THE DIAPASON

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WILL INSTALL AUSTIN IN BROOKLYN CHURCH

DESIGN OF THREE-MANUAL

Work to Be Completed by Sept. 15 in Church of St. Mark, Episcopal, of Which Allan Arthur Loew Is the Organist.

The Austin Organ Company is building for the Church of St. Mark in Brooklyn, N. Y., at Brooklyn avenue and Union street, a three-manual organ the scheme of which is to be as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Clarabella, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 25 tubular bells.

SWELL ORGAN.

Bourdon (extended Gedeckt), 16 ft., 12 pipes, 61 notes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Dolcissimo, 8 ft., 73 pipes.
Flute d'Amour (extended Gedeckt), 4 ft., 12 pipes, 61 notes.
Nazard (from Gedeckt), 2⅔ ft., 61 notes.
Flageolet, 2 ft., 61 notes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana (separate chest, box and tremolo), 8 ft., 61 pipes.
Tremolo (valve type).

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
*Clarabella, 8 ft., 73 notes.
*Dulciana, 8 ft., 73 notes.
*Flute Harmonic, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

*Interchangeable with Great organ.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon (from Swell), 16 ft., 32 notes.
Octave (extended Open), 8 ft., 12 pipes, 20 notes.
Gedeckt (from Swell), 8 ft., 32 notes.

The entire great will be enclosed in the choir expression box. Preparations are being made for the addition of two stops each in the great, swell and choir chests.

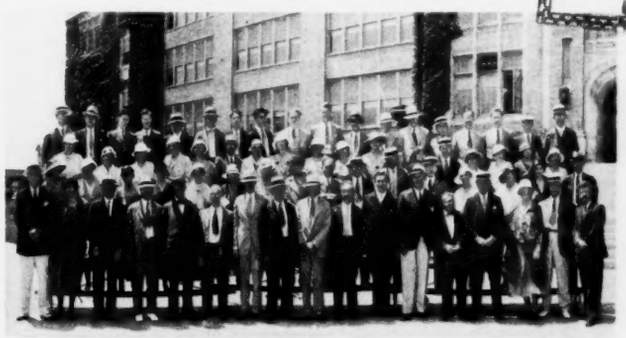
The Church of St. Mark is an Episcopal church, the rector being the Rev. Arthur L. Charles, D. D., and the organist Allan Arthur Loew.

Completion of the organ is set for Sept. 15. Changes are being made in the chancel and the new organ will be placed on each side. The main chamber with the great and choir organs, including the pedal, will be on the left side, while the swell will be on the right side above the sacristy. The console will be on the right side. The left or main chamber will have two tone openings, with display pipes, the large opening facing the chancel and a smaller one facing the congregation. The right side will have one tone opening facing the chancel and a group of display pipes facing the congregation to balance the design of the display front. In other words, the organ actually is to have three tone openings, but will seem to have four.

Vast Congregation Hears Sircom.

Between 11,000 and 12,000 people heard E. Rupert Sircom play a forty-five-minute recital on the large Kimball organ in the Minneapolis Auditorium Sunday evening, June 4, the occasion being an interdenominational service of the churches of Minneapolis and vicinity, over which Bishop J. Ralph Magee presided. One of the most inspiring features of the service was the hymn singing by the vast congregation. Mr. Sircom, who is organist and director at the Westminster Presbyterian Church, is the director of a new organization of 500 voices named the Twin City Symphony Chorus. It is planned to present several important choral works with the assistance of the Minneapolis Symphony Orchestra. The members are drawn largely from the choirs of members of the Choirmasters' Association of St. Paul and Minneapolis.

Philadelphia Organists on Outing at Atlantic City



THIS PICTURE SHOWS a large group of organists from Philadelphia gathered in Atlantic City June 24 to enjoy themselves after the manner of organists at the seashore. It was the annual outing of the American Organ Players' Club and the Pennsylvania chapter of the A. G. O. An account of the proceedings of the day was published in THE DIAPASON last month.

ORGAN BUILDERS TO MEET

Important Business Will Be Taken Up in New York Aug. 22 and 23.

Announcement is made of a meeting of the Organ Builders' Association of America and of all of the organ building industry, to be held in New York City Aug. 22 and 23. The principal object of the meeting is the organization of the industry, according to Adolph Wangerin of Milwaukee, who has been active in arranging for the meeting and who is a former president of the association. Further details are being sent to the organ builders or may be obtained by addressing Mr. Wangerin at South Burrell street and Lincoln avenue, Milwaukee, Wis. Mr. Wangerin has asked THE DIAPASON to publish the following notice of the meeting:

"Organ Builders' Association and all of the organ building industry, please take notice: The vote on Chicago or Pittsburgh for the convention city having resulted in a tie, formal announcement is now made upon special request that New York City has been chosen and the dates Aug. 22 and 23, for the reorganization meeting of the Organ Builders' Association and the complete organization of the entire organ building industry.

"Further explanations and full details will follow by mail.

"ADOLPH WANGERIN."

N. A. O. CONVENTION OPENS

Events of Twenty-sixth Annual Session Begin in Chicago.

The twenty-sixth annual convention of the National Association of Organists opens in Chicago as this issue of THE DIAPASON reaches its readers. The informal reception and "get-together," which is always the event of the night preceding the first session, is held at the Congress Hotel, official headquarters of the convention, Monday, July 31.

Tuesday the convention will be called to order by President Charles Heinroth of New York in Kimball Hall. That afternoon there will be a joint recital by the Van Dusen Organ Club and the Chicago Club of Women Organists and in the evening a recital by E. Stanley Seder, president of the Chicago chapter, and Mme. Else Harthan Arendt at the First Congregational Church of Oak Park. Wednesday there will be a recital in the morning at the University of Chicago chapel by Wilhelm Middelschulte, LL. D., and the afternoon will be spent at A Century of Progress Exposition, with a recital in the afternoon at the Hall of Religion by Leslie P. Spelman and Virgil Fox.

Thursday there will be a recital in the morning at Thorne Hall, on the McKinlock campus of Northwestern University, by Julian R. Williams of Pittsburgh and Thomas Webber, Jr., of New Castle, Pa., followed by a recital at St. Andrew's Catholic Church by Charles M. Courboin, a reception in the afternoon at the home of Dr. and Mrs. William H. Barnes in Evanston and a recital at St. Luke's Procathedral, Evanston, in the evening by Rollo Maitland of Philadelphia and the Chicago Bach Chorus. Friday morning will be devoted to business at Kimball Hall and the afternoon to a recital at St. James' Episcopal Church in which Clarence Eddy, Porter Heaps and Powell Weaver will take part. In the evening a banquet at the Congress Hotel will bring the convention to a close. Papers, luncheons and other events will intersperse the recitals, the full program of which was published in THE DIAPASON July 1.

All persons interested are welcomed at any of the convention events and it is not necessary to be a member of the association to enjoy the convention.

KIMBALL TO SOUTH AFRICA

Large Four-Manual for Pretoria Town Hall to Be Built in Chicago.

Chicago is to provide a large four-manual for South Africa under the terms of a contract made late in July by which the W. W. Kimball Company was entrusted with the task of building the instrument for the new town hall in Pretoria. The specifications have not been completed and will be presented by THE DIAPASON when the details have been determined. The organ is to be a concert instrument.

John Connell, who made an American tour two years ago, was the adviser to the city of Pretoria in arranging for the organ purchase and he is working with representatives of the Kimball Company in completing the scheme of what is expected to be a world-famous organ.

DEATH OF CHARLES A. LANE

Partner in Hillgreen, Lane & Co. Passes Away July 26.

Dr. Charles Alva Lane, one of the partners in the organ building firm of Hillgreen, Lane & Co., died at Alliance, Ohio, July 26. The end came after a long illness, Mr. Lane having suffered a stroke some months ago. Funeral services were held July 28 and were attended by many of his old friends and by the staff of the Hillgreen, Lane & Co. factory.

Mr. Lane was a man of varied attainments and of a strong literary bent. For many years he had been a contributor to magazines devoted to philosophical discussions. He was also a poet whose ability in this line was recognized a year ago when he was appointed a judge of the American section in an international contest sponsored by the Poetry Society of Great Britain.

Mr. Lane never married.

REBUILDING CARNEGIE MUSIC HALL'S ORGAN PLANS AT PITTSBURGH

Eight Stops to Be Added and Twenty-nine of Present 110 Will Be Changed by Aeolian-Skinner —Designed by Bidwell.

Reconstruction of and additions to the organ in Carnegie Music Hall, Pittsburgh, have been undertaken and are to be completed before the fall season of recitals opens in this world-famed center for the presentation of organ music to the public. The work is being done by the Aeolian-Skinner Organ Company in accordance with the ideas of Marshall Bidwell, organist of Carnegie Music Hall, who a year ago succeeded Dr. Charles Heinroth when the latter went to the College of the City of New York. Mr. Bidwell has had the counsel of Ernest M. Skinner and William E. Zeuch in his task. The changes under way naturally are of interest to everyone interested in organs.

In years past the free recital season in Carnegie Music Hall has had its conclusion with the end of June. This year, however, the season ended on June 11, so that work could be begun immediately on the reconstruction of the organ. About a third of the pipes are to be completely renewed, a new console will replace the present one, and some new pipes unique in organ construction will be added. To effect the complicated changes the entire summer will be occupied in preparing for the opening of the recital season in the autumn.

When the Carnegie Music Hall organ was presented to Pittsburgh in 1895, coincident with the gift of the Carnegie Library, it was thought to be one of the superlative instruments in the country, and that reputation it has upheld in good part through the years. While the organ will be only slightly increased in size, eight new stops, with 897 new pipes, will be installed. Of the 110 stops which now make up the organ, twenty-nine, controlling 2,800 pipes, will be changed.

As a further improvement in the equipment of the music hall the trustees have ordered two concert grand pianos, which are under construction in the Steinway factories. One of these pianos will be played from the console.

The Carnegie Music Hall organ was one of the very first Andrew Carnegie ever provided, but he continued to give them throughout his lifetime until his organ gifts alone reached the amazing number of 7,636. As a lad in his native land he knew only Psalter singing and the playing of the bagpipes. Not until he came to America had he ever heard a great organ.

In the course of a review of the year's work at Carnegie Hall and a statement as to the changes in the organ Mr. Bidwell gives the following information:

"For thirty-eight years the Carnegie Institute has been the home of a notable series of weekly free organ recitals—a record which is unique in this country. These recitals have continued without interruption since 1895, the year in which the Carnegie Library and Music Hall were opened to the public as a gift of Andrew Carnegie to the city of Pittsburgh.

"The three organists chiefly responsible for the success of Mr. Carnegie's musical dream are Dr. Frederick Archer, who inaugurated the recitals in 1895, giving 451 programs; Edwin H. Lemare, who played 170 recitals from 1902 to 1905, and Dr. Charles Heinroth, who gave over 1,600 recitals over a period of twenty-five years and who was so eminently successful in attracting large audiences through his artistic playing. His programs were models of fine balance and catholicity of taste.

"In the series of seventy-one programs presented during the season of 1932-1933, a total of 609 compositions, exclusive of encores, were played. Of these 130 were by American composers.

"It seems fitting that a brief history

of this famous organ be given, which might be of interest and of some value as a matter of record. The original organ of fifty-six stops was built by Farrand & Votey in 1895. During the summer of 1903 slight changes were made, including a new console, by the Hutchings-Votey Company. The most important reconstruction was made in 1918 under Dr. Heinroth's direction, when the Skinner Organ Company practically built a new organ of 110 stops and 7,760 pipes, including about thirty-seven of the original stops.

"It is a tribute to the fine work done by the first builders that approximately eighteen of the original stops are being retained in the present reconstruction."

The resources of the instrument when all the changes shall have been completed are shown by the following stop specification:

GREAT ORGAN.

Double Diapason, 16 ft., 61 pipes.
†First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
†Third Diapason, 8 ft., 61 pipes.
Fourth Diapason, 8 ft., 61 pipes.
†Principal Flute, 8 ft., 61 pipes.
*†Erzähler Celeste, 2 rks., 8 ft., 110 pipes.
*Wald Flöte, 8 ft., 61 pipes.
Erzähler, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
†Principal, 4 ft., 61 pipes.
*Flute Harmonique, 4 ft., 61 pipes.
*Grave Mixture, 2 rks., 122 pipes.
*†Mixture, 5 rks., 305 pipes.
*†Ophicleide, 16 ft., 61 pipes.
*†Tromba, 8 ft., 61 pipes.
*†Clarion, 4 ft., 61 pipes.
†Piano (Steinway concert grand).
Harp and Celesta (from Choir).
*†Chimes, 25 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
†First Diapason, 8 ft., 73 pipes.
Second Diapason, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Claribel Flute, 8 ft., 73 pipes.
†Viol d'Orchestre, 8 ft., 73 pipes.
†Voix Celeste, 2 rks., 8 ft., 144 pipes.
Octave, 4 ft., 61 pipes.
Violette, 2 rks., 4 ft., 134 pipes.
†Flute Harmonique, 4 ft., 73 pipes.
Dolce Celestine, 2 rks., 4 ft., 134 pipes.
†Nazard, 2⅔ ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
†Mixture, 5 rks., 305 pipes.
†Carillon, 3 rks., 183 pipes.
†Contra Fagotto, 16 ft., 73 pipes.
†Cornopean, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
†Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
String Organ (floating).
Harp and Celesta (from Choir).
Tremolo.

CHOIR ORGAN.

Contra Gamba, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 73 pipes.
Dulcet, 2 rks., 8 ft., 146 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Gemshorn, 4 ft., 61 pipes.
†Nazard, 2⅔ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
†Tierce, 1 3/5 ft., 61 pipes.
†Larigot, 1⅓ ft., 61 pipes.
†Septieme, 1 1/7 ft., 61 pipes.
Double English Horn, 16 ft., 73 pipes.
Orchestral Oboe, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Bassoon, 8 ft., 73 pipes.
†French Trumpet, 8 ft., 73 pipes.
String Organ (floating).
Harp and Celesta, 61 bars.
Tremolo.

SOLO ORGAN.

Stentorphone, 8 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
†Flauto Mirabilis, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Hohl Pfeife, 4 ft., 73 pipes.
†Mixture, 7 rks., 427 pipes.
Trombone, 16 ft., 73 pipes.
Double English Horn (Choir), 16 ft.
Tuba Minor, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
†Tuba Mirabilis, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Corno di Bassetto, 8 ft., 73 pipes.
Orchestral Oboe (Choir), 8 ft.
Cor Anglais, 8 ft., 73 pipes.
Tuba Clarion, 4 ft., 61 pipes.
String Organ (floating).
Tremolo.

ECHO ORGAN.

Double Dulciana, 16 ft., 73 pipes.
Cor de Nuit, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Viol Sourdine, 8 ft., 73 pipes.
Vox Angelica, 8 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
String Mixture, 3 rks., 219 pipes.
Vox Humana, 8 ft., 73 pipes.
Chimes (from Great).
Tremolo.
String Organ of six ranks in separate swell-box, accessible on Swell, Choir and Solo manuals, 438 pipes.

PEDAL ORGAN.

Double Diapason, 32 ft., 12 pipes.
Contra Bourdon, 32 ft., 12 pipes.
Quint, 10⅔ ft., 32 notes.
First Diapason, 16 ft., 32 pipes.
Second Diapason (metal), 16 ft., 32 pipes.
Violone, 16 ft., 32 pipes.
Contra Gamba (Choir), 16 ft., 32 notes.
Dulciana (Echo), 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Gedeckt (Swell), 16 ft., 32 notes.
†Octave, 8 ft., 32 pipes.
†Gemshorn, 8 ft., 32 pipes.
Violoncello, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Gedeckt (Swell), 8 ft., 32 notes.
†Principal, 4 ft., 12 pipes.
†Gemshorn, 4 ft., 12 pipes.
†Mixture, 5 rks., 160 pipes.
Bombarde, 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Ophicleide (Great), 16 ft., 32 notes.
Contra Fagotto (Swell), 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
†Clarion, 4 ft., 32 pipes.
Piano, 16 ft.
Piano, 8 ft.
Chimes (Great).
Kettledrum (operated by coupler tablet).

*Enclosed in separate swell-box.
†New stops, or stops completely revoiced.

KILGEN THREE-MANUAL FOR UNIVERSITY CITY

DESIGN BY C. M. COURBOIN

Bethel Lutheran Church Orders Instrument for New Edifice Near Washington University, in St. Louis County, Mo.

Bethel Lutheran Church, University City, Mo., has contracted with George Kilgen & Son, Inc., St. Louis, for a three-manual organ of twenty-five stops to be installed in its new auditorium near Washington University, in St. Louis county. The great organ is unexpressive, with the swell and choir in two divisions. The new Kilgen "expression selective," which includes expression shutters and indicator, will be installed in the console. The organ will be normally voiced, the great flues on six-inch pressure, the swell and choir on five inches, with the great reed and pedal registers on eight-inch wind. The pedal clavier will conform to the recently adopted A. G. O. standard and the entire organ will be voiced to Charles M. Courboin's design and specification.

The specification is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 20 tubes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.

Melodia, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.
Chimes, 20 notes.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Trombone, 16 ft., 12 pipes, 32 notes.

W. D. Armstrong

THE ANNUAL RECITAL of the W. D. Armstrong School of Music at Alton, Ill., was given June 25 in the First Methodist Church. A novelty on the program was Mr. Armstrong's Suite in F major, Op. 52, for piano and violin. This composition has been highly praised by critics and has been performed in the East by eminent violinists. Mitchell Petruzzi was the soloist. Mr. Armstrong played the piano in this number and also played the orchestral parts on the organ for the Schumann Piano Concerto, in which Miss C. Frances Lyford was the soloist. Organ solos were played by L. F. Garton, Miss E. Ramona Watts, Miss Anna Mae Wiegant and Mrs. Roland Ingham.

Dr. Carl in Harz Mountains.

Dr. William C. Carl, director of the Guilmant Organ School and head of the organ department, is spending the larger part of his summer holiday in the Harz Mountains in Germany. Later he plans to attend the festivals in Bavaria and Austria. The regular course at the school will be materially strengthened for the coming season. In the organ department all students will be required to play a complete church service before graduation. In the theory department, in addition to harmony, counterpoint, improvisation, etc., the work at the keyboard will be thoroughly and systematically planned. Hugh Ross will teach the classes in choir conducting and organize a special class for the study of oratorios and cantatas of Bach, beginning in October.

IN THIS MONTH'S ISSUE

Carnegie Music Hall organ in Pittsburgh will be rebuilt and enlarged by Aeolian-Skinner Company. Specification of instrument as it will be when work shall have been completed is published.

Senator Emerson L. Richards' paper on Bach as an organist, read by him at the convention of the American Guild of Organists in Cleveland, is presented.

Music at West Point Military Academy, where Frederick C. Mayer presides over the famous Möller organ, is the subject of an article by Dr. Hamilton C. Macdougall.

Latest hymnbooks form topic of interesting essay by Dr. Harold W. Thompson in his monthly department.

Tablet on Oak Park organ commemorates services of William H. Shucy, noted organ "fan."

In an informative and sensible paper Ray Francis Brown, director of the famous choir of Fisk University, tells of methods of training an a cappella choir.

At a meeting in New York Aug. 22 and 23 the organ builders of America will take up important problems confronting the industry.

Ernest M. Ibbotson Takes Bride.

Ernest M. Ibbotson, for nine years organist of the Church of the Messiah, Detroit, Mich., married Miss Alma Anderson of New Haven, Conn., on June 22. The marriage took place at Bridgeport, Conn.

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Who's Who Among the Organists of America

Harold C. Cobb.

Harold C. Cobb, organist of Sinai Temple, Chicago, one of the foremost Jewish congregations in the United States, is a young organist who has won recognition rapidly and whose work is attracting attention among his fellows by reason of his sincerity of purpose and scholarly attributes.

Mr. Cobb is a native and musical product of the state of Illinois. He was born in Belleville, near St. Louis, Sept. 13, 1903. After studying the piano with local teachers he was offered the post of organist of the First Methodist Church when he was 16 years old, on condition that he learn to play the instrument. This inductive method of becoming an organist worked well, as the results proved, and he remained at this church for five years. Meanwhile he had become fascinated by the rapidly developing art of motion picture accompaniment, which flourished at that time, and in 1924 he came to Chicago and enlisted as a student at the American Conservatory of Music. He held positions in several theaters, chief among which was the United Artists, where long-run pictures were the rule and where Hugo Riesenfeld's artistic scores made the work a rare pleasure. At the same time he successively held several church positions in Chicago and suburbs while continuing his study of the organ with Frank Van Dusen and theoretical subjects with Adolf Weidig and Leo Sowerby. He won the degree of bachelor of music with honors, majoring in organ, composition and orchestration. At present he is studying for the master's degree.

In 1927 Mr. Cobb won the organ honors in the annual young artists' contest sponsored by the Society of American Musicians and appeared as a soloist with the Chicago Symphony Orchestra under the direction of Frederick Stock.

Mr. Cobb has been on the faculty of the American Conservatory and at present is an assistant editor on the staff of the Clayton F. Summy Company. In 1929 he resigned as organist and director at the First Presbyterian Church of Evanston to become organist of Sinai Temple. Here, in addition to the Sunday morning services, he plays a series of eighteen recitals during the winter on the four-manual Casavant organ of sixty-four stops. He has served on the executive committee of the Illinois chapter, A. G. O., and is vice-president of Rho chapter of the Sinfonia fraternity and first vice-president of the Chicago chapter of the National Association of Organists.

Wallace A. Van Lier.

The exclusive and world-famous Lake Placid Club, in the Adirondack Mountains, where the wealth of the East gathers to enjoy both summer and winter sports, pays homage to the organ through its recitals on the large Austin instrument in its "Agora," as the gathering-place of the club is named, and here Wallace A. Van Lier has played before men and women of prominence in the business and social world, making of them admirers of organ music. Mr. Van Lier is director of music of the club and at the same time is supervisor of music at Northwood School, a private boys' school owned by the club, and a special instructor of band at the high school. Starting three years ago with a nucleus of three, he now has a band of sixty-four players. He has been at Lake Placid for eight years and during that time has given over 300 recitals, besides being soloist and organist with the Boston Symphony Ensemble, a small group from the Boston Symphony Orchestra, with Julius Theodorowicz, assistant concertmaster, as director, and Carl Lamson, Kreisler's accompanist, as pianist. His work is extremely varied and interesting, as he conducts choruses, glee clubs, boy and mixed choirs, and is organist at daily chapel services, besides teaching all band instruments at the high school.

Although Mr. Van Lier started playing as a professional organist at the age of 13, he was formerly a professional bandsman at Modesto, Cal., receiving his first training in the noted high school there, whose band won

Harold C. Cobb

second place in class A in the national contest in 1931. While in high school he played in the orchestra and two bands, for the glee club and in the First Methodist Church on Sundays. He studied piano then under Mrs. Thomie Prewett Williams, late of the Cincinnati Conservatory.

Wallace A. Van Lier was born at Vineland, N. J., March 22, 1898, but most of his schooling was in Modesto, Cal. He entered Cornell University, Ithaca, N. Y., in 1921 and studied organ under James T. Quarles and theoretical work at the Ithaca Conservatory, with piano continued under Leon Sampaix and Edward Royce. In 1922 he entered the Eastman School of Music at Rochester, N. Y., as one of the first class, graduating in 1925 with the bachelor of arts degree. He studied organ under Harold Gleason, piano with Pierre Augieras and keyboard harmony with Abel Decaux, and had two special master courses under Joseph Bonnet while he was in Rochester. He also studied harmony under Donald Tweedy, Dr. Barlow Penny and Dr. Howard Hanson, director of the school.

Mr. Van Lier's summer mixed chorus is winning an enviable reputation. He has a paid quartet and an imported chorus of forty-five voices brought from nearby and distant colleges and conservatories for the summer only. A number come from the Westminster Choir School each year in order to continue their training. All are trained singers and about half of the choir are soloists, so that it is possible to do the finest music.

Mr. Van Lier married Miss Estelle Griswold of Modesto, Cal., who was in the class of 1923 at the College of the Pacific, Stockton, Cal., under Dr. Howard Hanson, then director of that school. She is a member of the Mu Phi Upsilon musical sorority and plays the violin and piano. Mr. and Mrs. Van Lier have a son 4½ years old.

Henry Bickford Pasmore.

After living three-score years and ten most men are content to retire from active life and enjoy the fruits of long years of service. Not so Henry Bickford Pasmore, who at 76 is an active organist, a busy teacher and a successful composer. Here in California he has to share the honor of the Pasmore name with a distinguished family of five daughters and a son. For many years the Pasmore trio, composed of Mary, Dorothy and Suzanne, has been one of our best-known musical organizations; Harriet (Radiana Pazmor) is a nationally known singer; the other daughter and a son are practicing physicians.

The career of Mr. Pasmore should be an inspiration to aspiring students. Born in a log house in Wisconsin in 1857, he never saw a piano until he was 19, although his father was musical and possessed a flute. At the end of the civil war in '65 his father purchased a Mason & Hamlin cabinet organ. In 1874 the family moved to Cloverdale, Cal., and in 1876 Henry had his first lesson in San Francisco from John P. Morgan, an excellent musician and organist. Augusta Lowell Garthwaite, one of our best-known organists, was a fellow student. Mr. Pasmore's first position was at the Green Street Congregational Church of San Francisco. The organ had a ten-note pedalboard and the blower was a boy who afterward became a prominent banker.

In 1882 Mr. Pasmore went to the Leipzig Conservatory, studying composition with Reinecke and Jadassohn and organ with Dr. Robert Papperitz. He had the privilege of playing on the old Nicolai organ where Luther and Bach played. When a pneumatic action was installed old Dr. Papperitz wouldn't use it for teaching, insisting that the students needed the heavy touch to strengthen their fingers. Following three years at Leipzig he went to London, where he studied voice with William Shakespeare for three years. On returning to San Francisco Mr. Pasmore served for three years as organist of St. Francis' Catholic Church. A peculiar feature of the organ at this church was a pedal note which ciphered for the three years and stopped only when the organist kicked it. Mr. Pasmore's next position was at St. John's Episcopal Church. His family was now growing up, so he moved to Berlin in order to give them the benefit of European culture. During the three years his daughters were studying Mr. Pasmore was teaching voice at the Scharwenka and Isadora Duncan schools.

Returning to San Francisco, he was engaged as substitute organist at St. Stephen's Episcopal Church. It seems

Henry B. Pasmore

Wallace A. Van Lier

that the regular organist left without notice three weeks before Easter with an elaborate service planned. Mr. Pasmore served as substitute organist for seventeen years. When the church died a natural death and sold out to the Russians, Mr. Pasmore went to the Church of the Good Samaritan, where he is now organist.

Mr. Pasmore has many published and unpublished compositions to his credit, including songs, anthems, orchestra and piano numbers. His Communion in E, a recent composition, was sung at Easter.

WILLIAM W. CARRUTH.

Methods of Training an A Cappella Choir; Hints to Directors

[The following paper prepared by the director of the famous choir of Fisk University was read by him at the tri-state convention of A. G. O. chapters in Nashville, Tenn., May 10 and contains valuable hints selected from his fund of experience with the singers at Fisk during the last six years.]

By RAY FRANCIS BROWN

The training which an *a cappella* choir should receive is the same as the training which any choir should receive. If this were not the case a discussion of the training of an *a cappella* choir would be of little practical interest to most church organists and choir directors, because choirs with repertories made up exclusively of unaccompanied music are not practical in most churches in this country.

The *a cappella* style of singing has begun to flourish in the last few years, not so much in the church, which was its home and for which it was named, as in the schools, where it has been practical for several reasons. School choirs are usually free from the necessity of producing routine music for weekly services and are able to put their rehearsal time on the smaller repertory needed for an annual concert. They often have the incentive of contests and concert tours to cause them to do from two to four or five times as much practicing per week as the average church singer is willing or able to do. The voices of groups made up exclusively of young people have a beauty of color and a homogeneity in blending which the voices of older people are not likely to have. Young people, too, are inclined to take a more open-minded attitude toward the cultivation of a taste for and the technique of an unfamiliar style.

The ideal policy for church choirs is not, in my opinion, that of singing unaccompanied music exclusively, but rather that of cultivation of the best church music of all periods and schools, both with and without accompaniment. It is in this way that the greatest richness and variety of effects can be secured within the limits of what is good church music. The organ as a solo and accompanying instrument has a rightful place in church. But if we would avail ourselves of much of the finest church music of the past four centuries from Italy, England, Germany, Russia and America we must be able to dispense with accompaniments. And if we would be able to sing accompanied music in a finished manner we can do it only by submitting to the same drill and attention to detail that makes a good *a cappella* choir.

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The chief obstacle in the path of the director who wishes to have his choir sing without accompaniment very often will be the lack of interest in the undertaking on the part of the singers themselves. Unless they have heard some fine examples of this music done in a really beautiful way they may feel that in denying themselves the support and adornment of the organ they are imposing on themselves an unnecessary abstinence, and that in taking the trouble required to make their singing acceptable they are imposing on themselves unmerited penance. It may be that they have heard some unsuccessful attempts at this type of singing which would discourage them from making any attempt themselves. And it is not unlikely that some of their own attempts will be disheartening to themselves and to their listeners. The director will have to approach the new undertaking with a thoughtful regard for the likes and dislikes of his singers, and he must have resources with which to win their love for beauties they have not known before.

Most choirs are familiar with some compositions which they have always sung with the organ, but which were composed to be sung without it. It would be well to use two or three such anthems for the new venture. The notes will have been thoroughly learned and the singers will have a sense of security. Some of the Russian compositions should be effective numbers to undertake as soon as it is desired to learn some new things distinctly in the *a cappella* style. If the choir is not accustomed to singing music in which the four parts are subdivided, as is often the case with *a cappella* music, the first new material should be selected from music in four parts only. The Bach chorales with English words set to them are good to use at this point. Many Christmas carols are folksong arrangements with simple harmonizations which are perfectly adapted to this treatment. Hymns should be sung frequently in rehearsals without accompaniment, and in the services some of the stanzas are often effective without the organ. If the more familiar hymns and chants are often sung this way they will prove an effective bridge for the experience of the choir.

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The first great and important problem to be faced is that of maintaining the pitch and keeping the parts in tune with each other. It is the difficulty of this which, more than any other, deters directors even from trying to dispense with the organ. In developing the *a cappella* choir at Fisk University during the last six years I have been fortunate in having people to work with whose sense of pitch is unusually reliable. I have found that the matter takes care of itself when the music is thoroughly learned, when the singers are not fatigued, and when the temperature of the room is normal. Certainly the most important means of securing good intonation is that of supplying the right conditions for it. Individuals with a defective sense of pitch must be eliminated from the group. Good, free tone production must be insisted on, not only for its own sake, but also for the sake of good intonation. Alert minds provide another condition for good results in this as in all other matters. The habit of singing off key or out of tune must not be allowed a chance to form, because, once established, it will prove more difficult to correct than to prevent. Singers must be encouraged constantly to listen to themselves and to the others. Loud passages should be practiced *mezzo piano*, at which dynamic level it will be possible for the singers to hear one another as they cannot do when they are all singing *fortissimo*.

A good balance among the parts is very necessary. The lack of it can be, and very often has to be, covered up by the organ, but there is no way to compensate for it when the voices are heard by themselves. Each of the four parts should be subdivided into firsts and seconds and seated accordingly. Low basses are a particularly important part of the ensemble.

The blending of the individual voices in each part depends in the first place upon the original selection of material. Voices which are very reedy, and women's voices which have a hard, hooty quality are difficult to blend and should often be rejected. When it is necessary to include older and younger people in the group, the older ones will be hard to assimilate. The inclusion of one or two individuals with voices bigger and more brilliant than the others is a risky thing, for, although they may be able to modulate their tones to the requirements of the ensemble most of the time, they are in danger of breaking loose at climactic points. Many a choir must be held back for years in this respect because of the necessity of retaining a singer for political reasons.

One of the most important and also one of the least considered means of securing a true blend is that of eliminating the tremolo. A single voice which vibrates can be heard standing out in a large group, and several such voices will ruin the possibility of a real homogeneous tone. Individuals can sometimes correct this when it is called to their attention, but those who cannot have no place in the group.

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The ability to sustain tone is a conspicuous factor in good *a cappella* singing. While the ideal tone quality for choral music is essentially vocal and not instrumental, the instrumental ideal might well be cultivated in this one respect. Not only must tones and phrases be held for their proper length, but the quality of the tone must sustain the thought and feeling of each phrase until the end.

The clear expression of the meaning of the words should be the basic idea in the interpretation of choral music. Certainly this can be realized in a more direct way without the use of instruments. The beauty of pure, clear enunciation is revealed when the voices stand by themselves. Consonants have an expressive quality which the singers must understand. The more emphatic we wish to be in our ordinary speech the more distinct and explosive we make our consonants. Vowels have a quality of sensuous beauty when they are pure, the cultivation of which is the same as the actual cultivation of good tone. Particular care must be taken to have everybody pronounce his words in the same way. A variation among individuals will cause a muddy, obscure quality. In diphthongs the quality of the first vowel of the combination must be maintained until near the end of the duration of the note, as in the word "praise." The natural accent of words and syllables must be preserved. The attention of the singers is required for so many details that such an obvious matter as this is often overlooked, with grotesque results. Words with strong accent followed by weak, as in "father," are often set to notes with the second syllable longer than the first, in which cases the length of the second must be maintained, but the accent must be put clearly on the first. Final weak syllables and words at the ends of phrases must not be allowed to become too prominent. A case of apparent exception to the natural distribution of accents occurs when a weak beat follows a strong one in a passage requiring a rapid *crescendo*. In such cases the cumulative effect removes any sense of distortion even though the weak syllable is sung louder than the preceding strong one. The best composers are inspired by their words and let the meaning of the music grow out of the meaning of the words. In this union of poetry and music is found the guiding principle for the proper interpretation of each composition.

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In all music tone quality is of paramount importance, because it is the raw material out of which music is made, and it makes a direct, sensuous appeal to the listener. Voices heard by themselves must give an immediate sense of pleasure if the interest of the listener is to be immediately engaged. The choral tone should have the charm of the perfection of its own nature, which can be revealed only when instruments are absent. The tone quality will be determined largely by some of the matters already discussed.

It would seem obvious that the ideal tone for a choir should be vocal and not instrumental, yet some of the better-known *a cappella* choirs in this country cultivate instrumental effects by the production of reedy tone and the use of unnaturally explosive accents. The instrumental influence has been felt in vocal music since the pure choral style came to its flower of perfection in the sixteenth century. It does not seem desirable to restrict a choir's repertory to music in that ancient style, and some instrumental influences must be admitted, but the tone of voices developed according to their own nature should be the norm from which deviation can be made for the purpose of expression. The choir director should study singing even though his own vocal equipment may not justify his being heard by anybody but his own teacher.

Good shading should grow out of a lively appreciation of the meaning of the words and music. The tendency of choral groups to sing everything at about the same degree of loudness and at about the same tempo should be remembered, and pains must be taken to give point, character and distinction to every utterance of the choir.

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It is impossible to obtain good results unless the arrangements for the placing of the choir in church make it possible for the singers to watch the director, and unless they do, indeed, make the most of their opportunity and watch him keenly. The ideal arrangement is to have the choir in the rear gallery. The practice of having the choir in front with a director visible as the central point of interest to the congregation as well as to the choir is most unseemly from the standpoint of a good church service. When the choir is placed in front, either in chancel or choir loft, the console of the organ should be so situated that the organist will be invisible to the congregation and, at the same time, visible to the choir. In chancels mirrors often can be placed to secure this advantage. The one thing most needful is the watchful attention of the singers, and when a director has that he can get excellent results in spite of unfavorable arrangements.

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I have discussed some of the main problems that will face the choir director who wishes to undertake *a cappella* singing with an organization unfamiliar with that style, and in so doing I have omitted some other considerations which are also important, but which are not peculiarly so. I will briefly mention some of these other things.

The director must thoroughly know and love the music he uses in order that he may cause his singers to love it too. And he must be familiar with a great deal more choral literature than is possible to include in the repertory of one choir, so that when new music is to be introduced he will know just the right thing to use in order to stimulate the interest of his singers. There is plenty of good music that will appeal to singers, however bad the standards of the group may be, and one thing may be used to lead on to another until the taste of a group is transformed. Solos should have an incidental place in good church music and should not be featured, as they often are. Good attacks and releases, freedom from scooping and sliding, the moving of all parts together, proper breathing—these are all very necessary things to attend to, but there is no need for a special consideration of them here.

I am mindful of how difficult it is to secure the co-operation of all concerned in leading a choir over new ways and in helping them to know higher and better things. The Philistines in the choir stall, pulpit and pew are people we cannot overlook with academic indifference, however much we would like to do so. We must somehow patiently win them over, but if we find ourselves completely blocked in that we must even more patiently wait until they die. We may have to keep our patience until their funerals are over and the music they have prescribed for their last rites has been sung, played and paid for. The congregation is likely to be made up largely of Philistines. There will be some among the choir members over 30 years of age. But the condition is not serious unless the pastor is one, and not hopeless unless the choir director is one.

In trying to make things over do not work so rapidly that you have people talking about the old familiar music that they like and would be singing if it weren't for you. You must somehow contrive to make the majority of your moves commendable, and you must give some apparent, even if insincere, support to the *status quo*.

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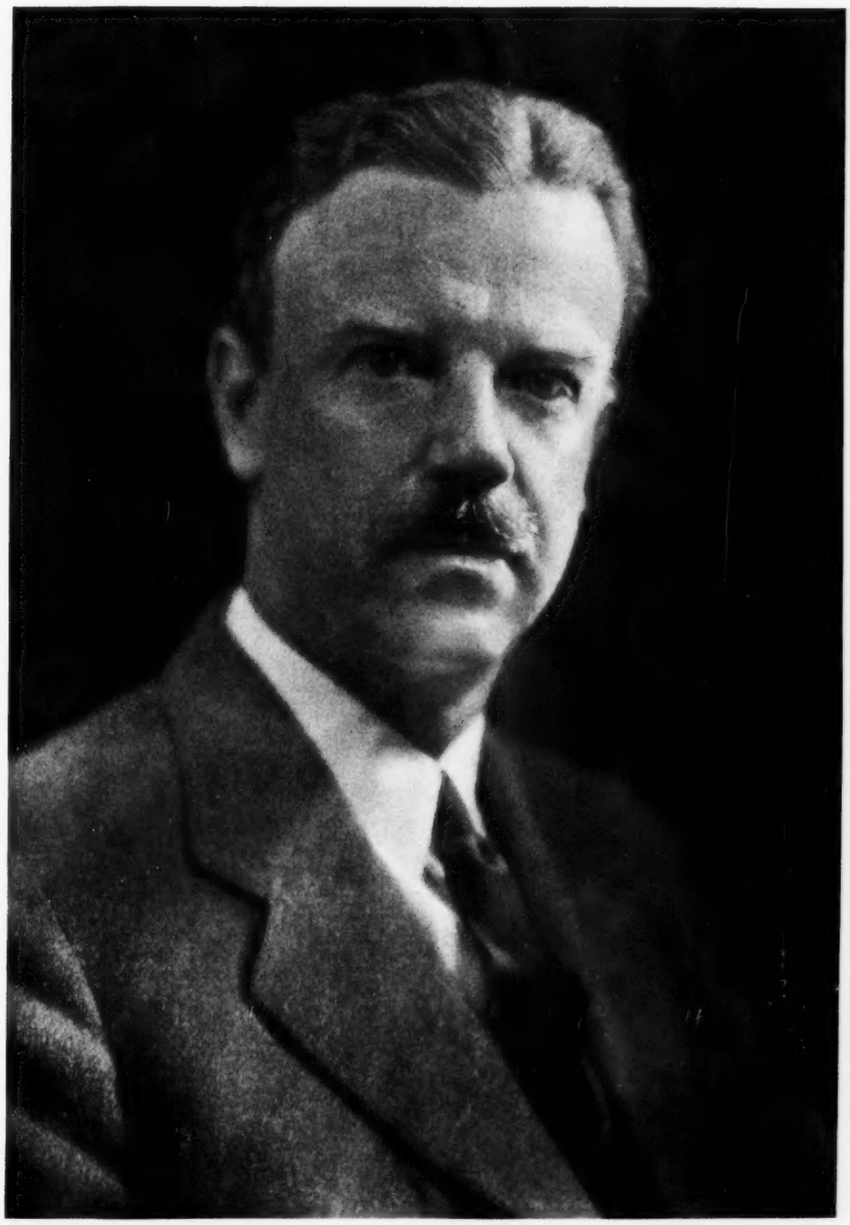
By approaching choir training from the standpoint of the *a cappella* choir I believe we can do more than can be done in any other way to improve the standards of church music artistically and spiritually. And I believe that these things are practical for the improvement of any choir, however remote the attainment of the ideal may be in many cases. The training which an *a cappella* choir should receive is the same as the training which any choir should receive. The technical considerations will improve a choir although it may never sing in public without accompaniment. Much of the literature comes from countries and times whose standards are better than ours as regards artistic church music as distinguished from sacred concert music, and there are composers of our own time who are continuing their part of the tradition in a worthy manner.

The trouble with most church music that we hear is that it is perfunctory and commonplace; it has a sentimental leaning toward the sweet, pretty and showy, and it neglects the things that are strong and sincere; it is too comfortable with its lack of sustained thought and feeling. Perhaps it is a too accurate reflection of the religious life in the churches. If so, choir directors should remember that in ancient times they were of the clergy, and that just as it is the business of the clergy to instruct, inspire and lead on to better things in the religious life, so it is the business of church musicians to do the same in the spiritual and artistic matters that belong to them.



G. DONALD HARRISON

Newly-appointed Technical Director and chief of the Aeolian-Skinner technical staff

Summer Visitors Who Have Called at The Diapason Office

Summer visitors from out-of-town at the office of THE DIAPASON late in June and in July have included the following:

Marion Janet Clayton, Brooklyn, N. Y.
Robert L. Schofield, Wheaton, Ill.
M. P. Möller, Sr., Hagerstown, Md.
Daniel R. Philippi, St. Louis, Mo.
The Rev. K. William Braun, Golden, Ill.
Kenneth R. Osborne, Ann Arbor, Mich.
H. S. Jacobs, New Orleans, La.
Paul E. Grosh, Grove City, Pa.
E. Rupert Sircom, Minneapolis, Minn.
Dr. William G. Schenk, Detroit, Mich.
Miss Grace Chalmers Thomson, New York City.
William Self, Boston, Mass.
Dr. Frederick Schlieder, New York City.
Sterling Marshall, Houghton, Mich.
Francis A. Mackay, Detroit, Mich.
L. R. Shero, Swarthmore, Pa.
Mrs. D. A. Sprague, Boston, Mass.
Miss Georgia B. Easton, Methuen, Mass.
Horace Alden Miller, Mount Vernon, Iowa.
I. S. Harrington, Enid, Okla.
Lee V. Buchta, Kansas City, Mo.
Mr. and Mrs. James G. Bennett, Columbus, Ohio.
Philip Sack, Jr., Crete, Neb.
Robert G. Gibson, Sioux City, Iowa.
Adolph Wangerin, Milwaukee, Wis.

DEATH ENDS LONG SERVICE

Mrs. Shackell Played in Portage, Wis., Church Fifty-two Years.

Mrs. Josephine Shackell, 79 years old, for fifty-two years organist of St. John's Episcopal Church at Portage, Wis., died July 3 at the home of her son, Stanley, in Oak Park, Ill. A cerebral hemorrhage caused her death. She had gone to Oak Park for an annual visit with her son, and had planned a visit to A Century of Progress Exposition.

Mrs. Shackell was born in Westport, N. Y., the daughter of an Episcopal rector. She became interested in music at the age of 7. In 1879 she moved to Portage, was married the following year, and began her service as organist at St. John's Episcopal Church in 1881. During her fifty-two years at St. John's eighteen rectors served the parish.

Mrs. Shackell lived on one of the main streets in a block of buildings which she owned. She was seen daily on the streets and was famed for the stories and jokes with which she greeted acquaintances.

The Rev. D. C. Means conducted the funeral services July 6. Besides her son she is survived by four grandchildren and three great-grandchildren.

In its September, 1932, issue THE DIAPASON published a picture of Mrs. Shackell and told of her unusual career and of the celebration of her fifty-first anniversary.

KILGENS FOR COVINGTON, KY.

Trinity Church Buys Three-Manual and a Processional Organ.

Trinity Episcopal Church, Covington, Ky., the Rev. W. G. Pendleton, rector, is taking the major part of the sum of $25,000 raised in a general plan to repair and improve its church property for the purchase of two modern Kilgen organs. The main organ will have six independent registers in the great, six in the swell, four in the choir, with an extended pedal organ of six stops. The processional organ, which is to be placed in a room adjacent to the chancel, will serve the double purpose of an echo organ, as well as give the choir its pitch in processional hymns.

The three-manual scheme is as follows:

GREAT ORGAN.
Open Diapason, 8 ft., 73 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.

SWELL ORGAN.
Gedeckt, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.

CHOIR ORGAN.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 pipes.

PEDAL ORGAN.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 12 pipes, 32 notes.
Bass Flute, 8 ft., 12 pipes, 32 notes.
Flauto Dolce, 8 ft., 32 notes.
'Cello, 8 ft., 32 notes.
Tuba Profunda, 16 ft., 12 pipes, 32 notes.

W. H. Shuey Honored by Tablet on Organ Which He Designed

To show its appreciation of the designer of its large and famous organ in a manner that will set a good example to many other churches, the First Congregational of Oak Park now has a tablet on the console of the four-manual Skinner instrument reading as follows:

> This tablet is placed in loving appreciation of
> William H. Shuey
> who drew the specifications and supervised the installation of this organ.

The tablet was placed there last month by a member of the church.

Mr. Shuey's unique place in the organ world and the manner in which he has achieved a most useful career despite the thwarting of his ambitions to continue as an organist, were set forth in an interesting article in THE DIAPASON July 1, 1927.

The genus organ fan—an animal which is thriving in this day and age and has an important place in the fauna of music in North America—is one of the most interesting developments of the advance of the organ in this generation. And there is an illustrious specimen in Chicago in the person of William Henry Shuey, that article recorded. No living man not a professional builder or organist has designed more organs in his career than has Mr. Shuey, and some famous instruments stand as monuments to his knowledge of tonal balance and judgment in the selection of builders.

Mr. Shuey at one time was an organist, an affliction which affected his fingers having forced his retirement from active playing. Since then he has manifested his affection for the organ in other ways. He has also been a factor in church music through his service as chairman of the music committee of the First Congregational Church of Oak Park, a position he held for a number of years.

Mr. Shuey's career began at the pump handle, as an organ blower. In his boyhood he pumped a small pipe organ in a church at Oxford, Ohio. In this same church, through the instrumentality of Joseph W. Clokey, a large Möller organ was installed several years ago. Later young Shuey sang alto in the choir, and sometimes he pumped and sang at the same time. He was still a boy when a large French harmonium came his way almost Providentially, it would seem, to give him his first opportunity to study the "insides" of an organ. The harmonium was saved from a destructive fire in a girls' seminary at Oxford and was placed for safekeeping in his parents' home while the seminary structure was rebuilt. It proved rather anything else but "safekeeping," for this instrument of two manuals, a dozen sets of reeds and about twenty-five stopknobs was taken apart by the budding organ fan in the absence for two days of his parents. At the close of the second day the parts had been reassembled successfully, and some necessary repairs were made.

At Williston Seminary, East Hampton, Mass., Mr. Shuey began the study of the organ, continuing until at an early age he was obliged to abandon his ambition to become an organist because of a tendency toward arthritis which took the elasticity out of his fingers, but did not destroy his love for the construction of the organ. Before this he was the first organist in Plymouth Church, Minneapolis. His work as an organ architect began soon after leaving school and the list of instruments built to his specifications is a long one. His home town, Oak Park, has five four-manuals—three of which are his. The largest is in the First Congregational Church, a Skinner of about eighty stops, with echo and antiphonal divisions.

"Notwithstanding all that has been said and written against the amateur who draws organ specifications without remuneration, I am proud of my amateur standing in both photography and organ building, never having accepted a dollar for my services in either art," said Mr. Shuey to the writer.

William H. Shuey

About twenty years ago Mr. Shuey compiled a very interesting list of what were then the world's largest organs and it was published in THE DIAPASON. The compilation was made after extensive correspondence and thorough study to assure accuracy. So great was the demand for this list that for a number of years copies of the issue which contained it were in demand from all parts of the world, until the supply was exhausted.

Though now retired, Mr. Shuey had a prominent career in business. After graduation from Miami University he was a druggist at Springfield, Ohio, and then a furniture manufacturer at Minneapolis. From 1886 to 1908 he was treasurer of the *Railway Age* and afterward secretary-treasurer of the Wilson Company. Mrs. Shuey died a number of years ago and he has a daughter, Mrs. Elizabeth Mayhew Southward. Mr. Shuey served in the civil war as a first sergeant of an Ohio company of volunteers.

To questions as to the date of his birth, etc., Mr. Shuey gave unsatisfactory answers, but it may be said that he is old enough to have put away childish things in organ matters and young enough to be companionable with the growing generation of organists and fellow fans, all of whom admire him and entertain a warm affection for the organ sage of Oak Park.

DEATH TAKES HARRY J. READ

At Trinity Church, New Haven, Conn., Over Thirty Years.

Harry J. Read, West Haven, Conn., for over thirty years organist and choirmaster at Trinity Church, New Haven, died June 15 in the New Haven Hospital after an illness of several months. Mr. Read was well known in New Haven and state musical circles. With the exception of a few years spent in England, where he was employed by a piano firm, he was affiliated with Trinity Church since 1896. His death comes as a shock to his many friends, although he had been granted a leave of absence from the church since last Easter. He is survived by his widow and by a nephew in Baltimore. Funeral services took place June 17 in Trinity Church.

Houston Catholic Church Buys Kilgen.

Holy Rosary Catholic Church, Houston, Tex., now building a $100,000 edifice, has selected a Kilgen two-manual straight organ to be built in one chamber with case and grille. The organ will be installed in the choir gallery of the west end of the church. Mrs. Laura Story, organist, hopes to have the organ in service the early part of next month.

Ella Scoble Opperman

ELLA SCOBLE OPPERMAN, dean of the school of music of Florida State College at Tallahassee, is giving a series of organ recitals for the summer school. Miss Opperman is devoting part of her program to serious numbers and a part to numbers popular for a summer student body. On the evening of June 20 she played: Canzona, Gabrieli; "Toccata per l'Elevazione," Frescobaldi; Fugue in C major, Buxtehude; "From the Land of the Sky-Blue Water," Cadman, arranged by Eddy; Scherzando ("Dragonflies"), Gillette; "Eventide," Harker; "Sketches of the City," Gordon Balch Nevin.

June 27 the offerings consisted of the following: First Sonata for Organ, Borowski; Aria from Tenth Concerto, Handel; Prelude, Clerambault; "Deep River," arranged by Gillette; "In Summer," Stebbins; "In Moonlight," Kinder; "Ariel," Bonnet; "Will-o'-the-Wisp," G. B. Nevin.

Raymond C. Robinson in Colorado.

Raymond C. Robinson, F. A. G. O., the Boston organist, started from his home by automobile July 20, accompanied by his family, on a modern covered-wagon tour to the place where Horace Greeley told the Easterners to go, and he will be at the University of Colorado in Boulder for the remainder of the summer. Mr. Robinson has made an exchange with Rowland W. Dunham, F. A. G. O., and will teach harmony, organ and choral conducting in Colorado and play seven recitals on Wednesday and Sunday afternoons on the large Austin organ in Mackey Auditorium of the university. Mr. Dunham is to teach for three weeks at the Boston University summer school and will play for Mr. Robinson at King's Chapel from July 23 to Aug. 27. On June 18 Mr. Robinson's choir was heard over an N. B. C. network, presenting an excellent program of compositions by Bach, Tschaikowsky, Praetorius, etc.

Fair Can Be Seen at Moderate Cost.

For $16.65 an adult can see everything that is to be seen at A Century of Progress. This includes going into every pay concession and Midway amusement. Add to this a $3 observation ride in a dirigible balloon, a $3 airplane ride and a 50-cent boat tour of the lagoons and the total is $23.15. A child under 12 years can do the entire fair, including all pay attractions, for $12.05. This is the officially tabulated, outside total. What actually happened was that the 2,464,413 visitors who paid gate admission to the exposition in its first month, May 27 to June 27, spent $2,500,000 among the concessions, an average of a dollar each, in addition to their 50-cent admission. The gate admission includes eighty-five exhibition buildings and features and eighty-two miles of exhibits. This should put a final quietus on wild guesses as to what it costs to see the world's fair.

Literary Quality in Hymns; Three New Books Are Compared

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

Just as there have been composers like Noble who have been famous almost exclusively for ecclesiastical composition, so there have been poets like Isaac Watts, Charles Wesley and Bishop Heber who have been distinguished for their hymns alone. And just as there have been great composers like Beethoven who wrote comparatively little music for the church, there have been writers of the first rank who have never attempted sacred poetry. But more than most people realize, there have been authors of high distinction in other fields who wrote poems that can be set to music and sung in the church service.

If the finest hymnal published in England is justified in saying in a preface that "our churches have alienated during the last century much of the strongest character and intelligence of the nation by the use of weak verse and music"—if that is true—it is extremely important that American choirmasters should give to hymnology more than the perfunctory attention which it ordinarily receives. I am, therefore, taking advantage of a moment of leisure in my summer lecturing to make a few observations on the subject of the literary quality of the best three hymnals now available for congregational use in the United States, England and Scotland. I refer to "The Hymnal," prepared by authority of the General Assembly of the Presbyterian Church in the United States, just published in Philadelphia by the Presbyterian Board of Christian Education, and edited by Clarence Dickinson; the enlarged and revised edition (1931) of "Songs of Praise," edited by Dearmer, Vaughan Williams and Martin Shaw, and published by the Oxford University Press, and the "Church Hymnary," revised in 1927 and published by the Oxford University Press for the Church of Scotland and the other Presbyterian churches of the British commonwealth exclusive of Canada, the chief musical editor being Professor David Evans of the University of Wales, the names of the committee of selection of texts not being given. I might add the two fine hymnals of Harvard University and of Yale-Princeton, but you might say in that case that I was holding up a literary standard possible only in a community of university men.

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Sixteenth and Seventeenth Centuries

The seventeenth century, the era of Milton, Bunyan and the other Puritans, was an age when everyone was perforce interested in religion, and when all sorts of religion, from the mystical to the practical and commonplace, were being tried in England. It is the period of England's greatest religious poetry, as musicians are just beginning to appreciate.

Milton wrote paraphrases of Psalms which have long been admired as hymns. There is the sturdy "Let Us with a Gladsome Mind" (Psalm 136); "The Lord Will Come and Not Be Slow" (Psalms 85, 82, 86); and the less known "Praise, O Praise Our God and King" (Psalm 136). These three are in the Dickinson hymnal; the English hymnal has the first two and in addition "How Lovely Are Thy Dwellings Fair" (Psalm 84) and the glorious poem in a stanza of nine lines, "Ring Out, Ye Crystal Spheres." The Scottish hymnal has "Let Us," "Ring Out" and "The Lord Will Come." (From this point, for convenience I will refer to the American work as "a," the English as "b," and the Scottish as "c.")

Milton's contemporary, Bunyan, is not often remembered as a poet, yet he left us one manly and stirring hymn, "He Who Would Valiant Be" (a, b), which in its original and naive form was "Who Would True Valour See" (c). Bunyan's also is the beautiful hymn of contentment, "He That Is Down Need Fear No Fall" (b, c).

Of the other most famous writers of the seventeenth century, Dryden is represented by his resonant paraphrase of the "Veni Creator," entitled "Creator Spirit, by Whose Aid" (b).

I have not mentioned yet that group of song-poets, most of them religious in feeling, who were the glory of the early part of the seventeenth century; they rank only a little below the highest in literature. There is, for instance, Holy George Herbert with his "Let All the World in Every Corner Sing" (a, b); the lovely Sunday song, "Sweet Day, So Cool, So Calm, So Bright" (b); the noble song of labor, "Teach Me, My God and King" (b, c), and a few others of almost equal charm (b). Herbert's contemporary, Robert Herrick, who wrote the most delicious country songs of England as well as society verses, is represented in the English hymnal by three numbers, including "When Virgin Morn Doth Call Thee to Arise" and "In This World, the Isle of Dreams." It must be confessed that these verses give little idea of the poet's best qualities. Then there is the mystical Henry Vaughan, with "They Are All Gone into the World of Light" (b); and that exquisite song which Candlyn has set so beautifully in one of his cantatas for tenor solo ("The Four Horsemen," published by Gray), that crown-jewel of religious poetry, "My Soul, There Is a Country" (b, c) —I do not understand how the Dickinsons can have omitted that.

If we look for hymns a little earlier, in the day of Shakespeare at the close of the seventeenth century, there is one sonnet by Spenser that is now used much in both anthem and hymn form at Easter, "Most Glorious Lord of Life" (b, c). There are a few others of that period and the following half-century that I like, including Sir Thomas Browne's "The Night Is Come Like to the Day"; Phineas Fletcher's luscious song of penitence, "Drop, Drop, Slow Tears" (b); George Gascoigne's "You Have Spent the Silent Night" (b), and George Wither's "The Lord of Heaven Confess" (b).

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Eighteenth Century

In the eighteenth century the famous poet who wrote more hymns that survive than any other is the gentle, melancholy William Cowper, some of whose best known numbers are:

"God Moves in a Mysterious Way" (a, b, c).

"Hark, My Soul, It Is the Lord" (a, b, c).

"There Is a Fountain Filled with Blood" (a, c), which I dislike.

"O for a Closer Walk with God" (a, b, c). Perhaps the best.

"Sometimes a Light Surprises" (a, b, c).

"Jesus, Where'er Thy People Meet" (b, c), with the bad line about the "chosen few."

The present interest in Cowper's life adds point to these famous hymns; the author is a fascinating study in melancholia.

Joseph Addison wrote some rather cold and polished hymns, including the really fine one "The Spacious Firmament on High" (a, b, c) and "When All Thy Mercies" (a, b, c). The English editors add two more which seem to me very inferior. Alexander Pope should always be remembered for that portion of "The Messiah" (a paraphrase of Isaiah) beginning "Rise, Crowned with Light" (a), the most glorious religious poem of its period; why not all hymnals have included it I cannot imagine.

If we come to the close of the eighteenth century, we find the mystical, innocent verses of William Blake, which to some people may seem childish to the point of folly. I am glad that the English editors have made the attempt to use some of Blake as hymns. Of course, England has adopted as a kind of national anthem Blake's poem beginning, "And did those feet in ancient time walk upon England's mountains green," with its sturdy tune by Parry in the good English key of D major. We could use the poem perfectly well in the United States by making three slight changes: In the first stanza, second line, change "England's" to "earthly"; in the first stanza, fourth line, change "England's" to "our land's"; in the last line of the second stanza, change "England's" to "our own." I urge that this hymn be adopted in all American hymnals; it is modern in spirit, with its solution for the ills of industrial democracy and capitalism, and the tune is healthy and easily sung. I like also "Can I See Another's Woe" (b), with its humanitarian sentiment—not objectionably sentimental to those who know and love Blake, which means to all who have ever studied his verse.

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Nineteenth Century, English

From the Romantic poets of the opening nineteenth century we do not inherit many hymns. Scott's great translation of part of the somber medieval "Dies Irae" is such grand poetry that it may mean a good deal even to those who revolt against its theology. The new Scottish hymnal includes the three stanzas beginning "That dreadful day"; and it also includes another Scott hymn, "When Israel, of the Lord Beloved."

It is remarkable that religious William Wordsworth did not prove the great hymn-writer of that day. All that we have in these three hymnals are two hymns of his: "Blest Are the Moments, Doubly Blest" and four stanzas of the great "Ode to Duty," beginning "Stern daughter of the voice of God"—whose slow eight-line stanza is not particularly well adapted to singing. (These two hymns are to be found only in "Songs of Praise"—not in the other two books.) The same hymnal has a hymn by Wordsworth's great friend Coleridge, a section of the "Rhyme of the Ancient Mariner," beginning "O sweeter than the marriage feast," and including the famous lines, "He prayeth well, who loveth well both man and bird and beast."

The Anglo-Irish contemporary of these two poets, Tom Moore, is represented by "Thou Art, O God, the Life and Light" (b), and "Come, Ye Disconsolate" (b)—the latter altered by Thomas Hastings.

Parts of Tennyson's "In Memoriam" have long been used as hymns, especially "Ring Out, Wild Bells" (a, b), and "Strong Son of God, Immortal Love" (a, b, c). Also Tennyson's "Crossing the Bar" (a, b, c) has an established place as a hymn, preferably to be sung by the choir.

Of course Cardinal Newman's "Lead, Kindly Light" (a, b, c) is in nearly every hymnal. His other hymns are not well known in this country. Dr. Dickinson uses as a response four lines from "Praise to the Holiest" in "The Dream of Gerontius" by Newman; "Songs of Praise" uses the seven stanzas as a hymn, and so does the Scottish hymnal. The Scots have also included two of Newman's excellent translations of Latin hymns—"Light of the Anxious Heart" or "Lux Alma," and "Now That the Daystar Glimmers Bright" or "Iam Lucis Orto sidere."

The English poet of the nineteenth century whose fame as a writer of hymns is now most in the ascendant is Christina Rossetti, whose best things include the following:

"Love Came Down at Christmas" (a, b, c).

"The Shepherds Had an Angel" (a, b).

"None Other Lamb, None Other Name" (a, c).

"Spring Bursts Today" (b).

"In the Bleak Midwinter" (b, c). This lovely hymn has a difficult stanzaic pattern, but Holst has set it well. Some people object to the reference to "a breastful of milk." This and the sad stanza could easily be omitted—and have been omitted in the Scottish hymnal.

"O Christ, My God, Who Seest the Unseen" (c).

"O Ye Who Taste That Love Is Sweet" (c). Little known and excellent in the same way that Spenser's sonnet is.

There are a few other good hymns of the nineteenth century. There is Clough's rather bookish poem, "Say Not the Struggle Naught Availeth" (b, c). The English editors regard Browning's "The Year's at the Spring" as a hymn, and include two others that seem of dubious value in ecclesiastical use. They include an admirable text for use in hospitals and in reference to the sick, "From Thee All Skill and Science Flow," and the Scots, who have done so much for the healing art, also use this poem as a hymn. "Songs of Praise" has a Christmas hymn of Swinburne's which is also a hymn for the poor and a prayer for peace, "Thou Whose Birth on Earth"; its literary quality is not remarkable.

Of the poets who became famous at the end of the nineteenth century we remember Kipling for his "Recessional," otherwise entitled "God of Our Fathers, Known of Old" (b, c), and for the other patriotic hymn "Lord of Our Birth, We Pledge to Thee" (b, c). I do not know why Dr. Dickinson excluded these two hymns; perhaps because the former is rather imperialistic in tone and the latter is English in origin; I should certainly have included them.

Francis Thompson, the mystical author of that great ode "The Hound of Heaven," is represented in "Songs of Praise" by his "O World Invisible, We View Thee," whose last stanza, with its reference to the Thames, would have to be cut from an American edition; it is a noble poem. I cannot say as much for Thomas Hardy's "To Thee Whose Eye All Nature Owns," in the same hymnal—a cramped, artificial poem with an execrable last line.

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Nineteenth Century, American

It has become evident that the greatest hymn writer of the nineteenth century was the Quaker American, John G. Whittier, who ennobles the great themes of today—unity, brotherhood, labor and peace. Here are some of his best hymns:

"Immortal Love, Forever Full" (a, b, c).

"I Bow My Forehead to the Dust" (a). Sometimes this hymn is made to begin with the stanza "I know not what the future hath" (b). It is part of a long poem.

"Dear Lord and Father of Mankind" (a, b, c).

"Forgive, O Lord, Our Severing Ways" (a).

"O Brother Man, Fold to Thy Heart Thy Brother" (a, b, c).

"All Things Are Thine" (a, b, c). For the dedication of a church; or the first stanza as an offertory sentence.

"Sound over All Waters" (b). International peace.

"Thine Are All the Gifts, O God" (b).

"O Lord and Master of Us All" (b, c).

"O Sometimes Gleams upon Our Sight" (a). One of the few hymns that are optimistic about man's progress in this world.

"When on My Day of Life the Night Is Falling" (b, c).

Whittier's contemporary and friend, Dr. Oliver Wendell Holmes, was perhaps our second-best writer of hymns in the nineteenth century. A favorite in all our colleges and universities where hymns are sung is "Lord of All Being, Throned Afar" (a, b, c), a truly majestic hymn, thoroughly modern in its prayer for universal brotherhood in faith. Another fine hymn on the same subject is "Our Father, While Our Hearts Unlearn" (b), which is perhaps a little too "liberal" for some ecclesiasts. I cannot understand why only the Scottish hymnal, of the three under consideration, should include that compassionate hymn so appropriately written by a great physician, "O Love Divine, That Stooped to Share" (c).

Another American author of the Golden Day wrote verses now used as hymns, James Russell Lowell. The favorite seems to be his "Once to Every Man and Nation" (a, b), part of a youthful poem of fine sonority, the undying expression of forward-looking Christianity and liberalism. Another resonant poem of similar type is "Men Whose Boast It Is That Ye" (b). Neither of these poems was intended as a hymn or for singing; the stanzaic forms are not easy to set.

The only poem by William Cullen Bryant which Dr. Dickinson found worthy of inclusion in his hymnal is one for the dedication or anniversary of a church, "Thou, Whose Unmeasured Temple Stands" (a). The Scots apparently like a hymn appropriate for home missions, "Look from the Sphere of Endless Day" (c). Neither hymn is of Bryant's typical best.

"Hymns of Praise" offers Whitman's "All the Past We Leave Behind," which is a section of the stirring poem "Pioneers, O Pioneers." Martin Shaw has written a tune which apparently is suited to the rhythm—no easy task.

Among American composers no religious poem of the nineteenth century has been more attractive of late years than Sidney Lanier's "Ballad of Trees and the Master," beginning "Into the woods my master went," included in "Songs of Praise" with a tune by Vaughan Williams—very original and

interesting and beautiful. If this poem proves to be really suited to singing as a hymn, it will be so far the only great hymn by a southern writer of high rank. The Williams tune is too difficult to prove popular, I fear.

Contemporary Authors

Few distinguished authors of the twentieth century have written hymns. In England the late poet-laureate, Robert Bridges, is regarded by some critics as the chief modern master of the form. The editors of "Songs of Praise" say of him that "his genius as a poet and lover of good music began the present revival of hymnody." Certainly his "Yattendon Hymnal" of 1899 (Oxford Press) was marked by fine taste; and the later "English Hymnal" (Oxford Press), the best one available in 1906, used several of his texts. It seems that for a full appreciation of Bridges one has to be an Oxford man —and I am thinking here not only of the hymns—but anyone can admire that great song of the church militant, "Gird on Thy Sword, O Man" (b) and the patriotic hymn, "Rejoice, O Land, in God Thy Might" (b). I suppose that some editors have excluded them because they do not like reference to warfare, or suspect a taint of imperialism.

One poem by G. K. Chesterton seems to be a candidate for the widest use and highest honor, "O God of Earth and Altar" (a, b, c), which has power and sweep and an earnest realization of the present crisis. (I wonder how the sword in the last line got past those who reject Bridges and Kipling.) There is a Christmas poem of Chesterton's that nobody has yet tried as a hymn, perhaps because of its stanzaic form.

The late Henry Van Dyke in this country was once admired for his hymns. Dr. Dickinson includes "Joyful, Joyful, We Adore Thee," a thoroughly commonplace and healthy text, and the similarly banal patriotic hymn "O Lord Our God, Thy Mighty Hand." The latter of these has certainly been popular. It is very inferior to the American hymn of patriotism which has the highest literary merit, "O Beautiful for Spacious Skies" (a), by the late Professor Katherine Lee Bates of Wellesley College.

Another American woman poet who has at least one beautiful poem possible for use in church is Lizette Woodworth Reese. I was interested to find that it was the English editors who discovered "Glad That I Live Am I" (b), for which Geoffrey Shaw has written a pretty tune. I think that more discoveries might be made in the works of the same poet.

The present English poet-laureate, John Masefield, has one unusual hymn in "Songs of Praise," a part of the long poem "The Everlasting Mercy"; the title is "O Christ Who Holds the Open Gate." Two other feeble specimens do not deserve naming. But that other singer of salt water and brave ships, Sir Henry Newbolt, sometimes called the poet-laureate of the British navy, has a splendid patriotic hymn which actually apologizes to God for the rapine and shame of past imperialism; it is called "O Lord Almighty, Thou Whose Hands" (b). It applies to America as well as to Britain.

Two modern Irish poets are represented in "Songs of Praise." Katherine Tynan Hinkson has an unusual poem in a difficult stanza, "I Would Choose to Be a Doorkeeper," with a tune by one of the indispensable Shaws. The other hymn is by "A. E." (otherwise G. W. Russell) and it begins: "When the unquiet hours depart," a lovely poem. You will be amused to find that "A. E." manages to bring in the fairies. So far as I know, this is the most beautiful of recent Irish hymns.

Conclusion

This brief study has proved that hymnology has not been ignored by the great writers. Whether those who wrote only hymns and whose work I have not mentioned wrote better hymns than the "general practitioners" of poetry I have not tried to debate. Certainly some of the hymns that mean most to me are by men otherwise obscure as men of letters. But then, David never wrote a novel, though he lived one.

It is time that we used these hymns of the masters, if only to show our educated youth that sacred song has not been scorned by the world's greatest poets. As usual, the renewal of this special art began in a small way; from now on for the next fifty years hymnody should become as important as it was in the days of Luther.

SUMMER NEWS IN SEATTLE

By JOHN McDONALD LYON

Seattle, Wash., July 16.—A lecture-recital on the "Three Chorales of Cesar Franck" took place at the University Temple July 12. Harold Heeremans, organist and choirmaster of the church, and a member of the faculty of the university, played the chorales. The lecture was given by Louise Van Ogle, also a faculty member. The recital was one of a number of faculty concerts for the summer school of the university. Additional interest attached to this concert as it was the first time in this city that all three of the Franck chorales have been played on one program.

Two notable programs of liturgical music were sung at St. James' Cathedral by the cathedral choir of men and boys, under the direction of Dr. F. S. Palmer, June 18 and July 2. The occasions were the first solemn masses of the Rev. Thomas Gill and the Rev. Robert Snodgrass. The musical programs consisted of Gregorian chant and works of Yon, Ravanello, Raugel and Cesar Franck.

Celebrating the forty-fifth anniversary of the founding of the parish, the choir of St. John's Episcopal Church gave a program of English and American church music June 25. Lewis Owens, organist and choirmaster, was graduated recently from the University of Washington.

Harold Heeremans has announced the following program which he will play on the four-manual Kimball of the University Temple July 27: Chorale Prelude, Kaun; "Carillon-Sortie" in D, Mulet; Canzone, Reger; Andante (Trio-Sonata 3), Bach; Fugue in C minor, Bach; Prelude on the Benediction ("Ite Missa Est"), Sowerby; Prelude, Clerambault; "Pastel," Karg-Elert; Allegro Vivace (Symphony 1), Vierne; "Petit Pastorale" (Ma Mere l'Oye), Ravel; "Piece Heroique," Franck.

Summer Interpretation Classes.

Frank Van Dusen has been conducting interpretation classes for organ students at the American Conservatory during the summer session. In connection with these classes he has arranged for brief talks upon subjects pertaining to the organ. The program of the classes is as follows:

June 30—Historical sketch of the organ. Interpretation of general repertoire.

July 7—Brief survey of organ music from the fourteenth century. Interpretation of works of Bach and Handel.

July 14—Lecture on organ construction by William H. Barnes. Interpretation of works of Bach.

July 21—Brief talk on the origin and development of the pedal keyboard by Burton Lawrence. Interpretation of works by Bach, Mendelssohn and Cesar Franck.

July 28—Brief talk on modern French, German, English and American schools. Interpretation of works of contemporary composers.

Weekly classes in choir training and conducting have been in charge of Emily Roberts, organist and director of music at the First Congregational Church, Wilmette.

New Post for Russell H. Sterner.

Russell H. Sterner, organist of St. Paul's Lutheran Church, Reading, Pa., since May 1, 1930, has resigned to become organist of St. Mark's Lutheran. He was organist of Christ Evangelical ten and a half years; accompanist of the Berks County Christian Endeavor chorus of 300 voices under the Rev. J. Arthur Heck and Homer Rodeheaver; played at the jail five and a half years with the Rev. D. B. Clark as chaplain and was assistant organist of the Methodist Memorial Church of the Holy Cross for two years before going to St. Paul's. Mr. Sterner studied organ under the late Dr. Walter Heaton and John H. Duddy, Jr. He will assume his new duties about Aug. 1.

NOVEL WORK BY FENTON

Interesting Installations Completed by Nyack, N. Y., Builders.

An interesting installation has just been completed in the Provincial Convent of the Good Shepherd at Peekskill, N. Y., by the Fenton Organ Company of Nyack, N. Y. The large main chapel already contained a two-manual organ of adequate capacity for the chapel services, but the tone did not carry well into the two adjoining side chapels, one of them used by the 300 girls of the Mount St. Florence School. As a result the girls' singing was neither in time nor pitch with the organ, which is played from a console near the altar rail of the main chapel.

The new installation consists of an auxiliary organ with a separate blower placed in the gallery of the girls' side chapel and played from the main console. There is but one stop, a full-bodied 8-ft. open diapason enclosed in an expression chamber and subject to the usual couplers. This auxiliary organ serves satisfactorily to give true pitch and time, and provide adequate accompaniment for the singing in conjunction with the services in the main and other side chapel. A separate pedal shoe is provided for expression control, placed so that it may be operated by the organist in conjunction with the main swell shoe.

Another installation of the Fenton Organ Company is a two-manual unit in the chapel of Mount St. Joseph School, Newburgh, N. Y. This is a select school for young boys and is conducted by the Sisters of the Presentation in conjunction with the motherhouse and novitiate. The present chapel is quite small and does not allow space for nor require a large organ, the need being for a quiet organ accompaniment for the services. The specification is built up on aeoline, dulciana and bourdon-flute units playable from a two-manual console. It is installed in an adjoining chamber, using for the purpose a portion of a room formerly used as a guest room, with shades and display pipes arranged in the opening between chamber and chapel.

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Visitors to Chicago and to the Century of Progress Exposition this summer are cordially invited to visit the office of THE DIAPASON *and to avail themselves of the facilities there provided. The headquarters are in room 1507 of the Kimball Building, at Wabash avenue and Jackson boulevard, one block from the point at which all automobile routes into Chicago converge. Information bureau at your service. Telephone Harrison 3149.*

MUST WORK ON RIGHT PREMISE

Political and economic turmoil usually leads to a warping of judgment and a loss of balance, and art and artists seem to be the first to suffer. There is a very unfortunate situation as to church music—and nearly all other music—in America today and the most regrettable part of it is that some of the harm being done by the storm sweeping over the churches may not be overcome for many years. Many churches, it is a pleasure to say, have retained their perspective despite reduced contributions and have kept curtailments of music at the same ratio as other curtailments. There are ministers in every part of the country, although some may not believe it, who have been fair enough to champion the musicians of the church and have insisted on adjustments that have not wrecked what in many instances has been built up over a long period by hard and devoted labor. These men, and their church officials, have continued to realize in the midst of upheavals that a church without music makes no appeal and that their organists, if they are of the right kind, are their best support. In other places the first attack has been on the music, and choirs have been crippled, standards have been pitiably lowered, the amateur is having his day and the only hope is that things have been made so bad that they will cry for a remedy and demonstrate more eloquently than can other arguments that an educated musical ministry is as essential to spiritual appeal as an educated pulpit ministry.

What is most to be deplored in the entire situation is the apparent lack of recognition of fundamental facts such as the one just stated. As long as the music is rated as a fad or frill, rather than as a necessary part of the service, to be maintained on the same plane as the preaching, we cannot get very far. Can it be that too many of us failed to realize this and to work in conformity with this principle when times were good? If so we are reaping punishment which is hard to take. There is only one basis on which music of the church is anything but a tinkling cymbal—when it is considered as indispensable in worship. The organist and choirmaster who administers it with any other thought—flippant or commercial—has no place at the console. The church trustee or pastor who sees it in any other light is not sufficiently educated to hold his office. That is the premise. Basing policy and conduct on it, music will establish itself as something without which there cannot be a church and the authorities must treat it as something which cannot be cut down, or off, whenever funds become low, like a few extra electric lights or the flowers in the chancel.

FALLACY IN SCHOOLS

In line with what has been written above, the Chicago board of education, in trimming costs for next year to eliminate the huge deficit which has embarrassed the educational system of the city, eliminated several key positions in the department of music, including the supervisor of orchestral music and all the band and orchestra leaders, and has stopped the purchase of musical instruments. Here is another case of acting on a fallacious premise that is parallel to the mistake of many churches. The present generation of trainers of the young has at last been convinced that music is not a foolish fad, but a real part of education, and that a child which has absorbed no musical appreciation and lacks familiarity with the rudiments of music is just as ignorant as one that has never learned any mathematics. The board's action comes despite the remarkable results achieved under none other than that veteran organist and church musician, Dr. J. Lewis Browne, who since 1928, when he assumed his duties in the Chicago school system, has done things which have made his colleagues sit up and take notice. The progress of choruses and orchestras composed of school pupils and their cultural benefit, as well as the manner in which they have solved the problem of keeping active boys and girls usefully occupied and out of mischief, should have convinced the authorities even in the face of the appalling financial problem with which they are struggling that music should have suffered only in the same ratio as other departments of teaching.

THE NEW DAY OF HYMNODY

If you do not find time or inclination to read anything else in this midsummer issue of THE DIAPASON, when news is scarce and spirits are sluggish, do not overlook the fine article of Dr. Thompson in which he brings out features of three recently-issued hymnbooks. Dr. Thompson makes some very suggestive comments and points the way to a study of this fascinating form of literature—at least it should be fascinating to the church musician. There are fields of exploration in the hymnbook which deserve as much attention as the anthem library and will repay as well in revealing sources of musical supply. Dr. Thompson closes with an admonition and a prophecy which we consider well worth quoting here:

"It is time that we used these hymns of the masters, if only to show our educated youth that sacred song has not been scorned by the world's greatest poets. As usual, the renewal of this special art began in a small way; from now on for the next fifty years hymnody should become as important as it was in the days of Luther."

TECHNIQUE AND TEMPO

Precisely thirty-four hours after the convention of the American Guild of Organists at Cleveland adjourned on the night of June 29 the July issue of THE DIAPASON, tucked away in fifty-two mail bags, reached the Chicago postoffice on the way to its readers in every part of the United States and a number of foreign countries, with a complete account of the convention, including a large cut reproducing the photograph taken on Wednesday afternoon. In performing its task of keeping the organists posted this paper made use of the telegraph, the long-distance telephone and the mails to carry the story of each convention event to the printing plant in Chicago. Our printers, the Western Newspaper Union, cooperated in a manner which deserves unstinted recognition, for the job was done with just as much neatness as dispatch. Not one mechanical detail was slighted. The high standard of typography and of halftone work which is admired by those familiar with such things prevailed throughout, the same as when there is no special rush.

As the large majority of our readers have depended upon THE DIAPASON for years to keep them informed on what is going on—and to do it in a hurry—the "scoop" did not surprise them, but we did receive letters from a number who congratulated us on the ability to do something that seemed to be out of the ordinary.

Now and then someone pipes up to tell the world that THE DIAPASON is a "mere newspaper," and it must be refreshing to our accusers to find evidence that they are right and that we so richly deserve the opprobrium attached to the accusation. At the same time it may not be amiss to say that we are even more proud of the excellence of the literary contributions we are privileged to publish from the pens of some of the best and most sensible writers on organ topics. The regular articles of such men as Dr. Thompson, Dr. Macdougall, Dr. Lester, Dr. Diggle, Seth Bingham and the rest are ably supplemented by such valuable contributions as those of Howard D. McKinney, Albert Riemenschneider, etc., etc., whose helpfulness to our readers is attested almost daily in letters received at the editorial office.

We hope to be pardoned for what may seem undue enthusiasm in what has just been written. And we trust it will not be interpreted as blowing of a 16-ft. trumpet on twenty-five-inch wind, but rather as an elucidation of our policy, which always will be to help our large and widely-spread company of readers "keep up to date," with a full realization of the fact that style and accuracy can be achieved with a fast tempo as well as with a slow one.

Officers of Pennsylvania N. A. O.

In keeping with its constitution and by-laws, chapters of the Pennsylvania council, N. A. O., have elected officers for the ensuing year as follows:

Lancaster chapter — President, Dr. William A. Wolf; vice-president, William R. Lantz; secretary, Henry A. Sterback; financial secretary, George B. Rodgers; treasurer, Miss Cecelia A. Drachbar.

Pottsville chapter—President, Mrs. William P. Strauch; vice-president, Miss Orrie Kaiser; secretary, Lewis Dietrich; financial secretary, Miss Rosalie McKenna; treasurer, Miss C. Marie Kantner.

Harrisburg chapter—President, Clarence E. Heckler; vice-president, Arnold S. Bowman; secretary, Donald D. Kettring; financial secretary, Miss Laura Mae Zimmerman; treasurer, Mrs. John R. Henry.

Norristown chapter—President, Walter DePrefontaine; vice-president, Samuel B. Gaumer; secretary, Mrs. Esther Mountain; financial secretary, Mrs. Marian Maxwell; treasurer, Miss Eleanor Honeyman.

Reading chapter—President, Harry D. Berlin; vice-president, Carl L. Seltzer; secretary, Miss Iva A. Spacht; financial secretary, Bernard E. Leightheiser; treasurer, Frank S. Doerrman.

Williamsport chapter — President, Mrs. Edward P. Mackey; vice-president, John Dougherty; secretary, Frederick W. Mankey; financial secretary, Edward Hardy; treasurer, William Wurster.

Easton chapter—President, Charles W. Davis; vice-president, Mrs. R. W. Becker; secretary, Mark Davis; treasurer, Mrs. Hazel Moser Kleckner; financial secretary, Mrs. William Fackenthal.

Gallup Opens Verlinden Organ.

The new organ in Bethlehem Lutheran Church, Grand Rapids, Mich., recently installed by the Verlinden-Weickhardt-Dornoff Organ Company of Milwaukee, was dedicated by Emory L. Gallup, organist of the Fountain Street Baptist Church. Mr. Gallup presented the following program: Grand Chorus in D major (in the style of Handel), Guilmant; Three Short Chorale Preludes, Bach; Toccata and Fugue in D minor (Dorian), Bach; "In Paradise," Dubois; "Fiat Lux," Dubois; Minuet in A, Boccherini; "In Summer," Stebbins; Humoresque, Goodwin; Fourth Symphony (Scherzo, Andante Cantabile and Finale), Widor.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of THE DIAPASON *of Aug.* 1, 1913—

Everything was in readiness for the convention of the National Association of Organists, to be held at Ocean Grove, N. J., beginning Aug. 4. Dr. J. Christopher Marks was president of the association and among those who were expected to be heard in recitals were T. Tertius Noble, Newton J. Corey of Detroit, J. J. Miller of Norfolk, Va., and Clifford Demarest of New York.

The Carl Barckhoff Organ Company of Pomeroy, Ohio, an old concern which had built a large number of organs, made an assignment for the benefit of its creditors.

Ernest M. Skinner's letter to THE DIAPASON expressing regret over the action of the console standardization committee of the A. G. O. recommending the adoption of immovable stop combinations, elicited a reply from Clifford Demarest warmly defending the system by which combination pistons did not visibly affect the stops.

Dr. Orlando A. Mansfield, the English organist, at that time director of music at Wilson College, Chambersburg, Pa., drew up the specification of a four-manual organ to be built for the college by M. P. Möller.

William Benbow gave his first recital in Buffalo, soon after having moved to that city to take the position at Holy Trinity Lutheran Church.

TEN YEARS AGO, ACCORDING TO the issue of THE DIAPASON *of Aug.* 1, 1923—

The specification of the Skinner organ for the new Methodist Temple, the skyscraper house of worship and office building in the center of the Chicago business district, was published.

Rochester was to be the host of the N. A. O. at its annual convention beginning Aug. 27. T. Tertius Noble was president of the association and among the recitalists at the convention were to be Dr. Noble, Harold Gleason, S. Wesley Sears, Healey Willan and Palmer Christian.

A large four-manual Austin organ was completed for the First Methodist Church of Los Angeles and Arthur Blakeley presided at the instrument.

Homer P. Whitford of Utica, N. Y., was appointed to the faculty of Dartmouth College, Hanover, N. H.

A four-manual Skinner organ was ordered for First Church of Christ, Scientist, Chicago, of which Walter P. Zimmerman was — and still is — the organist.

Lilian Carpenter Pupils in Recital.

Pupils of Miss Lilian Carpenter were heard in a recital at the Manhattan Congregational Church, New York, on the evening of June 27. Walter N. Hewitt, A. A. G. O., played the Toccata and Fugue in D minor and the Chorale Prelude on "Ich ruf' zu Dir," Bach, and the Allegretto Giocoso movement from Handel's "Water Music" Suite. Louise Jackson, M. A., played the Prelude and Fugue in B flat, Bach, and a Chorale by Jongen. Margrette Westlake Smith, organist and director at St. Paul's Congregational Church, Brooklyn, played Reger's "Benedictus" and Bonnet's "Variations de Concert" and Ann Hopkins, A. A. G. O., organist of the Church of the Comforter, played a group which included "Canyon Walls," Clokey; Scherzo, Rogers; "Clair de Lune," Karg-Elert, and the Toccata from the Fifth Symphony by Widor.

Pietro Yon Goes to Italy.

Pietro Yon, organist of St. Patrick's Cathedral in New York and honorary organist of the Vatican, sailed June 24 for a sojourn in Settimo Vittone, his birthplace, near Turin, where he has built a villa in the mountains. He was accompanied by his sister Lena and his son Mario. Mr. Yon will return in time to resume an extensive schedule of concerts and teaching engagements Sept. 30.

The Free Lance

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

The passing of Cyrus H. K. Curtis (1850-1933), the organ lover, has given me a sense of personal loss on my musical side, although I never exchanged fifty words with the man. After many years of meditation on the subject I have come to the conclusion that a musician's character, no less than his temperament, influences his playing and composition. Very likely you, my reader, have always believed that. At any rate, I felt, after having heard Mr. Curtis play the organ for a few moments at the dedication of the great instrument he gave to Irvine Hall, University of Pennsylvania, in 1929, that here was a man who not only gave organs but loved them. May I quote what I wrote for THE DIAPASON in my report of the dedication: "Nothing intrigued us more than hearing Mr. Curtis improvise for a few moments as a sort of Curtis dedication. It had never entered my head that he could play the organ, but the music he produced was melodious and in good organ style; everyone was highly gratified and he was loudly and persistently applauded."

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It was on one of those excessively hot days in July that I happened to recall with much misgiving, yes, even melancholy, that my old friend Wolfgang Franz Ludwig Sebastian Karl Gamba, organist and choirmaster of the parish church of Wibbedy-Wibbedy, had confided in me that he hated organ recitals and that, consequently, he never went to one if he could, in any way short of suicide, avoid it. This struck me as rather so-so, since he has written some good stuff that is not seldom used on the occasions to which he referred. He did not stop there, but said that more organists than the public was aware of detested and abhorred the attempts to bring forward the organ as a concert instrument. Well, this was bad enough, but I felt very much worse when I opened a letter from a New York friend, also organist and choirmaster in a big metropolitan church—and himself a clever recitalist—and read in it: "I state without equivocation that the organ is not a concert instrument, never has been and never will be."

Holy smoke!

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That was disheartening enough, but worse was to follow. Here is a parson who writes: "Candidly the 'highest' musicians of my Church (Church of England) have bored and wearied me for about twenty years with their ever-changing fads; folk-tunes, monastic melodies, plainsong (not very plain and very little song), Elizabethan school, chorales, Russian music and so on, until I feel that I can best serve religion by coming to the rescue of the large body of saintly Christians who because of their saintliness refuse to make any fuss or bother about this somewhat disproportionate ascendancy and authority of the specialist. * * * The proper place to offer God the highest is in the recital or concert hall."

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Our parson friend is right; too much of the music sung in church is based on museum-piece standards. Let me be clear; by "museum-piece standards" I am referring to all the sixteenth and seventeenth century Italian music (Palestrina and all the rest of it) that is word-vehicle merely and not emotionally or in other ways vital, living. And while I am at it, let me say that if one needs a proof that much of the present craze for J. S. Bach is an unintelligent and undiscriminating one, it may be found in the use of the trifling, inconsiderable compositions of the Great Man, based on the idea that anything by J. S. Bach is the thing at any time, on any occasion. Take the Eight Little Preludes and Fugues, for example: As a colleague writes, "nothing could be more grotesquely inappropriate than that one of these little pieces should be selected for a dignified occasion; just as well play any little piece out of an instruction book. No wonder that so many of the public feel that the musician's admiration for Bach is just a pose."

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Lloyd-George, it would seem, doesn't look with aural favor on the new (alias "contemporary") music. Quoting him: "I do not like what they call this new music; I am reminded of it each time I visit my farm at Churt and hear the noise made by my hogs during feeding time. If music is anything it is melody and harmony."

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I had hardly written the last word above when Uncle Mo burst into the studio holding aloft a copy of the newspaper containing the item and shaking it violently as a terrier shakes an unfortunate rat. "Disgusting! Disgusting!" he shouted. [You can't do a thing with Mo when he is excited.] "This confounded paper, and this worse than confounded Lloyd-George. I suppose, because he was once prime minister of England, he thinks he can bellow to the four winds of heaven any nonsense that comes into his empty head."

"Why, Mo," said I, "I thought you would appreciate this implied defense of the classics of old. Why this extravagant declamation? Do I understand— —"

"Understand nothing!" said he. "Lloyd-George may know something about politics; let him therefore stick to politics. 'Music, if anything, is melody and harmony.' Bah! What about rhythm? He has left out music's chief basis. Besides, he is merely calling names; his smartness is abuse, vituperation, calumniation. Bah! Bah!"

By this time Mo had worked off the main portion of his temper and hurried away as fast as he had entered the studio, with a parting shot: "You old fogy, you; you know you hate this modern music as much as I do. Don't be such a Pharisee."

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Few of us are as unpretending as Johnny. The Sunday-school class was singing "I want to be an angel."

"Why don't you sing louder, Johnny?" asked the teacher.

"I am singing as loud as I feel," explained Johnny.

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E. Harold Geer, the recitalist, organist and choirmaster of Vassar, sends me his chapel programs for the academic years just concluded. There are the lists of pieces for thirty-one organ recitals, twenty-three chapel services and three special musical services. It is a handsomely printed, paper-covered pamphlet that might well be carefully examined by any organist who is connected with a college. I have seen these Geer program books for several years and I think this one is the finest of the lot. The taste exhibited is eclectic without being casual or undiscriminating; cultured without slavish adherence to accepted style. The price of the pamphlet is not stated, but correspondence with Professor Geer no doubt would elicit the information. There are colleges and individual organists I could name who might well follow Geer's example and thus benefit the profession. Careful management would, perhaps, take care of the expense connected, and the book itself would have advertising value of an excellent kind.

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Do not hold me responsible for the following joke which I take verbatim from an English paper: "To placate the Oxford men I quote the boast of an Oxonian that he was the possessor of doctor's degrees, 'that is, if you count Cambridge.' And I cull from an American paper a paragraph which states that 'the Rev. ——, who has been lecturing at Harvard, has returned to the United States.'"

Courboin Design for Hawthorne, N. J.

Charles M. Courboin has designed for St. Anthony's Catholic Church at Hawthorne, N. J., just outside New York City, a two-manual organ to be built by Kilgen, which is intended to prove his theory that a good two-manual instrument is better than a scant three-manual. There will be seven sets of pipes on the great, nine on the swell and four on the pedal, one of them of thirty-two pipes and the other twelve-pipe extensions. The church is one of medium size and the organ chambers are of peculiar shape, making it difficult to design the instrument.

Bach the Organist; New View of His Work and a Word of Advice

[This is the text of a paper of more than ordinary interest read by Senator Richards at the convention of the American Guild of Organists in Cleveland, Ohio, late in June.]

By EMERSON L. RICHARDS

It is the ambition of every great actor to play Shakespeare. It is the ambition of every organist to play Bach. If the great dramatist can reach across the centuries and stir the imagination of a modern audience, why cannot the greatest of all musical geniuses likewise touch our minds and hearts? Why does not the divine fire of Bach's genius warm our souls?

In any company, if the question were suddenly asked: "Who is the greatest of all musicians?" would the only correct answer prevail? After 183 years Johann Sebastian Bach is more talked about and less understood than any other great artist whose work has survived the test of time.

The reasons for this lack of true appreciation are in a measure historical. Without a knowledge of Bach's life and environment one cannot hope to understand his work. The dry details of a biography are poor stuff from which to recreate so vital a force. Yet the interpretation of the facts of Bach's life can give us a real insight into his music.

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The death of Bach closed an epoch in musical taste. Polyphony was as dead as Gothic architecture. The worst excesses of the Renaissance were engulfing Germany in a flood of foreign artistic standards wholly repugnant to the nationalism of which Bach is still Germany's greatest exponent. They buried a great art in the same grave with Bach, and for nearly a hundred years it slept in the same tomb with its master. The rococo vogue in architecture, sculpture and painting matched the romanticism of musical inspiration. Now the cycle is closed again. Music that reacts upon the emotions through the intellect is again the ideal of contemporary music.

Why has Bach not already been recognized as both the inspiration and the authority for this movement? The answer is that the true Bach is almost unknown. Only the organ music is played with sufficient frequency to make it familiar to the general public. His greater achievements hardly ever reach the ears of the musical multitude. Consequently Bach has been looked upon as an organist and his music organ music, whereas the fact is that both the organ and organ music were but incidents in the musical career of this astonishing genius.

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Contrary to general impression, Bach's experience as a church organist was of a very limited character. His first organ employment came to him when he was 18. He ceased to be an organist even officially when he was 32. During the last thirty-three years of his life, when his genius was coming to its maturity, he was not an organist by profession, nor was there even an organ that he could claim his own. The little organ at Gothen was a poor thing upon which even to practice. The twenty-seven years at Leipzig found him in a position of musical direction, but of no control over the organs or organists. In fact, at Leipzig the situation with both the organs and the organists was, for a considerable time, embarrassing.

At St. Thomas' Bach was the cantor, but from 1730 onward Johann Gottlieb Görner was the organist. He was also the part-time and favored organist at the university. The relations between Bach and his organist could not have been very cordial, since Görner was the center of a long and bitter controversy between the university and Bach over the right of the cantor to control the music in the university church, a post to which the university authorities had appointed Görner. Bach's success in making good his claims in part must have created a certain amount of bitterness between him and his subordinate.

The organist at the Iohanniskirche was John Reinecke. Things were a bit better at the Nickolai Kirche, where Johann Schneider, a pupil of Bach, was the organist from 1730 on, and George Schott, another pupil, officiated at the Neukirche after 1736. But the only really good organs were those in St. Thomas' and at the university, and under the conditions his public appearance at these organs was limited. Bach was popular with the students, but not with the university authorities. In the circumstances it is doubtful if he was accorded ungrudging use of the organ.

At the church service, where he conducted principally the cantata, he used a cembalo to lead his combination of choir, orchestral instruments and organ. One proof of this is the fact that in many of the concerted numbers, like the cantatas, the organ part is written out, while the cembalo parts are not, to the exasperation of all who have to do with trying to discover what the continuo parts were from the brief indications to be found in the manuscripts.

In the case of the chorale preludes, we know that the greater part of them were written while he was still at Weimar, where he had organistic duties. The revisions and additions that belong to the Leipzig era were more likely the result of his own inward musical urge than of any necessity of providing for them as a part of the service.

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To this consideration that Bach was not professionally an organist must be added the equally significant fact that his organ works are comparatively speaking the least of his musical activities. Measured by quantity, Bach's organ compositions are less than 7 per cent of his total musical output. How, then, is it that Bach's fame has rested upon his reputation as an organist and upon his organ music? Paradoxically enough, while not a church organist, he was recognized as the foremost organ virtuoso of his day, incomparably ahead of his contemporaries as a performer. It is also true that he was just as great a clavier and cembalo player, and he was equally famed in Germany for his virtuosity on these instruments.

His keyboard compositions acquired some circulation. They admitted of performance by others with the instruments that were available. His greater contributions to the art of music, as exemplified in the instrumental and concerted works, the Passions, the masses and the cantatas, were then, as they still are, without an adequate means for their re-creation.

The works of other great musicians find expression through the numerous symphony orchestras to be found in all parts of Europe and America. There are great vocal organizations, such as exist in the principal opera houses and a smaller number of choral societies. But the combination of these elements in one organization is indeed very rare in our generation. Bach had his choir, his orchestra and his soloists. Inadequate they may have been, but with the materials at hand he built the most splendid musical structures the world has ever heard.

During the past year there have been less than half a dozen renditions of the B minor Mass in the United States, and yet this work may be definitely rated as the greatest musical composition ever written. How can we expect people in general, or even those of our own profession, to appreciate or understand the genius of this greatest of all musicians when the most conclusive proof of that genius is all but inaccessible? Only by repeated hearing do we come to know any musical work.

The great cantor is to us like some far-off land from which a traveler has returned to tell us of its beauty, its fertility and the nobility of its people. Our wonder and our admiration are excited by the tale, but we have no hope of surmounting the difficulties of the journey and of visiting this enchanted land. We are unable to realize that the difficulties of the way are purely imaginary and that they may be overcome by determination, work and enthusiasm.

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In comparing Bach's contributions to various forms of musical expression, we cannot consider the organ works as among his most important creations. Nor do they represent so great a contribution to art as his other works. The modern orchestra rests upon the Brandenburg Concertos. The theory of musical comment and illustration was developed in the masses, the Passions and the cantatas. The foundation of modern pianoforte music is laid in the clavier compositions of this many-sided genius. Little that is new has been written for the strings since he laid down his beloved viola. And while it is equally true that organ literature may be searched in vain for the companion to the Passacaglia or the C major Fugue, yet these works cannot be considered artistically or technically in the same class as his work in the larger forms.

Unfortunately the organ, by reason of its universal accessibility, is the means through which the public will for some time to come obtain its impressions of Bach. Realizing this, the least that we can do for the people is to try to give them an intelligent understanding of the man and his work. This is not an easy task. Two major difficulties lie in our path. The first is our lack of understanding of Bach's music—even the organ music. The second is the organs themselves.

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Our lack of understanding of the organ music is, of course, our own fault, and one that is being corrected, although not in as thorough a manner as the subject warrants. It is upon this point that I particularly wish to talk to you today.

With the exception of the chorale preludes, the organ works have been regarded as adventures in what musicians are pleased to term "pure music." Their contrapuntal form has cast upon them the suspicion that they are mathematical music. Nothing can be farther from the truth. It is hardly too broad a statement to say that Bach never wrote a line of "pure music." His music is objective, and not subjective. That he could use the most intractable of musical forms, the fugue, with the freedom that makes it the most plastic of material has so completely diverted our attention from the spirit that is behind his compositions that we do not realize that these organ works are program music. In whatever Bach wrote he undertook, in the music, to depict objectively some concrete idea. He carried this form of musical expression to an even greater length than Wagner with his *leit motifs*, an idea, by the way, which Wagner owes to Bach. The difference between Wagner and Bach is in the much more direct method of Bach as compared with Wagner. Wagner paints a symbol of an idea. Bach pictures the idea itself. Bach reduced this symbolism almost to the point of a convention. His grief motives, his joy motives, his motives of action, such as running, ascending, descending, height or distance, rest, terror, wind, wave, and even thunder, have their conventional pattern, which, with many mutations and shadings, Bach employs whenever he undertakes to express the idea.

This characteristic, so inherent in Bach's compositions, is, of course, obvious in the cantatas. There the musical illustration of the text follows it with a fidelity that is sometimes startling, sometimes just a bit naive, but always effective. Bach does not always represent the thought of the text, but very frequently seizes upon a word for his illustration. Thus one never finds a mention of the crucifixion without the characteristic descending notes of the grief motive, just as one finds the word "resurrection" entangled in the upward swing of the joy motive. This propensity to seize upon a word and play with it has led many musicians astray when they have failed to differentiate between the general sentiment implied in the text and the tone pictures built upon isolated words.

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Considering, then, this characteristic form of composition, is there any reason to believe that Bach did not carry it through into his organ compositions? In the case of the chorale preludes, it is too clear for even the slightest dispute. Again remembering that one cannot just read the verses of the hymn and be assured that you have the key to the Bach symbolism behind the particular prelude, we pass on to what may lie underneath the fantasies, preludes and fugues. Here our difficulties increase. We no longer have a written text to help us, and yet a little intelligent research will, in most cases, supply the answer.

For illustration, consider the well-worn G Minor Fantasy and Fugue. We have all heard it played with all kinds of expression, with the most conflicting ideas concerning its meaning. How easy it is to remove all possible misinterpretations if we are told that the theme is that of a rollicking old Dutch folksong. Play it in the spirit of a barn dance and you will paint the picture that Bach had in mind.

Take, on the other hand, the Prelude and Fugue in G major. What was Bach thinking about in this case? He wrote it all out very meticulously in the first few bars. The theme is that which he also used in the cantata known as "No. 21." The theme of the opening chorus in the cantata is the same as that of the fugue. The words of the chorus are: "Oh Lord God, my spirit is oppressed with a great weight. You have comforted my soul. You have restored my spirit." The first part of the cantata is a cry of the oppressed soul; the second part is God comforting that spirit. Play the fugue with that idea in mind and you will see how beautifully Bach has wrought his tone poem. Note particularly how in the last twenty bars the music rises in dignity and grandeur upward to the very throne of God Himself.

Bach had a habit of using the same material many times. The same themes or patterns are used over and over again, sometimes altered, but clearly recognizable. If, then, we find a theme or a musical expression that has been fitted to a vocal part, we can refer back to its organ complement and determine the picture that was in Bach's mind when he was writing the organ composition.

This subject of the musical illustration or meaning of the larger organ works is too big to go into in greater detail than I have given here, but I think it can be said without fear of successful contradiction that the preludes, fantasies and fugues are in no sense pure music; they are pictorial in character and program in intent. Unless, therefore, we have the key to the musical idea which Bach is illustrating, we can have no clear conception of the music we are trying to recreate.

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The second difficulty—the organ—is not so easily surmounted. Beginning with the articles that I wrote in the *American Organist* about three years ago concerning the necessity for a radical revision of our ideals of tonal structure of the organ, there has been much said and written about the so-called "classic" organ. It is now generally admitted that the type of organ to be found in the vast majority of churches and auditoriums in America is all but impossible for the interpretation of polyphonic music; that the reason Bach's greatest organ works are quite unintelligible is because they are being played upon an instrument which is so utterly different from that for which

they were written that there can be no comparison between the two.

The fact that a collection of pipes of the vintage of 1733 was called an organ, and another collection of pipes of the year 1933 is also called an organ, has left much confusion in its path. The Bach organ and the modern organ are quite as different as a xylophone is from a piano. Until this fact is realized there cannot be any progress in improving the interpretation of Bach's organ works. His was an ensemble instrument made up of organ choruses of predominantly diapason character, with a few solo effects such as individual reeds, flutes and synthetic colors obtainable by means of mutation voices. The modern organ had, until very recently, forgotten even the meaning of the word "ensemble." It is a collection of beautiful tone colors which remain beautiful only so long as they are kept separated.

The interweaving of the contrapuntal lines of a Bach composition is simply impossible in the case of an organ built with predominantly 8-ft. stops. The clarity and transparency required can be obtained only by a predominance of harmonics above the 8-ft. series. For contrapuntal music the 4-ft. tone is the real foundation and the 8-ft. is the subfoundation. The organs Bach knew had very few 8-ft. registers as compared with the total number of registers in the organ—never more than two or three to a manual. Consequently there was no thickening of the tone, as in the modern American organ.

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The suggestion is so often made that the present organ is so much more beautiful in its individual voices that Bach would have much preferred it to the organs to which he was accustomed. I think this a very doubtful conclusion. The individual voices in the old German organs are beautiful as well as those in the modern organs. But whatever Bach might have thought of the modern organ and whatever he might have done wth it is no excuse for trying to annihilate his masterpieces by trying to hear them through the static of a musical thunderstorm.

Much has been written recently of the Silbermann organs, and again we must be on our guard. The words "Bach" and "Silbermann" are frequently used as complementary terms. Bach's organ compositions were not based upon the Silbermann organ. It is doubtful if Bach came into any intimate contact with a Silbermann until after he went to Leipzig. At least there is no proof to the contrary. Nor was there a Silbermann in Leipzig. His access to a large Silbermann in his latter years would have been at Freiberg or at Dresden. Unquestionably he knew others, but his organ compositions date from an earlier period, and for these compositions we must consider a much different type of organ than that built by Gottfried Silbermann.

Early impressions are lasting ones. The contacts which influenced his organ style were made at Hamburg and Lübeck and the organ that he found there was largely the workmanship of Arp Schnittger. Schnittger was the most active and unquestionably the most artistic of the early German organ builders. He was the first one to devise even a rudimentary organ factory. The ancient organ builder was accustomed to go to the church with his tradesmen and apprentices and there build the organ, chests, pipes and all, right on the spot. Schnittger appears to have had a kind of factory in or near Hamburg and because of the accessibility by water he was able to manufacture in this factory a very considerable part of the organs, transporting them and erecting them wherever water carriage was available. He had at least two or more competent organ builders in his organization to whom he could entrust the actual work of completing and erecting the organ, he merely visiting the job from time to time to superintend the work. For this reason we find many more organs either built or rebuilt by him than would have been possible under the old system. Practically all of the organs in Lübeck received more or less attention from him, while the big four-manual at Hamburg, which Bach had known since he was 16, is still as Schnittger left it.

Reincken at Hamburg and Buxtehude at Lübeck were his early masters and their organs had either been built or rebuilt by Schnittger. The Schnittger organ is voiced on radically different tonal lines from that of the Silbermann. Its voicing is bolder, more virile, and perhaps to your ears it might sound harsh. There is no end of power in the mixtures. The reeds, except in the pedal, are inconsequential. But there is a force and a clarity in these instruments that is utterly lacking in anything that I have ever heard in any other organ design.

It is almost useless to try to describe a tone. These organs are brilliant—intensely brilliant from our standpoint; rough in a masculine sort of way. They give the impression of great power, yet it is power without undue weight. Until you have heard Bach and his contemporaries played upon an organ of this description, you have not heard Bach's organ compositions at all. The Silbermann organ which Bach knew in his later years, but at a time when he was quite through with the organ, is a much more refined affair. If one were looking for a modern comparison, but without any odious intent, one might compare a modern Willis to a Schnittger and a Skinner built before 1930 to a Silbermann.

It is this lack of an adequate instrument that makes it so difficult even to approximate the musical ideas which Bach had in mind when he wrote his organ compositions. Until there are sufficient organs designed along the lines of the classic organ, we will have little reason to appreciate the organ works of the cantor of St. Thomas'.

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What, then, can I say about Bach the organist that will be useful to the American organist of today? Frankly, except in the case of some of the chorale preludes, I think it would be best for all concerned if Bach's organ works were eliminated from the recital programs. Without adequate understanding and impossible instruments, Bach must continue to be misunderstood and his fame must suffer.

But if we desire to rise to our opportunities, there is much that can be done for both Bach and ourselves by the modern organist. You are in most cases choirmasters as well as organists. Is there any sufficient reason why you should not acquaint yourselves with the cantatas and the other larger musical forms and put them before the public? Bach, with no other resources than those afforded by a choir of fifty boys, an orchestra of not more than eighteen pieces and a fair-sized organ, was able to perform his compositions with reasonable satisfaction. Can it then be said that a similar performance is beyond the capacity of the average American city? I do not believe it.

Admittedly the solo work is difficult, but not impossible. The instrumental parts are not, for the most part, beyond the capacity of properly trained amateurs, while the chorus work presents no insurmountable difficulties. In the country of his birth there has been a tremendous Bach revival. Everywhere his larger works are played. Even in the smaller towns and obscure churches average bands and average choirs struggle manfully with the alleged technical difficulties of the concerted pieces. If it can be done in Germany it can be done here, and even if imperfectly done, we still owe it to ourselves, if we are worthy of the name of musicians, to bring within the hearing of the American people the greatest music of all time.

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Today we are living in a period of economic distress. Why? Because the gold of the world is locked up in the bankers' vaults instead of circulating in the trade of the world. Here is a far greater treasure imprisoned within the bounds of a few paper volumes, ready to burst forth with a new inspiration and a new hope to a doubting and discouraged humanity. Truly the great cantor is the forgotten man. Are we to be the ministers of the new deal? Let us search our souls. Are we really the servants of music that we think we are?

The word "duty" carries many unpleasant implications. It is the synonym for work and sacrifice and misunderstanding. And yet, unless we are willing to assume this duty, we cannot be true to our profession. Bach is not a fad. He is not a name to be mouthed by the *intelligentsia*. He is not to be made the by-play of the intellectual snobs who glory in that which the ordinary man and woman has had no opportunity to understand. He is the capital from which to restore a bankrupt musical age.

The belated recognition of Bach is not without its compensations. He returns to minister to a weary world. From the eroticism into which the Romantic cycle degenerated he comes like a cool breeze at dawn. The Bach revival is in full swing in a war-torn Europe. It is being accelerated here by the times. We are sick of modern art. We are through with "modern" music. We are returning to first principles.

Johann Sebastian Bach represents the simple things of life—truth, sincerity, dignity, the hopes and aspirations of ordinary men and women. His was the simple faith in the goodness of God and of man. His music speaks always of hope and brightness and light. It is no accidental thing that the softly spoken, poignant ending of the "Crucifixus" is followed by the crashing, exultant, glorious chords of the "Resurrexit." It is the whole philosophy of the life and work of the man. To play his compositions is a test of skill. To understand them is a test of character. To both understand them and play them is to be worthy of the name "musician."

To make America acquainted with these magnificent and exalted creations is to impart a new faith, a new hope and a new inspiration to a sorely tried and disillusioned people. Truly we have a glorious opportunity. And those who labor in the cause shall inherit more than the name "musician." For they shall glory in the name of "patriot" as well.

Dies After Forty Years' Service.

Miss Florence Elmore French, 85 years old, died at her home in Sag Harbor, L. I., N. Y., late in June. She was formerly a school teacher and assistant postmaster and assistant librarian at the John Jermain Memorial Library and for forty years was organist of the First Presbyterian Church at Sag Harbor.

RECITALS AT CHICAGO FAIR

List of Those Heard in July on Möller Organ at Exposition.

Organ recitals are given every day on the three-manual Möller organ in the Hall of Religion at A Century of Progress Exposition in Chicago. Organists who have played during July are:

Clarence E. Heckler, Harrisburg, Pa.
Charles H. Demorest, Chicago.
Ernest Melbye, Chicago.
Robert B. Mitchell, Rochester, N. Y.
Ralph Peterson, Chicago.
Laurel Everette Anderson, Lawrence, Kan.
Mrs. Marie Von Ritter, Chicago.
Mrs. Anna Cada-Soustek, Chicago.
Miss Elisabeth Spooner, Wheaton, Ill.
Miss Lenore Metzger, Chicago.
Paul R. Goodman, Chicago.
Miss Marie Briel, Wilmette, Ill.
Theodore Lams, Wilmette, Ill.
H. C. Gaertner, River Forest, Ill.
Walter Sassmannshausen, Chicago.
I. C. Strieter, Chicago.
J. G. Lundholm, Minneapolis, Minn.
Professor M. Lochner, River Forest, Ill.
Hilmer Rosenberg, St. Louis, Mo.
Professor Albert Beck, River Forest, Ill.
Carl Rupprecht, Chicago.
Miss Alice Vandermey, Grand Rapids, Mich.
W. C. Meyer, Chicago.
Erwin Brunn, Chicago.
Walter Flandorf, Chicago.
Mrs. Theodora Kellar, Chicago.
Professor Joseph M. Wahlton, Chicago.
Franklin Stead, Chicago.
Grenville Thompsett, Chicago.
Brynholf Lundholm, Evanston, Ill.
Forrest L. Shoemaker, Kansas City, Mo.
Walter Eichinger, Chicago.

Annual Concert at Fort George School.

The sixth annual concert of the Fort George, N. Y., Choir School, directed by Edith E. Sackett, was held in the church on Friday evening, June 2. The program consisted of sacred and secular numbers, some unaccompanied, and offered variety enough to hold the attention of the audience to the end. The solo numbers by individual choristers were especially fine and in the ensemble the pianissimo effects, the diction and tone received favorable comment.

Programs of Organ Recitals of the Month

J. Robert Izod, Pittsburgh, Pa.—Mr. Izod, organist and director at the First Reformed Presbyterian Church, gave a recital at Calvary Church for Dr. Harvey B. Gaul on June 18 and presented these offerings: Toccata, Adagio and Fugue in C major, Bach; "In Paradisum," Dubois; Pastoral Sonata in G, Rheinberger; "Daguerreotype of an Old Mother," Harvey Gaul, Theme and Concert Variations, Bonnet; Andante Cantabile (Fourth Symphony), Widor; "Ave Maris Stella of a Nova Scotia Fishing Fleet," Gaul; Finale (First Symphony), Vierne.

Mr. Izod gave a recital June 29 at the Church of Christ in Butler, Pa., under the auspices of the Lions' Club for the benefit of the blind of Butler County and played: "Finlandia," Sibelius; "Ave Maris Stella of a Nova Scotia Fishing Fleet," Gaul; Toccata and Fugue in C, Bach; "Evensong," Martin; Intermezzo (Pastoral Sonata in G), Rheinberger; Theme and Concert Variations, Bonnet; Irish Air from County Derry, arranged by Lemare; Fourth Symphony (Andante Cantabile and Finale), Widor.

Warren D. Allen, Stanford University, Cal.—Among Mr. Allen's programs at the Memorial Church of Stanford University for the summer quarter have been the following:

July 9—March from "Dramma per Musica," Bach; Sonatina, "God's Time Is the Best," Bach; "Jesu, Joy of Man's Desiring," Bach; Prelude in C minor, Chopin; Prelude in D flat, Chopin; Scherzo from the Symphony, Op. 18, Edward Shippen Barnes; "Vermeland," Howard Hanson; Fantasia, "Ad Nos ad Salutarem Undam," Liszt.

July 13—"Piece Heroique," Franck; "Ave Maris Stella," Titelouze; Prelude in D minor, Clerambault; "Soeur Monique," Couperin; "Cortege," Claude Debussy; Meditation (from First Symphony), Widor; "Carillon-Sortie," Mulet.

July 16—Prelude and Fugue in C minor, Seth Bingham; Andante Cantabile (from Organ Sonata), Philip James; "Mountain Twilight" (MSS), Parker Bailey; Scherzo from Fourth Symphony, Widor; "Clair de Lune," Karg-Elert; Chorale in A minor, Franck.

July 20—Johann Sebastian Bach program: Prelude in G major; Largo from Second Trio-Sonata; Allegro from First Trio-Sonata; Air in D major; "Rejoice Ye, All Good Christian Men"; "When in the Hour of Deepest Need"; Fugue in E flat ("St. Ann's").

Mr. Allen played a program of Sigfrid Karg-Elert's compositions in memory of that composer for his last recital of the spring quarter on the afternoon of July 11, making use of these works: "The Glorious Day Doth Now Appear" (with brass quartet); "Jesu, Meine Freude," in Passacaglia form, Op. 65, No. 38; "Clair de Lune"; Entrata, from the Partita (Op. 100, No. 1); "Harmonies du Soir"; "Wunderbarer König" (with brass quartet).

Miss Anna Knowlton, Jamestown, N. Y.—In a vesper program for the Mozart Club at the First Methodist Church Miss Knowlton played the following organ selections as a part of a special program: "Fantasie Dialoguee," Gigout; Andante Cantabile (Fourth Symphony), Widor; "Spirit of Youth," Mabel Pallatt; "Cathedral Shadows," Mason; Scherzo-Fanfare, Loret.

In another program under the same auspices Miss Knowlton played: Toccata and Fugue in D minor, Bach; Andante Cantabile (Symphony 5), Tschaikowsky-Shackley; "The Thrush" and "The Fire Fly," Lemare; "Marche Funebre et Chant Seraphique," Guilmant.

George William Volkel, Chautauqua, N. Y.—Mr. Volkel's August programs at Chautauqua, where he is presiding over the organ this season, will be as follows:

Aug. 6—Fantasia in F minor, Mozart; Minuet in A major, C. P. E. Bach; Scherzo in G minor, Bossi; Chorale Preludes, "A Rose Breaks into Bloom," "My Inmost Heart Doth Yearn" and "My Inmost Heart Rejoiceth," Brahms; Two Movements from Symphony 5, Widor; "Grand Choeur Dialogue," Gigout.

Aug. 13—Six Pieces in Free Style, Vierne; Pastorale, Roger-Ducasse; Three Versets from the Psalms, Dupre; Prelude and Fugue in G minor, Dupre.

Aug. 20—Toccata, Adagio and Fugue in C major, Bach; "Sicilienne" ("Bach's Memento"), Widor; "Exaltation" and "Serenity," Warner; Spring Song, Hollins; Sonata No. 1, in F minor, Mendelssohn.

Edward Arthur Kraft, F. A. G. O., Cleveland, Ohio—In his recitals at 4:30 on Sunday afternoon at Trinity Cathedral Mr. Kraft played the folowing programs in July:

July 9—Overture to "The Mastersingers," Wagner; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Fugue in D major, Bach; Minuet, C. P. E. Bach-Kraft; Caprice, "The Brook," Dethier; "Melodrama," Guiraud-Kraft; "Kikimora" ("Legende"), Liadoff-Kraft; "Ave Maria," Schubert; "Sunshine Toccata," Swinnen.

July 16—Overture to "Phedre," Massenet-Kraft; Nocturne, Dethier; Prelude and Fugue in A minor, Bach; Pastorale, Foote; "Carillon-Sortie," Mulet; "Ave Maria," Henselt-Kraft; Finale from Third Symphony, Vierne; "To the Evening Star," Wagner; Toccata, Homer N. Bartlett.

July 23—Overture to "Tannhäuser," Wagner; Chorale Prelude, "Wer weiss wie nahe mir mein Ende," Reger; Fugue in G minor (greater), Bach; Sonatina from Cantata "God's Time Is Best," Bach; "Piece Symphonique," Grieg; Melodie, Tschaikowsky-Kraft; Spring Song, Hollins; Theme and Variations, Thiele.

Laura Louise Bender, F. A. G. O., Cleveland, Ohio—Miss Bender played the Sunday afternoon recital for Edwin Arthur Kraft at Trinity Cathedral July 30 and presented this program: Allegro from First Symphony, Maquaire; Chorale Prelude, "Hark! A Voice Saith All Is Mortal," Bach; Minuet, C. P. E. Bach; Scherzo from Fifth Sonata, Guilmant; "The Curfew," Horsman; "In Springtime," Kinder; "Isthar," Stoughton; "Roulade," Bingham; Toccata, "Thou Art the Rock," Mulet.

Harold Vincent Milligan, F. A. G. O., New York City—Mr. Milligan is giving Wednesday afternoon recitals at the Riverside Church at 4 o'clock. The first was played on July 12 and was devoted to works of Bach, as follows: Fantasia in G major; Variations on the Chorale "Sei Gegrüsset, Jesu Guetig"; Chorale Preludes, "Nun freut Euch, lieben Christen," "Nun komm, der Heiden Heiland," "Herz und Mund und Thun und Leben" and "Wir glauben all' an einen Gott"; Aria from Suite in D; Fugue in E flat.

At the second recital, July 19, Mr. Milligan played compositions of Cesar Franck, including the following on his list: Prelude, Fugue and Variation; Andante Serioso and Allegro Maestoso from "Grande Piece Symphonique"; Pastorale; Chorale in B minor.

Ray Berry, Sioux Falls, S. D.—Among Mr. Berry's "cathedral echoes," broadcast by station KSOO in June, were the following attractive programs:

June 4—Program of compositions of Sigfrid Karg-Elert, in his memory: "Harmonies du Soir"; "Clair de Lune"; "La Nuit"; "Cathedral Windows Suite" ("Kyrie Eleison," "Ave Maria," "Adeste Fideles," "Saluto Angelico" and "Lauda Sion").

June 11—Cesar Franck program: Chorale in A minor; Chorale in B minor; Allegretto (Sonata for Violin and Piano); "Piece Heroique."

June 18—Fantasia and Fugue in G minor, Bach; "Le Petit Poucet," "Pavane de la Belle au Bois Dormant" and "Le Jardin Feerique," Ravel; Prelude on the Benediction "Ite Missa Est," Sowerby; "The Sun's Evensong," Karg-Elert; "Grand Choeur Dialogue," Gigout.

June 25—"Fantasietta avec Variations," Dubois; "Legend," Clokey; "Kamennoi Ostrow," Rubinstein; Chorale, Honegger; Third Sonata, Guilmant.

Charles H. Finney, Vineland, N. J.—Mr. Finney played the following program July 12 on the three-manual Möller organ in the John Sell Memorial Chapel at the Masonic Home at Elizabethtown, Pa.: Festival Toccata, Fletcher; Largo, Handel; Fugue in G minor, Bach; Three Chorale Improvisations, Op. 65, Karg-Elert; Improvisation on "St. Ann"; "The Lost Chord," Sullivan; "The Thrush," Kinder; "The Squirrel," Weaver; "Rejoice, Ye Pure in Heart," Sowerby.

Arthur Croley, Toledo, Ohio—Mr. Croley, organist of the First Congregational Church, gave a vesper recital at Trinity Lutheran Church, Versailles, Ohio, in July at which he played: Allegro, First Concerto, Vivaldi-Bach; "Jesus, Joy of Man's Desiring," Bach; Largo from "Xerxes," Handel; "Blessed Jesus, We Are Here," Bach; Prelude and Fugue in C major, George Boehm; "If Thou Suffer God to Guide Thee," Bach; "Praise to the Lord," Drischner; "The Sun Recedeth in the West," Drischner; Toccata, Op. 59, No. 5, in D minor, Reger.

Otto T. Hirschler, Los Angeles, Cal.—In a recital July 5 at the University of California, Los Angeles, on the large Skinner organ, Mr. Hirschler played the following program: "Marche Religieuse," Guilmant; "Gavotte Moderne," Lemare; "Liebestod," from "Tristan and Isolde," Wagner; Scherzo-Pastorale, Federlein; Toccata in C major, Bach; "Au Couvent," Borodin; "Piece Heroique," Cesar Franck; "Arpa Notturna," Pietro Yon; "Variations de Concert," Bonnet.

Frank R. Green, Aurora, Neb.—In a recital at the First Church of Christ June 27 Mr. Green played the following: Passacaglia and Fugue, Bach; "Liebestraum," Liszt; "Chanson," Friml; Prelude, Franklyn MacAfee; "Chanson de Pressoir," from "Hours in Burgundy," Georges Jacob; "In Paradisum," Dubois; "Tu es Petra," from "Esquisses Byzantines," Mulet.

Paul E. Grosh, Grove City, Pa.—The following program was presented by Mr. Grosh at Harbison Chapel, Grove City College, July 13: Fantasy in G minor, Bach; "To a Water-Lily," MacDowell; "From an Indian Lodge," MacDowell; Miniature in D flat, Merritt Johnson; Sanctus (Mass), Gounod; "Isthar," Stoughton; "Scottish Tone Picture," MacDowell; "Deep River," arranged by Burleigh; "Nobody Knows," Gillette; "Finlandia," Sibelius.

Edward G. Mead, F. A. G. O., Oxford, Ohio—In a recital in connection with the summer session of the school of fine arts of Miami University at the Memorial Presbyterian Church July 5 Mr. Mead played: Prelude and Fugue in G major, Bach; First Movement from Sixth Sonata, Mendelssohn; Pastorale, Franck; Gavotte, Martini; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Christus, der uns selig macht," Bach; "O'er Still Meadows," Nevin; Scherzo, Lemaigre; Adagio from Third Symphony, Widor; "Grand Choeur" in D, Truette.

George H. Fairclough, St. Paul, Minn.—Recent programs at the weekly recitals at the University of Minnesota have been:

June 30—Prelude and Fugue in D, Bach; Chorale Prelude, "Schmücke Dich," Bach; Sonata in A minor (two movements), Rheinberger; Fugue in C, Buxtehude; "Volga Boatmen's Song," arranged by Nevin; "Liebestod" ("Tristan and Isolde"), Wagner-Archer Gibson; Prize Song ("Die Meistersinger"), Wagner-Goss Custard; Fantasia on "Lead, Kindly Light," Fairclough.

July 7—Prelude and Fugue in D minor (Violin Fugue), Bach; Chorale Prelude, "Nun freut Euch," Bach; Fifth Sonata (three movements), Guilmant; "Eventide," Fairclough; Pavane in A, Bernard Johnson; Nocturne ("Midsummer Night's Dream"), Mendelssohn-Warren; "On the Coast," Dudley Buck; Prelude on "Materna," Demarest.

July 14—First Sonata (complete), Borowski; Berceuse in D flat, Dickinson; "Cappriccio alla Sonata," Fumagalli; Song without Words (No. 22), Mendelssohn; Toccata and Fugue in D minor, Bach; Nocturne in F minor, Stanley Avery; "Thema mit veränderungen" (from Sonata in B minor), Rheinberger; Berceuse, Bizet-Kraft; "Marche de Fete," Clausmann.

July 21—Chorale in E, Franck; "At Twilight," Gerhard Alexis; Passacaglia in C minor, Bach; "Adagio Pathetique," Godard; Chorale Prelude, "In Thee Is Joy," Bach; Nocturne, Grieg; Larghetto (Clarinet Quintet), Mozart; "Romanza," Mozart; "Finlandia," Sibelius.

Caspar Koch, Pittsburgh, Pa.—Dr. Koch's programs at Carnegie Hall, North Side, have included the following:

June 11—Overture to "A Midsummer Night's Dream," Mendelssohn; Andante Cantabile, Tschaikowsky; Prelude and Fugue on B-A-C-H, Bach; "Reve Charmant," de Lille; "Rameses II," from "Egyptian Suite," Stoughton.

June 25—"Grand Choeur Dialogue," Gigout; Largo from Double Violin Concerto, Bach; "Les Cloches de Sainte Marie," Lacey; "By the Waters of Minnetonka," Lieurance; Finale from Fifth Symphony, Beethoven.

Louise C. Titcomb, Ithaca, N. Y.—Miss Titcomb gave a recital at the Wellesley College Chapel July 3 in connection with the conference for church work. She played this program: Fantasie-Sonata in A flat (first movement), Rheinberger; "Toccata per l'Elevazione," Frescobaldi; "Jesu, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; Scherzo from Second Symphony, Vierne; "Lament," McKinley; "Comes Autumn Time," Sowerby.

Walter Reynolds, A. A. G. O., Seattle, Wash.—Mr. Reynolds played short recitals before the evening services in June at the First Methodist Church and made use of these compositions: Chorale Prelude in G, Henry M. Dunham; "Shepherd's Pipe," Louis Gregh; Chorale and Fugue from "Jubilate Amen," Ralph Kinder; "Eventide," John Arthur Meale; Bridal Song from Wedding Symphony, Goldmark; Finale in Overture Form, Hollins; Variations of the Hymn-tune "Mercy," Walter Reynolds; "Sunshine and Shadow," Clement R. Gale; Cantilena in B flat, Alexander Guilmant; Oriental Sketch, No. 2, in F minor, Arthur Bird; Chorale and Menuet from Gothic Suite, Boellmann; "Bells Through the Trees" (new), Garth Edmundson; Sortie in D minor, James H. Rogers.

John McDonald Lyon, Seattle, Wash.—In a recital Sunday afternoon, June 11, at St. James' Cathedral Mr. Lyon played: Toccata, Adagio and Fugue in C, Bach; "Feast of All Saints" ("L'Orgue Mystique"), Tournemire; Chorale in A minor, Cesar Franck; Andante, Second Sonata, de la Tombelle; "Cortege et Litanie," Marcel Dupre.

Mrs. F. William Cox, Bridgeton, N. J.—To mark "all-American night" in the musical tour series of services at the Second Presbyterian Church Mrs. Cox played these compositions on May 28: "Meditation a Ste. Clotilde," James; Toccata in D minor, Gordon B. Nevin; "Dreams," R. S. Stoughton; "Exultemus," Ralph Kinder.

Miss Genevieve Cox, Baton Rouge, La.—Miss Cox, a pupil of Frank Collins, Jr., gave her senior recital at Louisiana State University and played a program made up of these compositions: "Menuet et Gigue en Rondeau," Rameau; Sonatina from "God's Time Is the Best," Bach; Fugue in G minor, Bach; Cantilena, McKinley; "The Squirrel," Weaver; "Jagged Peaks in the Starlight," Clokey; Chorale in A minor, Franck; "Piece Heroique," Franck; "Clair de Lune," Karg-Elert; "Variations de Concert," Bonnet.

Alexander Schreiner, Los Angeles, Cal.—In his final Sunday afternoon recital of the season at the University of California, Los Angeles, June 18 Mr. Schreiner presented this program: "Dreaming," Wagner; Chorale Fantasie in E major, Franck; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; Fountain Revery, Fletcher; Nocturne, Grieg; Symphonic Poem, "Les Preludes," Liszt.

Frederick C. Mayer, West Point, N. Y.—Mr. Mayer played these selections for his one hundred and sixteenth public recital on the large Möller organ at the West Point Military Academy Chapel Sunday afternoon, June 11: March from "Hercules," Handel; Largo from "New World" Symphony, Dvorak; Prelude in C sharp minor, Rachmaninoff; "Alma Mater," Kuecken-Mayer; Adagio and Toccata from Fifth Symphony, Widor.

C. Albert Scholin, St. Louis, Mo.—Mr. Scholin gave a recital at the Zion Mission Church in Jamestown, N. Y., his old home, July 27 and played a program made up as follows: Fantasia and Fugue in G minor, Bach; Chorales, "Alle Menschen müssen sterben" and "Es ist das Heil uns kommen her," Bach; "Benedictus," Reger; Chorale in A minor, Franck; Berceuse, Dickinson; Londonderry Air, arranged by Coleman; "Memories," Scholin; "Caprice Heroique," Bonnet; Adagio Cantabile, Tartini; "Abendlied," Schumann; March in D major, Guilmant.

Warren F. Johnson, Washington, D. C.—Mr. Johnson has played the following music in short recitals before the evening service at the Church of the Pilgrims:

July 2—Toccata, Bonnet; "Romance," Zureich.

July 9—Trumpet Voluntary, Purcell; "Siegesfeier," Op. 145, Reger.

July 16—Sonata No. 1, in F, Wolstenholme.

July 23—Fantasie, Canzone, Passacaglia and Fugue, Karg-Elert.

July 30—Pastorale, Best; "Dankpsalm," Op. 145, Reger.

Charles H. Demorest, A. A. G. O., Chicago—Mr. Demorest played the following recital on the Möller organ in the Hall of Religion at the Century of Progress Sunday, July 2, at 7 p. m.: Overture, "Poet and Peasant," Suppe; Londonderry Air, arranged by Coleman; Largo, Handel; Suite, "Sketches of the City," Nevin; "The Little Bells of Our Lady of Lourdes," Gaul; "Pilgrims' Chorus," Wagner; "By the Sea," Schubert; "On the Coast," Buck; "Oh Promise Me," De Koven; Grand March from "Tannhäuser," Wagner.

Martha C. Grant, Portland, Ore.—Miss Grant was presented by Lauren B. Sykes in a recital June 5 at the Peninsula Lutheran Church and played the following program: Sonata, Op. 56, Guilmant; Prelude and Fugue, C minor, Bach; Ariette from "Afterglows" (arranged for organ by Alexander Russell), F. Morris Glass; Scherzo, Lauren B. Sykes; Londonderry Air ("Farewell to Cucullain"), arranged by Coleman; Concert Study, Yon; "Grand Choeur" in A, Kinder.

Fred Faassen, Zion, Ill.—Among the programs broadcast from Shiloh Tabernacle in July by Mr. Faassen over station WCBD have been the following:

July 2—"In Summer," Stebbins; Serenade, Widor; Intermezzo from "Cavalleria Rusticana," Mascagni; Prize Song from "The Mastersingers," Wagner; "One Sweetly Solemn Thought," Ambrose.

July 9—Adagietto from Suite, Bizet; Meditation, Sturges; Chorale Prelude on the tune "Rockingham," Noble; "The Lost Chord," Sullivan; "Sanctuary of the Heart," Ketelbey.

July 16—"Invocation," Mailly; "War March of the Priests," from "Athalie," Mendelssohn; Largo from "New World" Symphony, Dvorak; "In the Garden," Goodwin; "In Paradisum," Dubois.

Recital Programs

Raymond C. Robinson, F. A. G. O., Boston, Mass.—Mr. Robinson, organist of King's Chapel, is spending the summer at Boulder, Colo., where he is taking the place of Rowland W. Dunham, with whom he exchanged positions for the summer term. Mr. Robinson is to give a recital every Wednesday and Sunday on the large Austin organ at the University of Colorado and his Wednesday programs as announced are as follows:

July 26—Allegro (Symphony 6), Widor; Aria from Suite in D, Bach; Scherzetto, Vierne; "Pilgrims' Chorus," Wagner-Liszt; Fugue in G minor, Dupre; Adagietto, Bizet; "Finlandia," Sibelius.

Aug. 2—Pontifical March, Widor; Sketch in D flat, Schumann; Chorale Prelude, "In Thee Is Gladness," Bach; Adagio ("New World" Symphony), Dvorak; "Marche Slav," Tschaikowsky; Berceuse ("Firebird"), Stravinsky; "Tu es Petra," Mulet.

Aug. 9—"Kieff Processional," Moussorgsky; Reverie, Bonnet; "Peer Gynt" Suite No. 1, Grieg; "Ride of the Valkyries," Wagner; Communion in G, Batiste; "Pomp and Circumstance," Elgar.

Aug. 16—Triumphal March (from "Sigurd Jorsalfar"), Grieg; "Stella Matutina," Dallier; Prelude to "Lohengrin," Wagner; "Danse Arabe" and "Danse des Mirlitons" (from "Nutcracker" Suite), Tschaikowsky; "Hora Mystica," Bossi; Toccata in F (Symphony 5), Widor.

His Sunday recitals are to be as follows:

July 30—Toccata and Fugue in D minor, Bach; Allegretto, Parker; "Where Dusk Gathers Deep," Stebbins; "Rhapsodie Catalane," Bonnet.

Aug. 6—"Fantaisie Dialoguee," Boellmann; "Hymn to the Sun," Rimsky-Korsakoff; "Carillon," Vierne; Sonatina from Cantata "God's Time Is Best," Bach; "Matthaeus Finale," Bach-Widor.

Aug. 13—Chorale in A minor, Franck; Sketch in F minor, Schumann; "Ave Maria," Schubert; Finale (Symphony 1), Vierne.

Aug. 20—Allegro (Concerto in G minor), Handel; "Clair de Lune," Karg-Elert; "Westminster Chimes," Vierne; "Wind in the Pines," Clokey; "Piece Heroique," Franck.

Roberta Bitgood, M. A., F. A. G. O., New York City—Miss Bitgood gave a recital at Wesleyan University, Bloomington, Ill., July 26 and played this program: "Grand Jeu," Du Mage; "Rose Window," Mulet; Toccata, "Thou Art the Rock," Mulet; "In dulci jubilo," Bach; Prelude and Fugue in D, Bach; Chorale and Gothic Minuet (Gothic Suite), Boellmann; "Echo Caprice," Mueller; "Hymnus," von Fielitz; "Grand Choeur Dialogue," Gigout.

Squire Haskin, Watertown, N. Y.—Under the auspices of the American Guild of Organists Mr. Haskin played the following program in a recital at the First Presbyterian Church May 9: Trumpet Tune and Air, Henry Purcell; "Toccata per L'Elevazione," Frescobaldi; Prelude, Clerambault; Prelude, Fugue, and Chaconne, Buxtehude; Passacaglia and Fugue, Bach; Chorale in A minor, Franck; "Harmonies du Soir," Karg-Elert; Toccatina, Yon; Londonderry Air, arranged by Coleman; Fugue in G minor, Dupre; Scherzo, Vierne; "Träumerei," Strauss; Toccata, "Tu Es Petra," Mulet

James Pfohl to Davidson College.

James Pfohl, a graduate of the school of music of the University of Michigan and now an instructor in the summer school of that university, has been elected director of music at Davidson College. Davidson is a college for men, about twenty miles north of Charlotte, N. C. It has a student body of 630 and a faculty of forty. It is the purpose of the college to lay larger stress upon music and the fine arts. Mr. Pfohl is the son of Bishop Pfohl of the Moravian Church. He is an honor graduate of the school of music of the University of Michigan and in addition to the organ knows how to play various other instruments. He has also had experience in training bands, orchestras and church choirs.

Convention Story Appreciated.

Cleveland, Ohio, July 10, 1933.—Dear Mr. Gruenstein: I feel I must send you a brief note to tell you how well you covered the convention in your paper. It certainly was a pleasure to read all about what happened when it was still fresh in our minds.

All of us in Ohio sincerely hope you have a most successful convention in your fair city.

With all good wishes, I am,
Sincerely,
PAUL ALLEN BEYMER, Dean.

SOUTHERN CALIFORNIA NEWS

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 12.—Clarence Mader, A. A. G. O., is leaving for a trip East the latter part of the month and will be away for three months. During this time he will attend the summer school of Dr. J. F. Williamson at Lake George and give a number of recitals. During his absence John Stewart will take his place at the console in Immanuel Presbyterian Church.

Otto T. Hirschler was the performer at the first of a series of recitals given for the University of California summer session in Los Angeles. Among the more interesting numbers were the Scherzo-Pastorale by Federlein and the effective "Arpa Notturna" of Yon.

A morning picnic with breakfast at 8:30 was responsible for a good attendance of the men of the Guild July 10. It was the first breakfast picnic that I ever attended and after getting the sleep out of my eyes I enjoyed it. I am convinced that it is a good thing for Guild chapters to let the men get together by themselves once in a while.

Ralph Day, organist and choirmaster of St. Stephen's Church in Hollywood, is in the East. During his absence Betty Bradfield and Winifred Smart are dividing his work.

Halbert R. Thomas, who for many years was organist and choirmaster of the Presbyterian Church in South Pasadena, passed away the latter part of June. Mr. Thomas was an engineer by profession and was nationally known by his many articles in the engineering journals both here and in the East. He was a loyal member of the Guild and will be missed by his many friends in both professions.

Ernest Douglas of St. Matthias' Church and Dudley Warner Fitch of St. Paul's Cathedral are camping with their choir boys during part of July. Both gentlemen, I believe, get more fun out of the annual camp than the boys themselves.

I cannot refrain from mentioning the splendid book of recital programs that my friend Marshall Bidwell has sent me from Pittsburgh. These programs, covering his first year's work at Carnegie Institute, are something of which to be proud—609 different compositions, and of these 130 by American composers. As far as I have been able to find out, Mr. Bidwell is giving the American composer a better showing than any other recitalist before the public today, and Pittsburgh is to be congratulated on having so progressive a musician to help stimulate a love for music in the hearts of the people of that great city.

A few days ago I was privileged to hear a number of organ records made by a new process that were a revelation. The records were made by Richard Keys Biggs on his excellent Casavant organ in the Blessed Sacrament Church, Hollywood, and the reproduction was perfect. You could shut your eyes and there was not the slightest difference between being in the church or studio. As I understand it the records are made by the "hill and dale" system on a cellophane record. Without doubt when they are placed on the market the organ record will come to its own. At the same time some of us may lose our jobs.

PRAISE CHENEY IN EUROPE

American Receives Acclaims of Critics in France and England.

Winslow Cheney, who has returned from two years of intensive study with Marcel Dupre in Paris, where he completed the memorization of the entire organ works of J. S. Bach, played several all-Bach recitals in France and in England before leaving Europe. In both countries he was received with ovations and enthusiastic press comments. Of his Paris debut at the Grande Salle Pleyel March 30 *Le Monde Musical* says:

"In a program particularly difficult, played entirely from memory, without the slightest imperfection, Mr. Cheney affirmed a purity and a nobility of style very uncommon, allied to a technique of a suppleness, a precision and a surety which were remarkable. Arriving in Paris two years ago to study with Marcel Dupre the complete organ works of J. S. Bach, Mr. Cheney represents brilliantly the tradition of the French school."

The *Chicago Tribune* Paris edition said: "A Bach program before a large crowd . . . brilliant success." The *New York Herald*, Paris, said: "Master of his instrument . . . musical sense developed to the highest degree."

In England the Manchester critic of the *Musical Courier* reports: "Winslow Cheney heard at Town Hall [Manchester] in a recital devoted entirely to works of Bach . . . enthusiastically received . . . an ovation. The recital took place under the auspices of the City of Manchester, on the Town Hall organ, which is the pride of the municipality. He is the first American organist to be invited."

In Warrington, where Mr. Cheney played the Guilmant Symphony in D major with the orchestra, as well as three Bach solo numbers, the *Warrington Examiner* claims for him: "High technique . . . mastery of his instrument." The *Warrington Guardian* said: "Cheney's contribution to the evening was to show how brilliantly the Parr Hall organ can be played. He handled the instrument with the cleanness and dexterity of a flautist."

MECHANICS MURDER MUSIC

American Society of Composers Reveals Interesting Figures.

The era of mechanization is indicated as "the murderer of music" in a pamphlet issued by the American Society of Composers, Authors and Publishers. What has happened to "the lovely art of music" is revealed by charts, which with figures serve as evidence that the talking pictures, radio and the phonograph have "murdered" music, at the same time failing to compensate musical genius adequately for talent and melody that have been killed.

The society asserts that its portrayal constitutes a challenge to all who are interested in the continued creation of American music.

It is pointed out that from twelve to eighteen hours a day, every day, several hundred broadcasting stations "endlessly din into the ears of millions of listeners old music and new music, sung, played, whistled, hummed, crooned by artists and aspiring artists, by professionals and amateurs, all without proper remuneration to those who create the melodies."

A song hit, it is estimated, now has only three months to live. Before melodies were impinged upon microphones, prior to 1925, a popular song enjoyed a life of sixteen months, according to the society's figures. Popular song sales used to total up to 1,115,134 copies, but after broadcasting a total sale of 129,866 copies is considered a good record.

Corinne D. Brooks' Pupils in Recital.

Corinne Dargan Brooks presented a class of talented young organists who are among her pupils in a recital at Trinity Episcopal Church, Houston, Tex., June 12. Those who played were Alice Catherine Word, Annie Laurie Winfrey, Dorothy Quin and Mrs. Orin Helvey. They were assisted by an instrumental trio consisting of Mrs. Gladys McLennan, 'cellist; Miss Julia Jack Routt, violinist, and Phillips Dargan Brooks, flutist.

Seth Bingham

A RESUME OF THE SEASON'S choral activities at the Madison Avenue Presbyterian Church, New York, will be of interest to DIAPASON readers as showing what can be done with non-professional singers. Madison Avenue Presbyterian is one of the few large metropolitan churches (it has a communicant list of nearly 3,000 members), depending almost entirely on volunteer choristers.

Besides the adult choir of sixty, there are junior, intermediate and senior choirs totaling 100 voices. These groups sing regularly at the 9:30 children's service and unite with the adult choir for certain festival occasions. They are an important and inspiring element in the life of this big parish.

Special services during the past season were: Armistice service (all choirs); Christmas carols (all choirs); service of good-will (eleven New York children's choirs of five denominations, combined adult choir and Schubert Musical Society, drawn from three negro choirs, directed by Edward Margetson); Palm Sunday, excerpts from Bach's "St. Matthew Passion"; Easter carol service (all choirs); exchange services with St. James' Presbyterian and Madison Avenue Lutheran Churches; combined service with the choirs of Wesley M. E. and Central Churches, Worcester, Mass.; concert at Columbia University; A. G. O. four-choir festival, and a service of choir alumni.

The season's repertory for the adult choir shows sixty-three works (twenty-seven *a cappella*, the others accompanied), by forty-seven composers and arrangers, including Arkadelt, Attwood, Andrews, Bach, Beethoven, Bingham, Burleigh, Brahms, Byrd, Candlyn, Dett, Franck, Gibbons, Gounod, Gretchaninoff, Grieg, Hough, Kennedy, Kopolyoff, Margetson, Martin, Mason, Mendelssohn, Mozart, Nikolsky, Palestrina, Parker, Rossini, Saint-Saens, Schubert, Smith, Shaw, Vittoria, Willan and Williams. Twenty of these were first performances, including "O Ewigkeit" (cantata) by Bach; "Weep No More," Bingham; "I Sing of a Maiden"; "Agnus Dei" and "Master's in This Hall," Candlyn; "Fifth Beatitude" (complete), Franck; "We Saw Him Sleeping," Kennedy; "Far from My Heavenly Home," "He Will Not Always Be Chiding," "Hosannah, Blessed" and "O My Dear Heart," Margetson; "Who Knocks Tonight," Willan, and "Cantate Domino," D. McK. Williams. The composers and arrangers represented the following nationalities: German, 7; French, 5; English, 11; American, 14; Russian, 3; Italian, 3; others, 4.

Seth Bingham is the organist and director and Horace Hollister associate organist in charge of young people's choirs.

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Ernest M. Skinner on Fine Organ Tone Versus "Ritualism"

Editor of THE DIAPASON: When a young man decides he wants to become an organist, there are many conservatories or famous organists to whom he may turn to set him on the right track, and who will, if he has it in him, develop him into the artist he wishes to be.

Another young man decides he wants to become an organ builder. There is no school of organ building and no man to whom he may turn for definite instruction. There is no literature that may be studied that will give him anything substantial to build upon. The best he can do is to get a job in an organ factory and develop according to whatever combination of chance and capacity comes his way. So it may be stated that once in a while an individual with more or less ambition to run things himself, having, perhaps, no particular ability or background, appears as a new name and makes a bid for patronage.

There is no printed information of value as to the quality of a tone. A tone is not to be described. A competent judgment of tone is, therefore, the product of an inherent musical capacity trained by a sufficient experience in hearing tone as combined and used in the opera, the orchestra, choral works and the organ.

The prime requisite of the tone of any instrument is charm; failing in this requisite, any musical performance whatever must labor under a handicap. The tone or instrument that does not give pleasure to the hearer is a failure.

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Now with regard to the development of the organist: Some become ministers of music, or missionaries; they are interested in the people in the pews—the public. And the term "public" does not imply the gum-chewing public. I mean the decent people who attend divine worship, the organ recital, the opera, oratorio and symphony concerts. They are not professional musicians, nor will they ever become so, as listeners. But they are people of refinement and culture to whom the minister of music may well give his best.

Now there is also developed in the music school what may be termed the scholarly type. He has absorbed and has been absorbed by the highly technical side of his art, the so-called academic music, counterpoint, the fugue, etc. He is without the spirit of the missionary, which burns to give. He is not a minister of music. This lack of interest in the public is sometimes accompanied by more or less contempt or a feeling of superiority toward those who do not share his interest in the cerebral, literate, dry, technical type of composition of which a large part of organ literature is composed. The vox humana, the chimes, the flute celeste and the harp are not included in organ specifications with which he has anything to do. Likewise the French horn is an undesirable voice. The traditional organ as made in France, England and Germany has none of the modern voices distinguishing the American organ except the French horn, which I gave to an English builder.

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To go back a few years, your subscriber, as remarked earlier in this article, got a job in an organ shop, with a small builder in Reading, Mass., and after two or three years became a self-trained tuner with a great desire to become a voicer. After the fourth year with my first employer I went to Hutchings of Boston and after a few years as a bench hand and tuner I was given a position as draftsman, from which I graduated to the position of superintendent. I met many clients and had a large share in the making of specifications in those days, and in a scheme for an organ for New Britain, Conn., I included for the first time both a vox celeste and an unda maris. Mr. Hutchings wanted to know why two undulating stops. The organ was very successful and made a great reputation for itself in the South Congregational Church, New Britain. It was about this time that a wealthy client of Boston sent me abroad to see what there was across the pond. It was on this trip that for the first time I heard the Willis reed, which I have never forgotten.

But even after the lapse of sixteen years since my beginning as an organ worker, I was still at arm's length from the thing I longed to become, a voicer. I finally became a voicer by virtue of the fact that I left the Hutchings business. I painted my name on another door and started in to do my own voicing.

As I look back on that time I do not seem to feel that I had much of a background. I knew the usual thing in a specification, but as to questions of theory, ensemble, etc., I had heard little. I knew the Willis reed and the conventional type of pipes and had a pretty good idea of how to make them go, but I didn't know why, with every new organ, so much time had to be devoted to tinkering with defective pipes in the tuning and finishing of an organ when it was set up. I do remember there was a great prejudice against mixture-work at that time by everybody. I also remember that solo stops were limited to the oboe and flutes.

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The point I now wish to make is that I started with a clean slate. I had no theories either of my own or of others, the most casual or non-existent tradition as a background and nothing to guide me but my ear and the love of a musical sound, which is with me to the present day. I had heard a vast amount of fine music and I will point out right here that I know of no better school in which to become a judge of good tone than to hear good tone.

During the next thirty years I produced nearly twenty-five new qualities of tone, most of which were born of a desire to fill some lack I felt to exist in the vocabulary of the organ. The flute celeste was the result of hearing the muted strings in the slow movement of the orchestral accompaniment of the B flat minor piano concerto of Tschaikowsky, which seemed to me to be the most heavenly sound I had ever heard. It was being played by Gabrilowitsch in rehearsal with the Thomas Orchestra in the Auditorium at Chicago.

The erzähler came first of the new stops and was the result of the peculiarity in the tone of a rebuilt stop I was working on and which I noted and developed later. This name is being copied quite freely, but the tone not so well.

Eight French horns in the Salome dance in Richard Strauss' opera of that name made it necessary to create a French horn for the organ which appeared for the first time in the organ at Williams College and which was specified by the organist, Sumner Salter. I make no apology for the French horn. It is a prophetic voice if there is ever to be one. Everybody had wanted it for years. Countless registers had been labeled "French horn" and the imagination leaned on heavily to complete the illusion left unconvincing by said label. The French horn was patented and promptly became available to all and sundry, but nobody ever got near enough to it to convince me I could win in a suit for infringement. There was one element lacking in the patent, not necessary to claim. The other element was the matter of the ear. You can make numberless qualities of tone out of the same pipe, but one's ear is his own. It cannot be copied or borrowed.

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Now we come to diapasons. I developed a diapason having a very conspicuous octave harmonic, which makes them sing. They are warm, they glow, they blend perfectly with voices. They are churchly, devotional. They are musical in a high degree and speak with effortless ease. My ear and thirty years' approval of the best clientele in the world tell me they are right. The diapasons in St. Thomas' Church, New York, and in St. Luke's Church, Evanston, Ill., are conspicuous examples.

Then came the orchestral oboe, which Audsley quoted as an impossibility; the gamba celeste, of which the first example is in the solo organ at St. John the Divine; the kleine erzähler, first example in the Fourth Presbyterian Church, Chicago, designed to carry out a desire complimentary to Mrs. Emmons Blaine; the dulcet, a twin string of delicate intensity; the English horn (how many years it took to produce a tone of this delicacy that was sound as to pitch!), and the celesta and harp based in principle on the orchestral instrument of that name (a twenty years' development required before I was satisfied as to its quality). There are many others, all wanted before they appeared, not a wildcat in the group, not a cheap tone or purpose in the entire family. And all produced apart from any question of tradition, with the single desire to give to the organ the lovely voices that I heard in the orchestra or in the Yosemite Valley or perhaps sometimes in the company of one or another of the wonderful people who have given me their friendship.

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If I had been learned in tradition, perhaps I would have been like the ritualist, cold and indifferent to the public, satisfied as is the academic player to see the pews empty as the recital progresses.

The first things to be taken out of specifications by the classicist are the harp, chimes, flute celeste and French horn. There is no secret as to what has given the organ the great popularity it has enjoyed in America. I asked Karg-Elert how he happened to write such colorful music which could not well be performed on the organs of his country and he said: "I have for years studied the specifications of American organs."

Senator Richards says we have had a debauch of flute celestes and French horns. Absurd! A debauch of roses and lilies-of-the-valley!

I am after the people in the pews. They do not like hard, brilliant, unsympathetic tone. It is no time to ignore the public when they are inclined to be indifferent to the church. A flute celeste will attract more listeners than a 3⅕-ft. tierce. A harp or French horn will put more money in the contribution box than will an extra mixture or a 5⅓-ft. quinte. I am more desirous of speaking to the pew holder as a minister of music than to the classicist who is "up stage" to the public who support him.

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The organ as I first heard it, and as I occasionally see surviving examples, was a shrill, cold affair, inexpressive to the last degree—hardly a musical instrument. The organ of today is devotional, churchly, vital and filled with tonal charm.

Compositions are written calling for erzähler, celeste and most of the orchestral voices I have contributed. I may have been on the wrong track all these years, but I have been royally supported by the people I wanted to please, and that includes ministers of music who give to the public and make tradition, as represented by the finest churches in America.

I cannot see the wisdom of making a fetish of ensemble at the sacrifice of the charming voices so much loved by the public, especially when funds are sufficient for both. Instead of going back to the primitive we should go ahead and develop refinements that they never thought of. Why haunt the cemetery?

ERNEST M. SKINNER.

Organs and Organists in the Universities; West Point Academy

By HAMILTON C. MACDOUGALL, Mus.D.

Eighteenth Article.

Until I visited the United States Military Academy at West Point I am ashamed to say I had no conception of the breadth and dignity of the ideals dominating it. Do not make the mistake of thinking it to be merely a school for training specialists in the art of war; West Point is a university, not an academy.

The scenery of the Hudson river, like that of the Rhine, has been overpraised, but the region called the Highlands, the southern gate of which is about forty miles from New York City, affords views of great grandeur and beauty; at fifty miles above New York we find West Point at the very water's edge, buttressed by hills nearly 1,500 feet high, rising boldly from the banks of the river. There was a military post here in 1778; in 1802 the United States Military Academy was founded.

The official register (1932), now available, gives the total number of cadets under instruction as 1,224 and of graduates as 9,585. Departments of instruction list 247 colonels, majors, captains and lieutenants (the title "professor" is not used), and several civilians' names appear; one of these is that of Frederick C. Mayer, organist and choirmaster (May, 1911). To any one familiar with the catalogues of our colleges and universities the West Point official register is an amazing record, publishing to the world at large the exact percentages of standing of every cadet to two decimals, together with particulars of discharges, resignations and suspensions. The minutiae of the physical examination as given are enough to frighten any civilian out of his wits, since they suggest so many possibilities of serious defects in anyone's physical organization. The scholastic, ethical and moral standards are of the highest character: the West Point "Alma Mater" sings:

"Duty be well performed,
Honor be ever untarn'd,
Country be ever armed,
West Point by thee."

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It was one lovely evening in May that I listened to an organ recital, myself sole auditor, in the magnificent Cadet Chapel. I thought it extremely generous of Mayer to play an elaborate program for me after his taxing day's work. He had been working very hard up to dinner time finishing an installation of nearly 4,000 pipes for the new harmonic division of the chapel organ. He admits that he is a "crank" on the tonal regulation of organs, insisting on supervising the final voicing and regulation of every pipe that goes into his organ. I heard the Prelude and Fugue in C minor, Bach; Prelude to "The Coming of the King," Dudley Buck; "West Point Alma Mater," transcription by Mayer; Variations, Adagio and Toccata from Fifth Symphony, Widor; Bach's Prelude and Fugue in A minor, a paraphrase of the "Good Friday Spell" ("Parsifal"), the Passion Symphony, and the "Carillon" dedicated to Mr. Mayer, both by Dupré. If you think you have an organ technique see how far you get on with the "Carillon"! My seat was halfway down the long nave. About me everything was indistinct—vague shapes of benches, columns, aisles, windows. Mr. Mayer's introduction to Kuecken's melody, usually known as "How Can I Leave Thee?" (the West Point "Alma Mater"), is a reproduction of the thunder of battle cannon from a distance growing nearer and nearer, louder and louder, a triumphant bugle call, then a distant echo melting into Kuecken's melody. I admit that as Mayer's cannon thundered nearer and nearer in their smashing and shattering I timorously glanced around me, fancying that there might be spectral forms about in the darkness, grimly threatening.

Mayer states that the Möller organ is larger than the Liverpool Cathedral organ or any in the British Empire or in France. He is inclined to believe that it is the largest church organ which can all be used in one auditorium at one time, that is simultaneously. The battery of low-pressure diapasons (by Bonavia Hunt, 3½-inch wind pressure, and Richard Whitelegg, 4-inch), the orchestral organ with its wealth of strings, soft flutes and soft reeds, and the harmonic division, with every one of its sixty-two ranks not only provided with a separate stop action, but also duplexed either at straight pitch to some other division, or else duplexed an octave higher or lower for additional flexibility—these are the outstanding sections, together with a beautiful echo organ at the northwest end of the nave. The handsome organ screens were designed by G. Bertram Goodhue (west screen) and by E. Donald Robb (east screen). Carved on the screen one may read: "With angels and archangels and all the company in heaven we laud and magnify Thy glorious Name."

The organ was built in 1911 by congressional appropriation and had 2,400 pipes. There is now a grand total of 12,500. The harmonic division, just installed (sixty-two ranks of pipes, total of 3,607 pipes) is a brilliant demonstration of Mayer's ideas, which involve the corroboration or re-enforcement of the principal overtones (harmonics) of the harmonic series of the various foundation stops to an unusually comprehensive degree. This is possibly the most nearly complete division of the kind to be found anywhere. Not only are stop families like stenthorns, flutes, gemshorns, dulcianas, strings and diapasons built up with mixtures, but with reeds also, in both manual and pedal divisions. The unit system is employed in a few instances only. The complete synthesis of mixtures gives a tone at once brilliant and fiery. There is considerable complication in the organ due to an almost continuous series of additions since its original installation. At present the console is badly overloaded and a new one is a necessity in the near future. All the additions have been installed by the original builders of the organ, M. P. Möller, Inc., Hagerstown, Md.

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Quoting from a letter from Mr. Mayer: "I want you to be sure to understand that the principal credit for the West Point organ belongs to the army itself. With an appropriation from Congress in 1911 of only $10,000 to begin with, the army personnel, officers, cadets, friends, have built this organ up to its present imposing size."

There is no question but that Mr. Mayer has been deeply influenced by the late Dr. Audsley's ideals in organ design. In the enlargement of the Cadet Chapel organ he consulted him frequently in connection with the general scheme, even if when he came to build the harmonic division he went considerably beyond the plans they had made in earlier days.

"Dr. Audsley's ideas on diapason tone, mixtures and reed chorus," so Mayer writes me, "have greatly influenced me. Diapason tone is strongly represented by sixteen stops of 8-ft. tone on the great. Many of these have a virile, bright, singing color, with a few of stringy tendency. There are plenty of mixtures of various tone colors, scales, etc. On our great organ holding down the low CC key alone, we can obtain a very complete harmonic series extending from the 32-ft. tone to the thirty-sixth, twenty-three different intervals or sounds embracing seven others. I have inclined to floating divisions, so as to be readily capable of attaching two or more divisions to one manual, while still retaining separate shade control (expression) for each division. This is easily accomplished by having all shades floating."

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The West Point Chapel is set back on the hills that slope down quickly to the water's edge. It is the dominating feature in the landscape. I fear I wounded Mr. Mayer's susceptibilities by saying that the first time I saw the chapel sitting solidly and grimly on the hillside it had seemed forbidding. One cannot deny its austerity or, on the other hand, its appropriateness to its environment. The chapel was built in 1910 by the architects Cram, Goodhue & Ferguson. Here, during the summer months, each incoming "plebe" (or freshman) class receives its introduction to the "Alma Mater," "The Corps" and other musical traditions. Mayer examines all the cadets for possible usefulness in the chapel choir. There is only one rehearsal a week for the choir; this rehearsal is held in the chapel preceding service on Sunday mornings. The chapel itself is a magnificent piece of music. Nothing could exceed the dignity and splendor of the service, especially as regards its externals: an imposing chapel interior, regal in its display of memorial windows of fine stained glass, beautiful organ cases, bronze tablets denoting memorial organ stops, sixty battle flags suspended from the clerestory, 1,300 seats filled with sturdy young men dressed in extremely effective uniform, posture and behavior perfect. The services are given by the Cadet Chapel choir of 165 voices, the choir filling the chancel. I heard all the rehearsal of the music before service, and while I am inclined to deprecate the instant stopping of a choir when a mistake or infelicity of some sort strikes the choirmaster's ear, I am bound to say that the singing as regards attack, words, quality of tone, release and nuance was as fine as any I have ever heard. Especially was I pleased with the *forte sostenuto* ending —that is, sustaining like an organ firmly to the end of the final chord or note, without any bump. This ending is very often missing even in the singing of choirs of celebrity. The *diminuendo* ending, so like "it hath a dying fall" of the poets, was also beautifully done. A beautiful, floating tone was characteristic of all the choral work.

Frederick C. Mayer

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Mr. Mayer has an interesting musical ancestry and background. At one time four generations of Frederick C. Mayers were living. Both father and grandfather were organists, choral and orchestral directors. The grandfather, born in Germany, had good training with strict classical ideals. Mayer's mother was an exceptional singer; his youth was one round of music from the time he can remember anything; he heard countless orchestra and chorus rehearsals, choir rehearsals, and had music lessons and some organ practice. It fell to his lot to look after chairs, music, turn pages, etc., until he was able to play in the orchestra (second violin).

All this happened in Hamilton, Ohio, where his father founded the Hamilton Choral Society, giving annually one or two of the great oratorios, easier symphonies, etc. Frequently his mother would be the soprano soloist at these events. Mayer, Sr., had something of genius in him, and this constant musical atmosphere through the young man's youth was of great importance in his development. Piano was begun at 4, and later came the violin; as Mayer grew older the violin was dropped in favor of the 'cello and he continued to make himself generally useful in such ways as pumping the organ for his father's practice and sometimes repairing the tracker action. After some instruction from his father, the first teacher on the organ was A. J. Boex of Cincinnati, followed by Arthur Barbour; some years later he came under the influence of Robert J. Winterbottom of New York, who gave him his first true foundation in organ playing; his greatest organ teachers have been Widor and Marcel Dupré. The greatest single musical influence in his youth had been Theodore Bohlmann, with whom he studied piano in the Conservatory of Music, Cincinnati. Mr. Bohlmann, later of Memphis, and now deceased, was an artist pianist and a teacher of the first water; also a distinguished composer. The Cincinnati contacts were of the utmost inspiration, particularly the May Festivals under Theodore Thomas. To hear symphonies, oratorios and operas at every turn all through youth and later is a tremendous advantage to a growing musician. The 'cello study led him into chamber music (trios, quartets, etc.), and into symphonic work, playing under Van der Stucken, Elsenheimer, Eugen d'Albert, Gustav Hollaender, Gottlieb Norren, Gruenberg, Arnold Volpe and others at various times. The period from 1906 to 1908 was spent in Berlin, studying mainly piano and 'cello; harmony, counterpoint and fugue and composition were taken under T. Bohlmann and Wilhelm Klatte (Berlin), and continued later under Dr. N. J. Elsenheimer (New York).

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Mr. Mayer's study with Dupré suggests the usual question asked with increasing frequency of all Americans studying in Europe: "On what ground is foreign study advised, since we have good teachers in this country?" Mayer's reply to this comes under two heads—(1) the advantages of foreign study in general and (2) the advantages of study with certain great foreign masters in particular. Let me give his own words:

"I strongly believe in the most thorough, solid preparation in music in America; but I also strongly believe in continuing study later in a European music center. Widor is still a marvelous teacher, but unfortunately his advanced age has seriously curtailed his activity in this direction. I am a great admirer of Marcel Dupré. His playing from the very first interested and inspired me; I learned so much and heard so much whenever he played, and I believe that our leading players had the same experience, for I noticed that the very best players in and around New York, not once but regularly, time after time, went to all of his recitals. This was neither an accident nor a mark of international courtesy. As a teacher and as a man Dupré is of the salt of the earth.

"We must remember that art of major proportions has never been created in America and that it is helpful for us to go over to Europe, closer to its original sources. Dupré as a teacher helped, encouraged and inspired me in so many ways. Here at your side are the fingers, the brain of an artist who can play literally everything and in many instances as no one ever played before, ready to illustrate any musical figure or passage that may give trouble in fingering, touch or phrasing. He does insist upon accuracy and thoroughness, and would be guilty of treason to his own high ideals if he didn't. [This was in answer to the criticism that Dupré and the French school in general overstressed merely objective playing.] His knowledge of traditions in the playing of the classics, of Bach in particular, handed down to him during nearly twenty-five years of study with both Guilmant and Widor, is both amazing and authoritative."

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Mr. Mayer has filled seven posts as organist or organist and choirmaster:

Reformed Church, Hamilton, Ohio; small reed organ, starting while still in knee trousers.

Westminster Presbyterian Church, same city; two-manual Steere organ, with a motor

First Baptist Church, Dayton, Ohio; large two-manual Hook & Hastings.

North Presbyterian Church, Danville, Ky.; two-manual Pilcher.

American Church, Berlin, Germany, six months.

North Presbyterian Church, New York City; good three-manual Estey.

West Point Chapel, May 2, 1911.

He has had much experience as a teacher. Following his graduation from the Cincinnati Conservatory of Music and on the faculty of the same institution he was director of music at Kentucky College for Women, Danville (now Center College), followed by postgraduate work at the Stern Conservatorium, Berlin, for two years, and on the faculty of the National Conservatory of Music, New York.

The West Point organist has a musi-

cal avocation—that of carillon expert. He became interested in bells through being on a committee that selected a carillon for West Point. The matter of harmonics, similar to the problem of organ mixtures, awakened his interest in bells, which eventually led him to the highest form of bell music—carillon art. Born of ignorance and inexperience, I have always had the notion that carillon playing was not really music, but merely a sort of music, charming in its way, but not to be seriously considered. Mayer controverts this notion with great emphasis. He says: "Carillon music played upon a carillon of large compass, of finely tuned bells located high above the listener, with quiet open spaces around the bell tower, played by an artist carilloneur, is both truly artistic and delightful."

Mr. Mayer has drawn specifications of contracts, tested the bells and supervised the following carillons:

1925—Park Avenue Baptist Church, New York, fifty-three bells.

1928—Louvain Library, Belgium, War Memorial, given by American Engineering Societies, largest carillon now in Eastern hemisphere.

1931—Riverside Church, New York, seventy-two bells, each sounding a different note, now the largest carillon in the world (fifty-three bells included from Park Avenue Baptist Church). The low C bell weighs 40,880 pounds. The compass (chromatic) is six octaves.

1932—University of Chicago Chapel, seventy-two bells, exactly duplicating, with all accessories, the New York Riverside carillon, but very slightly lighter in weight.

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A list of Mr. Mayer's published compositions follows:

"Hope Thou in God" is a study in the *a cappella* polyphonic school (G. Schirmer), eleven pages, for men's voices, principally in four parts, but occasionally for a few bars running into five and six. Starting in C minor, ending in E flat major, tonality much varied, emotionally rich, unified by the repetition of the opening phrase and the use of the Gregorian intonation (*soh-la-do*), the motet is a fine piece of music well worth the attention of a male voice choir.

"Studies in Fugue Writing Based upon Models of Bach" (H. W. Gray Company) is the work of an enthusiastic scholar. It contains four "study fugues" and one original fugue; the four are modeled on the fugues in C major, C minor, C sharp major and C sharp minor of the first book of the "Well-Tempered Clavichord." The study fugue in C sharp major I like very much and the fugue in F major on an original subject is a very clever (speaking contrapuntally) and interesting musical composition in three voices, well worth playing on any program; it presents the sincerity and geniality of the musician Mayer in a highly creditable light.

It is not given to any man to set himself up as judge over other men. Yet why refrain from praise when it seems deserved? I have known scholars who were dry and unproductive; Mayer's ample scholarship is of the fruitful and useful type. I recall recitalists of magnificent technique who lacked imagination and feeling. Mayer has all of these. Anyone who has heard him play or rehearse his cadet choir will concede his conscientiousness and his breadth, his exact scholarship, his virtuosity and his depth of emotion. Conscience and courage, scholarship and feeling—these are complementary qualities marking the man of distinction.

It will be long before I forget the days at West Point.

Catholic Organist Busy Man; His Days Both Long and Many

Indianapolis, Ind., June 29.—Editor of THE DIAPASON: Every so often I read in your magazine about organists who have served thirty, forty, and even fifty years in one church. Then it is that one's fifteen or twenty years in one place seem a short time. Some of these long-service men live abroad, but quite a few officiate in this country, notably in the East. Formerly I thought that organists in Protestant churches held to one position longer than my Catholic colleagues, but, all in all, it's about the same.

The requirements and duties of a Catholic organist are many. First, he must be a good player. Ability to accompany fluently the plainchant is perhaps the most important. Then the average choir director (he's nearly always the organist) must know Latin and be able to train boys' choirs. Where the more difficult four-voiced masses and motets of the Palestrina school are performed the organist must be thoroughly competent to give the best rendition and keep himself keyed up day and night to produce only the very best in the best possible manner.

Then, as to the duties of the Catholic organist: Well, he's on duty every day of the year in every well-organized parish. Quite a few of my personal friends play and sing by themselves from two to three requiems every morning, often beginning at 6 or even 5:30. The well-paid Catholic organist plays for practically all funerals and weddings, officiates on holy days of obligation, at evening devotions during October, Lent and May (usually two to three times a week) and, last, but not least, most of my friends are on the bench from three to four times every Sunday. (I myself have played four times every Sunday in the same church for almost twenty-one years; during Lent even five times.)

There is Holy Week, with the Vexilla Regis, the Holy Saturday Allelujas, Forty Hours, Rogation days with Litany of All Saints, the vespers (if only now and then), missions, often for two weeks, etc. Then, in many parishes, the entire proper of the mass is sung every Sunday. This makes it necessary to rehearse two and three times a week with boys and men just for the proper, because the proper is different as to text and melody for every Sunday or feast day.

A few of the "boys" who were with me up at Pio Nono, near Milwaukee, under that genius, Professor Singenberger, are still "at it," and at least half a dozen of them will round out their forty-eighth year by July 1 of this year. There's Aloys Pfeilschifter, who has been at St. Joseph's Church, Cleveland, for almost forty-eight years; in the same city is little George Robben, who was a gold medal pupil and carried off from ten to twelve prizes at every commencement. In Toledo is the jovial Christ Zittel, author of a hymnal, who was never pushed off the organ bench by the professor for poor playing. There is Joe Anler of St. Louis, who nearly all these years has played and directed in two or three parishes of that city and has had one of the best liturgical choirs; finally, Armand Gumprecht of Washington, D. C., who was the most brilliant student-organist of the early 80's at St. Francis. Modesty won't forbid me to mention that I'm the sixth of these forty-eighters, and that, with a little care and patching up, all the ones mentioned above will last two years longer that they may celebrate their golden jubilees—*together*, if possible!

Indeed, the position of organist in a large Catholic parish is no sinecure, but there is genuine pleasure in it for the lover of good music. When we were students and used to go into raptures over Professor Singenberger's improvised Christmas and Easter postludes, some still more ambitious one would say: "Oh, but you should hear Clarence Eddy!" Then Eddy was in his prime and held people spellbound by his matchless organ playing. We've all found out long ago that to be a Singenberger or an Eddy requires great talent and endless perseverance in practicing.

F. J. BOERGER.

Notes from Capital; L. C. Atwater Badly Hurt by Automobile

By MABEL R. FROST

Washington, D. C., July 20.—While crossing the street in front of All Souls' Unitarian Church, where he is organist and music director, Lewis Corning Atwater, former dean of the District of Columbia chapter, A. G. O., was knocked to the street by a speeding motorist July 1. Rendered unconscious and suffering from severe bruises and lacerations and a fractured leg, Mr. Atwater was hurried to a hospital. Friends of Mr. Atwater will be glad to know that, although he is still confined to his home, he is recovering satisfactorily and his complete recovery is expected. At the time Mr. Atwater was preparing to leave for New York to spend a month in special organ work.

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Dr. Albert W. Harned was one of two music specialists appointed on the Unitarian commission which met at Putnam, Mass., June 26 to work on the hymns and subject matter of Unitarian and Universalist church services. Dr. Harned is well known as organist and music director of the Universalist National Memorial Church here.

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The Mount Vernon School of Music has been giving a series of evenings of music at the Mount Vernon Place M. E. Church, South, on Wednesday evenings beginning June 28. The following students have been presented: June 28, Gladys Roe Thrift, organist, and Doris Hancock, soprano; July 5, Mildred Mullikin, organist, and Madeline Padgett, soprano; July 12, Mrs. George Emory Phillips, organist, and Emily Lederer, contralto; July 19, J. Robert Lee, organist, and Ralph George Shure, baritone; July 26, Nina Buzzard, organist, and Hubert Teitman, Baritone.

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Mary Louise Wood, organist and choir director at the Church of the Nativity (Episcopal), before resigning to take up mission work in the mountains was guest organist at Grace Reformed Church on June 25.

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Lyman S. McCrary, organist and director at Epworth M. E. Church, South, appeared with the Cleveland Symphony Orchestra in its concert at the general convention of the American Guild of Organists last month, playing the organ part of Seth Bingham's suite, "Memories of France."

The Epworth Church choir presented an evening of music on June 25 under the direction of Mr. McCrary, including organ and choral music. A generous array of Bach, and also works of Palestrina, Bortniansky, Franck, Mendelssohn, Gounod and Christiansen, were heard.

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Two well-known music schools of Washington—the Washington Musical Institute and the Institute of Musical Art, Inc.—have united. The former was organized three years ago, while the latter has been in operation for six years. In spite of adverse conditions both schools have flourished and each has built up a large following. Dr. C. E. Christiani will be president of the combined school, Weldon Carter will be musical director and Dr. Edwin Barnes dean. The faculty will include Adolf Torovsky as organ teacher.

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Robert Ruckman has been giving Sunday evening recitals at the National City Christian Church, of which he is the organist, beginning June 25. Each recital opens with a short group of familiar melodies played on the tower chimes. The program which follows includes the best works in organ literature. Prominent Washington musicians assist at these recitals. Soloists for the first four programs were Milton Schwartz, violinist; Gretchen Hood, soprano; Sylvia Meyer, harpist, and Robert Frederick Freund, baritone.

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Rolla G. G. Onyun, former dean of the District of Columbia chapter, A. G. O., is temporary organist at the Metropolitan M. E. Church during the absence of Mrs. James Shera Montgomery.

New Music

By WILLIAM LESTER.

"The Liturgical Year," ("Orgelbüchlein"), by Johann Sebastian Bach; Forty-five Organ Chorales, edited by Albert Riemenschneider; published by Oliver Ditson Company, Boston, Mass.

This valuable volume should be in the hands (and heart) of every organist, both for service use and cultural interest. The editor has performed his share of the preparation of the book in masterly fashion, and his comments and directions on and for registrations, tempi, phrasings, moods, etc., are pithy and pertinent. He has seen to it that an authentic version of each chorale is printed with text (and in the same key as its instrumental setting) before each elaborated work. The foreword is a mine of valuable information as to the history of the collection, its purpose, an estimate of the achievement, uses, application, poetical and musical values, as well as some tremendously vital advice on technical matters.

As a means of introducing Bach to the organ student, or to deepen a more advanced player's sensitive appreciation of the poet in the master musician, this set of chorale preludes is without a peer. And Mr. Riemenschneider has added greatly to its practical application and cultural worth by his masterly handling of the difficult problems which he has had to solve as editor. Certainly no man is better fitted for the task by training, tradition, sensitivity or ideals than this Ohio organist, scholar and critic. Such a work is worthy of infinitely more space and attention than can be spared in a journal such as this, with publication deadline already in the air. Let me reiterate: Every progressive player owes it to himself to become thoroughly familiar with this masterpiece of organ literature so sympathetically revised and edited by a front-rank authority.

The publisher also should be awarded due consideration for the handsome, stalwart format in which the volume has been issued. It is by far the most substantial and the clearest I have seen—and the listed price is a very moderate one!

All-American Recital by Westerby.

Herbert Westerby, the English organist and writer, played an all-American program July 7 at All Saints' Church, Margaret street, London. He played: Symphony No. 2 (first movement), Edward Shippen Barnes; Spring Song, Macfarlane; Prelude in E minor, Kinder; "Sylvan Idyll," Gordon B. Nevin; Scherzo (Festival Suite), Reiff; Evensong, Mark Andrews; "A Joyous March," Sowerby.

ANNOUNCES ORGAN CONTEST

Society of American Musicians Gives Chance to Young Players.

Announcement is made by the Society of American Musicians of its contests for recital appearances next year which will give an opportunity to a number of young artists to vie for honors and for public performances under the management of Bertha Ott. For the organ section the age limits prescribed are from 17 to 35 years and each contestant must submit a recital program including the following:

1. Bach Fugue in D major (Peters Edition No. 4, page 20).
2. One solid number such as a movement from a Widor symphony or one of the larger works of Cesar Franck.
3. One number of the scherzo or intermezzo type.
4. One expression piece with more or less colorful registration.
5. One brilliant closing number.

The contests will be held next January and the recitals by the winners will take place at a later time to be announced.

Contestants must be native-born or naturalized Americans or of naturalized American parents. Contestants must, at the time of entry, and up to the time the contests take place be students of a teacher who is a member of the Society of American Musicians, and must have had at least twenty lessons with this same teacher in the year 1933, or the season 1933-1934. The teacher, if not a member before, must be accepted as one before Oct. 15, 1933. Membership in the society is open to all persons actively engaged in the musical profession, whose standards of achievement are compatible with the aims of the society. Members must be American-born or naturalized American citizens.

Awarded Verdict Against Emerson.

According to dispatches from Peoria, Ill., a jury in the county court there on June 23 returned a verdict of $105 damages in favor of Dorothy E. Dunn of that city against Ralph Waldo Emerson of Chicago, a theater and radio organist. Miss Dunn charged that the organist refused to refund money owed her by agreement for a series of organ lessons. She also asked for the payment of interest on the money. Emerson was in court to argue that he delivered value received under a contract Miss Dunn signed Oct. 13, 1927. She was to receive twenty lessons. She said a representative of Emerson arranged for her to practice upon an organ during the daytime, but that she was employed and satisfactory time could not be obtained.

Classified Advertisements

FOR SALE.

FOR SALE—MODERN AUSTIN. Twenty sets, including harp and chimes. Installed by Austin expert. Price $2,200, plus freight. Fine specification; powerful tone. Seibert Losh, Hershey, Pa.

FOR SALE—USED ORGANS: ONE Kimball, two-manual electro-pneumatic, nine ranks and chimes, no case. Two two-manual, ten-rank tracker organs, one without case. Three used mortuary organs. Used blowers: One ¼-h.p. single-phase, two ½-h.p. single-phase, one ¾-h.p. three-phase, one 1-h.p. single-phase, two 1-h.p. three-phase, one 1½-h.p. three-phase, one 2-h.p. three-phase. Used pipes, Roosevelt, thirty-five ranks, manual and pedal. One slightly used three-manual electro-pneumatic console. Kansas City Organ Service and Supply Company, 4113-15 Pennsylvania, Kansas City, Mo.

FOR SALE—ONE ESTEY TWO-MANual foot pedals top pipes, six on swell, four in great, two on pedal, swell to swell 8-ft., great to pedal, 8-ft., swell to pedal 8-ft., including blower, duet bench, $450.00. One Robert-Morton unified pipe organ console, finished in old ivory, including motor blower cable (60 feet), duet bench. Original price $6,500; our price $1,800. Free installation within fifty miles. D'Artridge Organ Company, 49-08 Forty-third avenue, Woodside, L. I., N. Y.

FOR SALE—ONE SET OF ORGAN chimes; also xylophone and orchestra bells stops, $25.00 per set. Organ drum traps, eight pieces, $10.00. One set violin pipes, one set flute pipes, wooden, $15.00 per set. One Wurlitzer piano stop, eighty-eight notes, $20.00. Spencer Orgoblo and 2-h.p. motor, $25.00. All above stops tubular-pneumatic action. Forrest Edwards, West Lafayette, Ohio.

FOR SALE—REBUILT RESERVOIRS, swell engines, swell shades, tremolos, relays, unit chests, blowers, generators, reed, wood and metal pipes, chimes, harps and xylophones. Several two-manual reed and pipe organs. Organ parts built to order. Write for our depression prices on what you need. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb.

FOR SALE—KIMBALL PIPE ORGAN, seven stops, chimes and harp, detached console, reasonable. Harp (Deagan), with Kimball action, thirty-seven notes, fifty feet of cable, repeating action. N. Doerr, 2420 West Sixteenth street, Chicago, Ill.

FOR SALE—AN AEOLIAN PIPE ORgan, fifteen sets of pipes and a set of chimes. Duo-Art player built in console. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—SOME USED REEDS, wood and metal pipes; also a ½-H.P. blowing outfit. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE — ALL-ELECTRIC PIPE organ, two manuals, nine full stops and chimes. Bargain. J. M. Bolt, 1023 North Kenilworth avenue, Oak Park, Ill.

FOR SALE.

FOR SALE—THREE-MANUAL MÖLler organ. Fine organ for large church. Sixteen ranks of pipes, harp and chimes; fifty-six stops in console. Will guarantee as good as new. Equipped to enlarge or change specifications as desired. DeWitt Davis, Johnson City, Tenn.

WANTED—MISCELLANEOUS.

WANTED—ONE SET USED CHIMES. No action. Good make, 1½ inches A to E. Pitch A-440. Also organ generator, eight volts, ten amperes; good condition. R. Stewart Traquair, 61 North Arlington avenue, East Orange, N. J.

HELP WANTED.

WANTED—TWO SERVICE MEN, address G-4, THE DIAPASON.

POSITIONS WANTED.

SUBSTITUTE ORGANIST — EXPERienced organist, who has played in prominent churches of city and suburbs for a number of years, is in a position to do substitute work this summer and fall. Reasonable fee. Address G-2, THE DIAPASON.

WANTED—CONNECTION WITH ORgan company by man with twelve years' experience in installing, regulating, tuning, rebuild, sales and service work. Address G-5, THE DIAPASON.