieth Century," on the other hand, a chapter consisting of forty-nine pages devoted to the church organ has only one page dealing with the question of a fourth division.

In that same chapter the pedal organ comes in for very considerable discussion. Naturally the wholesale borrowing from the manual stops is condemned where these are used to take the place of legitimate pedal pipes. Useful as these borrowings can be, especially in the

case of soft stops, we cannot but agree with the principle laid down that it is necessary for the pedal division to contain not less than one-fifth of the entire series of speaking stops in the instrument. How many organs can be found to measure up to this proportion? In the list of important instruments given by Audsley as examples of what a pedal organ should be, no English, French or American examples appear. Perhaps that state of things has been changed more recently. At least one hopes so.

Having so far dealt in a general way with both church and concert-room organs, we will now concentrate on the concert-room organ alone, as embodying everything organic that Audsley's brain evolved. A full-fledged concert instrument, according to him, should consist of nine or even ten tonal divisions, controlled by from five to six expression levers. It would be provided with five manual divisions and a series of ancillary or auxiliary floating ensembles of special tonalities—string, brass, etc.—supplementing and separate from the main division of the instrument.

I have already referred briefly to the requirements for the make-up of the first, second and third divisions. As given in "The Temple of Tone" these cover: Great (manual 1); accompanimental organ (manual 2); wood-wind organ (manual 3). The fourth division is designed chiefly to give a good brass-wind section. This, like the second and third divisions, can also be divided to great advantage into two sub-divisions of dissimilar tonalities. Trombas of various pitches, orchestral trumpet, 8-ft., and French horn constitute one group; trombones, euphoniums and other types of brass instruments being represented in the other. Gedecks, diapasons, with certain types of 4-ft. flutes, are combined with the reeds as part of each of these brass ensembles.

In a scheme such as that given for his large concert organ a fifth manual becomes something more than an added luxury or convenience. It is an essential part of the plan and is particularly valuable as a ready means of employing the ancillaries, and, in general, prevents much shifting of registration during performance. This fifth division is designed as a regular solo organ and will not necessarily be sub-divided. In it will be found examples of orchestral string tone; orchestral flutes, clarinet; horn, oboe and tubas (16, 8 and 4-ft.). So much for the stationary manual divisions.

The pedal section of any one of Audsley's concert organs is a complete study in itself, particularly as regards the pedal mixtures he specifies. No wonder that Audsley was looked upon in amazement when he advocated such schemes years ago! Nowadays, even though we have few ten-rank pedal mixtures to boast about, such ideas seem much less fantastic than they did years ago, for our instruments are constantly growing and growing.

Finally we have to deal with the ancillary organs, as Audsley names the non-stationary divisions which form such an important part of his specifications. The name and function of these separate ensembles is, as far as I know, entirely original with him. They are, as the name implies, *auxiliary departments*, and so designed as to provide added resources to the stationary divisions. Where they have been incorporated in modern organ schemes we usually find them referred to as "floating" organs—that is, not confined to any one manual. Recent years have seen the introduction of a number of ancillary string organs, and now separate brass sections are beginning to make their appearance. Harmonic ancillaries and others may reasonably be assumed to be just ahead.

The full list of ancillary organs specified for the concert-room organ consists of:

1. String ancillary—already familiar to us in some of the larger organs of today.

2. Aerial ancillary. (A complete ensemble made up of stops of very refined and delicate character, on light wind pressure.)

3. Harmonic ancillary. (This, of course, is suitable only for purposes of augmenting other sections. In its complete form it would contain harmonic corroborating stops of various strengths suitable for use with any of the stationary divisions of the organ.)

4. Fanfare ancillary. (A series of bass-toned stops.)

5. Percussion ancillary. (Harp, chimes and celesta.)

Only Audsley's detailed analysis of each of these auxiliary tonal groups can give any adequate idea of their makeup. This is given best in "The Temple of Tone" (pages 64 to 74). Those pages embody a great deal of what Audsley stands for in tonal matters, and what he says in them goes a long way to strengthen his arguments about organ design in general.

There is no need to elaborate on the other special types of instruments to which he gives individual consideration in his writings. What he has written on the subject of the ideal theater organ would constitute a book in itself; but the theater organ has had a short and rather unhappy career and seems to have passed forever. If anything ever happens in the world of entertainment to resurrect it, we can only hope that Audsley's views on the subject will prove a directing influence.

The chamber organ offers much more promise for the future. In discussing this type of instrument Audsley's ideas as to refinement and beauty of tone are very clearly stated. We all know the more or less unpleasant effect of most organs we hear in small houses, but what could be more delightful than the charm of such rich, delicate ensembles as Audsley has conceived for instruments of this type?

In drawing to a conclusion, I should like to remark that, whether or not we are prepared to accept the Audsley principles of tonal groupings in divisions and sub-divisions, his ancillary organs or his specially-designed pedal keyboard (full specifications of which are given in "The Organ of the Twentieth Century"), there is still sufficient left to challenge the bravest and to command the attention of all those who are not of the opinion that the end and consummation of all things pertaining to the organ has already been reached. These include his lengthy dissertations on:

1. Adequate pedal organs—not the emasculated specimens contained in most of our instruments.

2. The further development of mixtures, including pedal mixtures, synthetic mixtures and mixtures of every type and strength to complete sections and the general ensemble of an organ.

3. More scientific swell-box construction—boxes variously designed according to the character of the pipework they contain. This he considered a matter of much more importance than it is generally understood to be, varying thicknesses of walls and shutters being necessary to care for the varying qualities of tone dealt with.

4. The enlargement of tonal resources through a more adequate and scientifically-planned series of harmonic corroborating stops—something considerably beyond the present-day practice of utilizing separate ranks from the mixture stops, convenient and economical as this is.

5. A closer imitation of the prototypes of stops intended to reproduce orchestral instruments. He holds certain English voicers in high esteem for the results they have obtained in imitative string-tone—violin, cello, etc. The saxophone is strongly recommended as a very desirable stop; and after reading his quotation from Berlioz as to its value in instrumentation, one realizes that it should not be neglected in certain types of organ schemes.

6. And, lastly, more regard for refinement and beauty of tone. Here the question of wind pressures becomes important. Audsley advocates wind pressures from two inches up—a far greater range than is normally found in modern instruments. Those who know the great beauty of some of the European organs of an earlier day will need no further proof of his contentions on this subject.

Audsley, beyond most men, has set a new standard for the instrument we play. He conceived it as the greatest of musical instruments and strove to show the way to a newer and more refined type of construction based on the best that has been handed down to us from the past. Enough advance along the lines he has laid down has already been made to warrant the assumption that the further application of his principles is assured. I believe that astronomers are still busy checking up on

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Herschel's findings, and who knows but that toward the end of this century stargazers in the organ world will, in the same way, be drawing on Audsley for guidance in tonal realms as yet unexplored.

It is not to be expected that organ builders will go out of their accustomed ways to advocate any type of construction not in general demand and if Audsley is ever to achieve what he set out to achieve the initiative must come from organists. My experience has been that organ builders will do what organists want them to do and will delight in the doing if the demands are based on knowledge and sound sense.

Something that Ruskin wrote has a rather close bearing on organ building. He says: "The faults of a work of art are the faults of its workman, and its virtues his virtues." And again: "While manufacture is the work of hands only, art is the work of the whole spirit of man." Let us hope that organs will forever be the product of that *whole spirit of man*—evolving as he evolves—improving as he improves.

## Small Pipe Organs at Low Cost.

Los Angeles, Cal., Sept. 26, 1932.—Editor of The Diapason: The mistaken idea seems to prevail to an unfortunate extent that the pipe organ is beyond the pale of the small chapel, lodge-room, school, etc., on account of prohibitive expense, and we note the purchases of the reed type of instrument for these places.

As a matter of fact and personal experience, many a good pipe organ may be found available in the advertising columns of The Diapason or from other trade sources that will prove incomparably superior to any reed organ obtainable, and frequently at a lower cost. Most any pipe organ service man will adapt a used pipe organ to the changed conditions confronting it in a new location and complete an installation that to all intents and purposes will be entirely satisfactory.

I have noted some rather happy instances of this kind, although long retired from service as an organist. I

might mention the interesting case of a little mission parish located out in the country near my home in the vicinity of Culver City, Cal., that was persuaded to give up plans to purchase a rather elaborate reed organ and install a used pipe organ instead. This little organ was first placed in a theater at San Diego about twenty years ago and after sundry changes of location reached our little mission in time for the midnight service on Christmas Eve, 1930, where it has proved to be of estimable value in the way of stimulating musical services, recitals, etc.

This organ has two manuals, pedal bass, seven complete ranks of pipes, including a splendid open diapason, and is equipped with an electric blowing mechanism, so naturally is in demand for practice purposes. I think that this experience should indicate that good used organs with tubular-pneumatic actions are available that can be put in approximately new condition at a moderate expense to cover re-leathering, regulation, adjustment, etc., but in carrying out such a program the services of an accredited service man should be secured, as about the worst thing that could happen to a pipe organ is for it to get into the hands of an itinerant tinker, as they sometimes do.

There seems to be nothing to compare with the satisfying round, full tones of a pipe organ which an expert can adapt to almost any surroundings, even to the limited quarters of a small chapel or private residence. There is a notable instance in our vicinity where a theater organ voiced on an unusually high wind pressure was very successfully installed in the home of an organ enthusiast who was sufficiently farsighted to appreciate its possibilities.

Possibly I am writing too much on a subject that may appear superfluous, but I trust that my suggestions will interest many societies and individuals who have longed to possess a pipe organ and have felt that such an attainment was beyond their means. To such I would say: Do not give up the idea, as "opportunity is the flower of time."

FRANK R. FIELD.

## Right Use of Hymns in Worship; Player's Opportunity Shown

By REGINALD L. M'ALL

[Part, in part, of paper presented at convention of the National Association of Organists in Rochester, N. Y.]

It is always helpful to compare notes regarding our work as choirmasters and organists. The situations and the traditions of worship where we are placed are so varied that we can learn much from one another's experience.

Some of the problems to be outlined may seem trivial to advanced musicians, but they are only too real in the majority of our churches, which lack the facilities and background for the best worship experience. On the other hand, hymn singing and hymn playing are neglected in unexpected quarters. We therefore make no apology for this simple statement of the problems involved.

A most hopeful sign of the times is the effort to make public worship real and central in the lives of the people. Its conduct is certainly moving in the direction of placing greater responsibility on the congregation, and nowhere is this more noticeable than in the hymns. In them the people celebrate the faith and voice the resolves that emerge from the other portions of the service. Worship itself can be regarded as a celebration, with flexible yet well-defined steps. Let us examine these steps, keeping in mind how effectively hymns emphasize or ratify each of them.

The general phases of worship are adoration, confession, thanksgiving, supplication and submission. Different services contain them in varying proportions, even a short, highly specialized unit such as the litany. We may remark here that a public worship service is actually complete without a sermon or discourse. Sermons usually belong in the category of instruction or exhortation, but it is justly felt that the minds and hearts of people are specially receptive to such specific guidance at the time of worship. It is interesting to note that the long *ex tempore* prayers of the liberals of another day provoked criticism because these men virtually preached through the medium of their prayers, and thus secured an advantage over the stricter liturgists.

As we study the material used in these five general steps in a service of worship, we recognize that both prayer, generally uttered by one person, and hymns, in which the many take active part, are freely employed in all of them. They are strengthened by the deep satisfaction which comes from well-sung and fitly chosen hymns.

The influence of hymns on the liberation of religion has been enormous. You cannot name any great religious movement in the Reformation period that was not punctuated with hymns. Especially in Germany, France, Holland and Great Britain, large numbers of the common people exchanged the formal unreality of a dead language for united hearty singing in their own tongue. History records the vital part played by such singing in the growth of the Reformed faiths.

Hymns form a most effective statement of the theological beliefs of each generation. They have been employed by various defenders of the faith to strengthen the orthodoxy of the people. Error was combated and the truth set forth through the hymns of St. Ambrose in the fourth century and of Francis of Assisi in the thirteenth century, the latter employing them in mystery plays. Of St. Ambrose it is said by Baring Gould that "to enkindle enthusiasm and strengthen the people in the divine truth, he composed hymns and set them to music, and bade the congregation at Milan to sing them." In this campaign he was fighting the heresies of Arius.

We may now ask what is the attitude toward hymns of those who are assembled for worship. Some of us may feel that we are not in a position to judge. If so, we are, to say the least, too modest, for we are in the very best position, if only we make

full use of our point of vantage. Altogether there are three main points of view which must be considered—those of the worshiper in the pew, the minister in the chancel or pulpit and the chief musician on the organ bench. The first is concerned with the satisfaction and thrill of singing hymns. The second bears the responsibility for the conduct of worship, and generally for the selection of hymns. The third must possess the technique of leading hymns, through his playing and through the singing of his choir.

What has the man in the pew to say about the hymns he is asked to sing? While he has not always caught the full meaning of the text, he does enjoy language that is not antique, and he is thrilled by the finest new lyrics about the task of the church as he knows it, a church that is interested in the whole of life and in all people. He likes joyful, vigorous hymns. On the other hand, he is disgusted with unexpected changes in the tunes for familiar hymns, and he is not inclined to welcome the unfamiliar settings that surround the new hymns to which he is being introduced.

As organists, what is our reaction to these frank comments? Assuming that we are responsible for the tunes that are used, are we sure that they are well enough known to the congregation to be used with good effect? No hymn-tune should be sung as worship that sounds like a sight-reading test. It would be better if the hymn were read effectively. At the same time we are far from the ideal worship situation if there is no desire for the infusion of fine new hymns and tunes into the singing repertoire of the church. The right use of hymns implies the use of the right hymns, including many new ones that are suitable for the well-integrated service of today, mated to the finest setting, be it new or old.

Our answer to the man in the pew may well be somewhat as follows: "Let us get together and, taking the matter of public worship seriously, study the significance of the various parts of a well-ordered service, and then prepare with each other's help to make our respective contributions to it." Such preparation or rehearsal should at first center around two things—distinctness of recitation or reading by the group, and the study of the new hymns and tunes to be used in the near future.

We thus offer a definite program to the members of our congregation, for which we shall have to make real preparation. The effort required may reveal to some of us that the indifference of the people reflects a lack of informed leadership on our own part. Hymns are perhaps a side issue to us; we have made no special study of them. We do not sense the trends among the hymnic leaders in the great western countries. More specifically, our knowledge of the hymnbook actually in use in our own church is superficial, and our survey of it is confined to the material needed for each service.

If we could place the ideal of a singing congregation before our people and with tact and goodwill proceed to interest them in the joys of group singing, we would find an unexpected response in their worship. We could also relate the parish program with the needs of the community, and thus secure the greater loyalty that comes through a wider objective. Carols at Christmas, hymns for patriotic celebrations and Easterday services—there are plenty of occasions when those who sing hymns for the love of it can find an outlet for their enthusiasm. We can always have practice material in reserve, for use in the service programs of the coming months, as well as for other occasions in the parish.

How well should a hymn-tune be known before it can be used in worship? The answer is that until a considerable number of those who are especially interested can sing a new tune accurately and with confidence, it will be carried only by the forced tone of a few voices. The choir should, of course, be entirely familiar with the hymn, but in general its singing should blend with that of the congregation without sounding too prominent.

We now come to the second partner in the enterprise, the minister, who is responsible in large measure for the

order of service, and for its leadership at the reading desk or pulpit. The care with which we attend to our own duties and our desire to correlate the music to the purpose of worship will meet with growing appreciation on his part. He will lose the fixed desire or instinct to reproduce only the worship experiences of his own earlier life, which may not have been ideal, and particularly he will draw on us for helpful suggestions in developing the worship music of the young people and children. No program for better hymn singing in church worship can possibly overlook the music of the church school and of junior groups.

Before considering our own obligations in detail, I shall touch on the attitude of the choir. The work of the choir produces definite impressions on the man in the pew. He gauges the effectiveness of its singing chiefly by the anthems. For this reason anything the choir sings separately must attain real beauty of rendition. It must never sacrifice beauty for elaborateness. Whenever the singers attempt an anthem well beyond their capacity—and they are guilty of this more often than we like to think—the effect on the people in the pews is wholly detrimental. The more intelligent feel the futility of the effort and the choir and ourselves lose their respect; the rank and file endure it as a necessary evil, and feel less and less inclined to take any interest in their share of the singing.

Secondly, the man in the pew enjoys hearing choir hymns and other compositions sung *a cappella*. Unaccompanied singing may be—though it very rarely is—overdone. But there are many choirs that never achieve the appealing and ethereal loveliness of soft *a cappella* work. Perhaps the task of mastering a large repertoire of anthems has crowded out the study necessary for this purpose. If we are to interest the congregation in taking the music of worship seriously enough to share in the singing of hymns the music of this type as sung by the choir must be above reproach.

We now come to our own attitude as organists. I may be pardoned if the brief suggestions which follow are addressed to those of us who hold positions in small churches and who may not have given the playing of hymns close study.

At the time of a church service we have the situation almost entirely in our own control. We set the tempos, we decide the method of attack, we indicate the *rubato* for expressive singing. The general effect may not quite do justice to our strategy at the console, but we need look for only mediocre results if we do not take the leadership of hymns at the organ seriously.

A most common error of judgment is that we play the tune too fast. In our desire that the singing shall not lag we are apt to assign a tempo better suited to the style of modern choral music, but quite impracticable with the congregation. This produces lack of solidity in the singing and a feeling of discomfort and fatigue among the singers. A good method is to play the tune through slightly faster than we intend to take the first verse, and with a well-marked rhythmic pulse. It is quite possible to create such a pulse without producing a jerky effect. After the first verse has begun we listen for any indication of failure on the part of the congregation to sing the hymn with ease. In that case we can retard the tempo again slightly.

Another most important principle must be mentioned. Due to the inevitable interval between stimulus and response, both of the singers and sometimes of the organ, our playing must be a fraction of a second ahead of the instant when each note is to be sung. This slight anticipation must not hasten the tempo, and it is quite as necessary, though less noticeable, when playing slowly as with faster tempos. Keeping the tempo from becoming faster or slower is not always easy. It would help some of us when we are practicing to consult a metronome at the beginning and again at the end of the same hymn.

Having learned to announce and control the desired rhythms, we must guard against a strict metronomic evenness. Mechanical playing of a hymn indicates that we are not following the words of each verse, a fault

that will be detected instantly by the singers in the pews.

Such acquaintance with the text will show us where the volume of the organ can be reduced judiciously, so that the climaxes in the hymn itself can be marked by much bolder treatment. Otherwise there is not power enough in reserve for the chief climax of the hymn, and the effect of that climax is lost. The use of at least three-quarters of the stops throughout all hymns indicates our conviction that the people cannot be trusted, but are like mules which require bit and bridle. As the congregation sings with us every week it should not need this form of control. It should be guided instead of being bullied. The habit of continually playing very loudly for the hymns corresponds to the overplaying of choral accompaniments. In the case of some organists I would go farther and suggest that the ability to make an overpowering effect from the organ goes to the head of the player. He displays what appears to him as his own ability, but is really the brute horsepower of an electric blower. An English writer calls it "exhibitionism."

We are told that a large congregation in one of our great cities worshipped for many months in its parish-house while a new church was being built. At this time the only accompaniment for its worship was that of a grand piano. The unexpected result was that the singing by the people improved noticeably during the period of exile; probably it was a blessing in disguise that there was so little to lean upon.

Some masters of service playing have shown us other ways of preventing monotony in the organ accompaniment of hymns. These depend largely on the player's gift of extemporization. I believe that the examples given by Dr. C. H. Lloyd in his "Free Accompaniment of Unison Hymn Singing," published by the Year Book Press, can be followed by many of us. Such free treatment of unison verses and the occasional use of carefully prepared interludes give variety and add interest. People greatly enjoy singing in unison to well-varied harmony. The organist who would keep up his composition will find no better exercise than to reharmonize one verse of a suitable tune, or to add a compact improvisation before the climactic last verse of a rousing hymn. Neither procedure should be employed with all hymns, partly because it would become monotonous, and also because the inventive talent of the average player may prove insufficient. Nothing is more deadly than improvisation without inspiration, either in speech or in music.

The next method of adding interest to hymns is through the use of descants, including those in which the original harmony is preserved, as well as those which employ changed harmonies. The latter are often the harder to make effective. At their best they sound very brilliant. It is probably wise to start with unchanged harmonies, and then to take up a few of the more conservative descants with changed harmonies. The service bulletin or announcement should certainly indicate which verse is to be sung in unison. It is a mistake to assign the descant to more than a very few voices, or to play that verse too loudly. An original descant can often be written for the last pair of lines in a tune.

We should make a careful inquiry as to the ability of those in the congregation to sing in parts. Is not such singing the main reason for using musical editions of the hymn-books? They have comparatively small value when only the melody is to be sung. But there are plenty of churches in which part-singing is the rule rather than the exception, and there is real musical satisfaction in such singing. We can well select one hymn at each service in which all who can do so should sing their own part in the harmony. By private conference and coaching, and by some form of congregational rehearsal, we may secure part singing by an increasing number. The best use of hymns employs both unison and harmonized treatment as desired.

Is it too much to hope that in many churches men and women may be found who are willing to become stu-

dents of hymns and of hymnody? A five-foot shelf may be provided containing the great hymnals which are source materials for modern worship. The latest fine collections can be added, of various types and for various uses. The works of hymnologists will prove invaluable. Books on the appreciation of hymns and the worship of the young should be included.

The promotion of such interest is the special function of the Hymn Society. In preparation for its tenth anniversary this fall, the society is bringing together reports from groups of experts. The subjects thus covered include the function of the hymn in modern worship, the format of the hymn-book, the place of the hymn in the character training of the young and the value of the hymn in personal Christian life. The latter is of special importance, for we well know the devotional values of hymns, apart from their use in worship, in the life of the individual.

In conclusion, therefore, we would say that the right use of hymns in public worship depends ultimately upon the attitude of each of us. It also hinges on intelligent planning by both of the leaders of worship—for we actually share that function with the minister more fully than we realize. It demands fine interpretation and leadership at the organ. It involves loyal effort on the part of the choir. It is fostered by vigorous cultivation of the entire congregation as a singing unit.

Let us, as organists and church musicians, guide this movement wisely. Let us uphold the importance of beautiful hymn singing before our choirs. Let us bestow on the theory, and particularly the actual playing, of hymns the same care that we devote to our solo playing. For in the long run the very best service we shall be able to render among our people may be the leadership through which they are able to voice their faith through hymns.

**PHILADELPHIA NEWS-NOTES**

BY DR. JOHN M'E. WARD.

Philadelphia, Pa., Oct. 21.—Dr. R. Vaughan Williams is giving a series of lectures on "Nationalism in Music" at Bryn Mawr College under the Flexner lectureship, which provides for "a distinguished scholar in the field of the humanities to be in residence at the college for a period, for the purpose of contact with the faculty, students and public." The first lecture was Oct. 19, on "The Nature of Folksong." The lectures will be illustrated by Horace Alwyne, director of music at the college, and the choir, conducted by F. H. Ernest Willoughby, college organist.

A new choral body has been organized and is directed by Rollo Maitland, meeting in the New Jerusalem Church, of which he is organist. It is hoped to make this group a factor in the music of this church.

Before a congregation filling the Church of St. Bartholomew, the choir under the direction of Wallace Heaton gave its first concert of the season Sept. 21. These concerts are composed of both sacred and secular music, with the intention of interesting the church membership and friends and for social purposes.

At the Second Presbyterian Church on Oct. 16 Alexander McCurdy presented Mendelssohn's "Hymn of Praise" before a large congregation.

A newly-organized choir is now singing at the Church of the Holy Child (R. C.) under the direction of Philip A. Bansbach, formerly of the cathedral at Salt Lake City. It is a male chorus of about forty voices.

Henry G. Thunder is giving Sunday evening musicales at the Church of St. Paul, Overbrook. "Elijah" selections were the first offering Oct. 2.

**New Service by N. Lindsay Norden.**  
A new service for Atonement Eve, composed during the summer by the organist and choir-master, N. Lindsay Norden, had its first use at Rodeph Shalom Synagogue, Philadelphia, Sunday evening, Oct. 9, with David Berkowitz, cantor, and the quartet. A part of this service was broadcast.

*Harrisburg N. A. O. Chapter at Annual Meeting*



THIS PICTURE shows the Harrisburg chapter of the American Guild of Organists—or a large part of its membership. The photograph was taken on the occasion of the chapter banquet June 14. This chapter is one of the most active and progressive in the Pennsylvania council.

**Van Dusen Club Guest of Church.**

The Van Dusen Organ Club held the first of a series of interesting monthly meetings for the season at the Second Presbyterian Church, one of the oldest and most famous of Chicago churches, at the invitation of the Rev. William Clyde Howard, D. D., pastor, and Edward Eigenschenk, organist and director, on the evening of Oct. 24. Mr. and Mrs. Frank Van Dusen joined Dr. Howard and Mr. Eigenschenk in being hosts to the club. The following short program was played on the four-manual organ in the church auditorium by members of the club: Concert Variations, Bonnet (Clara Gronau); Sonata 6, Mendelssohn (Kenneth Cutler); Toccata (First Suite), Rogers (Wilbur Held); Scherzo (Suite for Organ and Piano), Clokey (Marie Cowan and Alice W. Hooper); Toccata (Symphony 5), Widor. At the close of the program Mr. Eigenschenk played a group of request numbers and Dr. Howard gave the club a short talk. After the activities in the auditorium of the church the members gathered in the parlors for a social hour and refreshments.

**New Anthem Honors Veteran.**

On Oct. 2 the First Lutheran Church of Fort Smith, Ark., paid tribute to its veteran organist and teacher, G. O. Hennig, who served the church over thirty-five years. At the close of a special service held in his honor he was presented with a purse from the church by Albert Maurer, the present organist and musical director. A feature of the evening was the dedication of an anthem, "Hymn of Praise," to Mr. Hennig. This anthem was composed by Mr. Maurer and has recently been published by the Concordia Publishing-House of St. Louis. On this

day the church also observed the eightieth anniversary of its parish school, of which Mr. Hennig was principal for over thirty-five years. Mr. Maurer now serves this growing elementary and junior high school as principal.

**Another Kilgen for Connecticut.**

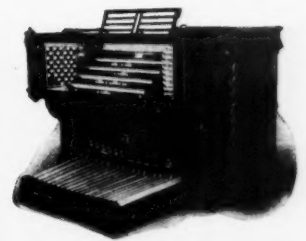
George Kilgen & Son, Inc., of St. Louis have received a contract from the Rev. Benedict Biro, pastor of St. Emory's Roman Catholic Church, Bridgeport, Conn., to build a two-manual for his new church in that city. The organ is to be installed by Christ-mas.

**Mauro-Cottone to Play in Baltimore.**

Dr. Melchiorre Mauro-Cottone will give a recital at the Peabody Conservatory in Baltimore Dec. 2. Dr. Cottone's recital will be one of the Friday afternoon artists' series which the conservatory gives every season.

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**ACTIVITIES IN MILWAUKEE**

BY ARTHUR A. GRIEBLING.

Milwaukee, Wis., Oct. 19.—Tabor Evangelical Church celebrated its twenty-fifth anniversary the week of Sept. 18. The mixed choir's contribution to the silver jubilee was a concert of sacred music, Wednesday, Sept. 21. Choir numbers were as follows: "Fair-est Lord Jesus"; "Cast Thy Burden upon the Lord," Mendelssohn; "The Heavens Are Telling," Haydn; "God Is a Spirit," Kopyloff, and "The Lord Reigneth," Gabriel. R. A. McKee, organist and choirmaster, played: Even-song, Martin; Fountain Reverie, Fletcher, and Fantasia, Tours.

The choir, the girls' glee club and the men's quartet of Perseverance Presbyterian Church presented a program Oct. 2. Miss Juliet Steller, organist of the church, directs the choir and quartet, while Miss Geraldine Van Dale is director of the glee club.

A new Wangerin installation in Milwaukee is the two-manual in the Boys' Technical High School. Dedication of the organ has not as yet taken place, but Oct. 5 Fred G. Smith played an introductory recital for the entire student body. Mr. Smith chose numbers

especially suited to show the solo stops. The numbers played were: Grand March ("Aida"), Verdi; Londonderry Air, Lemare; Spring Song, Mendelssohn; Cantilene Pastorale, Guilmant, and in conclusion the school song, "Tech Victorious."

Walter Ihrke, until recently of Milwaukee, is now teaching music in Mission House College, Franklin, Wis. He is teaching harmony, ear training, sight singing, theory and piano. He also expects to conduct a band and an orchestra. Mr. Ihrke is organist at the First Congregational Church in Sheboygan. On Aug. 30 Mr. Ihrke married Miss Virginia Schaefer, who is organist at Immanuel Reformed Church.

**Lectures by Frances McCollin.**

The ninth season of the "Philadelphia Orchestra Talks" given by Miss Frances McCollin was opened with the season of the Philadelphia Orchestra, under distinguished musical and social patronage. The compositions played by the orchestra are discussed informally at these "talks" with musical illustrations. The Thursday series is held at 2:30 p. m. at 2128 DeLancey place and the Friday in the red room of the Bellevue-Stratford at noon, continuing for one hour.

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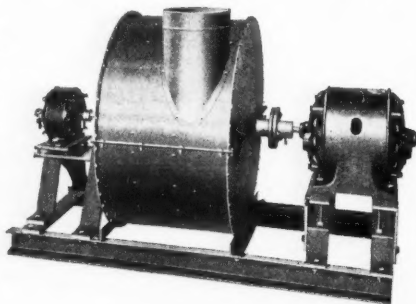
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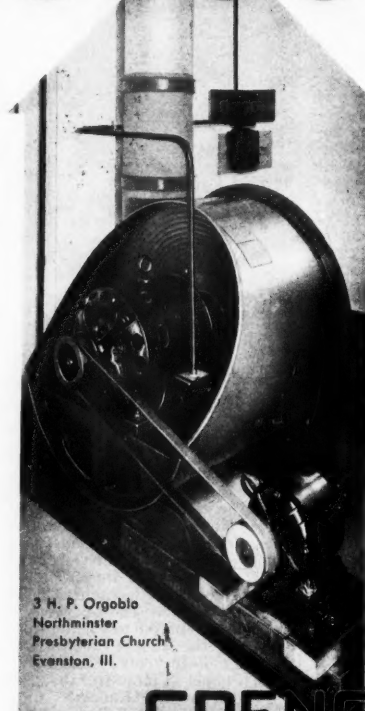
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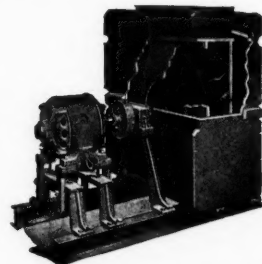
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**Choral Recordings  
of Gregorian Chant;  
Sittard Organ Work**

By GEORGE WILLIAM VOLKEL

A point more strongly stressed than ever before at the convention of the National Association of Organists was the necessity for the present-day organist to realize the importance of the choral work under his direction. This month's list of records has that thought in mind. Fortunately, the difficult art of recording and reproduction on the modern gramophone has kept pace admirably with the leaps and bounds made in the broadcasting field. This progress cannot but be a great aid to the organist and choral director who wishes to supplement his own playing and conducting with a careful study of the playing and conducting of the great organists and choral directors of the world who have made permanent records of their work on discs. One cannot ignore the valuable adjunct the existing organ and choral recordings have become. Some of these records, especially the earlier ones, are, to be sure, far from perfect from the laboratory standpoint; but engineers have solved many of the difficulties with which they were at first confronted and experiments are continually being made to achieve perfection.

Though none of the following discs are recent releases, they are representative of a group of fine choral and organ recordings.

Perhaps topping the list is "Masterwork Album No. 69," by Victor, containing the ordinary of the mass (Gregorian chant), as sung by the Pius X. Choir of the College of the Sacred Heart, New York City. The choir was directed by Justine B. Ward, the famous exponent of Gregorian chant. A more musical and flowing rendition of this music is hard to conceive. This album consists of two double-faced twelve-inch records. The first brings us from the Kyrie and Gloria (cum jubilo) through the Credo No. 1 (mode IV). The second disc has the preface of the mass, the Sanctus and Benedictus, the "Pater Noster," the "Agnus Dei" and the final "Ita Missa Est." Throughout the intonations are beautifully sung by the Rev. V. C. Donovan. Mendelssohn's "Hear My Prayer" has been beautifully recorded by the Temple Choir of London, England. The feature of the record is the lovely voice of Master E. Lough, who sings the soprano solos. Throughout the chorus is vigorous and clear. (Victor No. 35856).

The Gretchaninoff "Credo" and (on the reverse side) Arkhangelsky's "Listen to My Prayer" have been given a very creditable performance by the Russian Metropolitan Choir of Paris. Sung in Russian, the disc is the more fascinating. Both selections are a *capella*. The "Credo" is beautifully done, rising to a thrilling climax. This is a Victor record, No. 36040.

Turning to recorded organ music, two more discs issued by the Brunswick Company again demonstrate the talented Alfred Sittard, who plays the huge organ in St. Michael's Church, Hamburg, Germany. On No. 90058 Mr. Sittard plays the little-known but very effective Toccata in D minor by Max Reger. The middle portion reveals some charming tonal qualities of the Hamburg instrument. On the reverse side is Mr. Sittard's own study on the chorale "When Great Misery Was Our Burden." He announces the chorale in four-part harmony, full

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## AN INTERESTING EXCERPT

One of our new associates, an organ builder, has had some very interesting correspondence with the late Dr. Audsley and by reading one of the letters dated November 22, 1922, we find two paragraphs which command attention. They read as follows:

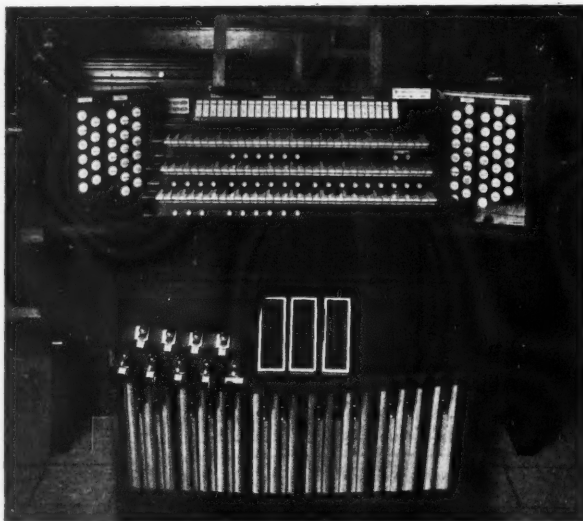
"Before going into measurements, etc., (he refers to scales of Diapasons) let me impress you with the necessity of abandoning the senseless idea that high pressure wind, necessarily accompanied by a small pipe supply, is favorable to Diapason tone. A greater mistake was never made. I have been preaching for years against the **senseless craze for high pressures**, but, so far as organ builders on this side of the Atlantic are concerned, I might have been preaching to stone walls.

"To produce the true Diapason tone in all its fullness, purity, and grandeur, it is absolutely necessary that the pipes are furnished with an ample flush of wind **at a pressure of 3½ or 3¾ inches**. A special wind chest should be provided for the Diapasons, capable of furnishing a superabundance of wind to feed the pipes, without any tendency to diminish in its flow or change in pressure. Unless these conditions obtain it is hopeless to secure the grand Diapason tone."

Will anyone question such an authority as Dr. Audsley? Certainly not. Therefore, since Wicks is able to produce the characteristic Diapason tone to which he refers, on low pressure, without interfering with the speed of the action, it must be admitted that the Wicks organ IS far in advance of other examples of the day.

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