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ORGAN BUILDERS FORM NEW NATIONAL BODY

CODE FRAMED AT MEETING

Adolph Wangerin Elected President— Constitution Adopted and Various Problems Discussed at Two- Day Meet in New York.

Representatives of the organ building industry from every part of the country met in New York Aug. 22 and 23, organized the National Organ Builders' Association, framed and approved a code to be submitted to the NRA authorities in Washington, elected officers and, throughout the sessions covering two days, manifested a spirit of enthusiasm and cooperation which augurs well for the field in which they labor. The new organization is a successor to the old Organ Builders' Association of America, which came into being during the world war, but has been inactive for several years. A number of subjects of interest to the builders in the conduct of their business were discussed.

The constitution of the new association was adopted by twenty-eight active charter members, who are actual builders of organs, representing at the outset 80 per cent of the industry, and by eight associate members, who are organ supply men, each of whom has one-half vote. A number of others are expected to be enrolled.

When the election of officers was held on the second day, after the adoption of the constitution and the code, Adolph Wangerin of Milwaukee, president of the Wangerin Organ Company, was elected president. Lewis C. Odell of J. H. & C. S. Odell & Co., New York, was made vice-president and the board of directors is to consist of these officers and the following: Basil G. Austin, C. B. Floyd, Wallace W. Kimball, Arthur Hudson Marks and Gerard W. Pilcher. The president and the vice-president are ex-officio members of the board of directors and the president of the association is also president of the board. A secretary-treasurer is to be chosen by the directors.

The initial meeting was called to order on the morning of Aug. 22 at the Hotel Commodore, in response to the call of Mr. Wangerin, who since last May has put forth persistent efforts to effect an organization of the builders, with a view to adoption of a code and consideration of various trade problems. Mr. Wangerin was selected for temporary chairman and Lewis C. Odell as temporary secretary. Plans of organization were immediately taken up after a talk by the chairman sounding the keynote of the meeting and pointing out the necessity for action. After some discussion it was decided that the constitution of the old O. B. A. was not suited for the present day and as a result it was decided to authorize the chair to appoint a committee to draw up a new constitution and by-laws. Those appointed on this committee were Arthur Hudson Marks, chairman; M. P. Möller, Walter E. Holtkamp, Arthur Hinners and David Marr. The chairman was empowered also to name a committee to prepare a code and selected C. B. Floyd, chairman; John T. Austin, Gerard W. Pilcher, Mr. Russell of the Reuter Organ Company and Lewis C. Odell. Mr. Wangerin was made an ex-officio member of this committee in view of his experience in preparing a tentative code. Code questions were discussed at length and Mr. Channing of the Aeolian-Skinner Company and Mr. Wulson, new president of the National Piano Manufacturers' Association, told of experiences at Washington in connection with the piano code. When adjournment for the day was taken it was understood that the piano code should be studied in drawing up that for the organ trade.

The constitution committee made its report Wednesday morning, Aug. 23, and the draft was adopted, article by article, by a rising vote on roll-call, after extended debate.

A luncheon at the Commodore was

well attended and was one of the happiest gatherings of organ builders in many a moon.

At the afternoon session the code committee presented its report of a tentative code and it was unanimously adopted in the same manner as the constitution, one feature being left in abeyance to be taken up later. The directors were empowered to prepare a minimum price schedule. The election followed and the two-day sessions adjourned at 7 p. m.

CROWD ATTENDS INSTITUTE

Enrollment of 176 Church Musicians at Northwestern University.

A capacity attendance of 176 church musicians from twenty-six states, plus a program that sparkled with high lights, marked the special church music institute conducted the last week in July by the Northwestern University School of Music at Evanston. The caliber of those present distinguished this as one of the most influential gatherings of its kind ever held.

"I came for this week because of the depression," was the surprising remark of one eminent organist, who spoke informally at one of the luncheons. He continued by explaining that conditions had so altered the music program of his church that now he no longer had his professional singers, but must learn how to organize and train the singing talents of his congregation.

In addition to the faculty, which included D. A. Clippinger, Noble Cain, George L. Tenney, Professor Horace Whitehouse and Director O. S. Beltz, Mr. Cain brought his famed Chicago A Cappella Choir in a complimentary program of sacred music that had not been scheduled in advance. Many in attendance took advantage of the opportunity also to take some intensive private instruction, as well as to attend A Century of Progress Exposition and the subsequent convention of the National Association of Organists.

BIG ORGAN FOR PLAINFIELD

Möller to Build Four-Manual for Char- lotte M. Lockwood's Church.

A large four-manual organ is to be built for the Crescent Avenue Presbyterian Church of Plainfield, N. J., by M. P. Möller, Inc., according to an announcement made late in August. The instrument will have a tower division and is to be in every way one of the outstanding organs of New Jersey. Miss Charlotte M. Lockwood is the organist of the Plainfield church.

Dupre to Play for Guild Sept. 28.

Announcement is made by S. Lewis Elmer, chairman of the public meetings committee of the American Guild of Organists, that a recital will be given by Marcel Dupre Thursday evening, Sept. 28, for the members of the Guild and their friends. The program will include the test pieces for the 1934 A. G. O. examinations. The recital will be preceded by a dinner in honor of Mr. Dupre. This will be the first in the 1933-34 series of "Guild nights."

Titus Orchestrates Bach A Major.

Parvin Titus, the Cincinnati organist and dean of the Southern Ohio chapter, A. G. O., has completed an arrangement of the Bach Prelude and Fugue in A major for orchestra and string quartet and it will be performed in Cincinnati the coming winter. In addition to his regular work at the Cincinnati Conservatory of Music and at Christ Church Mr. Titus is arranging a recital tour in the South in November and one in the East in January. He was awarded the degree of master of music by the conservatory in June.

Kilgen for Ossining, N. Y.

George Kilgen & Son, Inc., report a contract from St. Ann's Catholic Church, Ossining, N. Y., for a small two-manual to be erected in the present edifice. It will be a straight organ with four stops in the great, four stops in the swell and two in the pedal. A set of twenty chimes, playable from the great manual, is added. The contract calls for installation in November.

Philip James



PHILIP JAMES, the New York composer whose compositions are known to all organists, has been appointed head of the music department of the College of Fine Arts of New York University. In this position he succeeds Percy Grainger, who is going on a tour of the South Sea Islands, Australia and other faraway countries.

A first prize of \$5,000 was won in May, 1932, by Mr. James for the best symphonic work by an American musician. The prize was offered by the National Broadcasting Company and Mr. James' composition, entitled "Station WGZBX," was rated the best by the jury among the works of 573 contestants.

Philip James was born in Jersey City in 1890 and was educated in the New York public schools and at City College. He studied music in New York, London and Paris, and his compositions have been played by the New York Symphony Orchestra, the New York Oratorio Society, the Manhattan Symphony Orchestra and other organizations.

DEATH OF MRS. COTSWORTH

Wife of Veteran Chicago Organist Passes Away on Aug. 4.

Mrs. Gertrude Gouverneur Cotsworth, wife of the veteran Chicago organist and critic, Albert Cotsworth, died on Aug. 4 after an extended illness. Mr. and Mrs. Cotsworth had spent the early summer at their home on Lake Geneva, but returned a few days previous to Mrs. Cotsworth's death to their Chicago home, 2658 West Monroe street.

Mrs. Cotsworth was born in Cincinnati Sept. 12, 1851, and was married Sept. 12, 1876, to Mr. Cotsworth, then a business man and organist of Burlington, Iowa. Mrs. Cotsworth was a soloist in the choir of her husband's church. They came to Chicago in November, 1899.

In 1926 Mr. and Mrs. Cotsworth celebrated their golden wedding anniversary with a trip to Louisiana, Mo., where they had been married. A month later Mrs. Cotsworth suffered a stroke, which left her an invalid. For the last twenty-five years the couple had maintained a summer home at Buena Vista on Lake Geneva.

Mrs. Cotsworth leaves a daughter, Mrs. Walter D. Herrick of River Forest, and two sons, Albert Cotsworth, Jr., passenger traffic manager of the Burlington Railroad, and Staats J. Cotsworth of Philadelphia.

Kimball Organ for Buffalo Church.

A three-manual organ is to be built by the W. W. Kimball Company for the Church of the Ascension at Buffalo, according to an announcement made late in August. The instrument will have a drawknob console and forty-six stops, with thirty ranks of pipes, and a total of 2,072 pipes, besides chimes.

CONVENTION OF N. A. O. MARKS 25-YEAR CAREER

FINE PROGRAM IN CHICAGO

Variety Keynote of Week Enjoyed by Organists from All Parts of U. S. —Age and Youth Heard in Recitals—Exhibit at Fair.

Several hundred organists and their friends gathered in Chicago the first week in August to celebrate a quarter-century of progress in American organ music and to enjoy all the varied features of the annual convention of the National Association of Organists which marked the twenty-fifth anniversary of the activities of that organization. They received the benefits of four days filled to the brim with recitals, papers and social events.

Variety was indeed the keynote of the meeting. The performers ranged in age from 21 to 82 years; the music ranged from the earliest of organ compositions to the latest product of the pens of the moderns. The organs heard included several of the largest in the city and suburbs and also a moderate-sized two-manual. Even the weather man provided temperatures from 93 down to 54, with both delightful sunshine and storm. The settings for the events of the week included the stately Episcopal cathedral of the Chicago diocese and the tiny chapel in the Hall of Religion at A Century of Progress Exposition, where the organists of America put on a most creditable exhibit of their art before a throng which more than packed the building. All told it was a most enlightening as well as refreshing list of activities prepared for the delectation of the visitors—an organ field day whose benefits no doubt will be recorded in the history of the instrument. The attendance included groups from New England, New York, California, Florida, Colorado, Canada and nearly all the cities nearer to Chicago.

Attendance at all the events was large and more than 400 visiting organists were present. The climax was reached at St. Luke's Pro-cathedral in Evanston Thursday night when the edifice was jammed to the last seat, with chairs occupied in all the aisles.

Dr. Charles Heinroth, nationally eminent organist, whose twenty-five years at Carnegie Music Hall in Pittsburgh preceded his going to New York a year ago, and whose tact and grace as a presiding officer contributed to the perfect smoothness of the convention, was unanimously elected president for a second term.

The slate of officers as elected is as follows:

President—Dr. Charles Heinroth, New York City.

First Vice-President—Dr. William C. Carl, New York.

Second Vice-President—Senator Emerson L. Richards, Atlantic City, N. J.

Third Vice-President—S. E. Gruenstein, Chicago.

Fourth Vice-President—Clarence Mader, Los Angeles, Cal.

Secretary—Miss Helen C. Reichard, New York.

Treasurer—George W. Volkel, New York.

Chairman of the Executive Committee—Henry H. Duncklee, East Orange, N. J.

Members of Executive Committee—Miss Arabella Coale, Mrs. Clarence Dickinson, Miss Jane Whittemore, Morris Watkins, Alexander McCurdy, Dr. J. Christopher Marks, Reginald L. McAll, Duncan McKenzie, Harold V. Milligan, Dr. T. Tertius Noble, Miss Marion Janet Clayton, Hugh Ross, Charles M. Courboin, Herbert S. Sammond and Joseph Yasser.

One important action taken at the business sessions of the association was the adoption of a motion for the appointment of a committee to draw up a code of ethics to govern organists and churches in their relations. This followed the presentation and adoption of the report of the committee named

National Association of Organists in Convention in Chicago



at the Rochester convention last year to investigate reports of alleged unethical acts.

Worcester, Mass., was selected as the convention city for 1934. This action was taken by the executive committee, to which the matter was referred. As a part of the setting for this meeting there will be the large Kimball organ to be installed in the new Municipal Memorial Auditorium.

Clans Gather at Reception

Extreme heat and humidity wilted the linen, but not the spirits, of the arriving visitors and the Chicago organists out to greet them when they filled the Francis I. room of the Congress Hotel for the "get-together" and informal reception with which the convention activities began on the evening of July 31. It was a very happy company, which augured a successful week. Many old acquaintances were renewed and new ones were made. One of those greeted cordially was Clarence Eddy. Dr. Heinroth was introduced by S. E. Gruenstein, chairman of the Chicago convention committee, and a few words were spoken by Mrs. Hallam, state president, and E. Stanley Seder, president of the Chicago chapter.

Business and Greetings

Tuesday morning when the convention was ready to begin its business sessions the registration indicated a large attendance of visitors and Florida and California were represented along with Massachusetts, New Jersey, New York and the closer states of Indiana and Iowa. The first part of the forenoon was devoted to the business of the association. After a brief talk by a representative of A Century of Progress Exposition, in which he called attention to the eighty-two miles of exhibits and other features of the fair, and after a word of greeting from the local officers, President Heinroth made a very interesting response in which he called attention to the fact that this twenty-sixth convention marks the completion of twenty-five years of history of the N. A. O. He recalled the first convention, at Ocean Grove, N. J., at which he was one of the recitalists, and pointed out how well the association had lived up to its objects, the promotion of the welfare of the organist, the introduction of successful annual conventions and the cultivation of good fellowship, and he referred to the organization today as still a "young, lusty and vigorous" one.

After the reading of the minutes of the Rochester convention of 1932, reports were made briefly by representatives of a number of chapters. Mrs. Florence Ames Austin, president of the

Florida chapter, told of the year's activities in Miami and other cities and of plans for the next season. Helen Nettleton Dawson reported for the Springfield, Ill., chapter and the Rev. Gerhard Bunge for the Iowa chapter. Dr. Percy B. Eversden represented Missouri. Paul Ambrose gave a very informative report on the work of the New Jersey chapter, of which he was recently elected president. He referred to that chapter as "the mother of the N. A. O.," as it was in this state that the association had its inception. Mrs. J. R. Bowman told of the Camden chapter's work, Miss Jane Whittemore reported for Central New Jersey and Henry H. Duncklee for the Union-Essex chapter. Miss Elisabeth J. Anderson spoke for the Sunrise chapter, on Long Island, and Rollo Maitland for Pennsylvania.

The committee appointed at the convention last year to investigate charges made at that time of unethical conduct in the competition for church positions made its report, read by Dr. Heinroth, which provoked a somewhat extended discussion. The report told of the fruits of the investigation and recommended the closing of the case. This report was as follows:

Your committee held a number of meetings, carried on an extensive correspondence and did all in its power to ascertain the facts in the case. At the outset of the inquiry, Mr. Williamson himself admitted, before being questioned, that in one city his business manager had called on ministers without invitation, but Mr. Williamson stated that this had been done without his knowledge or authority, and that as soon as he learned of it he instructed his business manager to discontinue the practice.

With this and one other exception, in which a former student had on his own initiative called on some ministers, but which Mr. Williamson censured, the committee was unable to find a single case in which unethical practices on the part of the Westminster Choir School could be proved.

As Mr. Williamson expressed his complete disapproval of the methods of which he had been accused, as well as a complete denial of having practiced them (with exceptions as noted), and as none of the cases investigated yielded any substantial evidence of wrongdoing or unethical methods on the part of the Westminster School, the committee considers the case closed.

In view, however, of the importance of the issues involved, and in view of the confusion and uncertainty existing in the minds of many ministers, music committees, organists and the general public, the committee recommends that a new committee be appointed to draw up a code of ethics, not only for organists but for churches.

As a result of the discussion which followed presentation of the report, it

was decided to accept the report and discharge this committee, which consisted of Harold V. Milligan, Reginald L. McAll and Dr. Heinroth. A motion then was passed to authorize the appointment by the president of a new committee whose duty it will be to draw up a code of ethics governing the relations of organists among themselves and with their churches, and which committee should receive and investigate complaints from any source as to alleged unethical conduct. The executive committee of the association was empowered to deal with the report of this special committee and to place its recommendations in effect temporarily, until acted upon by the next convention.

A nominating committee was selected from the floor, consisting of the following ten members: Miss Jane Whittemore, Paul Ambrose, Duncan McKenzie, Charles A. H. Pearson, William H. Barnes, Herbert S. Sammond, Percy B. Eversden, Alice R. Deal, Mrs. J. R. Bowman and Alfred Booth.

The following committee on resolutions was named: Paul Ambrose, Miss Katharine Lucke and Percy B. Eversden.

Invitations to hold the next convention were received from a number of cities and the question was referred, on motion, to the executive committee, authorizing it to select the convention city of 1934.

Splendid Start Is Made

The musical part of the convention program made a most auspicious start at Kimball Hall Tuesday afternoon when a group of able performers from the Van Dusen Organ Club and the Chicago Club of Women Organists appeared in concert. Whitmer Byrne had the honor of being the first recitalist of the convention and his work was such as to justify strongly his selection to lead the train. It did not take more than a few opening phrases to convince his audience that he had full command of the instrument, brilliancy and a masterly conception of his art. The Introduction and Allegro Moderato by Ropartz were played with perfect phrasing and style and the "Roulette" of Seth Bingham with consummate skill and grace. The same applies to the Reger Intermezzo. Mr. Byrne is organist of Eighteenth Church of Christ, Scientist.

Burton Lawrence, of the Second Evangelical Church, Chicago, whose standing as one of the ablest of the younger organists of the city has been well established, followed Mr. Byrne with a performance of musicianly character, which stood out especially in the

Karg-Elert "Ave Maria" and the Intermezzo from Widor's Sixth.

Miss Clara Gronau, the last of the group representing the Van Dusen Club, an organization of some 100 pupils and former pupils of Frank Van Dusen, quite covered herself with glory with the delicate style manifested in the Sonata from Bach's "Gottes Zeit ist die Allerbeste Zeit," an exquisite interpretation of the Scherzo from Widor's Fourth Symphony and a virile reading of the Finale from Vierne's First Symphony.

By this time the audience was indeed *en rapport* with the performers. The second half of the afternoon was in the hands of the members of the Chicago women. Miss Alice R. Deal, one of the fine group who carry the Harrison Wild tradition down to posterity, played Bonnet's Concert Variations and the Adagio from Widor's Second Symphony, and followed this with a performance of Guilman's Introduction and Fugue, Op. 70, in an altogether enthusiasm-provoking manner. Her work served to enhance the fame of this Chicago organist, whose ability has been known and recognized in her home city as the ability of few prophets is honored in their native countries.

Mrs. Lily Moline Hallam gave a graceful reading of the McKinley Cantilena and then played a dual role as composer and performer in an impressive sketch named "The Vision of St. John," followed by her Rhapsody for organ, piano and violin, in which she had the aid of Stella Roberts, violinist, and Mrs. Gertrude Baily at the piano. This ensemble number gave the afternoon a fitting and most satisfying ending.

Seder's Recital in Oak Park

The large and beautiful First Congregational Church of Oak Park, with its four-manual and antiphonal Skinner organ—one of the finest and largest instruments in the Middle West—was the setting for the Tuesday evening recital, and E. Stanley Seder, president of the Chicago chapter of the N. A. O., who has been in charge of the music here since the new organ was installed, was at the console, ably supplemented by Mme. Else Harthan Arendt—in private life Mrs. Seder. Mr. Seder's program, published in the July issue of THE DIAPASON, paid tribute to Johann Sebastian Bach in its first three numbers, opening with an authoritative rendition of the Fantasia and Fugue in G minor. Other organ items included three Brahms chorale preludes, Karg-Elert's symphonic chorale on "Jesus, Still Lead on," which is somewhat too long, thus overtaxing the composer's

Group Is Shown in Front of University of Chicago Chapel



inspiration of the moment; the rollicking Scherzo from Mark Andrews' Sonata in C minor; an appealing new composition by Mr. Seder which is listed on many recital programs—"The Chapel of San Miguel"—and an improvisation which displayed Mr. Seder's musical resourcefulness and his special gift along this line. He played one movement—enough for any improvisation—based on two themes submitted by Dr. Charles Heinroth and Dr. Rollo Maitland. Mr. Seder's entire performance was from memory.

Mme. Arendt, soprano in the Oak Park church, who has long had a reputation as one of the most artistic singers of Chicago, measurably enhanced the enjoyment of the evening with a Bach aria, one of the Brahms "Serious Songs" and a gorgeous rendition of the Wagner "Liebestod," followed by the dramatic "War Cry of Brunhilde" from "Die Walküre," which brought her a very sincere ovation.

Dr. Middelschulte's Recital

There are some giant trees in the organistic forest in America who have stood for many years and whose contributions to organ music as players and as trainers of organists have given them undying fame. One of these is Wilhelm Middelschulte, LL. D., the last pupil of the famous August Haupt. Dr. Middelschulte is recognized at home and in his native Germany as one of the contrapuntalists of the age and as a storehouse of Bach lore and information hardly excelled. Naturally his appearance at the imposing University of Chicago Chapel, the Gothic temple which is a gift of John D. Rockefeller, with its large Skinner organ, on Wednesday morning, was awaited with eager anticipation, for Dr. Middelschulte had not been heard previously at a national organists' convention. His program, previously published, contained some compositions which are not played frequently and which provided fine variety. In his group of sixteenth, seventeenth and eighteenth century items, all of them short, with which he opened, a Sonata in C by Mozart stood out for its lightness and sheer beauty. The varied Bach group included the chorale "Wachet Auf," some of the Goldberg Variations, which Dr. Middelschulte has arranged, and the Passacaglia.

Then came a very worthwhile group by present-day composers, all of them residents of the United States. Arthur Marius Berthelsen, the Chicago philosopher-composer, did something very Lisztian in his "Cosmic Quest" which impressed at least one listener as worth many examples of the general run of modern output. John J. Becker's "Fan-

tasia Tragica," which followed, is impressively dramatic. The performer's own "Perpetuum Mobile" is a well-known and effective piece for the pedals, but his "Contrapuntal Symphony on Themes by Bach" is new and has aroused much enthusiasm wherever it has been heard. The recital closed with the Liszt "Ad Nos" Fantasie, which was shortened to keep the program within the narrow time limits.

Dr. Middelschulte, who recently attained the three-score-and-ten mark, proved himself a virile, capable player whose abilities are by no means dimmed by age.

Fine Exhibits for the Fair

Judging from the exhibit it put on Wednesday afternoon at A Century of Progress Exposition the National Association of Organists can show talent of the first order, and any person who heard the recital offered must have gone away with a most favorable opinion of the status of organ playing today. Two young men concerning whom the most flattering predictions were made provided the program, and if the reception of their playing by the throng in the Hall of Religion was an accurate indication of the appreciation of their work they certainly won admirers in great numbers. The chapel of meditation is a small wing of the building and it was jammed to the last inch of seating capacity in pews and on steps, while many stood. Just outside the hall the crowd would have given a hard-boiled traffic officer nervous prostration. Every other attraction of the hall for the time being was neglected as the three-manual Möller organ sounded forth over all parts of the building. The two performers—both of them examples of the latest model of American organist—were Leslie P. Spelman, former organist of the American Church in Paris and now director of music at Meredith College, Raleigh, N. C., and Virgil Fox, a youth in his early twenties who has been hailed as a prodigy wherever he has been heard. Mr. Spelman recently returned from a period of study with Joseph Bonnet and Mr. Fox about the same time completed a course under Marcel Dupre. Of Mr. Spelman's offerings, as previously related in THE DIAPASON, Pachelbel's "Vom Himmel Hoch" was done with beautiful taste, as were two Frescobaldi compositions, and the "Rhapsodie Catalane" of Bonnet elicited an ovation.

Mr. Spelman thus established a taste for the most brilliant in his perspiring but enthusiastic audience, and Mr. Fox had something to live up to—which he right well did. After the Bach Passacaglia he gave a lovely interpretation

to that fine classic—the Pastorale from Guilman's First Sonata. This was followed by the Finale of Vierne's Sixth Symphony—a piece of glorified jazz which aroused the enthusiasm of the organists because of the brilliance of the performance and thrilled the growing crowd of the *hoi polloi* (which threatened to cause the floor of the building to cave in) because of its appeal to the instinct for a jolly good noise. Brahms' chorale prelude on "Es ist ein' Ros' entsprungen" was hauntingly beautiful as Mr. Fox played it.

The Finale in B by Cesar Franck, which brought the program at the exposition to a close, took the audience by storm and was a fine vehicle for the display of Mr. Fox's artistry. In response to insistent demands he played as an encore Hugh McAmis' very appealing "Dreams." The crowd milled around the two players for some time before dispersing to take in the sights of the many exposition buildings.

Williams and Webber at Thorne Hall

Thursday was made up of one continuous feast, both musical and gastronomic. Four recitalists gladdened the hearts of those out to hear noted organists, and their performances were interspersed with a reception, a luncheon and a dinner which brought together a throng hardly ever exceeded in size or capacity for enjoyment at any of the conventions.

The day opened at Thorne Hall, the beautiful auditorium on the McKinlock campus of Northwestern University, facing Lake Michigan. Here there is a new four-manual Kimball organ which is the latest addition to the large instruments of the city. Julian R. Williams of Pittsburgh, dean of the Western Pennsylvania chapter of the A. G. O., and Thomas Webber, Jr., of New Castle, Pa., who also is organist of the Stambaugh Auditorium at Youngstown, Ohio, were the performers of the morning. Mr. Williams played the program as published. The Bach Prelude and Fugue in A minor proved what a thoroughly competent player Mr. Williams is; the "Sicilienne" which followed provided fine contrast and one was led to feel that if there were more just such Bach playing there would be less discussion of its popularity. A very graceful rendition of the Schumann Canon was followed by a performance of the Reubke "Ninety-fourth Psalm" Sonata which was masterly. There was fervor such as this work demands and genuine art in every phrase. It was one of the best performances of the monumental work ever heard by this writer.

Then came Mr. Webber, young, unusually talented, full of vigor and mag-

netism. His playing of the Prelude and Fugue in G major of Bach was forceful and clean-cut. He, like Mr. Williams, knows how to offer contrasts in a program, and gave a delightful reading of Henry S. Fry's Siciliano, after which he played with sprightliness and style the Intermezzo, Op. 5, No. 7, of Joseph Bonnet. Then came de Maleingreut's "Tumult in the Praetorium," which made one wonder why there cannot be more such modern music that gives the performer an opportunity to show his skill and the listener something that delights his ear at the same time that it taxes his intellect. Next Karg-Elert's "Landscape in the Mist" received a lovely interpretation. And as a grand climax Mr. Webber closed with the old but always appropriate recital warhorse—the Thiele Chromatic Fantasie.

The audience which left Thorne Hall in a caravan of automobiles for the north shore must have felt that the day had a most auspicious beginning and that here were two artists who could illustrate the variety of moods in organ literature.

Charles M. Courboin in Recital

The next stop was at St. Andrew's Catholic Church in the Ravenswood district. Here a large audience gathered to hear an interesting demonstration by none other than the ever-popular Charles M. Courboin, who needs no introduction to anyone who has kept pace with organ news in the last score of years. Mr. Courboin's task of the occasion was to show how an organ of two manuals and only twenty speaking stops—a Kilgen instrument designed by him—can be "engineered" to be adequate for so large a church and for organ music of the type glorified by Mr. Courboin. Among the offerings in the program were the Andante from the First Sonata of Mailly, the Overture to the Occasional Oratorio of Handel and Cesar Franck's Chorale in A minor. As an exponent of Cesar Franck Mr. Courboin has been famed these many years—in fact it is doubtful if anyone can give a more sympathetic interpretation to that Belgian master's works than his fellow countryman whom America has absorbed.

Luncheon at the Edgewater Beach Hotel was a pleasing intermezzo for the musical part of the day. It was followed by a drive on to Evanston and the sights of the north shore, and then to the home of Mr. and Mrs. William H. Barnes, where the afternoon was made to pass swiftly and pleasantly. This versatile couple have made their home a center that ranks with the

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salons of another century for those who are devoted to organ music, but they never had a greater crowd within the portals of that home than descended upon it on this particular afternoon, when considerably over 200 were received. After refreshment in the form of vocal solos by Rollin Pease, organ selections by Mr. Courboin, including a most affecting improvisation on "How Dry I Am," and an organ and piano duet by Mr. and Mrs. Barnes, there were other refreshments that appeal to the inner man.

Dinner at the Georgian Hotel in Evanston was the occasion for a gathering of huge proportions and one of the happiest of all the convention events.

Throng at St. Luke's Procatheedral

St. Luke's Procatheedral in Evanston, the center of the Chicago diocese, where Herbert E. Hyde presides over the fine Skinner four-manual, was filled to the last pew, chairs were brought in by the hundred and many stood at the rear as evidence of the fact that there are still people eager to spend an evening listening to an organ recital. And when one points out that Rollo Maitland of Philadelphia was the performer it need not be added that the congregation was edified and made enthusiastic. To supplement his organ numbers the Chicago Bach Chorus, an organization of men and women devoted to the study of the choral works of the master, under the baton of E. Stanley Seder, gave a dignified variety to the program with its renditions of cantatas and chorales, in which pure tone quality and good training stood out. Miss Alice R. Deal did very capable work for the chorus at the organ.

On Dr. Maitland's program, which was published in THE DIAPASON July 1, and which opened with the Fugue in D major of Bach, there were many splendid items, including a most refreshing performance of the Allegretto from Horatio Parker's First Sonata and of Mr. Maitland's own Scherzo-Caprice. With the Liszt "Ad Nos" Fantasia Mr. Maitland did a magnificent job. But the climax came in the improvisation on two themes submitted by Mr. Seder, which formed the seed for bringing into flower all the talent of Mr. Maitland, ending with a magnificent burst of full organ splendor. In all of his work Mr. Maitland revealed his poetic nature and the finesse which marks his playing. He played at the convention as a representative of the American Organ Players' Club of Philadelphia.

Annual Election Is Held

The concluding business session on Friday morning at Kimball Hall was marked by reports from chapters, supplementing those presented at the first session, and reports of the committee on nominations and that on resolutions. The nominating committee, of which Miss Jane Whittemore was chairman, presented the ticket, headed by Dr. Heinrich for president, as previously recorded, and, there being no nominations from the floor, a motion was adopted unanimously to cast a ballot for the slate as prepared by the committee.

An ovation was given to Dr. Heinrich when he was escorted to the chair after his re-election and an equally enthusiastic tribute was paid to Mr. Dunclee, re-elected chairman of the executive committee, in recognition of his devoted labors.

The resolutions committee reported as follows:

Whereas, in the natural and inevitable order of human events, the executive committee of the N. A. O. wisely selected as a suitable meeting-place for the celebration of its twenty-fifth birthday a city commemorating a Century of Progress; and

Whereas, the local committee, not content with providing the warmest reception yet afforded this national body, has graciously so moderated and controlled

that intensity of warmth with varieties to satisfy all—even wet and dry; therefore be it

Resolved, That the delegates to this twenty-sixth annual convention of the N. A. O. now assembled in the city of Chicago do hereby express their high appreciation and gratitude

(1) To the headquarters convention committee for making it possible for this national body of organists to participate with the citizens of Chicago in celebrating a Century of Progress.

(2) To the Chicago convention committee and other local committees for their splendid welcome and arrangements for our comforts and entertainment.

(3) To the W. W. Kimball Company, the University of Chicago, Northwestern University and the several churches for the gracious use of their auditoriums and instruments.

(4) To Dr. and Mrs. William H. Barnes for the pleasure afforded in entertaining us in their beautiful home, and

(5) To the several organists, pianists, vocalists and essayists who freely gave their services toward making the programs of this convention a source of inspiration and delight.

In this connection may we express our further appreciation that it was possible for us at this convention to meet former presidents of this association, men who at the inception of the organization had already won their laurels, whose names and work are treasured in the hearts of all who love the organ, and others, some of whom had scarcely seen the light of day when the N. A. O. had birth, but who by their brilliant display of mastery at the console gave unquestionable proof of their ability to maintain the high standard of musicianship which has characterized our national conventions.

In conclusion may we express our appreciation of the able and efficient manner in which THE DIAPASON, our official organ, has afforded publicity of our association's doings during the past year, and thank its genial editor, Mr. S. E. Gruenstein, for the many little courtesies extended to our officers and members during this session.

We leave Chicago with a warmth in our hearts for the Chicago chapter and its friends, commensurate with the highest barometer reading at your exhibition, and shall treasure for a long time to come the happy hours spent with you in August, 1933.

The remainder of the business session was devoted to discussion of some of the problems of organists' salaries, etc., and the healthy status of the association as indicated by the reports of its officers.

Piano and Organ Work Played

Powell Weaver's new "Exultation," for piano and organ, was then played to the enjoyment of the convention, with the composer at the piano and Julian R. Williams of Pittsburgh at the organ. This work proved a valuable addition to the special literature for these instruments, for which there has been an increasing demand in the last few years. Mr. Weaver's work will be seized upon as a brilliant and popular, as well as meritorious, newcomer in this realm. There could be no doubt as to the way in which the two instruments blended in the performance.

Papers on Choral Work Read

Two very interesting papers and a discussion of the points brought out by the speakers occupied the remainder of the forenoon. Ronald W. Gibson of Winnipeg, Man., spoke on "The Competition Festival Movement in Canada" and outlined in an informative manner the technique of the festivals in which Canadian singers vie and the manner in which interest in singing is stimulated in cities all over the dominion. Competitions among choruses are as much a national sport across the border as baseball games are in the United States, and Mr. Gibson explained their value.

George L. Tenney, noted choral director of Chicago and in charge of the large choirs at the New First Congregational Church, spoke engagingly, telling the organists how they could make themselves better choir directors. In answer to various questions from his audience he dwelt on points in tone production and other things which should and do interest every man in charge of a choir. The discussion of Mr. Tenney's paper and of problems of church music was limited only by the clock.

Tribute to Clarence Eddy

St. James' Episcopal Church, that shrine of church music for so many years—the church of Dudley Buck, Smedley, Lutkin, Dickinson, Norton,

and now of Sowerby—witnessed an impressive scene Friday afternoon when Clarence Eddy walked to the console to play a group of selections by special invitation. The entire audience—a very large company not only of organists, but of other musicians, and a host of friends of the man described by President Heinrich in introducing him as "the illustrious and venerable dean of organists"—rose in tribute to one who has been for so many years a factor in the organ world. It was the opportunity for the older ones present to hear again a man whose playing of old they recalled with enthusiasm, and for the young it was an opportunity to see and hear one who no doubt has given more recitals than any other living American and who in his day dedicated more organs than any other. There were in the audience a number who in the days gone by studied under Mr. Eddy. Despite his eighty-two years Mr. Eddy played the Toccata in D minor of Bach and his own arrangement of Schubert's "By the Sea," closing with "Old Hundred." In all of this the human quality which never failed to mark his playing was manifested.

Porter Heaps then played Leo Sowerby's Symphony, a work which has attracted attention wherever there are concert organists. If Mr. Sowerby shares the attitude of the late Mr. Barnum, who said he did not care what the papers said of him as long as they did not ignore him, he has nothing of which to complain. Nor has he anything about which to complain in any case, for those of the elect who have learned to play this large work profess that it grows with acquaintance. As for the others, their lack of appreciation can be ascribed to deficiency of intellect or of understanding for modern art, or to mere perversity. Mr. Heaps' playing, as usual, left nothing to be desired in clarity and taste.

As the last item of the afternoon, Virgil Fox, the young man who was raised in Illinois, studied under Hugh C. Price, Dr. Middleschulte, then at the Peabody Conservatory and more recently under Dupre in Paris, by special invitation repeated some of the numbers he played at the exposition, thus giving a large additional number of persons the chance to hear him, and under conditions which were quieter than the fair could afford. His work, as on Wednesday afternoon, was excellent and he played four compositions, closing with the Finale from the Vienne Sixth Symphony, with a skill and force that captivated his large audience and that requisitioned all the sonorous power of the four-manual Austin organ.

Banquet Is Final Event

The banquet, served Friday evening in the Florentine room at the Congress Hotel, was the closing event on the program of the convention. President Heinrich led the short period of speech-making in a witty mood. In reviewing the week he dwelt on the fact that all sorts of music and organists of all ages had been heard. He saw in the work of the younger men assurance that the next generation of organists will be worthy successors to the present generation. Referring to the state of un-

IN THIS MONTH'S ISSUE

Twenty-sixth annual convention of the National Association of Organists, held in Chicago, is marked by excellent attendance, recitals of highest type and attractive social features.

Organ builders of United States meet in New York to reorganize their association and prepare NKA code which will be submitted to the government.

Adam Geibel, veteran blind composer and organist of Philadelphia, is dead.

Interesting and informative papers dealing with organ construction of the present day, presented by G. Donald Harrison and Wallace W. Kimball at N. A. O. convention, are published.

Some of the faults of the general run of hymn playing and ideals to be sought are told by Dr. Harold W. Thompson in the second of a series of articles on hymns.

rest and depression as affecting organists, he advised all to work to the best of their ability with the view to better times, instancing the story of the two frogs, one of whom was a pessimist and the other an optimist—both fell into a milk jar; the pessimist sank and was drowned; the optimist "kicked and kicked and kicked," without ceasing, and eventually found himself sitting safely on top of a pad of butter.

Greetings by letter and telegraph were read from Reginald L. McAll, Dr. T. Tertius Noble, Dr. John McE. Ward, Harold V. Milligan, Dr. Herbert Sanders, Ernest M. Skinner, Willard I. Nevins, G. Darlington Richards and a number of others who were unable to attend the convention.

Dr. Heinrich called on E. Stanley Seder, Lily Moline Hallam, S. E. Gruenstein and William H. Barnes for two-minute talks and after some features of entertainment the convention came to its close, leaving all as they went homeward convinced of the further cementing of good fellowship during a week filled with things that benefit the spirit of the men and women who serve at the console.

THE DIAPASON.

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GEORGE HENRY DAY F. A. G. O.
Mus. Doc.
ROCHESTER, N. Y.



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Chicago, 1933

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Singing of Hymns; Some Faults Shown and Ideals Stated

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

When organists will take the time and effort in the hottest summer of recent years to write me about the August article, I see a hopeful sign that the most neglected part of the Protestant and Anglican service is about to be improved; and I feel that all this interest justifies at least two more articles about hymns. This month I wish to speak in rather generalized ways about some of the principal matters now under debate; later I shall discuss very specifically some musical topics connected with hymnology.

The fact is that while there has been improvement all along the line in the beautifying of ecclesiastical music, the hymn singing during the last twenty-five years, with few exceptions, has grown feebler and less important to the glorious act of worship. Let us ascertain why this is true.

The first fault, though few will be honest to admit the fact, lies with the organists. Many highly talented and well-trained organists regard hymn singing as not only unimportant but positively boring, and they set about skillfully to discourage the congregation. At the same time they see an opportunity to show their own cleverness and to amuse themselves. So they give out the hymn on a clarinet accompanied by vibrating strings, and when the singing should start they begin with just about enough organ to sustain the voice of a suckling child—asleep. The congregation may start to sing; so further measures are necessary; these will consist in the first place of harmonizing one of the early verses according to an approximation of the modal, and another stanza in the manner of Percy Grainger at those times when Mr. Grainger has been drinking too much milk. The results are all that might be hoped and congregational singing is obliterated.

It should be obvious that what a congregation wants is a firm, steady, healthy style of playing, with reliance throughout on diapason tone. Perhaps the erring organist may find some justification for his apishness in the fact that American organ builders have sometimes been more interested in perfecting the spit of a French horn than in making round, noble diapasons; but that bad era is nearing its end. Sometimes it is a good plan, especially in giving out a hymn, to use nothing but diapasons, and even limit yourself to diapasons of 8-ft. pitch. (One of the restful things about Dr. Noble's playing is that he is willing to let his congregation remember that the fundamental tone of the organ, that of the 8-ft. diapason, is his own favorite.) Now and then, certainly, a tuba is of great help and interest, though its use is often overdone; and, of course, the corroborating stops have their place, but I should insist that nothing but the basest taste would use strings as an accompaniment to any considerable extent; in my own experience I have never indulged the temptation to push that pedal button which brings on all the strings alone.

"But," say some organists who are born in sin and will perish in fire, "we are merely trying to get expression." Expression of what? Of course, there were hymnals of the nineteenth century, and especially those used by the Protestant Episcopal Church in America, which gave "expression marks" for nearly every line of every hymn. There were even organists whose consciences permitted them to attempt a slavish following of those dynamic commands. We can only hope that an outraged Deity will be merciful with all such.

The fundamental act of what is called worship is adoration. It is by no error that one of the best hymnals now available in the English-speaking world is called "Songs of Praise." The best hymns are all songs of praise, though the worshiper may praise different aspects of the might, majesty and dominion of God. There is no reason why praise should be expressed pianissimo; there never will be a reason.

Those who really worship express their adoration in a healthy, vigorous and distinctly joyful manner. Even in Lent—and we shall waive for the moment the degradation of that season which has occurred in Christendom—we are to recall that most of the Psalms of penitence end with the note of joy and praise. So all this fiddling about with pianissimos is so much pathological hypocrisy. Probably some people do feel depressed when they enter the House of God; that is no reason why they should depress others. There is a noble, elegiac tone in much of the Scripture, especially in the Old Testament, but there is no reason why elegiac poetry should be sung, if it is to stop there and not proceed to joy.

Are we never to have stanzas of hymns sung unaccompanied? Certainly, and if a congregation were trained to unaccompanied singing I should favor singing entire hymns in that manner. One of the best accompanists of hymns I have heard was Dr. Alfred Hollins, the blind organist of St. George's Free Kirk, Edinburgh. When I studied in Edinburgh it was the custom of Dr. Hollins to have one unaccompanied stanza of nearly every hymn; his congregation, of a nation that has always sung hymns lustily, made a special effort to sing well on those unaccompanied parts of their worship. There was an organist who could extemporize and harmonize well, but he always respected his congregation and their acts of adoration sufficiently to keep his cleverness in control. It was a straight, severe accompaniment, sturdy and rhythmical, and his people sang to God.

One vicious little trick holds over from the nineteenth century or earlier, and that is the practice of slowing up at the end of each stanza. I have heard this defended absurdly as parallel to the slowing up at the end of a phrase of Gregorian chanting. Anyone who regards that as a parallel is entitled to the comfort of his learned ignorance. I cannot even see justification, except in rare cases, for slowing up at the end of the final stanza, though I admit that sometimes that may be justified by the breadth and power of the effect desired. In this latter case, however, the slowing and broadening of tempo can nearly always be justified equally well at the beginning of the last stanza and throughout.

One of the best recent American books of organ instruction, advises holding a chord softly between stanzas of a hymn for one full measure. This seems to me a vagary which would be well abandoned by the very able organist who sponsors the idea—and whose idea, unfortunately, has been widely adopted. One of the fundamental principles of the art of music is that of the pause, the rest between sounds. Especially in the playing of hymns this principle is ignored. Why should we throw away the best opportunity for auditory relief that the form affords? A congregation soon learns when to come in on the stanzas; certainly the congregation will have no difficulty if, as is suggested, the interval between stanzas is one of a single measure.

Another annoying mannerism of some organists is the holding of the last note of a hymn beyond its indicated length. (I am not speaking here of the singing of German chorales, where the congregation is trained to using long holds.) If the congregation stops, and the organ goes on, certainly nobody is to know when the next stanza should begin—least of all, it would seem, does the organist know. I think that the last note should be held for the exact duration of its indicated length. We must play fair with the composer and with the congregation.

The matter of amens is perhaps beyond the province of a mere organist; if my parson wanted an amen at the end of every hymn, I should play it and hope that the congregation were ignorant of the meaning of the word "amen," a meaning inappropriate to the concluding words of some hymns. But, at any rate, I should insist that this amen should be sung within a reasonable length of time and not dragged out as if it meant in *saccula saeculorum*.

Some of my remarks are too sharp or even false, in cases where there are regular congregational rehearsals of

Miss Elsie MacGregor



THE APPOINTMENT of Miss Elsie E. MacGregor, A. A. G. O., to the organ department of Indiana Central College, Indianapolis, has just been announced by Dr. I. J. Good, president. Previous to her acceptance of this position Miss MacGregor was organist and choir director of the First Evangelical Church of Indianapolis. She was formerly head of the piano and public school music departments of Fairmount Academy, Fairmount, Ind., and served for two years in the same capacity at the Marion Normal College, Marion, Ind.

Miss MacGregor was formerly organist of the Sweetser Memorial Foundation, Marion, and the Memorial Presbyterian Church, Indianapolis. At present she holds the position as director of the Indianapolis Bach Choir.

Miss MacGregor is a graduate of the Marion Conservatory and has had training under Adolf Weidig, Wilhelm Mieldschulte, Warren Hedden, Clarence Eddy and Frank Wright, with whom she has studied for the last three years.

hymn singing under so inspiring, scholarly and vigorous a leader as Dr. Ernest McMillan of Toronto, who spoke on hymn singing at a recent convention. But for the average congregation every word that I have written seems to me applicable.

If there are to be any debates they may properly concern two subjects regarding which there is truth on both sides. The first of these is on the question whether the congregation should be permitted to sing parts, or whether it should sing in unison. The arguments themselves would be worth recording here if any way had been devised in singing English hymns to prevent certain enthusiasts from singing bass, tenor and alto. We should remember that the congregation, particularly the musicians of a sort, think themselves entitled to harmony as much as the organist or choir; the organist does not play in unison. Furthermore, many men cannot sing the higher notes of hymns, and they do not feel comfortable when they sing an octave lower, skipping back and forth to the tune as written. The tenors are pretty bad, but it is too late to discuss whether Infinite Wisdom should have created tenors, or the souls of tenors without the range. We cannot eradi-

cate the peculiar form of romanticism which results in amateur tenor singing. So I think that those organists are wise who request in their church calendars that the congregation sing in unison; but they are foolish if they expect their request to be met by all who read. Perhaps those are more sensible who make their plaintive petition—I have read it often—that the congregation sing in unison on the last stanza. And I am sure that the organist, if he is consistent, will not permit his choir to sing parts while denying that romantic privilege to the people in the pews.

The other debated point concerns the use of fa-burdens, as our antiquaries are now spelling the word. I enjoy them very much, if they are of the quality of those written by Dr. Whitehead, but I am sure that they should be introduced gradually. One good ultimate result may be that the congregation, feeling themselves responsible for the tune, may sing all the more lustily and securely, and leave the cleverness to the choir. In colleges and universities I strongly favor the moderate use of such musical adornments; in such places the students easily understand what is happening to the choir, and worship is not interrupted by secular curiosity.

A last observation should not need making. There are some organists, even those trained in France and highly respected for their talents at playing many notes rapidly, who have not sufficient sense of rhythm to play a hymn. I know several such. There are others who, having no respect for the composer's plans, willfully distort rhythms. This summer I heard an organist wreak his vengeance on a hymn-tune which he probably, and perhaps properly, despised. The hymn was a favorite of summer congregations, one originally composed, I believe, for the services at the amphitheater at the parent Chautauqua—known to all of us and our congregations for its opening line, "Summer suns are glowing." Now the rather sentimental tune is written in four-four time. The organist evidently thought that he would avoid some of the sentiment by changing to two-two time, but this sufficed for the first stanza only; after that, he played the tune in what was unmistakably two-four time, making the eighth-notes into sixteenths, and producing something that was much more repulsive than the original. Instead of a slightly sentimental tune, he had an absurd jig. And what had happened to the congregation? And what had happened to the worship of God?

Perhaps there is not a novel word in what I have just said. Some of the most important points were expressed well in an article by Everett V. Spawn, published in the July DIAPASON, some time after I had planned this present article. I know that a good many people will agree with Mr. Spawn and me, but how many will have the will power to practice what they believe? It comes to be a question ultimately of whether an organist can sacrifice his own natural desire to be clever to his nobler desire to assist in worship. That is today the most serious problem in our American ecclesiastical music.

When I started writing for THE DIAPASON in 1918 I was a young organist, much concerned that the standards of scholarship and taste among American organists should be raised. Within fifteen years I have seen the most remarkable advance made in any American art within an equal period in all our cultural history. (I know what I am saying, for I am a professor of

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JOHN FINLEY WILLIAMSON PRINCETON
PRES. N. J.

American literature and have done my best to learn of the advance of America in all the arts.) Now we are in the curious dilemma of knowing so much that we are losing sight of our congregations and of their fundamental needs in worship. This article is a corrective, I hope; it is certainly a confession of the weakness of just such men as myself, who in their passion for learning are always in danger of losing something deeper than learning. We younger men need to listen to the good organists among our older brethren oftener. The last time that I heard Dr. William C. Carl play a hymn in New York, and heard his congregation sing along heartily with him, and sang joyfully to God myself, I said that I was going to write this article. I hope that it will make amends for some of my own mistakes.

NOTED REED VOICER IS DEAD

David Arthur Passes Away in California—Known in England and U. S.

David Arthur, known for many years in the organ industry as one of the ablest reed voicers in America, died July 20 at the Loma Linda Sanitarium in California. His home was in Los Angeles.

Mr. Arthur's apprenticeship was served with several famous organ firms in England, including Henry Willis & Sons, covering a long period of years. After a short time in Cape Town, South Africa, as an organ craftsman, he came to America and spent a year with the Estey Organ Company of Brattleboro, Vt. Returning to England, he remained only a short time and came again to America in 1911. For twenty-three years he was associated with several of the leading firms here and was recognized as an expert in tone quality. He was associated with Robert Hope-Jones and the Rudolph Wurlitzer Company for a long period.

Mr. Arthur is survived by his widow, Corinne Arthur, and a brother, James Arthur, of London. He was a master Mason and received the impressive

David Arthur



burial ceremony of the order at Redlands Hillside Cemetery, with the Episcopal service in the chapel, July 24.

Organ for Manhattan, Kan., Church.

The Kansas City Organ Service and Supply Company has received a contract for a new electro-pneumatic organ for the First Congregational Church, Manhattan, Kan. The instrument will have eighteen speaking stops, including two preparations. There will be a detached console. The entire instrument will be under expression, with independent tone chambers for the great and major pedal and for the swell and softer pedal stops, the chambers being constructed as a part of the building. The organ is to be a straight instrument throughout except for one pedal extension. This organ replaces one installed thirty years ago.

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Los Angeles Sends Good 'Possum Story; Animal in the Organ

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Aug. 10.—Music hath power to soothe the savage beast. For that or some other reason a fat, sleek opossum chose the organ of the First Church of Christ, Scientist, in Riverside for his nesting-place. The organ several days ago developed a mysterious malady and when Perley Pierson, the organ repair man, was called in he discovered a 'possum nesting in the cluttered maze of the organ's interior. Mr. Possum had dragged in old newspapers and ropes to build a nest. As an addition to the Fairmount Park zoo he will be able to look back on the days when the Bach he heard did not scare the life out of him.

Clarence Kellogg, organist of the First Congregational Church in Los Angeles, is taking an enforced rest because of a broken arm. From all accounts he was cranking a car for a pupil when the accident happened. This is the third time in the last few years that organist friends of mine have suffered broken arms under like conditions. Before I crank a car for a pupil I shall make it a practice to play all the works of Bach.

I am surprised that I do not see more organists at the Hollywood Bowl concerts, for there is certainly something on every program that is worth hearing. The performance of the Verdi "Requiem" under the direction of Father Finn was well done, although I do not think the work is suitable for outdoor performance.

What a treat it is to be able to hear the Sunday morning broadcast from the Tabernacle in Salt Lake City with Alexander Schreiner at the organ! Here on the coast we get these concerts for only a few weeks in the summer and then only for half an hour. The organ comes over magnificently and such numbers as the Vienne "Westminster Chimes," Franck's "Piece Heroique" and some of the larger Bach works which Mr. Schreiner has played have been stunning. We also had one recital from Harvard Chapel, but it came over very poorly.

Halstead McCormick, organist of the Episcopal Church in Santa Ana, has been giving a series of recitals on Sunday afternoons in the Methodist Church. The programs have been well chosen and the audience has been surprisingly good, especially for this time of the year.

A friend of mine tells me that at the Easter service the minister, looking over the congregation before he began his sermon, said: "My friends, I realize that there are a number of you here today whom I shall not see until next Easter, so I take this opportunity to wish you a very happy Christmas."

SCHLIEDER SEATTLE GUEST

By JOHN McDONALD LYON

Seattle, Wash., Aug. 16.—Under the auspices of the Western Washington chapter of the Guild a luncheon was given at the Wilsonian Hotel Aug. 7 in honor of Dr. Frederick W. Schlieder of New York. On the evening of Aug. 7 Dr. Schlieder gave a lecture at Meany Hall, University of Washington, on "Rhythm and Harmony in the Experience and Expression of Art." The lecture was sponsored by the music department of the university and the Seattle Musical Art Society.

Judson W. Mather, the Spokane organist, gave a recital at Plymouth Congregational Church Aug. 6. Mr. Mather played the following program on the four-manual Skinner: Toccata and Fugue in D minor, Bach; Adagio (First Sonata), Andrews; Gavotte (Suite in G major), Clewell; "Dawn," Jenkins; "Marche Funebre et Chant Seraphique," Guilman; "Waldweben" ("Siegfried"), Wagner; Finale ("Les Preludes"), Liszt. Mr. Mather was formerly organist and choirmaster, for nine years, of Plymouth Congregational Church.

He was assisted in his Seattle recital by James Harvey, tenor, and Margaret Moss Hemion, soprano.

Walter Whittlesey's St. Cecilia Choir at Christ Episcopal Church sang a program of Russian liturgical music Aug. 6 at the choral Eucharist. Works of Tscherepnin, Kalinnikoff and Ippolitoff-Ivanoff were sung by the mixed choir, with Gretchaninoff's unusual and impressive setting of the Credo.

Three Seattle organists have continued their recital work through the summer. Harold Heeremans played a number of recitals for the summer school at the University of Washington. Frederick C. Feringer has resumed his recitals Sunday afternoons at the First Presbyterian Church. Following the conclusion of Mr. Feringer's spring series there, Wallace Seely played a number of Sunday afternoon recitals on the four-manual Austin while Mr. Feringer was taking a much-deserved rest.

FOR NEW CUMBERLAND, PA.

Austin to Be Placed in Baughman Memorial Methodist Church.

The Baughman Memorial Methodist Episcopal Church at New Cumberland, Pa., is to have a three-manual, the contract for which has been awarded to the Austin Organ Company. The stop specification of the instrument will be as follows:

GREAT ORGAN.

Principal Diapason, 8 ft., 73 pipes.
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Clarabella, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 73 pipes.
Tuba, 8 ft., 73 pipes.
Tremolo.
Chimes, 25 tubular bells.
Harp and Celesta, 61 bars and resonators.

SWELL ORGAN.

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

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Piccolo, 2 ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
Harp (from Great).
Tremolo.

PEDAL ORGAN.

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

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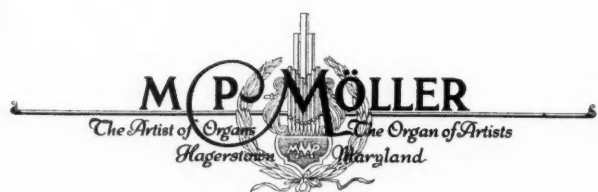
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**DR. ADAM GEIBEL DIES;
ORGANIST AND COMPOSER**

PROLIFIC WRITER OF MUSIC

Had Been Blind Since He Was a Few Days Old—Born in Germany, He Came to Philadelphia When 7 Years Old and Won Fame.

Dr. Adam Geibel, blind organist and composer of many songs, died Aug. 3 at the age of 77 years at his home in Germantown, Philadelphia. He had been an invalid for four years. He is survived by a daughter, Mrs. Clifford Skinner of Germantown. Mrs. Geibel died in 1906.

Dr. Geibel was born in Germany, at Neuenheim, near Frankfort-on-the-Main, Sept. 15, 1855. He lost his sight when he was nine days old through the application of an eye wash prescribed by mistake. When he was 7 he came to this country and entered the Pennsylvania Institution for the Instruction of the Blind in 1864. At the age of 10 he took up the violin, made rapid progress, studied the piano the next year and when he was 14 started taking organ lessons from David D. Wood, the noted blind organist. He became organist of the Church of the Redemption and in 1875 was appointed organist at the Church of the Advent. Since 1885 he was organist at the John B. Stetson Mission.

Dr. Geibel continued with his compositions through all these years and at his death they numbered about 3,000. The official song for the Centennial Exposition in Philadelphia in 1876 was composed by him and fifty years later he wrote the opening chorus for the Sesqui-centennial Exposition. In 1911 Temple University awarded him the honorary degree of doctor of music. In 1924, on the fiftieth anniversary of his first published composition, he was honored with a testimonial concert composed entirely of his own works.

Dr. Geibel founded his own publishing firm, the Adam Geibel Music Com-

pany, of which he was president. For forty years he was musical director for the John B. Stetson Company and was founder of the Stetson chorus.

BARTZ IN DETROIT POSITION

Organist and Choirmaster of Brewster-Pilgrim Congregational.

Harold Jackson Bartz, F. A. G. O., has been appointed organist and choir-master of the Brewster-Pilgrim Congregational Church in Detroit and will enter upon his new duties Sept. 1. Mr. Bartz was formerly organist and choir-master of St. Mark's Methodist Episcopal Church, Brookline, Mass. Brewster-Pilgrim Church consists of a large congregation formed by the uniting of two churches and possesses a fine modern church building and parish-house. The organ is an Austin of excellent quality, installed in 1926. Mr. Bartz will organize a chorus choir and young people's and children's choirs.

Heard on Organ at Chicago Fair.

The following played recitals on the three-manual Möller organ in the Hall of Religion on the world's fair grounds in Chicago during August:

The Rev. Gerhard Bunge, Garnaville, Iowa.

- Dr. John L. Gregory, New York.
- Dr. Ben J. Potter, Atlanta, Ga.
- Miss Lucille Hyle, Whiting, Ind.
- Miss Marion Hutchinson, Minneapolis.
- Alfred LeRoy Urseth, Wheaton, Ill.
- Edward Benedict, Chicago.
- W. Arnold Lynch, Coatesville, Pa.
- Marie Eva Wright, Chicago.
- Miss Earluth Epting, Beardstown, Ill.
- Elbert Morse Smith, Galesburg, Ill.
- Dr. Ray Hastings, Los Angeles.
- Mrs. E. Dahlstrom Johnson, Chicago.
- Herman M. Hahn, Fort Wayne, Ind.
- Miss Phyllis Bailey, Evanston, Ill.
- Mrs. Theodora Keller, Chicago.
- Stephen A. Erst, Chicago.
- Miss Virginia Squires, Wheaton, Ill.
- Miss Chrystle McLaughlin, Chicago.
- J. Max Krugel, Quincy, Ill.
- Oliver W. Gushee, Denver, Colo.
- Miss Vivian Martin, Chicago.
- E. Prang Stamm, St. Louis.
- Mrs. O. W. Weiger, Chicago.
- Miss Lucille Jensen, Omaha, Neb.
- Miss Marcella Brownson, Champaign, Ill.
- Francis Kraemer, Chicago.

Miss Helen Reichard



MISS HELEN C. REICHARD, who has just been elected secretary of the National Association of Organists, succeeding Willard Irving Nevins, is a young New York organist and associate of the A. G. O. who is known to the N. A. O. membership throughout the country by reason of her services to the association at headquarters for the last few years.

Miss Reichard was born at Hagerstown, Md., and began organ study at the age of 13 years under R. A. McMichael. At 14 she succeeded her mother as organist of the First Baptist Church, a year later becoming organist of Christ Reformed Church.

In 1924 she received a diploma in organ, *cum laude*, from Anderson College, Anderson, S. C., and in 1925 a teacher's certificate in piano from the same school, where she studied with Grace L. Cronkrite. In 1927 she was graduated from the Guilman Organ

School, New York, where she was a pupil of Dr. William C. Carl and Willard Irving Nevins, and passed the associateship examination of the American Guild of Organists. Since her graduation she has continued private study at the school, being also a member of the conducting classes under Hugh Ross.

For the last five years Miss Reichard has been organist and director at Grace Episcopal Church, Union City, N. J., where she conducts a choir of forty voices.

Death of Frederick Preston.

Frederick Preston, 75 years old, a veteran New York organist, died Aug. 14, at his home, 1710 Caton avenue, Brooklyn, after an illness of two months. He was a native of Yorkshire, England, and had lived in Brooklyn for half a century. At his death he was organist of St. Matthew's Protestant Episcopal Church and previously for fifteen years he was organist at the Central Congregational Church. He had also been connected with the Hanson Place Baptist Church and the Greene Avenue Baptist Church. He was a member of Acanthus Lodge 719, F. and A. M. Two sons, Frederick A. and Robert Harold Preston, and two daughters, Mrs. Marian de Wilde and Mrs. Ethel Morris, survive.

Death of Arthur E. Ingram.

Word comes from Edinburgh of the death of Arthur E. Ingram, of Ingram & Co., a noted firm of organ builders. The first company under that name was founded in London by the decedent's father, Eustace Ingram, in 1867, and laid the foundations of a reputation for sound workmanship. Allied companies were formed later by his sons. Recently, the business had been under the sole direction of Arthur Ingram. Among the notable works of the firm are the organs in Christchurch Town Hall, New Zealand; in two cathedrals in Newfoundland, St. Giles' Cathedral, Edinburgh (reconstructed), Dunblane Cathedral and Linlithgow Abbey.

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PASSING OF C. A. LANE ENDED NOTABLE LIFE

FOUNDER OF ORGAN FIRM

Builder of Instruments, Musician, Poet and Traveler, Reached Age of 79 Years — Long a Resident of Alliance, Ohio.

The death on July 26 of Charles A. Lane, one of the founders of Hillgreen, Lane & Co., Alliance, Ohio, announced in THE DIAPASON last month, has caused sorrow throughout the large circle of organists and others who had come into contact with him in his long career. Mr. Lane was 79 years old, having been born in 1854. Death followed a long illness, after a stroke suffered May 7, 1932, when Mr. Lane was in Washington on business. He was brought home and remained there until his death. Funeral services were conducted July 28 by Dr. W. H. McMaster, president of Mount Union College.

Mr. Lane moved to Alliance from Westmoreland county, Pennsylvania, his birthplace, when he was 12 years old. He was the son of Austin and Hannah Douglas Lane. He was privately tutored and attended Mount Union College, from which he was graduated in 1874 with a Ph. B. degree. Talented in vocal and instrumental music, he taught music for many years in Ohio towns. For a time he was associated with Lane Brothers in a music store. For five years Mr. Lane was with the Estey Organ Company, with headquarters in Atlanta, Ga. He then became connected with the Salem Church Organ Company, where he met Alfred Hillgreen, who was in the employ of the same company. These two men formed a partnership in 1898 under the name of Hillgreen, Lane & Co., which became one of the city's best known industries. Since 1902 the firm has been in its present location. Mr. Hillgreen died in 1923, and was succeeded by his son, Robert, who continued in the firm with Mr. Lane.

Mr. Lane was a traveler both in

America and abroad. In his several tours of the world he formed many acquaintances and had friends in nearly every country. He was recognized for his generosity and was responsible for the education obtained by many young men and women. He was a member of literary societies in many countries and served as vice-president of the Poetry Society of England. In recognition of his contributions to poetry a poem, "In Gratitude to Charles Alva Lane," written by Mrs. Irene Ormsby, winner of two international poetry contests sponsored by the Poetry Society, was published in the *Poetry Review* in its May-June issue of 1932.

Death of Thomas Hood Simpson.

Thomas Hood Simpson, organist at the Episcopal Church of the Heavenly Rest, Abilene, Tex., died in a sanitarium in that city July 22 after a long illness. Mr. Simpson was born Dec. 23, 1888, at Furman, Ala., where he spent most of his boyhood and young manhood. He saw service in the world war. Going to Abilene thirteen years ago, he had been connected with both Simmons University and McMurry College and had conducted a private studio. He taught at Simmons in 1920. After the opening of McMurry he was in the fine arts department there for several years. For a brief period he was connected with Converse College at Spartanburg, S. C., but returned to Texas on account of his health. He had served as organist at St. Paul's Methodist Church before going to Heavenly Rest Episcopal Church.

Miss Alyce Vandermey a Bride.

Miss Alyce Vandermey, a talented young organist of Grand Rapids, Mich., became the bride of Gerritt Lantinga on July 17, the ceremony being performed at the Neeland Avenue Christian Reformed Church, with Harold Tower, the bride's teacher, at the organ. The young couple will make their home in Grand Rapids, after a honeymoon trip which included a visit to A Century of Progress Exposition in Chicago. Mrs. Lantinga is organist of Bethany Christian Reformed Church.

Wilfred Layton



WILFRED LAYTON, F. R. C. O., A. R. C. M., the English organist who a few years ago came to America via Canada, has been honored by his fellow organists of Flint, Mich., who have elected him president of the Flint Guild of Choir Directors and Organists, an organization with thirty members. Mr. Layton is organist and choirmaster of St. Paul's Episcopal Church in Flint, a city of more than 150,000 people, whose fame rests largely on the fact that it is the center for the manufacture of Buick and Chevrolet automobiles. In the May festival of the guild now headed by Mr. Layton eighteen choirs, from as many different churches of Flint, took part, indicating the musical activity in the churches and among the choirmasters of this progressive city.

TO TEACH CHURCH MUSIC

Detroit Conservatory Opens Department Under Kenneth W. Smith.

The Detroit Conservatory of Music announces the establishment of a department of sacred music in which courses in church and choir work will be given to those interested in becoming proficient either as church organists or choir directors. The purpose of this department is to provide a practical course of study for those striving to be ministers of music. Kenneth Walldorff Smith, Mus. B., M. S. M., director of the department of sacred music, was awarded the degree of master of sacred music by Union Theological Seminary, New York City, after doing his work with Dr. Clarence Dickinson. Mr. Smith has held the position of director of the junior choirs at the First Congregational Church of Flushing, Long Island, and also the position of director of music at Grace Baptist Church, New York City.

Classes will be started Sept. 11, and courses will be given in choral conducting, organ playing and repertory, voluntary choral organizations in the church, voice placing and training, the adult mixed choir, the boy choir, music in the church school and the junior choir, and in the Schlieder principles of improvisation.

The Detroit Conservatory of Music is one of the oldest conservatories in the country, having been founded in 1874.

A new addition to the population of Salt Lake City is a daughter born to Mr. and Mrs. Frank W. Asper on June 11. The father of the young lady is the organist of the Salt Lake Tabernacle and is connected with the McCune School of Music and Art. He is also known far beyond the boundaries of Utah as a recital organist.

M. P. Möller, Inc., have been awarded a contract to build a two-manual for the First M. E. Church of East Detroit, Mich. The instrument is to be installed this fall. The Rev. Charles J. Moeller is pastor.

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Ernest H. Cosby, A. A. G. O.



THE OLD ADAGE that nothing succeeds like success has again been verified in the case of Ernest H. Cosby, who recently was recalled while on vacation to take charge of the music at All Saints' Church, Richmond, Va. Mr. Cosby held this position for thirty-one years and built up one of the finest boy choirs in the country during his regime. In February, 1932, he resigned. His successor recently resigned and the church telegraphed Mr. Cosby to ask if he would take charge of its musical activities again. Mr. Cosby at the time was on a visit to A Century of Progress Exposition and motoring through the lake region of Wisconsin. After more than a year's rest and relaxation he has returned to his former position and is engaged in reorganizing

the choir preparatory to a busy musical season. Mr. Cosby is an associate of the American Guild of Organists and has a number of compositions bearing his name, although he composes more for the love of composition than for publication.

Whitehouse to Winnetka Church.

Horace Whitehouse of the Northwestern University School of Music has been appointed organist and choirmaster of Christ Episcopal Church at Winnetka, Ill., effective Sept. 1. He succeeds Albert Iver Coleman, who has resigned after several years of service. Mr. Whitehouse is a graduate of the New England Conservatory of Music in Boston and has been an active organist since 1904. For five years he was associated with Wallace Goodrich in charge of the choir of Trinity Church, Boston. He studied the organ under Widor, in Paris, and Perkins in Birmingham, England. He has taught at Washburn College, Topeka, Kan.; Ohio Wesleyan University, Delaware, Ohio, and the University of Colorado. Since 1927 he has been associate professor of choral music and head of the organ department in the Northwestern School of Music. During this latter period he has also been organist successively at the First Congregational Church, Evanston, and the Presbyterian Church of Highland Park.

Miss Beatrice Klunter Appointed.

Miss Beatrice Klunter has been appointed organist and director of music at the United Church of Van Nest, New York City, and will take up her duties there in the fall. At the same time she will continue her studies under Dr. Melchiorre Mauro-Cotrone. Miss Klunter presided at the organ during the summer at the services in the Richmond Hill Baptist Church, a fashionable church on Long Island, which united with the Union Congregational Church. At the choral morning services in July there were 1,500 or more people in attendance every Sunday. There was a chorus of sixty men and women under the leadership of DeWitt D. Lash.

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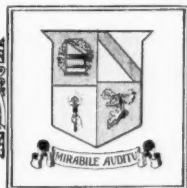
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CHOICE of the MASTERS

How to Learn Organ Building; Tone, Etc., Under Discussion

Cohasset, Mass., Aug. 16.—Editor of THE DIAPASON: The letter of Mr. Ernest M. Skinner in the August number of THE DIAPASON interested us very much. Some points which he raised seem to us to merit further discussion—hence this letter.

To begin with, Mr. Skinner states that a person wishing to become an organ builder has no opportunity to study his subject comparable to the opportunities open to a student of organ playing. It seems to us that the parallel is not exactly precise. Organ playing is the practice of an art; organ building, on the other hand, is, or was, a craft. There is a fundamental difference between the arts, such as painting or musical composition, and the crafts, such as stained-glass making or organ building. One wishing to study an art becomes a pupil of an artist, be he painter or musician; one intending to become a craftsman studies with one skilled in that subject. The arts and crafts both possess traditions built up by many centuries of effort on the part of artists and artisans. The well-advised beginner will acquaint himself with all that is vital in the tradition of his art or craft, and, being informed as to the possibilities as well as warned of the limitations of his subject through knowledge of the achievements of his predecessors, he is equipped technically to carry out his work and make his contribution to culture.

An organ builder has opportunities similar to those of any other craftsman. Conditions of the present day may be less favorable to him than they were some years ago, due to the practically complete change in organ building from a craft to an industry which the machine age has brought about in the past sixty years or so. Nevertheless it is not impossible for a builder, by observation of the work of his predecessors and contemporaries, by conference with tonal and mechanical experts, both practical and theoretical, and by careful reading of the extensive literature of the subject, to prepare himself for his career in a way comparable to the training a wood carver or stained-glass maker would receive in the studio of an accomplished master of those subjects.

It is true that effective written descriptions of organ tone are scant, but they are by no means non-existent. The works of Bonavia-Hunt are perhaps the most exact, but certain parts of the writings of Hopkins and also of Audsley are of value. Organ tone can be written about in two ways—in general terms, and in specific measurements of pipes. The former is difficult; perhaps Bonavia-Hunt is the only writer to achieve distinct success in that field. The latter, in contrast, can easily be expressed in writing. Measurements of pipe scales, of mouth widths and heights, of thicknesses and qualities of materials can be exactly expressed. Such measurements, intelligently applied to his work, cannot but be of assistance to an organ builder. The less tangible side of the subject, the tonal character of the pipes, singly or *en masse*, can only be adequately comprehended by listening analytically to as many organs as possible. For forming a sound criterion of aural judgment a visit to the best works of the European masters of organ building is practically imperative, although, as has been suggested, the reading of such works as those of Bonavia-Hunt can be very helpful to that end. Of course, to produce distinguished organs, a builder must know not only what distinguished tone is and the kind of pipes which produce it, but also the manner of voicing pipes to make them yield such tone. Voicing, however, is a technical subject, which requires study and apprenticeship apart from theoretical matters. It cannot, or rather should not, be pursued without theoretical knowledge. It is possible to finish pipes which are technically well voiced but withal lack musical value. A builder, then, not only must know what good tone is, but he must also be able to produce it. Reading and listening will give him one; experience and instruction from

a skilled artisan will give him the other. Both are essential.

Mr. Skinner seems to feel that what is good musical tone is only the opinion of the majority. Democracy is all right in some things, but in art it seems to us that there are absolute standards of value which are determined not at all by majority vote. It is quite possible for a variety of tone to be uninteresting or even obnoxious to the average listener and at the same time be distinguished in itself. On the other hand, a tone quality may appeal to the man on the street and yet be inartistic to a high degree. Witness the tibia.

What Mr. Skinner says about ministers of music leads us to think that he considers music in the church primarily entertainment for the congregation. He infers that church music should intrigue the listeners by its coloristic appeal, or novelty of effect, and should thus seize and hold their interest. He would have music in church essentially a sacred concert. It seems to us more rational to assume that music in the church should be, not a thing apart from the service, but rather an integral part of it. The thoroughly educated musician is far better qualified to be a minister of music than the amateur who relies on enthusiasm or merely on his ability to amuse or intrigue his listeners by technical display. The "scholarly" type, of course, has its dangers, but a competent musician need not be "dry" to be a worthy co-worker with the rector or minister in carrying on the services of Christian worship.

We would not wish to deny that such organ registers as the French horn, the flute celeste, the vox humana, or even the harp and chimes have musical value. Indeed, we assisted recently in the design of a large organ in the East in which the first three named stops were included—the vox humana, however, being temporarily prepared for only. In this instance the harp and chimes were omitted, not because we disliked them, but rather because the services of the church for which the organ was built offered no occasion for their use, and also because the organist definitely wished them to be excluded. Ordinarily we do not object to the inclusion of these stops. We do, however, urge that they be considered as less important than organ ensemble stops, and, whenever possible, we keep them out of small organs, so as to make the diapason chorus and the pedal organs as complete as possible. In large organs, where there is sufficient space, and funds are not limited, we are glad to see such stops included, although, even there, we consider them to be less important than organ stops, properly speaking.

The principal objection to such stops as those enumerated above is that they are limited in usefulness. The French horn, for example, is not very sociable with other stops, such as gamba celestes or flutes; it can best be used only as a solo, with other registers as accompaniments to it. Chimes have an even smaller usefulness, being limited to practically a single effect. The vox humana, if suitably voiced, does contribute something to the softer flutes and strings. The harp, also, combines well with certain soft registers. But no one of these stops has as great general effectiveness as have the ensemble registers. They contribute nothing to full organ, nor, indeed, to any smaller groups of organ-toned stops, which, after all, are what determine the character of the instrument as a whole. A twelfth, in contrast, is of value in a number of ways. It may be used with a fifteenth, or the latter alone may be drawn. The quality of the ensemble is directly affected by its presence or absence. It may be drawn with or without mixture stops and, again, the ensemble differs decidedly when it is in use and when it is not. Other mutation stops have similar functions. The complexity of registration possible on even a small organ which is adequately equipped with such stops is fascinating to anyone who does not wish to be confined to the few conventional groupings of stops. Without such registers a player is severely handicapped if he attempts variety in his ensemble groupings. Furthermore, they cost less, stop for stop, than the solo and percussive stops mentioned, which have such circumscribed functions. Hence there

seems to be no possible doubt that such special-effect stops should be made subordinate to the mutation and mixture stops and should be introduced only when the latter have been provided as fully as the size of the organ demands.

Mr. Skinner appears to assume that the tones of orchestral instruments are the standard by which all other musical tones should be judged. Why should organ tones be judged in terms of the orchestra? To us that seems unnecessary, for there is a closer connection between real organ tone—that tone which is peculiar to the instrument—and that of human voices than there is between organ tone and that of orchestral instruments. Why should the tone of the organ, or, for that matter, any instrument, be judged in terms of any other instrument. Any instrument should have a standard of tone, determined from the best examples of it in existence, by which all other specimens should be judged. There would be no point in judging a piano in terms of an oboe. Why, then, consider an organ in terms of a group of string, wood-wind, brass and percussion instruments—the orchestra? The fact that certain organ stops are made to imitate, or rather to approximate, the tones of certain orchestral instruments should not compel the instrument as a whole to be considered as good or bad only in terms of the orchestra. The organ began as the instrumental equivalent of a group of human voices, the chorus, and its fundamental nature seems yet closer to a chorus of voices than to the orchestra, despite points of contact with the orchestra in detail.

We have always wondered why it was that when Mr. Skinner first visited England he was impressed only with the Willis chorus reeds. They were, indeed, finer than anything which was then being made in this country. But the Willis fluework, although perhaps not quite so distinguished as that of his contemporary Lewis, was also well worthy of study. Mr. Skinner, it appears, understood that the reason for Willis' success with reeds was his employment of high pressures. It is true that Willis did use high pressure for his tubas, and sometimes for his pedal reeds, but much the greater part of his reed choruses was voiced on low wind—three and one-half-inch to four-inch. And, despite what would today be called low wind, the results were as distinguished, although less assertive, in his smaller organs as in his larger, better known instruments, in cathedrals and concert halls. The reason for Willis' success seems to have been more his scientific treatment of the tongue through the use of a curving machine, his carefully determined system of weights on the tongues of the larger pipes, and his alterations in the shallot face—together with better relationship between the speaking parts and the resonating tube—than through the use of high pressures.

We were surprised to read Mr. Skinner's statement that, when he first visited Europe, the only available solo stops were flutes and the oboe. Did he not hear such stops as the orchestral oboe, corno di bassetto, English horn, tuba, concert flute and (solo) harmonic

flute, which Willis had placed in the organs of Durham and Salisbury Cathedrals as early as 1876? These stops were highly imitative of their orchestral namesakes, and in some respects they have not been improved upon in the sixty-odd years which have passed since they were made. But it was not only Willis who was making solo orchestral stops years ago; Thynne had introduced modern strings as far back as 1885 in the Grove organ, now in Tewksbury Abbey. The viole sourdine, in the choir of this instrument, and the solo violoncello are as fine examples of solo string stops as have ever been made, as we can testify from personal trial. Nor are purely solo stops unknown on the continent. Steimmeyer used a French horn in his immense new organ at Passau, and a few years later introduced another at Trondhjem Cathedral (Norway). At least one firm in Holland, A. S. J. Dekker, of Goes, has frequently used harp and chimes in its instruments, and in those built especially for theaters they have made use of a full battery of percussion effects.

One further point: We doubt if the man in the pew can distinguish between soft celeste effects. If an organ included an unda maris, an echo spitzflöte celeste, an echo gamba celeste and an echo viol celeste, we doubt if the average listener would know which one was being used at any particular time. Why, therefore, should softly-voiced ranks be multiplied, to the possible exclusion of chorus ranks costing no more or occupying no more space? Certainly one really soft celeste rank is sufficient for any organ, except possibly for an instrument of unusual size.

We wonder if the old organ was really so "shrill, cold and inexpressive." Certain examples of old organs impress us as brilliant, colorful, individually well voiced, and as a whole very effective musical instruments. Organs of recent vintage, on the contrary, frequently appear devoid of tonal charm in their ensemble—the effect of which seemed more like a piling up of heterodox elements than a systematic, intelligent, well-ordered group of carefully inter-related tones. Only the latter, we believe, can give a true organ ensemble; a group of heavy diapasons, thick flutes and close-toned reeds can never have musical significance.

Finally, are we really "haunting the graveyard" by turning back to rediscover what was valuable in the work of the past? Is that not the intelligent thing to do, rather than to insist on progress at any price, no matter how blindly? No really valuable work of art has ever been produced as a result of deliberate ignoring the past, and there is little likelihood that one ever will be.

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Duddy Relinquishes Reading Post.

John H. Duddy, who has been at the Memorial Church of the Holy Cross (Methodist) in Reading, Pa., for several years, has resigned effective Sept. 1. Mr. Duddy will establish studios in Reading and New York. The Theodore Presser Company has just accepted another organ composition from his pen, entitled "Idyll."

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Who's Who Among the Organists of America

G. Darlington Richards.

Gordon Darlington Richards, who has just completed his twentieth year as organist and choirmaster of St. James' Protestant Episcopal Church, New York, is a product of the metropolis, both as to birth and education. Unlike many others in the profession, he did not exhibit evidence of musical precocity as a child, and had entered upon his twenty-first year before taking up the study of the art.

Common school education ended for him at the age of 15, when he started as office boy in a dry goods store at \$3 a week. Promotions to the position of C. O. D. clerk and later to that of bookkeeper came in due time, but the prospect of receiving bookkeepers' wages for life did not appeal to him, so that, when in his fifth year at business, the urge to be an organist made itself felt, he began studying with Will C. Macfarlane, at that time organist of All Souls' Church. Progress was slow at first, for only Sundays and evenings were available for study, dry goods store hours being from 8 a. m. to 6 p. m. in those days. But after a year spent thus, Mr. Macfarlane, confident of ultimate success, advised young Richards to sever the business connection in order to devote his entire time to study. The making of this decision was rendered easier by his parents' generous offer of eighteen months' free board at home that his savings might be available for lessons.

These months of study were in many respects the most wonderfully fascinating period in his career. Overjoyed, now that all barriers had been removed, he plunged into the preparation for his lifework with zest, often practicing all day and far into the night, while on Sundays he was gaining valuable experience through substitute work. Embracing every opportunity of this kind that presented itself during this student period he played in not fewer than thirty-seven churches, thereby learning early every type of service.

When Mr. Macfarlane was appointed to St. Thomas' Church he made Mr. Richards his assistant, three years later changing the title of the position to "associate organist." Mr. Richards remained at St. Thomas' in this capacity until after T. Tertius Noble became organist ten years later. Seven of these years were spent as choirmaster of a suburban church, St. Mark's, at Mount Kisco, N. Y. At the same time he was conductor of the Mount Kisco Choral Society, the Scarsdale Choral Club and the Pleasantville Girls' Choral Club, and was musical director of the Brookside Open-Air Theater.

After Mr. Macfarlane moved to Portland, Maine, Mr. Richards entered the Institute of Musical Art, studying organ with Gaston M. Dethier and theory with Dr. Percy Goetschius, Franklin Robinson and George A. Wedge. Charles H. Doersam and Frank Wright prepared him for the examinations of the American Guild of Organists.

In 1913 he was chosen to succeed Walter Henry Hall at St. James' Church. The chairman of the committee making the appointment told the writer that there were 832 applications for this position, some of them coming from as far away as Australia. Mr. Richards modestly says that he happened to apply at the psychological moment and that the committee, having heard so many applicants, probably had become confused, and concluded that it might as well take a chance with him as with anyone else. Incidentally, he never did play for the committee, but received the appointment purely on his record at St. Thomas'.

The music at St. James' has always been outstanding. The high standards set by Dr. George E. Stubbs, who introduced the first vested choir there, have been maintained steadily by his successors, Alfred Stubbs Baker, Dr. Hall and the present incumbent. The choir is composed of forty boys and fifteen men. There is no choir school connected with the parish, but Mr. Richards contrives to get the boys out to four rehearsals a week besides one full choir rehearsal. The choir is noted for its soprano tone, which is both brilliant and mellow, and of a uniform

G. Darlington Richards



beauty and evenness seldom found in boys' voices. Mr. Richards is a firm believer in a *cappella* singing as a potent factor in the development of a boy choir. Every Sunday at St. James' there is some unaccompanied singing. He is a firm but kindly disciplinarian. His rehearsals, ninety minutes in duration, are marvels of order and expedition.

Second only to interest in his own choir is the interest he displays in boy choirs generally. At the Guild convention in Memphis in 1929 he read a paper, published in THE DIAPASON, which aroused widespread interest in choirs of this type. So many inquiries were received as a result of this interest that he prepared a concise but comprehensive course of lessons for the trainers of boys' and children's choirs. That he knows his subject is fully attested by the work of his own choir, but that he can also teach it is equally well affirmed by those who have studied with him. These lessons are characterized by a directness in the presentation of a thought that allows of no misunderstanding. The author of this course of instruction has long been famous for conciseness. When St. Thomas' Church burned over thirty years ago Mr. Richards sent a five-word cablegram to Mr. Macfarlane, who was abroad at the time. It read: "Church entirely destroyed by fire." In commenting on it later Mr. Macfarlane said: "The wording of that cable left no room for speculation. I knew that everything had gone."

Mr. Richards holds that a teacher should never cease to be a student; that, for one who is constantly dispensing knowledge a correspondingly constant replenishment at a fountain head is necessary. And he practices what he preaches. Despite his many activities he has always found time for study, not only of the subjects connected with his profession, but also of those he would have chosen had he been able to attend college as a young man. History and accounts of travel are his chief delight in reading; sketching and stamp collecting are his hobbies. At his home in Scarsdale the entire top floor has been transformed into a study, in the center of which is the two-manual organ console. Portraits of Bach and Cesar Franck hang above it. Book-shelves line the walls, on one of which is a collection of rare cartoons. One portion of the room is set apart for music. Here nothing that does not pertain to the art finds a place. Seated at the writing table one has a view of the Westchester Hills which extend for miles—truly a delightful nook for work!

In 1922 Mr. Richards married Miss Annie Bennett, an organist in Trinity Parish. They have two young daughters, who are "musical, but not in any sense prodigies, for which we are profoundly grateful," says their father. A

fellow of the American Guild of Organists, Mr. Richards is active in headquarters affairs of the organization, being a member of the council and also of the committees on examinations and public meetings. He is a charter member of the National Association of Organists and a member of the St. Wilfrid Club.

Asked what advice he considered would be the most valuable to the organist just entering upon his career, Mr. Richards thought a moment, then replied: "He must be prepared physically and by inclination to work hard and constantly, with a confidence in himself and his ability to win, so well-balanced and controlled that conceit never gains a foothold. Many years ago I took as my motto '*Solus potest qui credat si possit*', a liberal interpretation of which is 'He only can who believes he can.' Constant recourse to this truth and the creation of an attitude of cheerful expectancy have dispelled the gloom of the few dark days I have experienced. Youth rides high on the tide of enthusiasm. As one grows older it becomes necessary to guard against any receding of that tide. Valor, faith in one's own ability and judgment, courage to do and to dare, now become the guiding forces. Still later in life, it seems to me, the power and will to endure must be added to those forces. All of these impelling qualities granted, there can be no fun like work."

Allan Arthur Loew.

Allan Arthur Loew, M. A., has been organist and choirmaster of the Church of St. Mark, Brooklyn, N. Y., since 1917 and has made a splendid record in his musical ministry. He is a native of Brooklyn and began his musical career as a choir boy under Edwin Arthur Kraft at St. Thomas' Church. Later at St. Stephen's Church he continued singing and studying the organ under Charles F. Mason. He served there for a long time as chorister and organist of the church school. In 1913 he became organist of the First Presbyterian Church of Woodhaven, N. Y., where he remained until 1917, when he was called to the Church of St. Mark. He has been a piano and organ pupil of Frank Wright for many years.

Mr. Loew is also an instructor in music in the Halsey Junior High School of Brooklyn, where he has a large orchestra. He is a graduate of the Boys' High School and the College of the City of New York and a master of arts of Columbia University. During the world war he served overseas as a sergeant in the 305th Infantry of the seventy-seventh division, and saw service in the Oise-Aisne and Meuse-Argonne offensives.

The Church of St. Mark is one of the oldest Episcopal parishes in the Borough of Brooklyn and will soon celebrate its one-hundredth anniversary. It has been at its present site since 1900, when it moved from Williamsburg, on the East River, when the bridge from New York was built directly over the church grounds. The new

Allan Arthur Loew



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Austin organ for St. Mark's described in THE DIAPASON last month replaces an old tracker organ much of which came from the old church. Frank Wright of Grace Church, Brooklyn, kept the choir going during the war in Mr. Loew's absence. The church has one of the finest choir libraries in Brooklyn and with its mixed choir maintains a splendid type of musical service under Mr. Loew's able guidance.

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An Appreciation of the Work of Mr. G. Donald Harrison

By WILLIAM

THE recent appointment of Mr. G. Donald Harrison as technical director of the Aeolian-Skinner Organ Company not only insures a continuation of the triumphs of the past, but inaugurates a new era in American organ building.

Throughout its history the work of this company has greatly influenced not only the conceptions of organ architects, but the whole panorama—organ playing, literature and building acoustics. The great instruments of the past decade, built under the direction of Mr. Ernest M. Skinner—St. Thomas', New York City; St. Luke's, Evanston; Christ Cathedral, St. Louis; Church of the Ascension, Pittsburgh; St. John's, Los Angeles—have served as the standard of comparison for the industry. The advent of a new technical director, therefore, is a matter of great interest to the organ world.

There being no established Church in America, the developmental period from 1905-1925 saw the organ subjected to many influences—the orchestral school of Robert Hope-Jones; those who made a fetish of foundation tone; various fads and fancies. Out of the melee of ideas a typically American instrument evolved. It was almost flawless mechanically, splendidly voiced and well designed. In the hands of Mr. Skinner this instrument was developed to a highly perfected form. It was characterized by diapasons and reeds typical of the current taste, augmented with a background of orchestral and accompanimental voices. Some of these were new additions to the resources of the organist, such as the French Horn, Flute Celeste, Erzähler. Others were old ideas greatly perfected, or made more imitative of their orchestral prototypes—the Orchestral Oboe, English Horn, Gamba Celeste, etc. The instrument was adequate to supply a proper musical background for the church. The rich, soft colors made a warm background for any service. The orchestral timbre was largely responsible for the rapid development of a truly American school of registration.

Certain effects were stressed, however, at the expense of other important concepts, particularly an ensemble, or various ensembles based upon traditional diapason choruses. The resulting impairment of clarity and proper "build-up" made the instrument less effective for the playing of the classics and modern organ masterpieces. Attention to this deficiency was strongly emphasized by students returning from European study. In other words, a demand arose for the classic ensemble of the traditional organ. The above is the immediate background that led to Mr. Harrison's association with the Skinner firm. Keen students of organ design are already familiar with his activities since his emigration to America in 1927. However, few people are fully aware of the true significance of his work.

Characteristically, Mr. Harrison approached the problem with an open mind. He saw in our great technique for creating orchestral voices, the fundamental soundness of design, the excellent mechanism, a wealth of material with which to augment his own experience. Furthermore, he was fully cognizant of the difference between American and European service requirements. Being a great admirer of Mr. Skinner's achievements, his earliest efforts, therefore, were directed toward supplying the tone qualities hitherto lacking—i.e., chorus diapason structure, and the complementary reeds. The first step was to introduce sufficient "upper work" into the specification.

"The cutting out of the natural color from the diapason work and chorus reeds in this country had naturally resulted in the elimination of octave and mutation work, or the 'whittling down' of it to a point where it was unobtrusive and of no practical value."

The mere introduction of mixtures was not the only step toward a solution of the problem; the public had to be introduced to a diapason tone of blending quality—one of full harmonic development. Princeton University, the University of Michigan, Grace Church, New York; the University of California at Los Angeles; the Church of the Sacred Heart, Pittsburgh; Our Lady of Mount Carmel, Chicago, are examples of the movement. In these instruments all the excellent features of Skinner practice were retained, but heightened and augmented with flues, mutations and reeds that formed a cohesive blend—the science of "architectonics." Many of these innovations were foreign to American ears, but time has proved their fundamental correctness. Today the very points which were resisted some years back are taken as fundamental axioms in correct design.

Mr. Harrison is too fine a craftsman, however, to adhere to stereotyped formulas. Inevitably he was to produce organs stamped with his own hallmark of originality. He was not only a product of British organ factories, but a student of the various American, French and German schools and styles. There had been great builders in all of these nations—Silbermann, Schulze, Cavaille-Coll and Willis. All of these builders had been individuals working in their own particular medium. Each excelled in one way or another. Mr. Harrison approaches the problem without bias, free from a one-track mind. Being sensitive to all the excellences of his predecessors, he utilizes all their accumulated effective ways, not resorting to imitation, but logically coalescing the various techniques into a school of organ building destined to be the culmination of several generations of effort.

Work of G. Donald Harrison

E. ZEUCH

The new organ in Trinity College was the first to show this influence. St. Mary the Virgin, New York, and Harvard University quickly followed. These three organs are all slightly different in tonal architecture, but all show the same general handiwork. First, they are fundamentally conceived as ensembles, not only *tutti* ensembles, but divisional, that is, "departmental", ensembles. Secondly, every stop is voiced to become a musical entity—there are no massive registers on high pressure simply to produce voluminous noise. Instead, effort is directed to compile a refined tonal pattern of homogeneous texture having those attributes of clarity and transparency necessary for the proper interpretation of true organ literature.

In emphasizing *tutti* effects, Mr. Harrison never loses sight of softer timbres. His instruments are amply supplied with the soft registers for which the Skinner Organs have always been famous. Besides the colorful orchestral stops he gives special attention to delicate flutes, mutations and strings—organs of beautiful and sentimental as well as climactic moods. These results he achieved by carefully planned specifications, attention to layout, proper scaling, with full knowledge of the acoustical peculiarities of the building, excellent voicing and, finally, but most important, superb finishing.

Examination of the specifications of the above instruments, and those now in the process of construction, such as Grace Cathedral, San Francisco; Church of the Holy Cross, New York City; All Saints', Worcester; Amherst College, Massachusetts, provides an excellent study in tonal architecture. In speaking of the Harvard Organ a recent writer said: "Some respects in which the Harvard Organ shows European influence may be indicated. The Swell organ, for example, owes something to the organs of Willis, and also suggests the reed tone of Cavaille-Coll. The Pedal organ, which contains but few extended or borrowed stops, shows strong German influence. Thus the new organ, while having many of the virtues of European organs, is not a copy of them. It is modern, in the best sense, for, although retrospective, it is a constructive original work."

The answer is to be found in Mr. Harrison's ability to collate knowledge and use it intelligently. Furthermore, since the same type of ensemble is to be found in no other country, and the central point of development has been based upon American practice, we are justified in claiming the artistic merits of these instruments as an American contribution to the Arts.

Fundamentally it has been a process of development along lines demanded by the organ playing and buying public. Mr. Harrison has augmented and enhanced the beauty of the typical Skinner Organ with his own ideas, giving it the flavor of old world Cathedrals. That these tonal effects are based on close study of foreign masterpieces does not alter the fact that they are new to our ears. Furthermore, the individualistic quality of his tonal architecture makes the final product intrinsically original. It is not change so much as progress, perfecting the old, introducing new blood.

By way of biographical background, G. Donald Harrison was born at Huddersfield, Yorkshire, England; he is a graduate of Dulwich College, near London. He served an apprenticeship in the machine shops and drawing office of a large engineering company in his native town. In 1912 he passed law examinations and practiced as a patent attorney in his father's firm. He was an organ enthusiast at the time, but some work he handled for the Willis firm confirmed his ambition to become an organ builder. Entering the Willis firm, he but started to acquire the practical knowledge that differentiates his thinking from that of the dilettante. During these years he was actively taking part in the design of such notable works as Dunedin, Westminster and Liverpool Cathedrals. This splendid background, plus his understanding and open-mindedness, has been responsible for his rapid rise to authority in his present connection.

Mr. Harrison's policy is of a dual nature: First to preserve all the traditions of the Skinner Company and, second, to develop the instrument in accordance with the demands of the present day. He has demonstrated his ability to do the latter on his own initiative; the former is assured by his keen appreciation of Skinner background. His extensive knowledge, plus the accumulated experience of the company in scaling, voicing, finishing and organ engineering, insures success in all the various problems an American organ builder is called upon to solve—the various churches, different liturgies and services, and diverse acoustical difficulties.

Mr. Skinner, after observing Mr. Harrison's work for a period of over two years, wrote as follows: "Mr. Harrison has the most profound knowledge of tonal architecture, commonly described as 'specifications,' of any one I have ever met. My confidence in his judgment stands at 100 per cent, which is somewhat better than I rate my own, to be perfectly frank about it. I welcome with relief one with whom I can, in the fullest confidence, share the responsibility of bringing to a state of perfection such great undertakings as we are carrying out at the present time."

WILLIAM E. ZEUCH.

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CHICAGO, SEPTEMBER 1, 1933.

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 Washash 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.

SOME HEARTENING SIGNS

Many things the observing person could not help noting at the two organists' conventions held this summer give occasion for thought and encouragement. In the face of conditions which have reduced the incomes of many organists—wiped them out in some instances—both the Cleveland and Chicago meetings were very well attended. This in itself is most heartening. Next one was impressed with the quality of the playing. At least a dozen performers at the two conventions gave ample guaranties that the art of organ playing is not suffering a decline. And we heard both modern music and the organ classics in abundance, all ably interpreted. While holding fast to that which is good from the past, we are cultivating the newest in composition.

But the way in which the young growth is coming up in the forest to take the place of the older trees is the best evidence of all that the future of the organ is in good hands. This was abundantly shown at the N. A. O. gathering. Young men whose talent, earnestness and high ideals make certain that they will be the giants of tomorrow appear nearly every year to claim attention from their elders. The supply this year seems to be of unusual excellence and size.

It has been many a day since as touching a scene has been enacted as that in which the entire large assemblage at St. James' Episcopal Church in Chicago rose in tribute to Clarence Eddy as he walked to the console to play for an audience made up of hundreds of his old friends, admirers and pupils and other hundreds who never before had the privilege of hearing the dean of American organists. And on the same program this revered man of eighty-two years was followed by Porter Heaps, of the youthful generation, and then by the highly gifted Virgil Fox, sixty-one years younger than Mr. Eddy.

Perhaps the most encouraging of all the symptoms could be discerned in the attendance at the convention recitals. At Cleveland the events were closed affairs except for the service at Trinity Cathedral, for which every nook and corner of that edifice was occupied. In Chicago there were crowds that would

make the casual recital-goer open his eyes in amazement. The large First Congregational Church in Oak Park was filled for Mr. Seder's recital; the University of Chicago Chapel with all its capacity was well filled even at an early morning hour for Dr. Middel-schulte's program; at the exposition a canned sardine would have found discomfort in the crowd of people attending the fair who jammed into the Hall of Religion for the convention recital, and at St. Luke's Pro Cathedral in Evanston Dr. Maitland played before one of the greatest assemblages that ever came out for an organ recital anywhere in a decade. There must be some people still who relish organ recitals despite all that may be said about them.

At the banquet which brought the Chicago convention to a close President Heinroth told the story of the two frogs, one a pessimist and the other an optimist, which fell into a crock of cream, where the pessimist soon was drowned, while the optimist kept on kicking vigorously until he found himself in due time sitting on a pad of butter. Everything seems to indicate that most of us are kicking optimists and that when the proper time arrives we shall be found on top of the butter pad.

QUARTER-CENTURY OF SERVICE

Without ostentation or celebration the National Association of Organists at its Chicago convention marked the twenty-fifth anniversary of its organization. The records show that the first convention of organists, which led to the formation of the association, was held at Ocean Grove, N. J., in 1908. The keynote then was good fellowship. A desire to hear their colleagues play actuated the founders, and from the informal beginning not only grew the body which has been officially a factor in the world of American organ music, but a spirit was fostered which has spread to other organizations and which has been a benefit to every organist in the country, whether he realizes it or not. The annual conventions, held without interruption, first took place only in the East. In 1919 Pittsburgh and three years later Chicago entertained the meetings and a very successful convention was held at Los Angeles three years ago. Inspired by the fruits of these gatherings, the American Guild of Organists took up the idea and the consequence has been two annual events that refresh the souls of those privileged to attend them. Likewise the spirit of friendliness, of democracy, has pervaded all organizations.

One of the greatest services the N. A. O. has rendered in its quarter-century of existence is the presentation of young talent. Many a man whose name today is a household word among those who like to hear recitals had his first important hearing at an N. A. O. convention and there made his debut, it might be said. This policy has been followed consistently and at the Chicago convention several youthful organists who in the opinion of all who heard them are bound to win national fame played for the first time before a body of their fellow organists and received acclaim which will give impetus to their careers.

The spirit of Eddy, Marks, Schlieder, Fry, Noble, McAll, Milligan and the others who have led the N. A. O. still lives in that body and it is a source of satisfaction that they have a worthy successor in Dr. Heinroth. The organist who has not learned the benefits of association with his fellows and who has never enjoyed the privilege of meeting and hearing his peers has indeed missed something in his musical life.

DOG DAY THOUGHTS

News is scarce these summer days; the organizations of organists are inactive until fall, only a few energetic souls are giving recitals and nearly everyone who has a job is enjoying an August vacation. In short, we are observing the "dog days." It is good that there are these periods of dullness so far as activity is concerned, for they give us a respite in which to do some thinking, for which there is no time just before Christmas or Easter. While we are on some northern lake or in an automobile skimming along the country roads we can recover the

equilibrium which we so often lose in the other eleven months of the year, with their constant toil.

One hot weather thought is suggested by a recent editorial in the *New York Times* dealing with the national movement to put into effect the NIRA act. The sensible and hopeful writer of the editorial pointed out that "we are now witnessing, in reality, a display of national faith—truly to be defined as the substance of things hoped for, the evidence of things not seen." (Somewhat encouraging to know that a newspaper man has not forgotten his catechism!) We need just this spirit among the people of this nation, which has led them to accept the "new deal" with optimism. One might wish that the national recovery movement would help the "white collar" man, including the church musician, as it hardly does, but one can still safely "bet on the United States." With this thought we can return from our vacation facing a new year with assurance.

GUILD TESTS OF NEXT YEAR

Examinations for Fellowship and Associateship May 31 and June 1.

Examinations of the American Guild of Organists are to be held in New York and various other centers May 31 and June 1, 1934, according to an announcement by Frank Wright, chairman of the examination committee. The tests at the organ will take place the first day and the paper tests the second day. The following will be the pieces to be played by candidates for the fellowship degree:

(1) Trio-Sonata in D minor, No. 3, Bach. (Widor-Schweitzer edition, volume 5, page 84. Peters' edition, book 1, page 24. Novello edition, book 4, page 110.)

(2) Finaie from Second Symphony, Vierne. May be obtained from the H. W. Gray Company, or G. Schirmer, Inc.

The test pieces for the associate degree are:

(1) Doric Prelude (Tocatta) in D minor, Bach. (Widor-Schweitzer edition, volume 3, page 47. Peters' edition, book 3, page 30. Novello edition, Grand Studies No. 17.)

(2) "Carillon," by Leo Sowerby, published by the H. W. Gray Company.

Candidates must be elected to membership as colleagues not later than April, 1934, and they will then be admitted to the examination for the associateship, upon payment of the fee in advance. The associateship must be attained before proceeding to the examination for fellowship. The fellowship examination can be taken not less than one year after the attainment of the associateship. No one will be admitted to the examinations whose dues are in arrears.

Candidates for either of the certificates must secure 50 per cent of each item and 70 per cent of the total marks in each section of the examination, that is, organ tests and paper work. Candidates are required to take both sections of the examination (organ work and paper work); candidates who fail in one section of the examination shall be credited with the section passed, for one year, and be eligible for re-examination in the section failed the year following the failure. If candidates fail in this re-examination, or if they do not enter the examination the year following the failure, they shall be required, upon entering an examination thereafter, to take both sections.

Complete information regarding the examinations may be obtained from Mr. Wright, whose address is 46 Grace court, Brooklyn, N. Y.

Little Willie's First Service.

[From the *Pacific Coast Musician*.]
Little Willie, at his first church service: "Mamma, what makes the lady holler?"

"Hush! The lady is singing."
Slight pause, then: "Mamma, is the man playing the organ so loud because he doesn't want anybody to hear the lady?"

"Hush, Willie! I don't know."
At the offertory: "Mamma, are the people putting pennies in the box so they can see the man play the organ and dance, too? Why doesn't he stand up when he dances?"

"Willie, be still! The man is not dancing; he is playing notes with his feet."

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF SEPT. 1, 1913—

The specification of the large Austin outdoor organ for Balboa Park at San Diego, Cal., was published. This instrument was presided over until his death by Dr. Humphrey J. Stewart and was the gift to San Diego of John D. Spreckels. It has attracted worldwide attention.

Edward M. Read, the St. Louis organist and composer, was honored at a dinner by his former associates upon his retirement from the service of the Estey Company at St. Louis, after thirty years as manager in that city.

The National Association of Organists held a successful convention at Ocean Grove, N. J., the first week of August under the presidency of Dr. J. Christopher Marks.

G. Darlington Richards, for several years associate organist of St. Thomas' Church, New York, was appointed organist and choirmaster of St. James' Church, effective Sept. 1, succeeding Dr. Walter Henry Hall, who resigned to take a place on the faculty of Columbia University.

The question of "dead" combinations, stirred up by the console standardization committee of the A. G. O. and by criticisms of the committee's recommendation of combination pistons which do not move the stops, provoked a debate which filled a page of the issue of THE DIAPASON, those taking part being J. Warren Andrews, chairman of the Guild committee; Albert F. McCarrell, organist and director at the Second Presbyterian Church, Chicago, and Philipp Wirsching, the organ builder. All of these men have passed away since that time.

Andrew D. White, president emeritus of Cornell University, placed the contract for a large organ for Bailey Hall at the university in Ithaca, N. Y., with the J. W. Steere & Son Company of Springfield, Mass.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF SEPT. 1, 1923—

The N. A. O. opened its annual convention at the Eastman School of Music in Rochester, N. Y., and the attendance promised to set a record.

The Austin Organ Company won the contract for a four-manual for Salem Evangelical Church at Rochester, N. Y.

Professor James T. Quarles gave his last recitals at Cornell University before going to Columbia, Mo., to take a place on the faculty of the University of Missouri.

Parson and Organist.

(A Dialogue with a Moral.)
The Parson and the Organist were walking side by side,
Said the Parson to the Organist, "Your tunes I can't abide."

"I'm sorry," said the latter, "that our tastes should disagree
But really must say frankly that your sermons don't touch me."

And so they fell discussing from their different points of view
The Pulpit and the Organ Loft, but quite forgot the Pew;

Till up came Deacon Johnson who was passing by that way
And joining the discussion—just thought he'd have his say.

"See here," said he, "my brothers, to quarrel so is wrong,
One shows the way to Heaven—the other leads the song.

Let each to his vocation his best endeavors bring,
For when we get to Heaven we must all know how to sing."

This ended the discussion, for they knew that he was right,
So the Parson and the Organist shook hands—as well they might.

H. Ford Benson, in *The Choir*.

Mrs. Julia B. Horn, the Louisville organist and conductor, sends greetings from Mozart's birthplace, Salzburg. She has been in attendance on the Salzburg festival as a feature of a European trip.

The Free Lance

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

Do any girls and boys take lessons in playing or singing nowadays? The season is too early to give any indication of a revival of that old, important and useful business, music teaching. Let us leave the radio out of the question. I was startled to read in a widely-circulated journal yesterday the query: "Where are the amateur musicians? Are there not more professional musicians than amateurs?" The best is the enemy of the good. In the past forty years the standards of execution, particularly in piano playing, have risen so high, the public is so fastidious in its tastes, the increase in the numbers of real virtuosi has been so great, that the social circle, the church social function, the small groups of lovers of music will have nothing to do with merely respectable performances of music. Music has come to be a highly specialized form of social art; it is no longer something for every family to study and practice lovingly. Social attention is concentrated on technique; and the public demands, when it holds its head high, classical music performed with perfection. More often it is an abject surrender to poor stuff ground out on a machine. It is either first-class music played according to professional standards or the dance music of the minute—and usually the latter. The heart, the sentiment, the real love for music that distinguish the amateur in his prime are seldom appreciated. In their stead technique is worshipped.

"Well," you reply, "I am quite willing that the best should drive out the merely good; it is surely much better that way than to find that the good is the enemy of the best."

There we have distinctly a line of cleavage. Is it better to have a mass of music-lovers, even if they are indifferent executants, than to find at our service a small but highly efficient group of virtuosos? Who will support our increasingly large and increasingly efficient professional class if there is no large body of amateurs to look up to the professional musician as guide, philosopher and friend?

During the past six or seven years I have examined over 1,000 young people of high school age, and in all that time I have not found half a dozen players who could read music at sight with any accuracy (to say nothing of intelligence) if a piece of suitable difficulty was set before them. This applies not only to the poor players (pianists, violinists, cellists, trumpeters, etc.), but to the excellent ones. How can people to whom the printed musical page is a book closed except after slow, painful and intensive practice ever arrive at any real enjoyment of music in the large? To such players the literature of music is inaccessible.

Ever since Paderewski made his first ecstatically triumphal tour in the United States and it was bruited about that he was a Leschetizky product, standards of piano playing for the millions have been raised, pieces memorized before being learned—the music copy being then disused—and a few pieces polished up to the highest point of effectiveness. The lack of constant contact with the printed page weakened reading at sight, this resulting in the practical uselessness of one's music. The player became inspired with professionalism. More professional musicians than amateurs! More qualified teachers than boys and girls to be taught! The best the enemy of the good! Or am I entirely and unqualifiedly wrong?

What are we coming to? I have just read in the *Boston Transcript* of Aug. 10 that a new music school, backed by excellent musicians, will be opened in Boston this month. I wish the school much success. But what courage!

Make way for the ladies! Did you see in the *New York Times* that a Michigan woman, Miss Evangeline Lehman, had been awarded a silver

medal for her oratorio, "St. Theresa of the Child Jesus," by the French Foreign Ministry? The work was produced recently in Paris.

Dr. E. J. Hopkins' tune "Eilers," usually sung to the hymn "Saviour, Again to Thy Dear Name We Raise," presents in the third verse of each stanza (in the first stanza to the word "bless") an interesting harmonic-melodic problem. If the key be A flat is the alto note for "bless" G or F? I am not a partisan of either note, although I rather lean to F. What do the various hymnals say about this? One would naturally go at once to "Hymn Tunes of E. J. Hopkins" (1901) for light on the question, but while Hopkins in one case uses F sharp, the key being G, in a second version he uses E, thus leaving us in doubt as to his preference. Here are the hymnals that use G for the word "bless": "American Student Hymnal" (1928), "Hymns Ancient and Modern" (1924), "The New Hymnal" (1916), "In Excelsis" (1907), "The Pilgrim Hymnal" (1931), "Congregational Church Hymnal" (19—), harmonized by Arthur Sullivan but edited by E. J. Hopkins, thus suggesting that both Sullivan and Hopkins liked the G. The list of hymnals using F is shorter: "The Church Hymnary" (1930), "English Hymnal" (1906), "Hymns of the Church" (1912). At this juncture I gave up the search, but I will add that neither the "Oxford Hymnal" (1908) nor "Hymns Ancient and Modern," historical edition (1909), has "Eilers."

Does this interest you?

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Queen Mary of Great Britain has been made a doctor of music by the Royal College of Music, London.

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Programs of Organ Recitals of the Month

Vernon de Tar, New York City—In a recital at Calvary Church on the evening of June 28 Mr. de Tar played this program: "Grand Jeu," Du Mage; Ricerare, Palestrina; Prelude and Fugue in B minor, Bach; Chorale Preludes, "O Man, Thy Grievous Sin Bemoan" and "Now Is Salvation Come to Us," Bach; Vivace from Third Sonata, Bach; Chorale in A minor, Franck; Toccata, Gigout; Scherzo from Sixth Symphony, Vieme; Andante espressivo from Sonata, Op. 28, Elgar; Allegro from Second Symphony, Vieme.

Recitals were given by Mr. de Tar July 6 at the conference for church music at Wellesley, Mass., July 12 at the summer session of Syracuse University, Syracuse, N. Y., and July 16 under the auspices of the Michigan Guild chapter at the Detroit Institute of Arts.

Richard I. Purvis, Oakland, Cal.—In short programs in connection with the services at the First Baptist Church in August Mr. Purvis played:

Aug. 6—"Sortie Fugue," Pierre Kunc; "Marche Russe," Schimmlke; "A pr's l'Été, Florent Schmitt;" "Ave Maria," Schubert-Lennart.

Aug. 13—Tocatta in D minor, Lomares; Bourree, Wallace Sabin; Cortège," Debussy; Reverie, Roxanna Weihe; "Debussey; "Carillon-Sortie," Mulet; "The Swan," Stebbins; Nocturne, Stoughton.

Aug. 20—Prelude and Fugue in C minor, Bach; "Carillon-Sortie," Mulet; "The Swan," Stebbins; Nocturne, Stoughton.

Aug. 27—Chorale Preludes, "Glory Be to the Father" and "Thy Will Be Done," Karg-Elert; "Variations de Concert," Bonnet; Cradle Song, Czernovsky.

Hugh Porter, New York City—Mr. Porter played a recital with the following offerings on the afternoon of July 25 at the Juilliard School of Music: Chorale Prelude, "In Thee Is Joy," Bach; Sonatina from the Cantata "God's Time Is Best," Bach; Prelude and Fugue in E flat ("St. Ann's"), Bach; Sketch in D flat and "Abendlied," Schumann; Chorale No. 1, in E major, Franck; Allegro Cantabile from Symphony 5, Widor; Fugue in G major (a la Gigout), Bach.

Stanley R. Avery, Minneapolis, Minn.—In a vespere hour recital at St. Mark's Episcopal Church June 22 Mr. Avery, organist and choirmaster of St. Mark's, played: "Giga," Corelli; Andante, J. Christian Bach; Intermezzo, Brahms; "Herzlich dich mich verlangen," two settings by Brahms and one setting by Bach; Prelude and "Liebestod" ("Tristan und Isolde"), Wagner.

On June 29 he made use of these selections: Grand Chorus, Dubois; "May Night," Palmgren; Chorale Preludes, "Allein Gott in der Höh" and "Jesus, meine Zuversicht," Karg-Elert; Prelude to "Parsifal," Wagner; "Ride of the Valkyries," Wagner.

John F. Grant, Buffalo, N. Y.—In a recital at Edwood Music Hall Aug. 25 in connection with the commencement of the Bryant & Stratton Business College Mr. Grant played these selections: Overture in C, Op. 24, Mendelssohn; "Prayer at Sea," Arensky; "Song of the Alps," Caudly; Scherzo in D minor, Federlein; "Ave Maria," Schubert; Minuet ("Samson"), Handel; Prelude to "Lohengrin," Wagner; Adagio (Sixth Symphony), Widor; March ("Queen of Sheba"), Gounod.

George Tracy, M. Mus., Mount Vernon, Iowa—Mr. Tracy gave a recital on the evening of Aug. 20 at the First Methodist Church, of which he is the organist, assisted by Bernice Ringer, soprano, and Maxine Johnston Macaulay, contralto, and played these selections: "Pieve Heroique," Cesar Franck; Andante from Violin Concerto, Mendelssohn; "To a Wild Rose," MacDowell; Londonderry Air, arranged by Kohlmann; "Please Don't Let This Harvest Pass," Horace Alden Miller; "Suite Gothique," Boellmann.

George H. Fairclough, F. A. G. O., St. Paul, Minn.—Recent programs by Mr. Fairclough at the University of Minnesota have been:

Aug. 11—"Suite Gothique," Boellmann; "Soeur Monique," Couperin; Minuet in G, Beethoven; Sinfonia, "I Stand at the Brink of the Grave," Bach; Chorale Prelude, "We All Believe," Bach; Sonata in C minor (No. 2), Mendelssohn; Chorale Prelude, "A Beautiful Rose," Brahms; Evening Song, Bairstow; "Grand Choeur" in G, Salome.

Aug. 18—Sonata in A (No. 3), Mendelssohn; Concerto in G, Vivaldi-Bach; Chorale Prelude, "Blessed Jesu, We Are Here," Bach; Chorale Prelude, "In Thee Is Joy," Bach; Prelude, Fugue and Variation, Franck; "Benediction Nuptiale," Saint-Saens; Barcarolle (Fourth Piano Concerto), Sterndale Bennett; "Notturmo," Borodin; "Du Bist die Ruh," Schubert; Prelude in C sharp minor, Rachmaninoff.

Walter N. Hewitt, A. A. G. O., Newark, N. J.—Mr. Hewitt has given a series of historical recitals on Sunday evenings at the First Methodist Church of Arlington, N. J. He played the following programs: July 23—Cathedral Prelude and Fugue

(E minor), Bach; Chorale Prelude, "I Call to Thee, Lord Jesus Christ," Bach; Largo from "Xerxes," Handel.

July 30—Andante con moto from Fifth Symphony, Beethoven; Prelude and Air, Wesley; "Consolation," Mendelssohn, Aug. 6—Elegy, Harold Vincent Milligan; "Departing Day," Carl F. Mueller; "Caprice Viennois," Fritz Kreisler; Chorale, Jongen.

Hugh Giles, Worcester, Mass.—Mr. Giles gave a recital at Christ Church, Greenville, S. C., July 29, playing a program made up of these compositions: Prelude and Fugue in E minor, Bach; "The Cuckoo," d'Aquin; Pastoral, Bach; Fantasia, Bubeck; Berceuse, Dickinson; Chorale in A minor, Franck; Serenade, Rachmaninoff; Allegro Vivace from Symphony 1, Vieme; Chorale Prelude, "Lo, How a Rose E'er Blooming," Brahms; "Westminster Chimes," Vieme.

Miss Gladys Hollingsworth, F. A. G. O., San Diego, Cal.—The fifth of a series of organ recitals was played at the Episcopal Church of St. James-by-the-Sea, La Jolla, on the afternoon of July 30 and Miss Hollingsworth gave the following program: "Meditation," a Ste. Clothilde; James; Pastoral, Second Symphony, Widor; "Jesus, Joy of Man's Desiring," Bach; Grace; Andante and Finale from "Grande Piece Symphonique," Franck; Chorale Prelude on "Eventide," Parry.

Warren D. Allen, Stanford University, Cal.—The following programs are among those of the summer quarter at Stanford University by Mr. Allen:

Aug. 13—"Marche Pontificale" (Symphony 1), Vieme; Andante sostenuto (Symphony Gothique), Widor; "Ronde Française," Boellmann; Largo from "Cello Sonata, Chopin; Pastoral in E, Franck; Adagietto (Suite, "L'Arlesienne"), Bizet; Toccata on a Gregorian Theme, Edward S. Barnes.

Aug. 17—Largo from "New World" Symphony, Dvorak; Gavotte in F, Martini; Largo from "Xerxes," Handel; "In Thee Is Gladness" and "Deck Thyself, My Soul, with Gladness," Bach; Allegro from Sonata, Op. 28, and March, "With Pomp and Circumstance," Elgar.

Sunday evening, Aug. 20, Mr. Allen played a Brahms program.

Robert N. Platt, Long Beach, Cal.—Mr. Platt, of Larchmont, N. Y., gave a recital at the First Congregational Church of Long Beach Aug. 8. He played the following program: Prelude and Fugue in E minor, Bach; Prelude, Clerambault; "Ave Maria," Arkadelt; "Pieve Heroique," Franck; "Meditation a Ste. Clothilde," Philip James; Scherzo, Vieme; "The Bells of St. Anne de Beaupre," Russell; "Romance sans Paroles," Bonnet; Berceuse, Dickinson; Toccata, Mulet.

Martin W. Bush, Omaha, Neb.—In a recital July 20 at the Joslyn Memorial for the Society of Liberal Arts Mr. Bush played this program: Allegro Appassionato (from Sonata No. 5), Gullmunt; Chorale in E major, Franck; "The Chapel of San Miguel," Seder; Fugue Reverie, Fletcher; Berceuse, Jarnefelt; Finale (from Symphony No. 1), Vieme.

Bethuel Gross, Gary, Ind.—In his recitals Friday noon on the large Aeolian-Skinner organ in the beautiful City Church Mr. Gross has played these programs recently:

June 30—"Salve Regina," "Dedication" and "Romance sans Paroles," Bonnet; "The Squirrel," Weaver; Rhapsody, Saint-Saens; "Finlandia," Sibelius, July 7—Prelude, Pastorale and Scherzo, Gross; Adagio and Finale, Symphony No. 2, Widor.

July 14—Prelude and "Salve Regina" (Symphony D, Gross; Allegro Vivace, Andante and Finale (Symphony 1), Vieme.

Claude L. Murphree, A. A. G. O., Gainesville, Fla.—In his Sunday afternoon recital at the University of Florida July 23 Mr. Murphree played: Introduction and Fugue, Sidney Homer; "Grotesquerie," Charles Raymond Cronham; "Alpine Suite," Benna Moe; Scherzo, Dethier; "Bayou Song," Ferdinand Dunkley; "Spring Morn" ("Chanson Gracieuse"), Frederick Stanley Smith; "Sundown at Santa Maria" (Reverie), Roland Diggle; "Toccata Jubilant," Diggle; "Le Petit Berger" ("The Little Shepherd"), Debussy; Toccata on "O Filii et Filiae," Lynnwood Farnam.

Hugh Alderman, Jacksonville, Fla.—On Sunday afternoon, July 16, Mr. Alderman, organist and director of music at the Springfield Presbyterian Church, Jacksonville, played a recital at the Florida State College for Women, Tallahassee, on which program he was assisted by Aubrey Peters, tenor. His offerings included these organ selections: Allegro Vivace and Air from "Water Music Suite," Handel; Chorale Preludes, "My Heart Is Filled with Longing," Bach, and "Behold, a Rose Is Blooming," Brahms; Prelude (in five parts), Lemmens; "A Florida Dawn" (MS), Stewart; "Wailing Wall," Shure;

"Marsh Voices" (MS), Alderman; Maestoso, Mendelssohn.

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

Aug. 6—"Sonata Tripartite," G. B. Nevin.

Aug. 13—"Grand Choeur" in G minor, Wolstenholme; Scherzo, W. T. Best.

Aug. 20—"Priore," Op. 37, Jongen; Finale, Op. 27, Dupre.

Aug. 27—Largo, Kryjanowski; Prelude and Fugue in D major, Glazounow; "Chant Cherubique," Tcherépine.

Frank R. Green, Aurora, Neb.—In a recital at the First Church of Christ Aug. 11 Mr. Green played the following: "Finlandia," Sibelius; "Clair de Lune," Karg-Elert; "La Pline," from "Les Heures Bourguignonnes," Georges Jacob; "Ronde Française," Bœllmann; "Notturmo," Grieg; "Marche Champetre," Green.

In a short afternoon benefit recital at the Methodist Episcopal Church Aug. 11 Mr. Green played the following: "Carillon-Sortie," Mulet; "Noel," Mulet; Prelude, Franklyn MacAfee; "Marche Religieuse," Gullmunt.

Edward G. Mead, Oxford, Ohio—Mr. Mead gave a recital in the chapel of Wadsworth College at Brunswick, Maine—the fourth he has played there—on Aug. 27. His offerings included: Prelude in F minor, Mead; "Romance sans Paroles," Bonnet; Meditation, Truette; Fantasia and Fugue in G minor, Bach; First Symphony (Allegro Vivace and Andante), Vieme; Menuet-Scherzo, Jongen; "The Chapel of San Miguel," Seder; "Water Sprites," Nash; Berceuse, Dickinson; Finale, Sixth Symphony, Widor.

Wilhelm Middelschulte, Chicago—In a recital at Nazareth Academy, Nazareth, Mich., July 27, Dr. Middelschulte played this program: Passacaglia (C minor), Bach; Scherzo from Symphony, G major, Sowerby; "Fantasia Brevis," Luning; Pastoral and Finale, Op. 42 (with cantata by Middelschulte), Gullmunt; Fantasia, "Ad Nos, ad Salutarem undam," Liszt; "Regina Coeli," Sister M. Gabrielle, S. S. J.; Contrapuntal Symphony on Twelve Themes by J. S. Bach, Middelschulte; Chorale, "O World, When I Must Leave Thee" and "In Tears of Grief"

(from "St. Matthew Passion"), (in memoriam the Rev. David L. Dillon), Bach.

A Wagner program was played by Dr. Middelschulte Sunday, Aug. 20, at 7 o'clock at the University of Chicago Chapel. These numbers were included: Chorale, "Die Meistersinger"; "Vorspiel" and "Good Friday Spell," "Parsifal"; "Forest Murmurs," "Siegfried"; "Dreams," "Tristan and Isolde"; "Pilgrims' Chorus," "Tannhäuser"; "Entrance of the Gods into Walhalla," "Das Rheingold."

Frederick Schneider, Libertyville, Ill.—At a musical evensong service in St. Lawrence's Episcopal Church Aug. 12 Mr. Schneider made use of the following organ selections: Chorale Preludes, "Aus Tiefer Not," "O Mensch, bewein dein Sünde Gross" and "Alle Menschen müssen sterben," Bach; Fugue in G minor, Bach; "The Swan," Saint-Saens; "Romance," Debussy; "Dreams" (arranged by Middelschulte), Wagner; Chorale No. 3, A minor, Cesar Franck.

Fred Faassen, Zion, Ill.—Among Mr. Faassen's Sunday morning programs on the four-manual organ in Shiloh Tabernacle, broadcast by station WCBD, have been the following in August:

Aug. 6—Beverie, MacFarlane; Impromptu No. 3, Coleridge-Taylor; Intermezzo from Suite, Rogers; Folk Tune, Whitlock; "The Lost Chord," Sullivan; "Caress," Grotton.

Aug. 13—Cantilene, Faulkes; "Sortie Festivo," Boslet; Andante Cantabile from Symphony No. 4, Widor; "The Bells of St. Anne de Beaupre," Russell; Festal March, Smart.

Leslie P. Spelman, South Haven, Mich.—Mr. Spelman, with the support of Mrs. Muriel J. Spelman, pianist, gave a recital at the First Congregational Church Sunday afternoon, Aug. 20, and the program consisted of these selections: "Psalm XVIII," Marcello; "Good News from Heaven the Angels Bring," Bach; "Soeur Monique," Couperin; Sketch in C minor, Schumann; piano and organ, "Stellienne," Bach; "Ave Maria," Bach-Gounod; "Adoration," Karg-Elert, and Humoresque, Karg-Elert; piano, Prelude and Fugue, Handel; "Pavane pour une Infante Defunte," Ravel, and Waltz in E minor, Chopin; organ, Three Chorale Preludes, Brahms; "Rhapsodie Catalane," Bonnet.

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Photo-Electric Organ As a Revolutionary Musical Invention

By EDWIN H. LEMARE, F. R. A. M.,
F. R. C. O., F. A. G. O.

During the last few years the advancement in all the sciences has been most phenomenal, many new developments revolutionizing certain old and established systems. The art of producing music has not been overlooked in the minds of men during this progressive period, and it was recently that I received a profound shock to my established ideas of tone production.

I have the pleasure of giving to THE DIAPASON the first detailed account of a revolutionary development which, at first sight, may seem not alone uncan-ny but also an impossibility. Nevertheless I can vouch for its authenticity, as not alone the writer but many organists and orchestral conductors were present to hear the first demonstration and went away astounded at its possibilities. The inventor of this marvelous development is James H. Nuttall, internationally known organ voicer, for many years head voicer and consultant with the late Robert Hope-Jones. Mr. Nuttall has had a lifetime experience in organ construction, thus realizing the inevitable shortcomings of the "king of instruments." He went to work some years ago in an effort to eliminate much of the organ's cumbersomeness, which resulted in the development of this invention. Mr. Nuttall is fortunate in having a colleague and co-worker in Frederick M. Sammis of electrical fame, who was chief engineer for Sig. Marconi in the early days of wireless telegraphy, and recently general manager of the R. C. A. and Photophone Company on the Pacific coast. It will therefore be seen that this apparatus was developed by veterans with a scientific background.

In this unique instrument the only part retained of the conventional organ is the console, with its stops, pistons, manuals, pedals, etc. The tone-producing mechanism may be in the console or placed in a separate cabinet anywhere in the building. Its action is absolutely noiseless. The production of sound involves no pipes, valves, wind-chests or air pressure.

The method of producing musical tones in this apparatus is accomplished by the transformation of light into sound and consists of six elements: First, a source of light which provides the energy; second, light interceptors, or shutters, that may be opened by depressing the various keys, thereby allowing the light to impinge upon any given point of the third element, this being a disc of an opaque substance with concentric rings of transparent slits through which the light may pass; fourth, tone films or tone patterns; fifth, a photo-electric cell or cells for transforming light energy into electrical energy, and sixth, a method of changing variable electrical energy into sound and amplifying it as in the ordinary radio and motion picture sound reproducing apparatus.

Only the first two elements need be mentioned here. The source of light is to supply the energy which ultimately excites the photo-electric cell. The interceptors, or shutters, control the passage of light, causing the desired note to sound in a manner to be more fully explained. It need scarcely be mentioned that the pitch is determined by the number of sound vibrations per second. The revolving opaque disc with its concentric rings of transparent slits is constructed so that it may excite the photo-electric cell rhythmically at the various rates of vibration required to produce the notes of the musical scale.

For the purpose of simplicity in explaining the principle, one note only, treble C, will be considered in the preliminary explanation. The number of vibrations of treble C is approximately 524 a second philharmonic pitch. If then 131 apertures through which light may pass are made on the surface of a disc otherwise opaque—a disc, for example, of emulsified glass having photographed thereon the requisite number of lines, these lines being transparent and measuring one-sixteenth of

an inch in length and one-thousandth of an inch in width (see figure 1)—the number of these light slits which would pass any given point per second if the disc revolved at a rate of four revolutions per second would be equal to the number of vibrations per second for treble C. Figure 1 will make clear the arrangements of these slits. These slits are spaced precisely, the distance between each slit and the next being exactly the same, so that the opaque areas between each pair of slits are all identical in size and shape.

Before proceeding with the action of the rotating disc, it will be necessary to explain at this point one of the vital and fundamental principles of this invention. This important part consists of providing a mask or mat for each note as shown in figure 2. The function of this mat is as follows: Its shape

is proved by the fact that the pitch disc may be rotated between the open mask and the exciter lamp without any sound being heard—in other words the pitch is silent! But just as soon as the light beams are required to pass over a wave shape, the corresponding sound is heard. The figure shows that without the interjected wave shape the amount of light falling upon a photo-electric cell remains constant, for as one beam of light is moving on to one side of the mask, the previous beam is correspondingly moving off.

In order to produce a sound quality, the insertion of a photographed sound wave is placed within the open space of the aforesaid mask. It will now be seen that when a pitch slit in the revolving disc passes over the mask with its tone quality insertion, a variation of the aforementioned constant light is obtained, thereby changing the con-

which transforms them synchronously into electrical currents, thus faithfully reproducing by sound photography any of the hitherto known organ and orchestral tones, etc.

[To be continued]

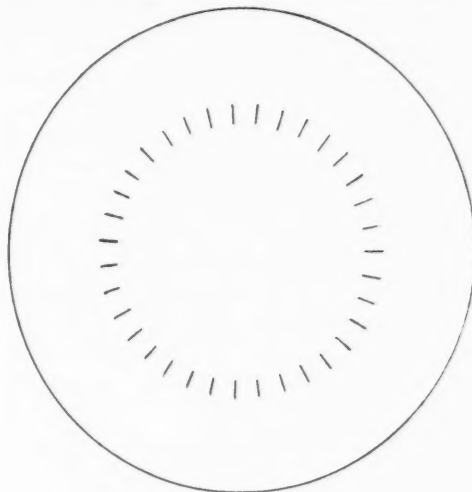


fig. 1



fig. 2



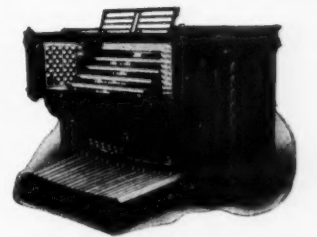
fig. 3



fig. 3a

and size must be such that no matter how many light slits pass over it per second, the sum total of light impinging upon the photo-electric cell will remain constant until a sound wave shape is interposed underneath the mask. The correctness of this state-

tinuous light into a series of fluctuating intensities of light and shade—a single tone vibration consisting of variable density, two examples being shown in figure 3, or of variable area, figure 3a. These varying intensities of light are impinged upon a photo-electric cell



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**Bach Not Program
Music; Three Ways
To Appreciate Him**

University of Illinois School of Music, Urbana, Ill., Aug. 9, 1933.—Editor of THE DIAPASON: The frequent appearance in THE DIAPASON of original contributions on both sides of controversial questions is one of its most valuable features, and the editorial policy that thus offers its pages as a forum for its readers cannot be commended too highly. While news items are of course interesting and necessary, a journal renders an invaluable service when it offers the thoughts and opinions of the members of the fraternity that it represents. A recent article on Bach has so crystallized the writer's conception of the master and his music that he feels impelled to present it, in the belief that it offers another valid approach to an appreciation of the value and meaning of the works of this genius.

Music has no vocabulary for the expression of ideas or emotions, and it is by a specious analogy that such results are supposedly achieved. It is true that a few of the orchestral instruments can imitate closely a few sounds of nature, but their application in serious music is so restricted as to be negligible. It is also true that rhythm gives a general emotional temper to a composition, due to the correlative action of man's heart pulsations and his emotions. Beyond that general suggestion, however, musical rhythms cannot go. To meet this deficiency titles are resorted to, the imagination and fancy of the listener supplying the rest. In the last analysis, descriptive titles and program notes are in themselves a confession of the impotence of music to express definite ideas or emotions.

Some composers have constructed their own vocabulary, by which their music is to be interpreted, thus conditioning the art and destroying its universality. Compositions of this type have outlived their composers only when they have contained musical and aesthetic merit over and above that which exemplified the programmatic idea. Wagner, for instance, persists on symphony programs in spite of the *leit motifs* that so often saturate his tonal fabric. Some who have seen his music dramas derive a peculiar pleasure in reconstructing scenes during a concert rendition. Others take pride in their ability to recognize motives, confusing identification with appreciation. But the great majority recognize and understand practically nothing of Wagner's vocabulary, and accept his music as an end in itself, not as a stimulus for the conception of fantastic, sometimes grotesque, pictures.

With Bach the situation is exactly reversed. He had no program, pictorial or philosophic, the three elements of music supplying him with the material for the fashioning of melodic and harmonic combinations against a rhythmic background of structural design. Bach recognized the fact that the art of music consisted in the embodiment in tone of the eternal principle of beauty, both of form and content, and his works have endured because of the perfect objectification in them of this timeless element.

The basis upon which the capacity to appreciate the works of Bach rests is threefold. In the first place, one must understand his idiom, which in itself is an insurmountable obstacle to many people. A linear conception of music, coupled with the ability to follow the several tone lines of a contrapuntal composition, can be attained only through long, persistent and systematic training. Thus the average listener either becomes hopelessly bewildered in a baffling tonal network or clings to one tone line, usually the soprano.

Second, one must have some knowledge of contrapuntal forms, a polyphonic composition being a veritable tonal panorama with structural features as definite as those of a Gothic facade. Third, one must know Bach's aesthetic ideal, as stated above, and never read into his music thoughts or emotions that he never intended to convey.

In vocal music it is the words alone that are responsible for any definite transference of thought or feeling, the music serving to enhance and intensify the perception. When performed without the words such music loses its power of definite expression. Hence Handel's Largo, from "Xerxes," is not incongruous as an organ voluntary, and one or two numbers from the "Messiah" would utterly fail to suggest the thought or sentiment of their text.

Bach, of course, kept the general tone of his vocal music in keeping with the general spirit of the words. More than that, he invented effective programmatic devices which undoubtedly served to strengthen the union of words and music. Stripped of the words, however, such devices would be powerless to express anything but beauty. Bach's chorale preludes, for organ, have lived because, as stated above, they contain great musical and aesthetic merit over and above that which exemplifies his programmatic idea. The general title of each prelude does prepare the listener for the general mood that the music is to express. To follow minutely each attempt on the part of Bach to represent the changing thought and mood of the text, however, is to mistake the shadow for the substance, to sacrifice the general for the particular. In architecture the exact counterpart of such appreciation would consist in admiring the figures in the pediment of a Greek temple at the expense of its beauty of line and structure.

A slow turn of the radio dial will yield a vivid cross-section of the musical taste of the American people, and with such incontestable evidence it would be futile to deny that the present cultural level is low. It is little to be wondered at, therefore, that Bach, the very apotheosis of musical culture, has a relatively small following. Moreover,

if the foregoing premises be sound, attempts to enlarge this following must emanate from the class-room, and not the concert platform. The privilege of the concert organist is to interpret the masterpieces of Bach for those who are prepared to hear them. His opportunity lies in interpreting these works with an artistry that creates in those of his auditors who are untutored the desire to know more about Bach and his music. Any compromise in this matter degrades the performer and deceives the listener, and the most recent one that has been suggested—offering the organ works of Bach as program music—is at once naive and repellent.

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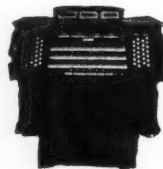
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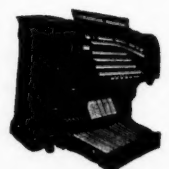
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W. W. Kimball Lists Century's Progress in Building Organs

[The subjoined paper was read by Wallace W. Kimball, director of the organ department of the W. W. Kimball Company, at the convention of the National Association of Organists in Chicago Aug. 1.]

You will notice by the program that I have been assigned the subject "Progress of the Century in Organ Building." Were I to enter into a thorough discussion of this subject the entire four days of this convention could easily be devoted to it, so with only fifteen or twenty minutes at my disposal, I shall have the opportunity merely to touch upon the more prominent aspects of organ building progress.

As we look back over the past century we find that several quite remarkable developments have taken place. Most of these naturally took the form of mechanical and structural improvements, since it was this particular part of organ building which appeared to be most deficient. At the same time there was much that could be done to make the organ tonally more attractive to the American public, and that both have been accomplished with considerable success has, I believe, been rather well demonstrated. At any rate, it is undoubtedly true that pipe organ building has made more progress during the century just past than in all the years together prior to 1832.

At the beginning of the nineteenth century the organ seemed to have become almost static in its development, the builders having gone as far as they could within the limitations placed upon them by the tracker action and inadequate blowing equipment. Tone quality had also become more or less static, and specifications were designed along what we are pleased to call today "classical lines"—which phrase I interpret; to mean in general terms a full set of pipes for each stop and enough upper work and corroborating harmonic sets to give the flue and reed ensemble that degree of clarity and brightness deemed necessary by the individual builders.

A major advance in the improvements of the old tracker action took place in 1832 when Charles S. Barker of Bath, England, invented a pneumatic contrivance which he named the "Barker lever." This invention placed a small bellows in the middle of the key action and used the organ wind as a force to help operate the tracker action, thereby removing much of the effort formerly required to operate the organ keys. From the best available information it seems that Moitessier, a Frenchman, designed the first tubular-pneumatic action in 1835. These two noteworthy events really mark the beginning of all our modern developments, and from that time on improvements and inventions came fast—first the perfection of the pneumatic action, then, closely on its heels, the electro-pneumatic action. Within the last ten years very serious attempts have been made to put the organ on a more or less synthetic basis by use of the new radio-electric inventions of various engineers, but since none of these efforts have so far resulted in more than quite good imitations in some instances, and also because none of the regular organ builders have been involved in these attempts, I shall say no more on this particular subject than to offer the opinion that unless the musical taste of the entire country is completely altered, and unless the modern American organ builder fails to cater to the public taste in some degree, the so-

called "pipeless" or "radio" organ will remain in the same category with other novel inventions.

Almost paralleling these mechanical improvements came a change in tone quality, principally the noteworthy improvement in reed tone and the invention of orchestral imitative effects—these latter made possible by the use of higher pressures than were possible with the old mechanical action and limited blowing equipment. The mention of imitative orchestral reeds brings to mind the great contribution which Ernest M. Skinner has made to the advancement of organ building, particularly in connection with orchestral tone color, although his work in developing such stops as the *erzähler* and *flute celeste* is equally worthy of note. During the last thirty years his work has had a tremendous influence in helping to make the American organ popular with the public generally, and I for one am glad to pay my humble tribute to his genius.

American builders were quick to seize upon all the European advances, to perfect them and to invent new things of their own. Our organ building history shows little work of importance, however, until the period of Hutchings, Johnson, Roosevelt and other builders of that period, all of whom seemed to be following continental traditions in tonal design.

Then along came a radical, a firebrand, as some called him—one who was destined to have a tremendous influence on organ building, organ thought and building practices. I refer, of course, to Robert Hope-Jones. In 1887 he made known to the world the fact that he could increase the pressure on pipes up to twenty or thirty inches and still keep the tone smooth, by thickening and leathering the upper lips of the pipes, narrowing the mouth while increasing its height, and by thickening the body of the pipe. Hope-Jones is perhaps best known, however, as the inventor of the unit principle, although there is evidence to show that as early as 1856 Edmund Schulze designed an extended organ and that in 1860 his sons built and installed a three-manual organ of this type in New Orleans. Hope-Jones was unquestionably a man of genius, and blazed new trails, most of which led where few dared or cared to follow. Nevertheless, his ardent preaching won many disciples and a storm swept over the country from one end to the other. Whether to unify or not to unify, that was the question of the moment—whether to have tibias or not to have tibias—whether to have mixtures or not to have mixtures—whether to have pipes with harmonic qualities, or pipes without harmonics. The battle raged and many harsh things were said and written by both sides and, of course, it has never been settled, since arguments of that kind can never be settled until the lapse of time and a cool, calm and collected public opinion has finally passed judgment. Hope-Jones' unfortunate death marked the end of that era, although the effects of it are still with us in more ways than one. His adherents had taken up the cause and practically every builder has been inculcated to some degree with the "unification virus."

Now it would seem as if the pendulum is in the process of swinging back again, because once more it is possible for the organ builders to interest the organ public in the "straight" organ. I say this because there was a time not so very long ago when most organists were willing to accept unification. My own position in the matter has always been that an organ is no greater than its pipes, regardless of the

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number of stops on the console. Again, I do not believe that a completely artistic buildup of a diapason, flute or reed chorus is possible of accomplishment where unification is inclined to give each octave derivative the same volume and the same scale characteristic as the fundamental. In many cases, and more particularly in the larger instruments, there is comparatively little difference between unifying a set of pipes in order to secure five or six stops therefrom and putting in the actual pipes for those stops. Of course, I will admit that a great deal depends upon one's point of view. If it seems necessary to have a three-manual organ of forty stops and there is only about \$8,000 available for the purchase, the only recourse is unification. On the other hand, there are occasions when the only possibility of placing an organ of adequate resources in the space available forces the builder to resort to unification. This situation, I am sure, can be materially relieved by proper cooperation between the organ builder, the architect and the organist.

I have just said that the pendulum is in the process of swinging back to the "straight" organ idea. Not only is that true, but it is also a fact that we have lately been able to interest many organists in an ensemble that has inherent harmonic attributes. One of the striking evidences of this is the diapason chorus, made up of pure tin, an example of which is to be found in our organ at Thorne Hall, Northwestern University. In that diapason chorus we have gone a long way from Hope-Jones and his leather-lipped pipes. Instead of being absolutely fundamental in their quality you will notice that there is a very noticeable octave harmonic development in each set of the chorus, particularly in the 8-ft. diapasons. The hall itself is not well adapted to music, having the entire ceiling covered with porous celotex. Nevertheless, while the hall lacks resonance and "pick-up" for the organ tone, I am sure you will notice the effect I mean.

You may ask: "What advantage is there to this harmonic type of voicing?" Well, to begin with, every organist knows that mixtures are added to any organ to give life, sparkle and clarity to the ensemble, a process which takes place automatically in instruments having soundboards like the piano, or resonating chambers such as violins, but which process of natural amplification of harmonics is lacking in the organ, due to the nature of its construction. Now in adding these mixture ranks one has to exercise great care and

artistry not to have them harsh and screaming and protruding to the point where the ear is conscious of mixtures as such. They should blend and be properly scaled and voiced so that they take their place in the tonal scheme, properly balanced, yet taking care of their innate function of contributing harmonic life to the tone. With the use of these tin diapasons, which already have present in them a big natural harmonic quality, we can use a type of mixture voicing which complements the harmonic quality of the fundamental chorus beneath it—complements it in such a way that the mixtures are not offensive in any degree and amalgamate the tone of the chorus in one lovely, clear, bright family.

And so, bringing this paper to a conclusion, and bringing you down to 1933 in the progress of the century in organ building, we find that the industry has moved steadily forward, has experimented with every conceivable type of action and tonal ensemble, and has discarded those ideas which have proved unsound. Foresighted builders know that the American organ of 1933 must consist of an ensemble that is harmonic rather than fundamental in quality, that in so far as is possible there must be a full set of pipes for each stop, and that all of these must be superimposed upon an action which is responsive and reliable. Above all, he should realize the value of including in his organs those stops which are now so well liked by the people, for the organ builder will prosper only in direct proportion to the desire of the people to listen to his product.

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[The following paper on the subject of "The Present Trend in Organ Building" was read by Mr. Harrison, technical director of the Aeolian-Skinner Organ Company, at the convention of the National Association of Organists in Chicago Aug. 1.]

By G. DONALD HARRISON

To obtain a better understanding of the present trend in organ building, it would seem helpful to glance into the past to ascertain the influences which have been at work to bring us to the present stage of development, and to assure ourselves that we are now on the right track and thus enable us to proceed with courage and authority.

The development of the organ has proceeded with great rapidity. It has come under various influences during the stages of development which have left their mark on present-day practice. Some of these influences have been good and others bad. By tracing both kinds of influences to their respective sources we can obtain a better perspective of the whole subject. As the development of the organ in this country is interwoven with the development of the instrument in England, I propose, in sketching over the past, to limit my remarks almost entirely to the conditions found in England and America.

Going back to the time immediately following the Reformation in England, we find that organs of Father Smith and Renatus Harris were justly famed for the beauty of their 8-ft. diapason work and, in fact, writers of those times refer to the sweetness of tone of these registers and one rarely finds an instance of any reference to the ensemble. These organs were far behind their German contemporaries from the point of view of ensemble, and, due to the fact that they had no pedal organ, they were totally unsuitable for the organ music of the continent.

It was not until the end of the eighteenth century that pedal organs were introduced into English instruments, and even then an octave of pipes was considered sufficient. These pedal pipes, as they were called in those days, consisted of a large-scaled, wooden, open flute. Apparently the indefinite and woolly tone of these pipes was the best compromise, since they had to do duty for both loud and soft combinations. These pedal pipes were the forerunners of the typical pedal diapasons of wood, as found in modern English and American organs. This pew-shaking and window-rattling device has little musical value. It is absolutely unsuitable to form the foundation of a properly built-up pedal tonal structure.

If open, metal diapason pipes are found to be the best material to form the great mass of a manual chorus, by what logic do we use enormously scaled, wooden, open flutes to form the backbone of the pedal organ, 32-ft., 16-ft., 8-ft. and sometimes 4-ft.? It is bad enough at 32-ft. and 16-ft. pitches, but simply hideous in the 8 and 4-ft. pitches. We are creatures of habit, however, and the typical pedal organ is going to have a slow death even in progressive America.

It is well known that the mechanical improvements introduced by Barker enabled Henry Willis to develop his technique in reed voicing. Although he was not the first to increase the wind pressures on the reeds, it is generally admitted that he laid the foundations for modern reed voicing, particularly in relation to the closed shallot in opposition to the open shallot used on the continent. Willis' great improvements consisted in the scientific scaling of the shallots and resonators, the use of hard brass for the tongues, the scientific thickening of the tongues in relation to the pressure, and the systematized use of weights screwed on the tongues to control the bass notes.

In these days, as we look back, we are liable to look upon Father Willis as a heavy-pressure reed voicer only, as perhaps the first thing that comes to one's mind in thinking of any of his organs is the glorious tone of his high-pressure tubas. It may be a surprise

to some of you to learn that many more light-pressure reeds were turned out of the old Rotunda works in London than high-pressure reeds. Willis was a master at light-pressure reed voicing and he considered three an, one-half inches sufficient in two or three-manual organs placed in churches of considerable dimensions. It will be remembered that for the swell and great reeds at St. Paul's Cathedral in London, one of the largest churches in the world, Willis used seven inches. The swell is still considered by many to be the finest department of its type in existence. At Salisbury Cathedral Willis used as low as four and one-half inches for the swell reeds. In other words, it was only for his tubas and, in some cases, his pedal reeds that Willis used what we consider to be a high pressure today, and these high-pressure reeds must be looked upon as something apart from the general ensemble of the instrument.

To Father Willis must be given the credit for laying the foundation of modern orchestral reed voicing. His orchestral oboe scale, for example, is used almost universally. Here again, however, it should be remembered that he rarely used above four-inch wind for such stops. In my opinion Father Willis' chorus reeds have never been surpassed and rarely equaled as regards speech, beauty of tone and blending qualities. Let us bear in mind, therefore, that this old master, the originator of the modern school of reed voicing, considered from three and one-half inches to seven inches a suitable and adequate pressure for chorus reeds in all but exceptional conditions.

At the 1851 Exhibition in London Edmund Schulze exhibited a small two-manual organ at the invitation of the prince consort. This instrument proved to be a revelation to musicians of those days, due to the extraordinary power and beauty of its diapason chorus, voiced on low wind pressure. Schulze obtained many contracts for large organs in England, and although these instruments are glorious examples of ensemble, the beauty of the 8-ft. diapason work seems to have been the thing most admired in England.

T. C. Lewis, an architect's apprentice, was so struck with the Schulze work that he formed an organ company for the purpose of producing organs based upon Schulze's ideals. The Lewis organs were justly noted for the glory of their flue work and T. C. Lewis had many admirers and supporters among organists, particularly those who felt that the Willis organs, though fine, tended toward too much reed tone in the ensemble.

If we examine organ specifications produced during the middle of the nineteenth century in England, we find that most builders were following more or less classical ideals on the swell and great departments. The choir organs, however, were of nondescript pattern and the pedal organs were decidedly deficient as compared with the continental organs. Much the same may be said of the contemporary American instruments, except that, in some cases, the American builders seemed to have had a better grasp of a fully-developed superstructure. Some of the early Hook organs may be taken as examples to prove this point.

Father Willis and T. C. Lewis in England continued to follow the classical specifications to a large extent, and their 8-ft. diapasons were of such moderate and rational scaling as to form a suitable foundation to carry the superstructure. Lewis never, and Willis rarely, placed more than two 8-ft. diapasons on their great organs. Even in instruments of large caliber additional unison tone was obtained by broad-toned violas, extra flutes, spitz flötes and the like.

In America at that time Roosevelt was creating his glorious instruments. His organs were undoubtedly influenced by French and German ideals, but stamped with the individuality of the master artist. Too many of his organs have been destroyed, but I believe the time is arriving when America will jealously guard the true works of art produced in this great country. Let us hope that at least one typical example of Roosevelt's work may survive.

As mentioned earlier, England had

Hugh Alexander



HUGH ALEXANDER substituted at the organ in the First Church of Christ, Scientist, the Mother Church, in Boston in July and played the following compositions while there:

July 19—Improvisation in E. Karg-Elert; "Chant de Printemps," Bonnet.
July 23—Symphonic Chorale, "Ach bleib mit Deiner Gnade," Karg-Elert; Andante from "Grande Piece," Cesar Franck; Prelude and Fugue in C, Bach.
July 26—Recitative and Adagio, First Sonata, Mendelssohn; Third movement, Second Sonata, Mendelssohn.

July 30—Fantasie in C, Franck; "Jesu, Joy of Man's Desiring," Bach-Grace; "Carillon," Mulet.

Mrs. Alexander is soloist in the Mother Church. Mr. Alexander is now engaged in playing for the services of the Christian Science Benevolent Association at Chestnut Hill, Mass. He left Cleveland about two years ago to make his home in Boston.

attained a reputation for beautiful diapasons through the excellent work of Smith and Harris, and this reputation was maintained by Snetzler, George England and later by Hill. These older diapasons were characterized by a soft, fluty and almost velvety tone. The low pressure used, however, prevented an objectionably strong fundamental. In other words, they had that transparent quality which made them good blenders.

Later, when Willis came into the field, his first diapasons were a development of the earlier models, but in the latter part of his life he slotted most of his diapasons and this feature was considered by some to impair the tone and render it below par from an English standpoint. Lewis' work, on the other hand, followed Schulze's methods, and his diapasons were considered as too stringy by many organists.

This left the diapason field open to competitors of Willis and Lewis, and certain firms were quick to stress the importance of the unison diapason. The excellent builder J. W. Walker led the field in the development of the 8-ft. organ. It is interesting to note that in organs of between fifty and sixty stops Walker placed as many as four and five diapasons of 8-ft. pitch on his great organs, and in one instance the largest diapason on the great was no less than nine inches in diameter at 8-ft. CC. Naturally this over-development of the 8-ft. diapason, with the resultant flood of fluty unison tone, caused a lack of general blend which in turn resulted in the whittling down of the superstructure until it was of little or no account.

At this time the majority of the organ professors at the Royal College of Music in London favored this excessive increase of the diapasons, both in scale and number. In addition, the pupils of the college were taught to play Bach fugues almost entirely on 8-ft. diapasons, except, of course, for the climaxes. Now these pupils were the future cathedral organists of England, so the development of the 8-ft. organ had an increasing number of influential advocates.

This craving for more and more 8-ft.

tone, or "roast beef tone," as it is often referred to in England, caused additional diapasons to be added to old organs by Father Willis during the rebuilding of many of his famous instruments after his death. The fact that this very often upset the tonal balance does not appear to have been fully realized. The demand for and insistence of the English organists upon plenty of 8-ft. diapason tone showed some influence even on the house of Willis. Father Willis himself, at the request of Sir George Martin, added two diapasons to the great organ and a large diapason to the solo organ in the rebuilding of his famous masterpiece at St. Paul's in 1899. In the opinion of many this superb great organ is at its best when these two added stops are omitted from the ensemble.

Before the close of the nineteenth century the master flue voicer William Thynne, who split from T. C. Lewis and started a company of his own, invented his justly famous violes. On this artist's work is based the modern school of string voicing. What wealth of color has been added to the organist's palette by the work of this man! It is well to remember that Thynne scales were quite large as compared with modern work and the finest existing examples of his stops were voiced on three and one-half inches.

I think it will be apparent to all that Robert Hope-Jones found a fertile field in England in the nineties for his tonal ideas. What did these ideas really consist of? Hope-Jones very largely took the art of his time, together with the tendencies that existed, and pushed these tendencies and the art of voicing to extremes. He took the narrow-mouthed, large-scaled diapasons that were in vogue, cut them up still higher, leathened the upper lips and increased the pressure. In other words, what little harmonic development existed he ruthlessly removed. Our old friend pedal pipes was extended upward to form a manual flute of pure, fundamental tone. Thynne's violes were reduced in scale to the limit, and blown harder, resulting in an acid tone having extreme harmonic development at the expense of fundamental tone. The Willis reed was blown harder, enlarged in scale, and tongue thickness increased until the tone resembled a gigantic French horn. Orchestral reeds were pushed to extremes and in every case they were made to go one better than their prototypes. Some new and curious tone colors were invented, but nearly all of these consisted in carrying to an extreme some perfectly good existing organ voice. Hope-Jones fully realized that it was impossible to expect upper work of the chorus type to blend with his foundation, and he very sensibly eliminated it from his organs.

One of the great points made by Hope-Jones for his instruments was that, with a very few ranks of pipes, it was possible to fill a large auditorium with sound. Under his ideals the ensemble of an organ became one composed of high-pressure reed work, backed up to some extent by fundamental flue work, but with no link to lead from flue tone to reed tone in the building up process.

Now let us leave England and see what was going on in this country. Before the arrival of Hope-Jones it seems to me that the organ had reached about the same stage of development as was found in England, except that the exaggeration of the unison diapasons had not progressed so far. The Hope-Jones influence on American organ building was far-reaching and few if any builders entirely escaped his influence. This influence brought about a very unfortunate period. A perusal of the specifications of organs for many years after the introduction of the Hope-Jones ideas will show that there was a total lack of appreciation of the true tonal architecture of the organ.

During this time, however, the skill and technique of voicing was developed to an extraordinary degree. In fact, the organs turned out became a collection of beautiful and highly specialized stops, but with little or no relation to one another. While voicing technique at this time was generally toward extremes, it must be admitted that orchestral voices and soft effects were invented and created which are of great

beauty and useful in increasing the color of the instrument. The increase in color, however, was solely orchestral in type. The color which is peculiar to the organ was lost sight of, and the organs were deficient in the true organic building-up and ensemble. These organs were totally unsuited for the playing of real organ music, classical and modern.

After the war the school of American organists, which, in my opinion, is second to none, felt that all was not well. Many of these organists had studied abroad and took organ playing extremely seriously. Upon returning to their own country they found that in playing the great works of Bach and Franck they could not get the satisfactory results which they were able to get, for example, in France. This created a demand by these organists for a return to the classical idea of buildup and ensemble.

We must mention the name of the late Dr. Audsley in this connection, since he hammered away in his lectures and books at the organ world about matters appertaining to ensemble and later our good friend Senator Richards, by his research articles and practical demonstrations, has helped greatly in firmly establishing the present trend.

Some musicians and enthusiasts feel that our only salvation is to return to the organ of Silbermann's day and make as faithful copies as possible of some of his principal instruments. Personally I do not feel any great sympathy with such extreme measures, and do not believe that we will get very far by becoming mere copyists. I remember a church in London which has what is called an exact copy of Schulze's famous "Tyne Dock diapason." I understand that the voicer of this stop had access to the original pipes and voiced a new stop, the pipes of which could be placed side by side with the original and be indistinguishable therefrom. Curiously enough, when this stop was played in its London home while it had a Schulze flavor, it failed to have the thrilling effect of the original. This may have been due to a variety of causes. For example, the difference in the location and acoustical surroundings may be sufficient to account for the great difference which appears to exist.

If we get such a variation with one stop, how much greater variation will we get if we try to copy a complete instrument and then place it in an entirely different environment from the original. Take, for example, even a small Father Willis organ. It is quite possible for one to copy the scales and treatment minutely with the aid of micrometers, etc., but there is one thing we cannot do, and that is to get Father Willis to finish the copy. This personal finishing by Father Willis of his instruments was one of the chief elements which gave his organs their peculiar and fine personality.

A far better course seems to be to absorb into our systems these masterpieces of the past and to understand and appreciate thoroughly the underlying principles of good tonal design, voicing and balance, at the same time utilizing the superb voicing technique which has been developed within recent years.

This modern tendency in the organ to return to the classical system consists in providing a characteristic buildup and ensemble on each manual department comprising diapasons, flues and strings, on which are superimposed mutation work, chorus mixtures and chorus reeds. In other words, an architectural tonal line is imparted to the instrument generally, not forgetting the pedal organ. There is a tendency to use lower wind pressures and extreme tones are being eliminated. The old singing quality is coming back. Clarity and transparency are looked for in every instrument. An organ of this kind does not necessarily cut out the provision of orchestral solo stops or of the beautiful soft work which has been developed within recent years.

It may be well to mention here that a good ensemble does not necessarily mean a very loud ensemble. Rather does it refer to the texture of the sound. Power is relative, and an organ having only half the dynamic power of another instrument can actually sound more thrilling to the listener due to proper balance and a complex texture forming the ensemble.

I have tried to show in this paper that the present trend in organ building is based on perfectly sound principles. It insures, first, that the organ shall be a real organ, and not merely an imitation of something else. It insures that the organ shall have abundant organ color. It insures that the instrument shall be entirely suitable for the playing of the great organ literature, both classical and modern, and be worthy of the great talent in organ playing which has been developed in this country. Furthermore, it will result in the production of instruments which will receive respect from great musicians in other fields.

I have tried to show that the instruments prior to this latest development were products of exaggerated tendencies.

We are in a position to look forward to a period of great organs, great organ playing, and, we hope, a period which will attract our finest musicians to write works of importance for the instrument.

Dr. Alfred E. Whitehead, the Montreal organist, has been spending his vacation in and around Sutton, Quebec, birthplace of the late Lynnwood Farnam. He writes that Montreal organists contemplate the erection of a memorial to Mr. Farnam at Sutton.

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**Defends Improvising
and Cites Instances;
Answer to Dunham**

Seattle, Wash., July 10.—Editor of THE DIAPASON: I wish to take exception to several statements made in a paper appearing in the July 1 issue of THE DIAPASON, namely, "Some Qualifications Which Organists of Today Must Possess," by Rowland W. Dunham, F. A. G. O., which paper was presented at the recent A. G. O. convention in Cleveland. In this paper, the content of which was, for the most part, otherwise admirable, Mr. Dunham included some remarks on improvisation which are rather surprising and which are decidedly open to question, if not to actual contradiction.

In speaking of the use of improvisation on recital programs, Mr. Dunham says, to give an instance: "It is significant that this sin has been entirely confined to the organ profession." Mr. Dunham is mistaken. Organists have undoubtedly been the most proficient and the most enthusiastic exponents of the art of improvisation, but they have by no means had the art entirely to themselves. Concert pianists of previous generations have made use of improvisation to some considerable extent, and the decline of the art today has been more than once bemoaned by present-day pianists. To go back a long way and take a concrete example: Ludwig van Beethoven is known to have been extremely proficient in the practice of this sin of improvisation. I very much doubt if he did it on the organ exclusively.

However, we must agree with Mr. Dunham insofar as the art of improvisation has been utilized more by organists than by any other musicians. Johann Sebastian Bach was a master of the art. I feel safe in saying that there has never been a really great organist who did not possess some skill in improvisation. The list is complete from Bach to Dupré.

As one who has heard M. Dupré's improvisations, both here and in Paris, I am in a position to say that they are admirably fitted for inclusion in his concert programs and receive the approval and sincere admiration of organists wherever he plays. The same is true of other French organists, notably Widor, Bonnet, Vierne, Mulet and Tournemire. Their improvising is truly remarkable. I have heard Tournemire improvise on the organ in St. Clotilde in a way that was little short of miraculous, and on the occasion, in 1931, when Casimir's choir from St. John Lateran, Rome, sang Palestrina's "Missa Papae Marcelli" at Notre Dame de Paris, Louis Vierne's improvisations, forming the prelude and sortie, were magnificent things to hear. This practice of improvisation, however, is by no means confined to Europe. An examination of the work of Dr. Rollo Maitland will show one instance of an American organist who has devoted much time to improvisation.

Mr. Dunham's statement that "no musician can take a subject prescribed by another and make a composition of any real value without careful consideration of all the details involved" is perfectly true, but the implication therein contained, to the effect that an organist cannot possibly improvise a good piece of music on a given theme, is not based on fact. The organist *does* consider the theme, and considers it carefully, before improvising. I had the privilege of witnessing the contest for the conservatory prize held at the Conservatoire National, Paris, in 1931. The contestants were obliged to (1) play an organ composition, (2) improvise a chorale and several variations on a theme submitted by the examiners, and (3) improvise a fugue, also on a theme submitted by the examiners. How many American organists could pass that test? The foregoing gives some idea of the importance placed on improvisation in training organists at the Paris Conservatory. The standing of that school cannot be questioned, and it is certain that no such emphasis would be placed on improvisation if the result would be the production of a "musical monstrosity which is nothing less than an insult to our musical intelligence."

Lastly, why does Mr. Dunham con-

fine improvisation, as used in the church service (the only place where he admits its proper use) to one of the song forms? If he confines his improvisations to the song forms they must necessarily be stereotyped. Such would be the inevitable result. The improvisation can take any form which the improviser is capable of developing. It can be confined entirely to harmony if the player is incapable of using counterpoint; otherwise there is no reason why counterpoint should not be used to any extent wished. Given a thorough knowledge of theory, and particularly *form*, there is no reason why improvisation should not be used in recitals if the performer is adequately able to improvise well. The playing of Bach and Widor implies the ability to play the same, and the inclusion of improvisation on a recital program implies the ability to improvise well. Given that ability, an improvisation on a given theme is admirably suited for inclusion on a recital program.

Very sincerely,
JOHN McDONALD LYON.

Famed Liverpool Hall and Organ Burn.

The Liverpool Philharmonic Hall, acclaimed by Richter as the "finest concert room in Europe," was destroyed by a fire on the evening of July 5. Nothing but the shell of the building remained and though a number of signed photographs and autograph books containing the signatures of the artists who have appeared at the society's concerts from its inception in 1840 were saved, practically the entire contents of the valuable music library were lost and the hall itself was a total ruin. A new organ, installed by Rushworth & Dreaper, Ltd., in 1931, was among the wreckage.

Mr. and Mrs. N. Lindsay Norden and family of Philadelphia are enjoying their vacation at Osterville, Mass., on Cape Cod. Mr. Norden was scheduled to conduct the Philadelphia Orchestra at the Dell concert Aug. 2, but two nights of rain upset the order of the programs the preceding week and it was impossible for him to rearrange his vacation plans. The Reading Choral Society, which Mr. Norden prepared for the Ninth Symphony, made two trips to the Dell to sing this work—on July 20 and 21—and received excellent newspaper comment upon its rendition of the choral parts of the famous symphony.

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PROGRAM ON ORGAN OF 1761

Dr. J. Lawrence Erb Plays Ancient Instrument in Connecticut.

J. Lawrence Erb, of the Connecticut College for Women at New London, recently gave a recital of eighteenth century music on an organ built in 1761 by Snetzler of London, of which he writes that it is in perfect condition and "has not been damaged by restoration." This instrument has one keyboard of four and a third octaves, no pedals and no expression box. There are 299 pipes, six stopknobs and super-octave and twelfth couplers. The instrument stands in the home of Francis N. Johnstone at South Woodstock, Conn. Dr. Erb played the following program on this ancient organ: March from the Overture to the Occasional Oratorio, H a n d e l; Sarabande from Sixth Sonata for Violoncello, Bach; Chorale, Rinck; Cantabile e Mesto from String Quartet in F sharp, Haydn; Minuet in E flat, Hayes (1738-1797). A description of the organ was read by Miss Mary Bates.

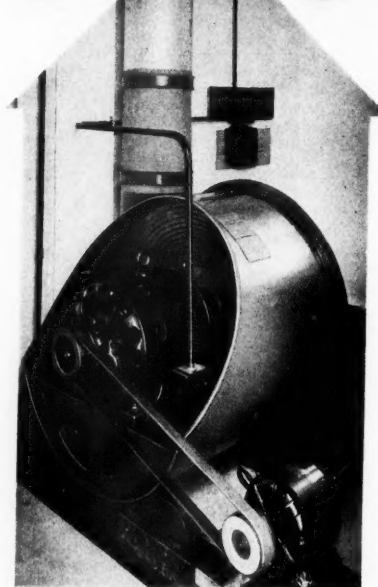
Make Plans for Choir Classes.

Dr. William C. Carl, who spent July in the Harz Mountains of Germany, conferred there with Hugh Ross and completed details regarding his two classes at the Guilman Organ School

in New York, beginning in October. Mr. Ross will devote the first class to choir conducting, presenting the technique of the baton in a practical way by actual choir direction in class. Tonal analysis and demonstration with a model choir of the uses of varied tones for different musical and expressive purposes is planned. This class is open to organists and choirmasters as well as those taking the full course of the school. The second class will be organized for the study of the Bach cantatas and traditions in choral interpretation, available to all organists and choirmasters. Mr. Ross intends to take certain cantatas of Bach and thus analyze the fundamentals of interpretation required in this type of music. Dr. Carl, who returns from abroad in September, will present several other features for the season, the aim being to give each student a complete equipment for his life work in the ministry of music. Four free Berolzheimer scholarships are offered. The tests will be held Sept. 29 at 9 a. m.

Among the smaller instruments purchased during the last month from George Kilgen & Son, Inc., of St. Louis is a two-manual with twenty-five stops which is being donated to the First Presbyterian Church, Lancaster, Ky., by Mrs. J. E. Stormes.

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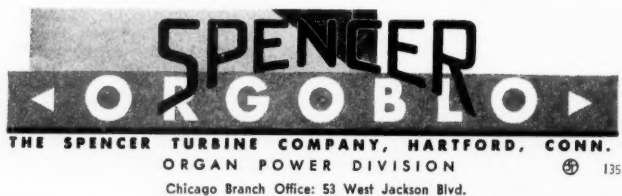


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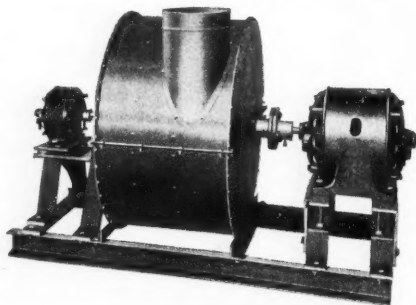
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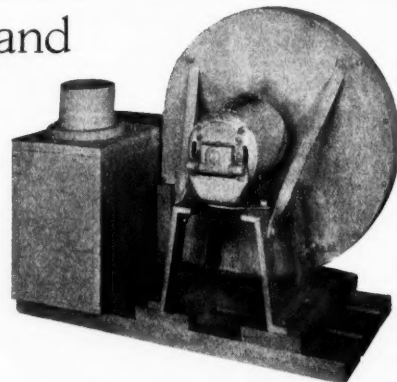
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As Dr. Dinty Moore Is Seeing It Through His Looking-Glass

By ROLAND DIGGLE, Mus. D.

In the home of Scotson Clarke Scotson, organist and choirmaster of St. James-by-the-Jam-Pot, a pitiful picture is being unfolded.

"Try to swallow a little food, Scotson," said his wife as she laid aside the doormat she had been darning. "Nothing but profanity has passed your lips all day. You must eat something, if not for my sake, then for little Pulsatilla's."

At the mention of his infant daughter, born in bankruptcy, Scotson's face lit up.

"I will try," he mumbled, and, the ice once broken, he ate ravenously.

The whimper of a child impinged upon their meditations.

"Why does she whimper?" inquired Scotson solicitously.

"She must have lost the mustard poultice I put on her to amuse her," said his wife.

She withdrew the saucepan from her lips, wiped them on the half-mended doormat, and hurried from the room. She quickly returned.

"Pulsatilla is whimpering," she explained, "because she is afraid you have forgotten to buy the new piece of organ music for your next recital."

A deep blush of shame mounted to Scotson's face.

"Oh, I would rather die of drink than disappoint our darling Pulsatilla, but I have no money. Oh, what shall I do?"

"Have you ever tried to sell your body to a hospital?" asked his wife. "To be handed over at death you know."

"Well, not exactly," said her husband, "but I tried to sell yours and their terms were C. O. D."

Another whimper fell upon their ears. "Pulsatilla whimpers again," remarked Scotson.

"She has doubtless swallowed the glove, stretchers I gave her to play with," said his wife. "I will see."

Alone Scotson paced the room in agony of mind. What was he to do? There was one way, but a risky one. But there, he had taken risks before—eaten lobster in June, transposed a hymn-tune at sight. Surely fate would not let him down now.

"Our darling sleeps," said his wife as she hurried into the room.

"So much the better. My dear, you will rejoice to hear that I have found a way whereby our child may hear a new piece at my next recital."

"Scotson, you haven't written a piece while I was out of the room?"

"No, my way is perhaps the better, but it will necessitate my leaving you

Ernest Prang Stamm



ERNEST PRANG STAMM, the St. Louis organist, spent a part of his vacation this summer in Chicago visiting A Century of Progress Exposition and was heard in a recital on the Möller organ at the Hall of Religion Sunday evening, Aug. 27. Mr. Stamm's offerings on this occasion were the following: "Dithyramb," Basil Harwood; Seventh Sonata (Op. 89), Guilman; Caprice, Sturges; "Consolation," E. Prang Stamm; "Magic Fire Music," Wagner; "Marche Pittoresque," Ernest R. Kroeger.

for a few hours. You will not feel lonely?"

"Not with Pulsatilla in the house," she said. "And the cheese," she added.

"Good! Then give me the library card and I'll be off."

"Scotson!" shrieked his wife. "No, no! Not that! No, no, no! No, no, no!"

"Have no fear," he said soothingly. "It is the only way and I shall only get something by an American composer, and that sort of stuff I should not buy had I gold, yea much fine gold. Now I must hurry. I shall be back by the time I return."

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Notes from Capital; Organ Recital Series on August Sundays

By MABEL R. FROST

Washington, D. C., Aug. 27.—Sunday evening organ recitals at the National City Christian Church continued through August, with visiting organists at the console. On Aug. 6 Robert Ruckman, organist of the church, presented his pupil, Mary Gastrock Belt, organist of the Douglas Memorial M. E. Church, assisted by Helen Turley, contralto soloist of the church. The program was as follows: Preludio and Adagio (Third Sonata), Guilman; "By the Ganges" (from Suite, "In India"), Stoughton; "Tavanay" (Concert Minuet), Vincent; "Evensong," Johnston; Impromptu in E minor, Ashford.

Louis A. Potter, organist and director at Calvary M. E. Church, was guest organist Aug. 13, assisted by Virginia Sellars, soprano, in the following program: Chorale Fantasia, "All Glory, Laud and Honor," Bach; Chorale Prelude, "I Call upon Thee, Jesus," Bach; "Frere Jacques! Dormez-Vous?" Ungerer; Prelude to "The Blessed Damozel," Debussy; Chorale Prelude on the Tune "Miller, Parry; "Carillon-Sortie," Mulet.

Lyman McCrary, organist and director at Epworth M. E. Church, South, played the recital Aug. 20 and Victor Neal, organist at Ingram Memorial Congregational Church, was guest organist Aug. 27.

A request program was presented by Mr. Ruckman at the sixth of his series of summer organ recitals July 31. Howard Moore, baritone soloist of the First Baptist Church, assisted in the following program: Prelude in C major, Bach; Largo, Handel; "Calm as the Night," Bohm-Gaul; "Ave Maria," Schubert; Gavotte in A, Gluck-Brahms; Adagio and Finale (Second Symphony), Widor.

A new organization has been established at the National City Christian Church, known as the Music Guild, which gives promise of contributing to music in the city at large as well as in the church by supporting the musical leadership and organizations of the church and encouraging the development of the young people. At the first meeting, July 31, Mrs. Clarence Ahearn gave an address on the subject "Music and Worship" and a program of religious music was given by William P. Shanahan, baritone soloist of the Mount Pleasant Congregational Church, and the National Brass Quintet. H. Augustine Smith, professor of the fine arts in religion at Boston University, will direct a dramatization of Dudley Buck's "The Coming of the King" at the first public program, to be held early in December.

Kenneth Frisbie, organist and director at Trinity Episcopal Church, Takoma Park, entertained the summer faculty of George Washington University with an organ recital Saturday evening, July 22, at the Maryland estate of Dr. Robert W. Bolwell, dean of the summer sessions. Compositions of Handel, Guilman, Franck, Faulkes and others were given.

Macon McArtor, organist and director at Marvin M. E. Church, South, and newly-elected secretary of the District of Columbia chapter, A. G. O., is guest organist at Georgetown Presbyterian Church during August. Kathryn Hill Rawls is guest organist at Covenant-First Presbyterian Church during August. Florence Reynolds is guest organist at All Souls' Unitarian Church during the absence of Lewis Corning Atwater, who is recuperating from an automobile accident.

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