

THE DIAPASON

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

Twenty-fourth Year—Number Eleven.

CHICAGO, U. S. A., OCTOBER 1, 1933.



DESIGN BY COURBOIN EMBODIES FEATURES

ORGAN TO BROOKLYN CHURCH

George Kilgen & Son Building Three-
Manual for New Edifice of the
Church of Our Lady of Refuge
—The Specification.

Charles M. Courboin, one of the executives of George Kilgen & Son, St. Louis, has taken a special interest in preparing a specification for the new edifice being built for the Church of Our Lady of Refuge at Ocean and Foster avenues, Brooklyn, N. Y. He has prepared a specification which, while following the general lines of the organ recently installed in St. Justin's Catholic Church, Hartford, Conn., has several other features which will distinguish it.

Among some of the special features will be the possibility of using the 16-ft. posanne of the pedal on the swell manual, the same possibility applying to the pedal bourdon. The chambers will be equipped with Kilgen cathedral shades. All of the swell pedals controlling the shutters will be constructed with twelve different stages of expression. The vox humana on the swell will be enclosed in a separate box in the swell chamber. The wind pressure will vary from seven to fifteen inches, the latter on the great tromba, with ten inches on the pedal. The console will follow the plan of the Hartford console and the pedalboard will conform with the recently adopted A. G. O. standard.

The specification is as follows:

GREAT ORGAN.

Spitzflöte, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Violin Diapason, 8 ft., 73 pipes.
Flute Harmonic, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 notes.
Octave, 4 ft., 73 pipes.
Spitzflöte, 4 ft., 24 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Tromba, 8 ft., 73 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 73 pipes.
Open Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 12 pipes.
Sallcional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute d'Amour, 4 ft., 12 pipes.
Flautino, 2 ft., 61 notes.
Mixture, 3 rks., 183 pipes.
Posaune, 16 ft., 12 pipes.
Cornopean, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 notes.
Spitzflöte, 8 ft., 12 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Rohr Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 12 pipes.
Clarinete, 8 ft., 73 pipes.
Clarinete, 3 rks.

PEDAL ORGAN.

Resultant, 32 ft., 32 notes.
Contra Bass, 16 ft., 32 pipes.
Spitzflöte, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Spitzflöte, 8 ft., 32 notes.
Flute, 8 ft., 12 pipes.
Super Octave, 4 ft., 12 pipes.
Doublette, 2 ft., 12 pipes.
Trombone, 16 ft., 12 pipes.
Posaune, 16 ft., 32 pipes.
Chimes, 25 notes.

Goes to Large Minneapolis Church.

Dr. Allen L. Meyer, who has been associated for the last five years with Dr. F. Melius Christiansen of St. Olaf College, Northfield, Minn., has been appointed organist and musical director of the Hennepin Avenue Methodist Church in Minneapolis. He succeeds Thure Fredrickson in that post. Dr. Meyer received his bachelor and master's degrees at Ohio State University, where he taught for two years. In Columbus, Ohio, Dr. Meyer served seven years as organist and director at the First English Lutheran Church.



MUSIC AT RIVERSIDE CHURCH MANY RECITALS FOR DUPRE

Milligan to Begin Fourth Season of Noteworthy Afternoon Services.

The ministry of music of the famous Riverside Church, New York City, will begin its fourth season Sunday afternoon, Oct. 8, with a rendition of the first part of Mendelssohn's "Elijah."

This is the church of which the Rev. Harry Emerson Fosdick is pastor and Harold Vincent Milligan organist and musical director. Dr. Fosdick preaches every Sunday morning to congregations ranging from 2,500 to 5,000, but since the completion of the edifice in October, 1930, the afternoon service has consisted entirely of music. There has never been a sermon preached at Riverside Church on a Sunday afternoon and the congregations of from 1,000 to 2,000 attest the success of this revolutionary idea. With a paid professional chorus of fifty singers, eminent soloists and frequent use of string quartets and other orchestral combinations, Mr. Milligan has had opportunity to develop a musical service without a sermon which is epoch-making.

The standard oratorios have been given, including "The Messiah," "Elijah," "St. Paul," "Hymn of Praise," "Hörst Novissima," etc., and many modern works have received notable performances, such as Mrs. Beach's "Hymn of St. Francis," Walford Davies' "Five Sayings of Jesus," Elgar's "Light of Life" and others. Services of music following certain theological ideas have been developed, such as "Parables of Jesus" and "Miracles of Jesus," and other services have been composed of the works of certain composers.

The ministry of music, by the way, should not be confused with the radio sermon given every Sunday afternoon by Dr. Fosdick, which is sent out from a downtown radio station and has no connection with Riverside Church.

French Organist Arrives Sept. 27—Busy Months Ahead of Him.

Marcel Dupre landed in New York Sept. 27 on his latest American tour and on the next day, as announced in THE DIAPASON last month, was the guest of the American Guild of Organists at a dinner and private recital at St. Thomas' Church. On Sept. 30 he played at the New York Wanamaker auditorium. Bernard R. Laberge, Mr. Dupre's manager, announces that before Dupre's arrival dates for thirty-seven recitals had been definitely booked, with others pending. This is an unusually large number for the short duration of the visit, as the French organist must return to France Nov. 29.

The following are some of the engagements made for Mr. Dupre:

- Oct. 2—Waterbury, Conn.
- Oct. 3 and 4—West Hartford, Conn.
- Oct. 5—Easton, Pa., Lafayette College.
- Oct. 6—New Brunswick, N. J.
- Oct. 7—Albany, N. Y.
- Oct. 9—Toronto.
- Oct. 15—Detroit.
- Oct. 16—Toledo.
- Oct. 17—Berea, Ohio.
- Oct. 19—Cincinnati.
- Oct. 20—Rockford, Ill.
- Oct. 22—Minneapolis and St. Paul (two recitals).
- Oct. 27—Seattle.
- Oct. 28—Vancouver.
- Oct. 30—Portland.
- Nov. 2—San Francisco.
- Nov. 4—Los Angeles.
- Nov. 6—San Diego.
- Nov. 10—Phoenix, Ariz.
- Nov. 14—New Orleans.
- Nov. 20—Montreal.
- Nov. 22—Andover, Mass.
- Nov. 24—White Plains, N. Y.
- Nov. 27—Bethlehem, Pa.
- Nov. 28—New York farewell recital.

CANADIAN ORGANISTS HAVE FINE CONVENTION

LARGE CROWD IN TORONTO

Willan Elected President of Canadian College of Organists — Ernest White Represents N. A. O. and Plays Brilliantly.

By H. G. LANGLOIS

The annual convention of the Canadian College of Organists was held this year at Toronto, Ont., from Aug. 28 to Aug. 31 and was marked by a large attendance of members and guests who gathered to enjoy the fine program prepared for them. In numbers attending this convention was second only to the two joint conventions held by the Canadian College of Organists and the National Association of Organists in 1929 and 1932 at Toronto and Rochester respectively. Many of the members were on hand as early as Monday evening, the 28th, for the registration and get-together at headquarters, which was the only event of that day. Old acquaintances were renewed and new members welcomed.

On Tuesday morning registration continued at a brisk rate, after which, at 10:30, motor cars were provided and a visit was made by the members to a number of Toronto churches to inspect the organs, most of which were of recent installation. The tour was under the direction of Frederick C. Silvester, whose recital at the Eastman School was one of the events of the 1932 joint convention. Churches visited included Grace Church-on-the-Hill (three-manual Casavant), Church of the Messiah (three-manual Franklin Legge Organ Company) and St. Paul's (four-manual Casavant). Bishop Strachan School chapel was also visited (three-manual constructed by the late L. E. Morel).

A council meeting was held Tuesday morning, presided over by the president, Dr. H. Sanders, Mus. B., F. R. C. O., of Montreal. About fifteen members of the council and secretaries of local centers were present. The meeting adjourned for luncheon at the Arts and Letters Club, after which, at 2:15, the first recital on the program was played by Alfred Wilson, organist of St. Andrew's Presbyterian Church, at Westminster Central United Church. Mr. Wilson's excellent and scholarly playing was well displayed in the rendition of the following numbers: Toccata, Adagio and Fugue in C major, Bach; "Deck Thyself, O My Soul," Brahms; Fantasia and Fugue on B-A-C-H, Liszt; Vivace from Sixth Trio-Sonata, Bach; Pastorale, Roger-Ducasse.

After the recital the members walked a block or two to the Park Road Baptist Church, where the spacious lawn and pretty red brick church building provided an excellent background for the official photograph.

A recital followed, played by Miss Muriel Gidley, organist of the church, who well upheld the standard of playing to which our leading women organists have attained. Miss Gidley played the following program with fine effect, interesting registration and considerable fire, especially in the Bach Fugue; Intermezzo from Symphony No. 6, Widor; Largo from "Concerto Grosso" No. 12, Handel (arranged by Henry Wood); Three Chorale Preludes ("Wie schön leucht' uns der Morgenstern," "Mit Ernst, O Menschenkinder" and "Nun danket alle Gott"), Karg-Elert; "Sea Prelude," Robin Milford; Scherzo, Willan; Prelude and Fugue in D major, Bach. An interesting paper on voice training was then read by Dr. Sanders. Afternoon tea, which followed, provided by the ladies of the Park Road Church, proved a pleasant interlude and was heartily enjoyed by all. Later another instructive paper on choral organization was read by Stanley Oliver of Montreal.

The event of Tuesday evening was a demonstration of hymn singing held

in the convocation hall of Toronto University. A fine essay on the background and origin of the hymns and the tunes to which they were sung was read by the Rev. Dr. Alexander Mac-Millan, director of praise of the United Church of Canada. At intervals the hymns, the words and music of which were distributed among the audience, were sung by two large choirs gathered from the various choirs of the city and directed by Dr. Healey Willan. Among others the following hymns were sung in unison, harmony and with faux-bourbons by the choirs, the whole audience joining in certain verses: "Saviour, Again to Thy Dear Name" (tune "Adoro Te" plainsong); "Give to Our God Immortal Praise" (tune "Lasst uns erfreuen"); "Holy Ghost, Dispel Our Sadness" (tune "Bourgeois-Genève Psalter"); "Praise to the Lord" (tune "Stralsund Gesangbuch"). The faux-bourbons to these tunes were composed by Dr. Willan. Frederick Silvester rendered a splendid accompaniment on the four-manual organ. Besides the members, a large number of others were present, and the enthusiasm with which the whole audience sang was a fine illustration of the way in which tunes of real value can be learned and appreciated, even if not ordinarily familiar.

Wednesday morning was devoted to a continuation of the adjourned council meeting and to the general meeting at which about seventy-five members were present. Dr. Sanders, again presiding, exercised a benevolent but firm dictatorship under which business was transacted with dispatch and satisfaction.

A busy afternoon followed at the Toronto Conservatory of Music, beginning with a publishers' display of choral and organ music, after which followed two lectures, one on the essential but oft-neglected subject of diction for singers, by the well-known singer J. Campbell McInnes, and the other on choral conducting, by Dr. H. A. Fricker, conductor of the Mendelssohn Choir, and of the exhibition chorus which in 1929 was heard by the members of the N. A. O. visiting Toronto that year.

The members then enjoyed the relaxation of afternoon tea at "Killyree," the beautiful home of Mr. and Mrs. R. Y. Eaton. Gorgeous weather favored this event and the spacious rooms, terraces and balconies were soon filled with groups enjoying to the full the generous hospitality of their hosts. In the music room an impromptu recital was played on the three-manual residence organ by Mr. Peaker, Mr. Silvester, Miss Gidley and others.

Wednesday evening was devoted to a recital at the Metropolitan United Church. The five-manual Casavant was displayed to advantage in two contrasting programs, the first played by H. Hugh Bancroft of Winnipeg Center, organist of St. Matthew's in that city, and the second by Ernest White of the N. A. O. chapter of Philadelphia, our guest recitalist. Mr. Bancroft's fine playing was much appreciated, and that of Mr. White is too well known to all of us to call for any comment on the writer's part.

Despite its length, the program held interest from start to finish and there was no "sneaking away," so common at organ recitals. Registration was varied and interesting and well displayed the attainments of both recitalists in this regard. One member of the audience at least found the playing of Bach's partita "O Gott, Du frommer Gott" by Mr. White especially attractive. Following are the numbers played by Mr. Bancroft: Concerto in D minor, John Stanley; Andante (from Trio-Sonata No. 4), Bach; Intermezzo (Symphony No. 6), Widor; "The Rose Window," Mulet; Toccata, W. G. Alcock. Mr. White played: "Partita," "O Gott, Du frommer Gott," Bach; Fugue in C sharp minor, Honegger; Scherzetto, Vierne; "The Legend of the Mountain," Karg-Elert; Chorale in E major (No. 1), Franck.

There were no recitals set for Thursday morning, Aug. 31, but this free period was used to advantage in visiting the Canadian National Exhibition and viewing the many interesting exhibits there. It being "music day" at the fair, a number of the visiting organists were present at the luncheon

Dr. F. C. L. Schreiner



DR. FRANCIS C. L. SCHREINER completed fifty-four years of service as organist of St. John's Church at Orange, N. J., on Sept. 1 and entered his fifty-fifth year with the same enthusiasm as that which marked the beginning of his noteworthy career. A number of parishioners and friends of Dr. Schreiner gathered at the church to hear him play in observance of the anniversary.

The son of an eminent organist, Dr. Schreiner was born in Bavaria and came to this country at an early age. He began to take music lessons from his father at the age of 5.

Dr. Schreiner was professor of music at Seton Hall College for thirty-nine years and still takes part in the musical affairs of the college.

of the directors of the exhibition at the administration building. Short speeches after luncheon were made by the director of the Scots Guards Band, which was playing daily in the exhibition grounds, and by the Rev. Dr. Cody, president of Toronto University.

At 3:30, in the large auditorium of the T. Eaton Company's new store, the Summer Symphony Orchestra gave a matinee concert under the baton of Reginald Stewart. The guest artist was Ernest White, who played, with the orchestra, Bossi's Concerto in A minor. The orchestra played among other numbers Cesar Franck's Symphony in D minor and an effective arrangement by Mr. Stewart of the Mendelssohn piano Prelude, Fugue and Chorale in E minor. The concerto for organ and orchestra was especially enjoyed, as it is seldom if ever that our members have the opportunity of hearing this unusual combination of instruments. Mr. White's playing was characterized by his usual clearcut phrasing and brilliant registration.

The library at the Royal York Hotel was all too small to accommodate the numbers of members and guests attending the annual dinner on Thursday evening, and extra tables to accommodate the overflow had to be placed on the mezzanine balcony. Over a hundred sat down to the feast which marked the close of this most successful convention. Presiding over the head table was the honorary president, Dr. Albert Ham, and the newly-elected president, Dr. Healey Willan, acted as toastmaster. Included in the toast to "Our Guests" were references to the friendly relations between the National Association of Organists and the Canadian College.

Both in numbers attending from all over eastern Canada and even as far west as Winnipeg, and in the enthusiasm and interest aroused, the 1933 convention marks a high point in the history of the Canadian College of Organists.

The following were elected to hold office during the season 1933-1934:

President—Healey Willan, Mus. D., F. R. C. O.

Vice-Presidents—Ronald W. Gibson, A. C. C. O., Herbert Sanders, Mus. D., F. R. C. O., and Richard Tattersall.

Registrar—Charles E. Wheeler, F. R. C. O.

Secretary-Treasurer—H. G. Langlois, Mus. B.

DEDICATE BIG ORGAN IN CHOCOLATE TOWN

DR. H. A. SYKES AT CONSOLE

Aeolian-Skinner in Community Building Heard by 2,000 in Evening, While 1,600 Children Attend Afternoon Recital.

Dr. Harry A. Sykes of Lancaster, Pa., formally opened the Hershey, Pa., Community Building theater organ on Sept. 1 with two recitals. The afternoon recital was played to the boys, 600 in number, of the Hershey Industrial School, and the children of Derry township, 1,000 in number. Dr. Sykes interspersed his numbers with informative remarks concerning the compositions and the tonal effects used in their rendition. Numbers such as Kreisler's "Old Reirain," Schubert's Ballet Music from "Rosamunde," Dubois' "March of the Magi" and Wagner's "Pilgrims' Chorus" were used.

In the evening 2,000 persons attended the recital, overflowing from the main auditorium to the stage. At the close of the recital the audience insisted on an additional number.

For his evening dedicatory recital Dr. Sykes played the following selections: Grand March from "Aida," Verdi; Largo, Handel; Toccata and Fugue in D minor, Bach; Andante Cantabile from Symphony 5, Tschai-kowsky; Suite, "A Day in Venice," Ethelbert Nevin; Tone Poem, "Finlandia," Sibelius; "The Hermit Thrush," Sykes; "The Music Box," Liadoff; Excerpts from "Rhapsody in Blue," Gershwin; Oriental Sketch, Bird; "Evening Bells and Cradle Song," Macfarlane; Festival Toccata, Fletcher.

On Sunday afternoon, Sept. 3, in connection with the formal dedicatory exercises, Dr. Sykes played the Guilmant "Grand Choeur" in D, Schubert's "Ave Maria" and Ravanello's "Christus Resurrexit!" On this occasion Henry A. Wallace, Secretary of Agriculture, made the address of dedication.

The Aeolian-Skinner organ in this theater has the usual four divisions, with an additional floating fanfare division, of four brilliantly-voiced reeds, which section adds gloriously to the already magnificent ensemble. The complete stop specification of this organ has been published in THE DIAPASON.

Hershey, Pa., is the unique community known as "the chocolate town" in view of the fact that it was founded by the large chocolate establishment whose name it bears.

Kenneth Cutler Opens Wicks Organ.

The new Wicks organ in Trinity Lutheran Church at Sturgis, Mich., was dedicated Sunday, Sept. 17. The dedication ceremonies were held at the morning service and recitals were played at 3 and 7:30 p. m. by Kenneth Cutler, organist of Temple Judea and the Jackson Boulevard Christian Church, Chicago. Two recitals were played, the same program being used at both, so that all who wished to hear the new organ could be seated. The installation of this organ was made by two natives of Sturgis, John and Kenneth Simpson. Mr. Cutler's program was as follows: Toccata and Fugue in D minor, Bach; "Elves," "A Child's Dream" and "Heroic Caprice," Bonnet; "Harmonies of Evening," Karg-Elert; Scherzo, Rogers; "Dreams," Wagner; "Divertissement," Vierne; Scherzo, Symphony 4, Allegro Cantabile, Symphony 5, and Toccata, Symphony 5, Widor.

Paul M. Oberg Goes to Wichita.

Paul M. Oberg, formerly of Minneapolis, is head of the piano, organ and theory department at the University of Wichita for the new fall term, according to announcement by university officials. Mr. Oberg is a graduate of the University of Minnesota, receiving a B. A. degree *magna cum laude*. He is a member of Phi Beta Kappa, honorary scholastic fraternity. He received a fellowship at the Juilliard School, New York City, where he studied piano with Carl Friedberg and Ernest Hutcheson, theory with Rubin Goldmark and Franklin Robinson and ensemble with Felix Salmond and Hans Letz. He served as organist and choir director at the University Grace Lutheran Church at Minneapolis.

IN THIS MONTH'S ISSUE

Large Aeolian-Skinner organ at Hershey, Pa., the famous "chocolate town," is opened with two recitals by Dr. Harry A. Sykes of Lancaster, Pa.

Canadian College of Organists holds well-attended and successful annual convention in Toronto.

Westminster Choir School breaks ground for three new buildings at Princeton, N. J., to be erected at a cost of \$300,000.

Marcel Dupre arrives in New York for latest transcontinental recital tour.

President Adolph Wangerin of the new National Association of Organ Builders writes of hoped-for cure of many evils of the organ industry under the proposed N.R.A. code.

Dr. Harold W. Thompson and Dr. William Lester present informative reviews of new music for choir and organ.

Marshall S. Bidwell, Herbert E. Hyde, Harry C. Banks and other outstanding organists discuss various questions of organ tone and design for the benefit of readers of THE DIAPASON.

DEDICATION AT WORCESTER

Large Kimball Organ in New Municipal Auditorium Opened.

The large Kimball organ installed in the new municipal auditorium at Worcester, Mass., was opened Sept. 28, in connection with festivities dedicating the building, which occupied a large part of the last week of September. Walter E. Howe, who is the organist of the famous Worcester Festival, and who took a prominent part in designing the organ, the specification of which was published recently in THE DIAPASON, was at the console. A complete account of the festivities will be published in the next issue.

Treadwell's Work in Brooklyn Church.

Robert Morris Treadwell, A. A. G. O., formerly organist of Labor Temple, New York City, and organist and director at the Claremont Presbyterian Church, Jersey City, will begin his fifth year in a similar capacity at the Kent Street Reformed Church, Brooklyn, N. Y. By request Mr. Treadwell features an organ solo at each offertory. Each season musical services are given with chorus choir and soloists. The candle-light services at Christmas have drawn capacity audiences.

Mr. Treadwell was a pioneer in the use of organ with pictures at the Labor Temple, where he received special commendation from the church authorities for the appropriate music provided. At the Claremont Church the junior, intermediate and senior choirs, with a professional quartet, were brought to a high degree of efficiency.

The Kent Street Church has a modern, well-balanced Austin organ, an efficient choir and a library of seven hundred anthems, cantatas, solos and duets. The librarian, Alfred Trayner, has put the library in perfect condition, so that any selection may be immediately found either by number or title. The filing is also according to season.

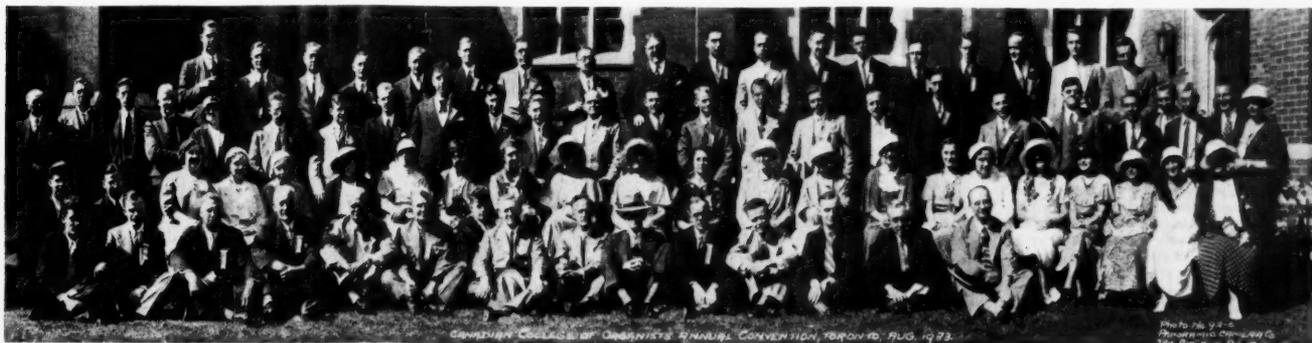
Edward Power Biggs Takes Bride.

Mr. and Mrs. Ernest Lionne announce the marriage of their daughter, Colette Josephine, to Edward Power Biggs, on Friday, Sept. 1, at Chichester, N. H. Mr. and Mrs. Biggs will be at home at 51 Brattle street, Cambridge, Mass., where Mr. Biggs will resume his church and recital work for the season.

THE DIAPASON.

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Canadian College of Organists in Annual Convention at Toronto



CANADIAN COLLEGE OF ORGANISTS' ANNUAL CONVENTION, TORONTO, AUG. 1933.

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THREE-DAY FESTIVAL TO HONOR DR. ACKER

PLANS AT ALLENTOWN, PA.

His Thirtieth Anniversary at St. Paul's Lutheran Church Will Be Observed in October—Many Have Sung in His Choir.

The thirtieth anniversary of Dr. Warren F. Acker as organist of St. Paul's Lutheran Church, Allentown, Pa., will be celebrated with a three-day musical festival beginning Monday evening, Oct. 2, and continuing the two evenings following.

On the evening of Oct. 2, Henry Weidner, one of Dr. Acker's pupils and now organist of St. Paul's Lutheran Church, Catasauqua, Pa., will play a recital, assisted by the junior choir of St. Paul's Church, Allentown. Tuesday evening, Oct. 3, Ruth Donnelly, another pupil, will give a recital, assisted by Margaret Hetzer, soprano. Wednesday evening, Oct. 4, Dr. Acker will give a recital and his choir of sixty-four voices will sing Rossini's "Stabat Mater." A quartet of soloists from Philadelphia will include Emma Zuern, soprano; Maybelle Marston, contralto; Charles Stahl, tenor, and John Vandersloot, bass. All of these events will be in St. Paul's Church.

Mr. Weidner will play a historical program and his selections will include: Prelude, Fugue and Chaconne, Buxtehude; Aria and Finale (Concerto in D minor), Handel; Two Chorale Preludes, Bach; Sixth Sonata, Mendelssohn; "Piece Heroique," Franck; Two Variations on Hymn-tune, Guilman; Toccata in D minor, Reger.

Miss Donnelly's program will consist of these compositions: "Marche de Fete," Claussmann; Cantilene, Faulkes; "Noel Polonais," Guilman; "From the Mountainside," Andrews; Intermezzo, Dickinson; Nocturne in E flat, Chopin; Serenade, Chaminade; "Through Palestine," Shure; "March of the Magi Kings," Dubois; Toccata, Dubois.

In his recital Oct. 4 Dr. Acker will play: Prelude in C sharp minor, Rachmaninoff; "Anna Magdalena's March," Bach; Love Scene ("Lohengrin"), Wagner; "L'Organo Primitivo," Yon; Overture to "Raymond," Thomas.

During his thirty years' service at St. Paul's Dr. Acker and the different choirs singing under his direction have figured in many important musical events with noted soloists and organists taking part in the programs. Mr. Acker has also had the satisfaction of seeing many of the members of his choirs achieve distinction in the musical world as artists of a high order. Prominent among these was Louise Lerch, soprano, who became a member of the Metropolitan Opera Company. A total of 298 persons have sung in the senior choir in the thirty years of Dr. Acker's incumbency.

Osborne at Whitworth College.

Kenneth R. Osborne, who was assistant to Palmer Christian at the University of Michigan, has left Ann Arbor for Spokane, Wash., where he has assumed the position of director of the music department of Whitworth College.

Warren F. Acker



FORM HARRISON WILD CLUB Organ Pupils of Late Chicago Man Organize in His Memory.

Formation of the Harrison M. Wild Organ Club was undertaken at an organization meeting and dinner held at the Cordon Club, in the Fine Arts building, Chicago, Sept. 26. A group of pupils of the late Mr. Wild were present and after dinner discussed at length plans for an organization whose membership will consist of organists who received their training under Mr. Wild in the course of the forty or more years in which he taught in Chicago. Robert Birch was elected chairman of the temporary organization and Miss Alice R. Deal was chosen to be secretary, while Miss Tina Mae Haines was elected chairman of the program committee.

Definite plans and policies are to be framed at later meetings and an effort will be made to reach all persons, in all parts of the country, who studied organ under Mr. Wild. These former pupils are urged to make themselves known and are requested to write to Miss Deal, the secretary, whose address is 434 North Menard avenue, Chicago, or to the office of THE DIAPASON.

The tentative plans provide for luncheons and other gatherings at stated intervals, musical programs in various churches and eventual creation of a suitable memorial to the distinguished teacher whose influence on organ music has been nationwide by virtue of his long and distinguished career. Present plans contemplate that there shall be no membership dues.

Poister Begins Work in Leipzig.

Arthur W. Poister writes from Leipzig Sept. 14 that he and Mrs. Poister have just arrived there and asks that THE DIAPASON be sent to him there, as "life without THE DIAPASON would be rather dull." The California man, who is on a year's leave of absence from his college position, began his work at the Leipzig Conservatory late in September. He is studying organ under Karl Straube and orchestration and composition with Raphael.

WATERTOWN CHURCH BUYS WANGERIN ORGAN

THREE-MANUAL IS ORDERED

H. C. Reichert to Preside Over New Instrument in First Congregational of Wisconsin City — The Stop Specification.

The First Congregational Church of Watertown, Wis., has awarded the contract for a three-manual organ to the Wangerin Organ Company of Milwaukee. H. C. Reichert is the organist and choirmaster of this church. Installation of the new organ calls not only for unusual structural plans, but for an uncommon treatment of the exterior design. The latter is entirely original with the Wangerin organization.

The specification of the instrument is as follows:

- GREAT ORGAN (Expressive).
Open Diapason, 8 ft., 61 pipes.
Viol Flute, 8 ft., 73 pipes.
Voel d'Gamba, 8 ft. (prepared for).
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Harmonic Flute, 4 ft., 61 pipes.
Tuba, 8 ft., 61 pipes.
Chimes, 8 ft. (prepared for).

- SWELL ORGAN.
Bourdon, 16 ft., 61 notes.
Open Diapason, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 85 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute d'Amour, 4 ft., 73 notes.
Nazard, 2 1/2 ft., 61 notes.
Flautino, 2 ft., 61 notes.
Cornopean, 8 ft. (prepared for).
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.
Violin Diapason, 8 ft., 61 pipes.
Doppel Flute, 8 ft., 61 notes.
Dulciana, 8 ft., 61 notes.
Unda Maris, 8 ft. (prepared for).
Hohl Flute, 4 ft., 61 notes.
French Horn, 8 ft. (prepared for).
Clarinete, 8 ft., 61 pipes.

- PEDAL ORGAN.
Resultant, 16 ft., 32 pipes.
Sub Bass, 16 ft., 12 pipes.
Bourdon, 16 ft., 32 pipes.
Octave Bass, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Tuba, 8 ft. (prepared for).

It is planned to install the organ in November and have an opening recital on Thanksgiving Day.

The Wangerin Company is also building a large two-manual for the Grace Lutheran Church, Oshkosh, Wis. The organist of the church is Edgar Groth, who is well known in Lutheran musical circles. The same company has under construction a two-manual for the Seventh-Day Baptist Church at Milton, Wis., of which Mrs. W. E. Rogers is the organist. Mrs. Rogers is also instructor at the school of music of Milton College. Recently the Presbyterian Church at Oostburg, Wis., dedicated a Wangerin organ. The opening recital was given by Lewis Vantine of Milwaukee.

Seder in Recital at Garnavillo, Iowa.

Edwin Stanley Seder, F. A. G. O., was heard in recital at St. Paul's Lutheran Church, Garnavillo, Iowa, Sept. 10, playing the three-manual Wicks organ. A feature was the improvisation of a symphony in three movements, the

final movement being a fugue on a theme by the Rev. Gerhard Bunge, A. A. G. O. The Chicago Bach Chorus, under Mr. Seder's direction, will appear at the Century of Progress Oct. 8 at 3 p. m., presenting two groups of Bach numbers. On the same day, at 9 a. m., his senior vested choir of the First Congregational Church, Oak Park, will be heard on the Columbia Broadcasting system "Church of the Air" program, singing Bach and Brahms numbers.

Kraft at Lake Erie College.

Edwin Arthur Kraft, F. A. G. O., of Trinity Cathedral in Cleveland, has been appointed director of music at Lake Erie College, Painesville, Ohio, where he succeeds Russell Gee. Mr. Kraft will carry on his college work in addition to his duties in Cleveland at the cathedral. Painesville is thirty miles east of Cleveland. The college equipment includes a four-manual Skinner organ which stands in an auditorium that seats 1,000 people in the Helen Rockwell Morley Memorial Music building.

Chicago Women Open Season Oct. 2.

A party at the home of Mrs. Lily Wadhams Moline Hallam, 821 North Kenilworth avenue, Oak Park, Oct. 2 at 8 p. m., for members of the Chicago Club of Women Organists, will open the activities for the season. Mrs. Ora Bogen is president and the club is looking forward to its usual quota of interesting musical programs and events. Miss Ora Phillips is the secretary.

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PITTSBURGH

Organ Industry Sees Hope in the New Deal; To Banish Many Ills

By ADOLPH WANGERIN

[President of the new National Association of Organ Builders.]

"What can't be cured must be endured" has been a tenet of the organ builder's philosophy for many years. And what the good organ builder had to endure, and what he chose to endure, must have made angels weep! Ruinous competition? Never spared him for a minute, prosperity or no prosperity. Demoralizing trade practices? He could write a book, depression or no depression. Organ building, in even its best days, never was a sinecure, but now its deepening gloom and forlorn decline, recorded in the history of the last three years, causes him to shudder when he beholds its industrial existence on a lower level than it was ever thought possible to get.

Where can the thought of a cure come into that picture? In March of this year something happened. The President of the United States announced with clarion voice that the depression had its own way just about long enough and that it was everybody's unshirkable duty to co-operate in one mighty effort to block its further path of destruction. Then followed the creation of what became known as the National Industrial Recovery Act. Its specification and aim at once suggested a plan to break the country's spell of despair and to kindle a spark of new hope.

The act called for prompt and thorough organizing of all trade and industrial groups. The close formation of associations was urgently requested, each association to set up a program of enlightened co-operation in every conceivable manner and form, with one objective, to concentrate on the big task of providing and spreading employment. Every trade, every branch of commerce and every industry was given to understand that it would be expected to do its part.

More than six weeks prior to the formal enactment of this national industrial recovery law its foreshadowed tremendous significance was pointed out by the writer in a series of letters and bulletins mailed to all master organ builders who years ago had been members of the former Organ Builders' Association, adding to this list nearly all establishments directly and otherwise belonging to the pipe organ industry. A lively and most illuminating exchange of views followed, running into an extensive correspondence and resulting in the formal announcement, at the end of July, that an organization meeting of the entire industry would be held at the Hotel Commodore, New York, Aug. 22 and 23.

If any indication was needed to show in what frame of mind practically all organ builders were at that time, the size of the gathering assembled at the opening hour of the meeting spoke volumes. Formal registration of all builders present brought out that 92 per cent of all organ building establishments were in attendance, all represented by the head of each firm, and in some cases accompanied by several official members of the concern. The spirit brought to bear on all the highly important business that had to be discussed and transacted at the four sessions of the two-day meeting was not only admirable—it was inspiring. It manifested hope, courage, determination. What years of effort in bygone times had failed to do, even in war and post-war days, what had been regarded as industrially incurable, was now boldly approached, debated and given the most promising consideration.

Here were all the men who for over three years had battled a foe that grew stronger and more devastating from month to month, men who had sacrificed heavily, who had borne terrific losses but carried on desperately, battling and bidding for organ contracts against seemingly insurmountable odds and unparalleled competitive practices, with but one thought—to be able to keep partly employed at least the semblance of an organization. The giants of the industry sat side by side

Organ Builders Assembled at New York Luncheon



with the small builder, ready to comply with anything the government requested, willing to do everything possible under the sun to help the industry out of its fear of disintegration and determined to stem a production shrinkage already in excess of 90 per cent below normal level. In other words, all realized how enlightened co-operation alone would do what nothing else could do—reverse, if humanly possible, a market which in the present year may not reach even 10 per cent of a fair year's average of organ production.

But what would enlightened co-operation really find practical to do? Perhaps blessed little that could directly and immediately stimulate organ purchasing and building, but a way to rehabilitate and stabilize the industry can and will be found by harmonious, united approach and action. Right there is where the NRA comes in, by informing all industrial groups how to proceed in making the most of a well-organized association. Every such association has been told to draft a code of fair competition, get it approved by the President, and then proceed to function with a properly devised system of self-government.

That is what the organ builders, assembled in New York, did at their organization meeting. They agreed on the name National Association of Organ Builders, adopted a constitution and by-laws, elected officers, agreed unanimously to approve a code of fair competition, and empowered its board of directors to comply with the instructions of the NRA.

The immense recovery act is now the law of the land, and all employers and employes before long must operate under their own basic codes and their own industrial regulations. It should, therefore, be clearly understood that halfway measures or just getting things off dead center simply will not suffice to do justice to the need of the hour. To live up to the mandates of a code of fair competition does not call for superhuman efforts, but it does call for a new order, a new conception of harmonious, united action.

Self-government and self-regulation of an industry present a rather novel state of affairs. Acting under government authority, such self-government can obviously not be absolute, but must recognize at all times the possible withdrawal of Presidential approval. Also, a code of fair competition is distinctly subject to instructions and restrictions that form a compulsory part of its provisions. Thus, not only shall a basic code comply with maximum hours of labor and minimum rates of wages, but the constructive and co-operating majority of the association that operates under such code must be protected by it from wasteful and unfair competition of minorities or recalcitrants. It goes still farther. It prohibits a monopoly, or any application of monopolistic methods, and distinctly stipulates that the small establishment

in every industry shall not be eliminated, oppressed or discriminated against.

The question may be asked whether such a code of fair competition will work, or whether the law of the Recovery Act is not actually impractical. It must and will be conceded that the whole thing is a gigantic undertaking and has meant the blazing of new trails never before even thought of, at least not seriously. When we observe that even some laws which were deemed essential safeguards of the purchaser against exploitation by the producer or seller are to be partly abandoned to make the codes more forceful, no one should be startled. What about such supposedly safeguarding laws? How much good have they done? They neither averted depression nor helped recovery.

The whole undertaking is one huge experiment that simply cannot be permitted to fail. It must succeed, and we of the organ building industry, of all industries in perhaps the most precarious position, cannot falter or virtually hang back. For years its rack and file has bemoaned its impotence to rid itself of practices that were not only unfair but even ridiculous and it has groaned under the futility and hopelessness of even attempting a vestige of co-operation. And now that the Recovery Act provides for a lawful and drastically effective elimination of everything that heretofore stood in the way of effective co-operation and ethical, fair, competition, can there be any organ builder reluctant to do his part in this great new deal?

Let us not worry about rugged individualism and artistic idealism being stifled under enlightened co-operation. Unfettered self-assertion has been enjoyed by all since time out of mind,

but it has never proved itself a bulwark against that destructive, demoralizing system of amazingly undignified competition and absurd, unfair practices which led to the bewildering chaos the last three years have brought.

The cure, therefore, which the organ building industry needs to bring new life and health into its system is without question a properly functioning, well-organized association, and one can't think of a sounder way in which an association can function than by the guidance and control of just such a code of fair competition as the NRA has prescribed. Once the organ industry gets under way with its code and proceeds under government authority, empowered to regulate and govern itself to meet all its economic needs, its potentialities will gradually become unfolded. The promise of many heretofore unrealizable possibilities is no longer uncertain when one observes the hopeful, courageous spirit of the entire nation.

The true value and force of the code, now on file in Washington, may not be convincingly clear to some, unless the authority and power that goes with its approval is fully grasped. It is not alone the power of the government, but the power of the association as well, that must be noted. The actual fruits of the code will be realized then, and only then, when the powerful support of the NRA is effectively supplemented by impartial, definite pressure of the associated participants in the industry.

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HEARS MUSIC ABROAD**

LAUDS GERMAN FESTIVALS

Visit to Lübeck Proved of Special Interest — Brings a New Symphony by Ermend Bonnal, Dedicated to Joseph Bonnet.

Dr. William C. Carl returned from his summer abroad on the "Hamburg" Sept. 15, in fine fettle, ready to take up his work for the coming season. As usual, he has many interesting things to say of his observations abroad. He saw Hitler at the Munich festival and was most favorably impressed with his appearance.

"As to the festivals, I was particularly impressed at Munich," said Dr. Carl. "I like the way they do things there, and consider Knappertsbusch one of the greatest conductors today. He directs with great authority and with fine artistry and respect for traditions. We should introduce the 'Serenaden Concerts' in America. They have a charm that is irresistible. Those given annually in Salzburg, Munich, Nuerenberg and elsewhere are among the high spots of the summer season abroad—Mozart, Haydn and many of the old writers composed especially for them. In Munich they are held in the open court in the Residence Palace, in Salzburg in the court of the Archbishop's palace and in Nuerenberg at the castle, but always in the open air, weather permitting.

"I remained a week at the Bayreuth festival, and while there went out to the Ermitage palace, where Moliere's 'Tartuffe' was played in the natural theater in the great park. Also with Mr. and Mrs. Mark Andrews we took a day off and motored to the interesting old town of Coburg. There was much to admire at the Salzburg festival, but I single out the Bruno Walter Mozart program, the great C minor Mass of Mozart, admirably given in St. Peter's Church, and the Max Reinhardt production of Goethe's 'Faust' played in the open in the court of the Festspielhaus.

"I shall not soon forget my visit to the old city of Lübeck, where Bach walked from Arnstadt to study with Buxtehude, when a young man. Lübeck is known as the city of churches and organs. Walter Kraft (which sounded particularly American to me) is the accomplished organist of the St. Marien Church, where Buxtehude played for many years, and gave his famous 'Abend-Musiken,' which attracted Bach to him.

"Mr. Kraft continues these concerts, and the day I was there gave an 'Alla breve' and the Great G minor Fugue of Bach, two motets by Buxtehude, sung by the choirs of the church, and a Trio-Sonata for strings and continuo by Leclair. The old organ used by Buxtehude and Bach is still there and in fine condition. I was most cordially received by Mr. Kraft, who left his work in order to show me the four organs in the St. Marien Church and other interesting features which it contains.

"I am bringing back a new organ symphony by Ermend Bonnal, the modern French composer, which is especially attractive. The work is brilliant and was brought out in Paris last spring by Joseph Bonnet, to whom it was dedicated. Mr. Bonnet, who spent his holidays in Brittany with his wife and daughter, soon leaves for an Italian

Archibald Sessions, Who Returns to Paris



ARCHIBALD SESSIONS, the American organist, left his home in Connecticut after a vacation period and sailed on the Berengaria the middle of September to begin his second year of service as organist and choirmaster of the American Church in Paris. Mr. Sessions spent three months in Amer-

ica, dividing the time between the East and California. On his return to France he will resume his recitals. These were interrupted last year by a trip to Constantinople and Jerusalem. In the latter city he gave the opening recital on the four-manual Austin organ in the new Y. M. C. A.

ica, dividing the time between the East and California. On his return to France he will resume his recitals. These were interrupted last year by a trip to Constantinople and Jerusalem. In the latter city he gave the opening recital on the four-manual Austin organ in the new Y. M. C. A.

Genuine Old Roosevelt in West.

Spokane, Wash., Sept. 22, 1933.—Mr. S. E. Gruenstein, Editor of THE DIAPASON: I was much interested in reading in your issue of Sept. 1 that part of Mr. G. Donald Harrison's address in which he spoke of the artistry of the Roosevelt organs. His expressed hope that at least one typical organ might be preserved is the subject of this letter.

About twenty-eight years ago a three-manual Roosevelt of some thirty-two ranks was taken out of Christ Church, Louisville, Ky., and installed in the chapel of Whitman College, Walla Walla, Wash. It has been my privilege to service this organ during all that time. The organ was a gift of President and Mrs. Penrose to the college as a memorial to Mrs. Penrose's mother. It has the original tracker action, about which nothing need be said; but every visit to it emphasizes its beauty of tone. It was built in the Philadelphia factory in 1883. It is interesting to note that at that date the only strings included in its specification were a gamba in the great and a salicional in the swell. The reeds, of course, after these fifty years, and on a pressure of two and one-half inches, are of very little value, but the diapasons and the flutes have a glory that makes one forget everything else.

I read a portion of this address to Dr. Penrose and his immediate response was: "You may be sure that



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Dr. Elmer A. Tidmarsh



AT THE JUNE COMMENCEMENT EXERCISES of Union College, Schenectady, N. Y., the degree of doctor of music was conferred on Elmer Tidmarsh in recognition of the work he has done for music in the college and for the community.

Elmer Tidmarsh was born at Hudson Falls, N. Y., and received his first musical inspiration when groups of local musicians gathered at the Tidmarsh home to rehearse with his father, who played the cornet. Grown a little older, the boy took up the study of piano and soon was playing at local dances one or two nights a week. Professor Williams, who had moved to Glens Falls from Boston, gave short organ recitals every Sunday, and when the boy heard these he was filled with a desire to play some day as well as this recitalist. In spite of his many other duties and school work he began the study of organ with Professor Williams.

Mr. Tidmarsh's first position as organist was at the Fort Edward Episcopal Church. Then he studied under Dr. William C. Carl at the Guilant Organ School and was graduated there. At the same time he won the associate degree of the American Guild of Organists. He attended the school of music at Fontainebleau, France, several

summers; his first summer brought him the Conservatoire's highest reward, the executant's diploma. He has won high praise from his teachers there, Libert, Widor and Dupre. He has also studied under Grainger and Courboin. A number of years ago Dr. Tidmarsh was asked to direct the community chorus in Albany, and since then has become associated with many musical organizations in the capital district. He became organist and choir director of All Saints' Cathedral in Albany, and now directs the music in the First Presbyterian Church of that city. In 1926 he became director of music at Union College. Besides directing the choir and glee club of the college and teaching courses in music appreciation he gives Sunday afternoon organ recitals throughout the college year, attracting audiences from many cities outside of Schenectady.

Dr. Tidmarsh directs choral organizations in different cities—the Troy Vocal Society, the Albany Monday Musical Club Chorus, the Schubert Club and the Thursday Musical Club of Schenectady, the Euterpe Club of Poughkeepsie and the Mendelssohn Club of Kingston. He has broadcast organ recitals over WGY and the N. B. C. chain.

It is his enthusiasm, intelligence, vitality and understanding that have brought him to the prominent position he holds in music today. He has an overwhelming love for the thing he is doing at any given moment and a knack of communicating his vision to others.

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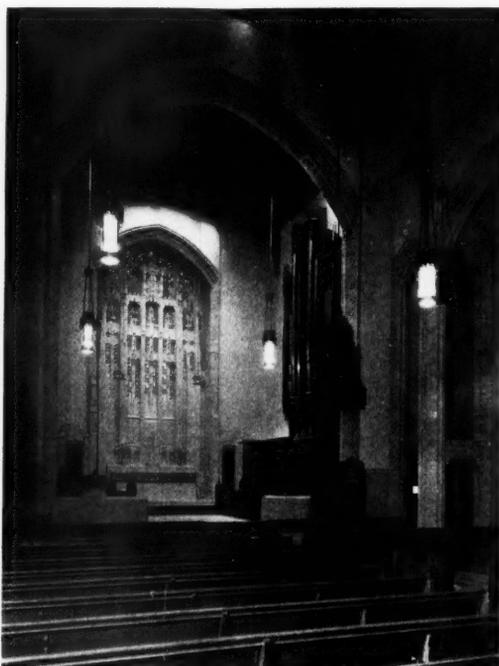
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Marshall Bidwell Pleads to Avoid Extremes in Organ

Carnegie Institute, Pittsburgh, Pa., Sept. 21.—Editor of THE DIAPASON: The articles which have appeared in recent issues of THE DIAPASON expressing views as to what is desirable in organ design have been highly stimulating. One of the healthiest trends of the present day is the increasing interest in correct tonal design with emphasis on proper harmonic structure. Intelligent and discriminating organists have been quick to recognize what a truly scientific build-up means, especially in the resulting clarity of the inner parts, enabling them to play the works of Bach with greater satisfaction than ever before. It is no accident that the newly-aroused interest in Bach in recent years has been accompanied by a return to the classic ensemble.

There is little I can add to this discussion except to suggest mildly that all good things can be pushed too far, and I honestly believe that the "renaissance of the ensemble" will reach its successful conclusion earlier if some other desirable things in organ tone are not sacrificed. I am inclined to think that those organists who are doing the most artistic playing will demand both a fine ensemble and warmth and delicacy of tone in the same instrument.

History proves that most idealists and reformers have been extremists, and it may be that we need the extremes in order to arrive at a proper balance. After going through years of violent struggle against the tibias, fluty diapasons and other unfortunate fads, perhaps we should not complain if the ensemble enthusiasts get the upper hand for awhile. The latter rightly insist that diapasons must have full harmonic development in order to blend with the mutations; therefore the

diapasons are made just as "edgy" as possible. Likewise, the reeds must be as brilliant and fiery as the ear will stand, and the more unpleasant they are by themselves the better they are supposed to fit into the ensemble.

It is argued that a variety of tone can be decidedly unpleasant to the average listener and "at the same time be distinguished in itself." While this may be true, I maintain that a tone that is distinctly obnoxious to educated musicians has no place in any musical instrument, especially when it is a part of an ensemble and cannot be eliminated. I realize, of course, that much depends on the auditorium for which the organ is built. A cold, hard, unsympathetic type of organ tone might have its place in a Gothic church with a more or less impersonal atmosphere, but the real danger, to my mind, is that the ensemble enthusiasts, if they had their way, would design this one-sided type of organ for all buildings. They recognize no other *genre*. Anything else is "catering to popular taste" and they would be perfectly willing to force their ideas on the suffering public.

This method of reasoning has a familiar sound. We have heard it from those recitalists who have a deadly fear of giving the public something they might enjoy—who are slaves to their own narrow tastes and completely forget the missionary purpose of music. They seem to take a special delight in playing for empty pews. But unfortunately it is not the uninitiated music-lover, but the educated musician, who is so often turned away by these methods. A person of sensitive ears who is used to listening to fine orchestras is not going to put up passively with something which is obviously unpleasant. In the same way the exaggerated type of tone now being incorporated in some organs may prove as repellent.

I could never understand just why organ music should be something so far removed from all other kinds of musical expression. As a friend said to me the other day, one would almost

suspect that there were two types of music in the world—that which is truly artistic and interpretative, rendered by symphony orchestras, solo voices and instruments, and that which is totally devoid of imagination—organ music. There is a small minority group in this country who ardently embrace this theory. To them the organ is a more or less unexpressive affair—architecture, if you please—and organ playing is not an art, but merely a craft. Registration is carried out along monotonous, straight lines, all on one plane, always the same general quality of tone, and a carefully calculated avoidance of any semblance of tone color. The natural result is a very dry performance, something which (while admirably accurate) would not be tolerated for a moment in any other musical medium.

As for playing orchestral transcriptions on some recent organs, that would be unthinkable and also impossible. I have tried it. But my plea to retain the "warmer" colors in organ specifications is not based especially on a desire for orchestral transcriptions, but rather on a wish to play effectively such colorful compositions as Franck's Choral in B minor. This inspired work contains passages in which an unusually spiritual effect is paramount, and only on a well-balanced instrument with soft stops of great delicacy and fine blend are such passages indescribably beautiful.

An organ as a musical instrument is not complete unless it can satisfy all artistic demands which are made upon it. If it lacks soft stops of beauty and refinement, particularly a *vox humana* which really blends perfectly with flutes and strings and colors them in the subtle way that a good *vox* should, then the organ is incomplete and is decidedly open to criticism. This is no more catering to popular taste than is the use of muted strings in an orchestra.

Is it any wonder that musicians of broad tastes are not interested in the organ? Any narrow view of the instrument or the music played upon it

will not stand the test; it will not satisfy those music-lovers who are vitally interested in music *as music*. We organists have great responsibilities; we cannot afford to allow our own tastes and prejudices to stand in the way of being of every possible service to those who love music.

May I repeat that the ideal organ will represent all that is good in ensemble improvements, plus all varieties of color. I make no claim that the newly-reconstructed Carnegie Institute organ is the ideal organ. I can only say that we are aiming toward perfection as far as possible. The improvements are based principally on the need for building up and brightening the ensemble, which has been the outstanding defect in an otherwise notably fine organ. We are incorporating six new diapason ranks, five new mixtures and other mutations, and new chorus reeds. This ought to satisfy the ensemble enthusiasts. But we are *not* going to extremes in these matters. There is plenty of orchestral color, and it is our hope that the completed instrument will at least fulfill its purpose here.

My object in writing this is to plead most earnestly for a more perfect balance between extreme tendencies in organ design.

MARSHALL BIDWELL.

Miss Whittemore in Wreck.

Returning to her home in New Jersey from the N. A. O. convention in Chicago in August, Miss Jane Whittemore narrowly escaped severe injury when the Pennsylvania train on which she was a passenger was derailed a short distance east of Pittsburgh. A number of the cars left the track and were overturned, but Miss Whittemore received only some bruises and a shaking-up.

Dr. Charles Heinroth of the College of the City of New York spent his vacation after the N. A. O. convention in Europe, escaping the annual hay fever siege on the ocean. A card from him in Berlin reports the life easy and the weather perfect.

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Executive Committee at Work.

The first meeting of the season of the N. A. O. executive committee was held at the Hotel Manhattan Towers, New York City, on Monday, Sept. 18. The following were present: President Heinroth, Misses Reichard and Whittemore, Messrs. Carl Courboin, Duncklee, Marks, McAll, McKenzie, Ross, Sammond, Volkel and Watkins.

Mader Will Play in Chicago.

Clarence Mader, F. A. G. O., dean of the Southern California chapter of the A. G. O., will give a recital for the Chicago chapter of the National Association of Organists on the evening of Oct. 17 at the First Congregational Church of Oak Park. Mr. Mader is one of the outstanding organists of the Pacific coast and his recital is awaited with much interest. His program is to consist of these selections: Introduction and Allegro from Concerto in G minor, Camidge; Air from "Water Music," Handel; "Rigaudon," Rameau; Chorale Improvisation, "In dulci jubilo," Karg-Elert; Chorale Prelude, "Come, Redeemer of Our Race," Bach; Chorale Prelude, "Farewell I Gladly Bid Thee," Bach; "Scherzo Fantastique," Diggle; "The Miracle of the Toad," Mader; Berceuse, "The Holy Infant," Kreckel; Fugue from Sonata, "The Ninety-Fourth Psalm," Reubke.

Sunrise Chapter Has Big Day.

A spirit of comradeship and co-operation dominated the summer event of the Sunrise chapter, held at Southampton Aug. 29. The members and guests met at Seven Ponds Inn at 11 o'clock and started the day with surf bathing at the Water Mill Beach Club. This was followed by luncheon at the Old Mill Teahouse in Water Mill, which is conducted by the charming and able Miss Helen Reichard, national secretary of the association, who served a most appetizing meal. A tour under the escort of Officer Cort Rogers was then made of points of interest in and around Easthampton and Southampton, which ended at the Ethel Hunt Tyng Memorial "Four Fountains," where the chief event of the day took place. This was a recital by the internationally celebrated organist Charles M. Courboin, whose masterly handling of the entire program held his audience spellbound. His program follows: "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert; Allegretto, de Boeck; Passacaglia, Bach; Aria, Bach; Chorale No. 3, Franck; "Abendlied," Schumann; Sketch, Schumann; "Love's Death" ("Tristan and Isolde"), Wagner; Allegro (Sixth Symphony), Widor.

After the recital a dinner was given for Mr. Courboin at the Seven Ponds Inn, which was attended by many notables in the musical world. The dinner opened with words of welcome by the Rev. Samuel Fish, rector of St. John's Church, Southampton, who paid a tribute to Mr. Courboin by interpreting the name Courboin to mean "a binder of hearts." The toastmaster was Dr. J. Christopher Marks, former president of the National Association, whose delightful wit and humor were greatly enjoyed. A token of appreciation in the form of an attractive guest book, signed by all present, was presented to Mr. Courboin, who accepted it most feelingly and spoke words of wisdom for those striving for success in the organ field.

Then followed the principal speaker, Philip James, organist, composer and orchestral conductor, whose subject

was "Pioneers in Music." His remarks were uplifting as well as enlightening. Herbert Stavelly Sammond of the national executive committee gave a short resume of the national convention and the wonderful spirit which predominated, in which Miss Helen Reichard, national secretary, who also attended, acquiesced. A number of letters and telegrams from members unable to be present, including Dr. Tali Esen Morgan, Hugh McAmis, Maurice Garabrant and William E. Pilcher, Jr., were read and a short business meeting was held for election of officers, the first since the formation of the chapter last year. The new officers are:

President and Treasurer—Miss Antoinette Hall, A. A. G. O., St. Ann's Church, Sayville, L. I.

Secretary—John P. Bates, Congregational Church, Sayville.

Vice-president (northern district)—G. Everett Miller, St. John's Church, Huntington.

Vice-president (western district)—Maurice Garabrant, Cathedral of the Incarnation, Garden City.

Vice-president (central district)—Miss Joanne Tucker, First Reformed Church, West Sayville.

Vice-president—Mrs. Albert E. Payne, Riverhead.

Representative from the western district—William E. Pilcher, Jr., St. George's Church, Hempstead, L. I.

Representatives from the central district—Mrs. Dora Young Smith, First Presbyterian Church, Babylon, and Chester H. Beebe, First Methodist Church, Babylon.

Representatives from the eastern district—Mrs. Carl Le Valley, First Presbyterian Church, Mattituck, and Miss Christine Litehard, First Methodist Church, Riverhead.

Officier d'honneur and adviser to the president—Hugh McAmis, F. A. G. O., All Saints' Church, Great Neck.

It was voted to extend our hearty thanks to Lucien H. Tyng for the use of the Ethel Hunt Tyng Memorial, which proved to be a perfect setting for this auspicious occasion.

Sunrise chapter is deeply indebted to Miss Antoinette Hall, the founder and president, whose untiring efforts and devotion have made it the great success it is.

JOHN P. BATES, Secretary.

Calendar of Worcester Chapter.

The general topic for the year is to be "Music for the Church Service." Oct. 12 the first meeting of the season is to be held in St. John's Episcopal Church, Wilkinsonsville, Mass., as the guests of Mrs. J. C. Dudley, organist and choir director. Supper will be served by the ladies of the church. Convention reports will be given by Alfred H. Booth, delegate to the convention in Chicago. Bertis H. Adams will speak of the summer course in music at Boston University. Members will meet at the Girls' Trade School and all cars will leave promptly at 6 p. m. Transportation is in charge of Ralph M. Warren.

We are very fortunate in being able to present E. Power Biggs, A. R. A. M., A. R. C. O., in recital Nov. 13 at the Piedmont Congregational Church. Mr. Biggs is organist at Christ Church, Cambridge, Mass. This meeting will be open to the public and a collection will be taken.

Dec. 11 a meeting will be held in the First Baptist Church as guests of Walter W. Farmer, organist. The subject will be "Organ Music Old and New," and Mr. Farmer will be assisted in demonstration by C. Clifton Hosmer and Neil W. Farrow.

Jan. 8 a meeting will be held in the downtown studio. The subject will be "Selection of Service Music." Anthems will be considered by Hugh Giles, organist of Piedmont Church, and the organ by William C. Steere. The social hour which will follow will be in charge of Mrs. Bertis H. Adams, chairman, assisted by Mrs. Ralph M. Warren and Mr. Steere.

Feb. 12 another meeting will be held in the downtown studio, the subject being "Book Reviews." Walter A. Morrill will review the book "Choral Music and Its Practice," by Noble Cain. Mrs. Leon M. Simmonds will review "Excursions in Musical History," by Clarence Dickinson. The social hour for this meeting will be in charge of Mrs. Irene Burnham, chairman, assisted by Frederic W. Bailey and Mrs. Philippe LeClerc.

March 12 there will be a lecture-recital by Walter Edward Howe.

April 9, at the Old South Church, the subject is to be "Church Music from the Viewpoint of the Minister," the Rev. Paul G. Macy, Plymouth; from that of the organist, Carl S. Malmstrom, Old South; the music committee, Charles E. Hildreth, Piedmont, and that of the layman, Mrs. Franklin D. Tappan, Old South. At this meeting all the ministers, choir directors and chairmen of the music committees of the churches in which the members of the Worcester chapter play will be invited to be present. The social hour which will follow will be in charge of Mr. and Mrs. Walter C. Stevens, chairmen; Miss Ethel S. Phelps, Mr. and Mrs. Joseph W. Smith and Mr. and Mrs. William B. Leland.

May 14 the chapter will meet at the Worcester State Hospital as guests of F. Wallace Searle. The subject will be "Musical Therapy."

June 11 the annual meeting and dinner is to be held at the Worcester Country Club.

RALPH M. WARREN.

Praises the N. A. O. Program.

In the October issue of *The American Organist* the editor, T. Scott Buhrman, has the following pertinent remarks concerning the program booklet of the

recent convention of the National Association of Organists in Chicago:

But when it came to program-printing the association set an entirely new pace by producing (and paying the bill itself) the neatest and best little pocket-booklet thus far devised for conventions. It had sixteen pages and cover and was of a size to fit into an ordinary envelope and into one's pocket or handbag delightfully. Such a program booklet is sure to be kept by every visitor through the whole convention; it is not a bulky nuisance. And certainly every publisher and builder in America feels just a little more kindly toward the association for paying its own printing instead of continuing the rather painful graft of tradition under the poorly-conceived pretense that it is advertising.

In the same connection it might be wholesome to mention the cheapness of any printed recital program that has on one of its pages an announcement from a candy store, music dealer, or other purely commercial establishment. If we as a profession want respect we must earn it. And there never was an age when graft was so unwelcome as now. Approaching builders for financial assistance in program-printing is dangerously close to a racket. All hail the association for stopping it completely!

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JAMES SPENCER, Mus. Doc.,
ADRIAN COLLEGE - ADRIAN, MICHIGAN

To Many a Most Welcome Publication Ten Anthems for Intermediate Choirs

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One of the most encouraging developments of recent years in the line of church music has been the increased interest in Junior Choirs. Those in charge of music in many of the churches have become aware of the possibilities latent in youthful voices, and have gone to considerable pains to secure a place for them in the services. Paralleling the growth of these choirs has been the publication of a considerable literature for unison and two-part treble voices. Sporadic attempts have been made with three-part treble arrangements, but with far less happy results than with the unison and two-part divisions.

The protagonists of the Junior Choir movement are united in regarding these choirs as training grounds for, and feeders to, the adult chorus choir; in this they have a most valid argument. It is, therefore, surprising that little or no provision has been made for that period when the boys are unable any longer to sing in treble range and have not sufficiently matured to handle the normal tenor or bass of mixed voice compositions.

It is to fill this very serious hiatus that a new series of anthems has been prepared by Gordon Balch Nevin. In these, the soprano and alto parts are of moderate difficulty; the part for the boys is essentially an easy and very small range baritone part. Organ-masters using these anthems will discover that they are able to retain their future tenors and basses during the transition period by the obvious scheme of giving the boys something independent to do. The step from two-part to four-part choirs being inevitable, it is logical that a suitable three-part division of voices offers the best method of transition.

This series of anthems was originally planned to be a joint undertaking by Mr. Nevin and his father, Dr. George B. Nevin. The plan and score of the series had been definitely agreed upon and considerable preliminary work had been done before Dr. Nevin's death last year. Two arrangements in this series are the final work of Dr. Nevin's long and useful musical life, and the series has been completed by his son.

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"Proper Ensemble" and Acoustics; Word from Harry C. Banks

Girard College, Philadelphia, Pa., Sept. 4.—My dear Mr. Gruenstein: May I add a few lines to the interesting articles on "organ ensemble" appearing in THE DIAPASON this past season? Over the signatures of Senator Richards, Ernest M. Skinner, J. B. Jamison and other noted gentlemen we have read of "proper ensemble," past, present and future, until it strikes me as most remarkable that any one should enjoy an organ recital these days!

Bach's compositions, according to some, cannot be played properly on most of our American organs (improper ensemble) and, if we credit others, the organs claiming proper ensemble do not have suitable solo stops and then all the other type compositions suffer.

After weeks of sleepless nights and troubled days someone will discover that all will be well if the "proper solo stops" are added to a "proper ensemble" and then everything will be O. K. (We insert a question mark at this point).

Let us suppose that the organ builder has at last built an instrument (or is building such an instrument) proper in every respect. Will we all be satisfied when we hear the opening recital? Even if Secretary Woodin himself is at the console we cannot be too sure!

Whether the organ company bought the pipes from the "5 and 10" and shipped the whole works to the church or whether the organ company (being first-class, double "A," etc.) set up the different sections at the factory for a tryout, there is only one thing certain, and that is that the whole thing is a gamble, as far as the buyer is concerned, and that the only loser possible is the buyer!

The reason: Acoustics, or as the highbrows pronounce it, a bovine adheres [a cow sticks]. One can't take

too much stock in these people who admit they are experts in acoustics. To my mind acoustics are as subtle as electricity and the best of plans have gone astray.

The success of an installation depends wholly upon results and in my humble opinion we can never be sure of results unless the organ is voiced in the building for which it is purchased, the different sections being voiced on the voicing machine in as nearly the same position as they are to stay when completed.

Too expensive? Oh no—no more so than re-shipping rejected material back and sending other pipes to replace the first mistakes. When an institution is willing to spend thousands for an organ in these days, I'll wager the organ company will be glad to move the whole factory if such a thing were demanded.

We get what we ask for and the past decade has seen the "tubby diapasons," over-blown flutes, mixture-less organs, Hope-Jones fog whistles, etc. Now the pendulum swings back and all the talk is of small-scale diapasons, ten-rank mixtures, Silbermann diapasons, Schulze diapasons, upper-work, Willis ensemble, Skinner [A. D. 1930 and B. V. D. 1930] ensembles.

After all this "tumult and shouting" dies the fact still remains that the proper ensemble is the ensemble that is effective in the building for which it was built and upon which can be played clearly the contrapuntal works of Bach and upon which all other types of compositions sound well, be they transcriptions or original organ music. Yours for "proper ensemble."

HARRY C. BANKS, JR.
P. S.—Don't buy an alibi!

Death of Edith Albee Swift.

Mrs. Edith Albee Swift, 48 years old, organist at Starrett Memorial Church, Athol, Mass., died at the Gardner hospital Aug. 16 following an operation for appendicitis. Mrs. Swift was born at Athol, daughter of Mr. and Mrs. Ambrose Albee. She leaves a son, Harold Swift of Athol.

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The new edition has been produced by a photographic process at much less cost for printing and plate-making than the first, without impairing the quality. The book has the same page size as before, with twenty additional text pages. It is Dr. Barnes' wish to give the purchaser all the benefit of these lower costs. The price of the new edition is \$2.50 postpaid. It is hoped that this price, which is in keeping with the times, will make the book available to many of the younger generation of organists, who have known of it, but who did not find it convenient to buy at its former price.

In addition to all the materials presented originally, which have caused the work to become standard in its field, Dr. Barnes has added considerable new material on the direct electric action, late tendencies in tonal design, etc. Fifteen new shop drawings of the latest developments in organ actions have been added to the text. The Atlantic City Auditorium organ has been made the subject of a special supplement, with many photographs never before published of the unique features (pipes and action) of the world's largest organ.

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CHOICE of the MASTERS

New Music for Fall; Second Volume of Kreckel's Work Out

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

There are some new publications of such interest that other material must be pushed aside for a month until justice is done to our sturdy American composers, editors and publishers. I have in preparation for you another article on hymns, one on the compositions of Dr. Whitehead, two on recent editions of Bach, and two on other composers of importance. Then there is the Christmas music, and there is the annual survey, a task which looms over me from September till December. It is the glory of our art that interesting subjects are inexhaustible; the difficulty is to select among many topics, and to present material that is at least accurate and specific. Please pardon the delays, especially my delays of the summer in answering personal inquiries—among many others, requests for complete lists of anthem libraries for two choirmasters!

Mr. Kreckel Again

Last year Philip G. Kreckel of Rochester, N. Y., produced the best seller among organ compositions of the year when he brought out book I of his "Musica Divina" (J. Fischer); and even his shrewd and intelligent publisher was astonished at the rapidity with which a first edition was sold. It did not seem likely that book 2, just from the same press, could equal its predecessor, but I feel no hesitation in saying that it has done even better. For the modest price of \$1.25 you can get twenty chorale improvisations that are reverent, serene and noble in theme and tone, and without exception easy to play even on an instrument of two manuals. Again the chief inspiration is drawn from those two mighty streams of Christian melody, the Gregorian chant and the German chorale, with one or two original numbers, including a "Vesper Meditation on Gregorian Modes" which may be used as an introduction for pupils to the riches of these ancient keys. It seems likely that Mr. Kreckel's beautiful little pieces will be as influential in introducing a love of old Gregorian melodies as Dr. Dickinson's carols have been in accustoming us to the delights of sacred folk music.

I feel, without any personal acquaintance with Mr. Kreckel, that the success which he is achieving is based upon some of the same qualities which have made Dr. Dickinson eminent—a thorough acquaintance with the media, and a genuine, Christian love of his religion, combined with a creative gift which can master even such great themes as he has chosen. "Musica Divina" in its two volumes—beautiful in its simple faith, joy and reverence—is a landmark in American ecclesiastical music.

Other Organ Works

One of the larger organ works with which Dr. Diggle has been pleasing and surprising even his warmest admirers is a Passacaglia and Fugue (Presser), one of a number of recent works in that interesting form. Of course, the greatest of them was Willan's (G. Schirmer), but this is a welcome newcomer; and another fine composition in similar form by Candlyn is soon to be published. One drawback about the Passacaglia is that the tonality is likely to be somewhat monotonous in a work of twelve pages, but Dr. Diggle has a strong theme which does not pall on me.

An easy American composition from the same publisher is a "Paean Exultant" by Frederick Stanley Smith, a swinging postlude or festival piece in four pages which almost anyone can play.

A number of chorale preludes by Edmund Matthews have recently appeared in England (Novello). I like best the easy one on "St. Mary." Another attractive chorale prelude, one of a set by Dr. Carl McKinley, is on "Melcombe," printed in the *American Organ Quarterly* for July; it is only two pages long. I have not seen the rest of the set.

Dr. Ley has arranged as an easy,

Claude L. Murphree, Florida Organist on Leave



CLAUDE L. MURPHREE, who has presided over the large Skinner organ at the University of Florida, Gainesville, since its installation several years ago, will be on leave of absence during the approaching winter and plans to study at the Guilford Organ School in New York. During his absence Charles H. Marsh, F. A. G. O., formerly of the University of Redlands, Cal., and more recently of the Orlando College of Music in Florida, will assume Mr. Murphree's duties at the First Baptist Church in Gainesville, and will also be connected with the state university and radio station WRUF, playing Sunday afternoon recitals at the university. Mr. Marsh studied for two years in Paris under Dupre, Isidor Philipp and Nadia Boul-

virile organ piece a "Chaconne" by Gustav Holst (Novello), the best of the recent organ transcriptions that have reached me from England. There is also a charming Pastoral from D. Scarlatti's Sonata in F for the harpsichord (Novello), and one more transcription of the Adagietto from Bizet's first "Arlesienne Suite" (Novello).

Original Anthems

One of the most useful and genuinely wholesome anthems of the year is Dr. Whitehead's "Lord of Our Life" (Schmidt), based on a fine old Rouen melody. The text has long been connected in our minds with a Victorian tune by Field; this is a distinct improvement, strophic in form, and very effective in its contrast between the sonorous opening and the dying fall of the close. I recommend this work to any choir; it is very easy.

You remember my enthusiasm last year over two carols arranged by Anabel Morris Buchanan? She has now published an extremely interesting anthem entitled "Wondrous Love" (J. Fischer), for unaccompanied singing, most of it in four parts. The text seems to be that of a so-called "White Spiritual," and is puzzlingly unlike folk poetry. The tune is a very beautiful one in Dorian mode, collected in southwestern Virginia. This is American music of quality, something of which we can be proud; and the arrangement is skillfully done to bring out the abilities of such a choir as Dr. Williamson's, to which it is dedicated.

Dr. Thiman's most recent anthem is an easy, accompanied one for missionary services, entitled "Thou Whose Almighty Word" (Novello). It opens resonantly with the men's voices and keeps up a manly, stirring mood throughout.

Dr. Candlyn has an anthem for Advent or for a church festival such as the dedication of a new building. It is entitled "Rise, Crowned with Light" (Schmidt). The text is part of Pope's

anger and is a capable musician.

Before going to New York Mr. Murphree has been visiting in his native city, Gadsden, Ala., for a few weeks and has been giving recitals in that vicinity. Sept. 12 he played the following program at the First Baptist Church of Gadsden, on the three-manual Austin organ: Overture, "Comes Autumn Time," Sowerby; "Carillon," Sowerby; Fantasy and Fugue on B-A-C-H, Liszt; Two Chorale Preludes, Bach; "Will-o'-the-Wisp," Diggle; "On Hearing the First Cuckoo in Spring," Delius; Toccata on "O Filii et Filiae," Farnam; "The Submerged Cathedral," Debussy; Caprice, "The Brook," Dethier; "An Easter Spring Song" (dedicated to Claude Murphree), Garth Edmondson; "Variations on a Noel," Dupre.

glorious paraphrase of Isaiah's prophecy, entitled "The Messiah," one of the great poems of the eighteenth century. The music is somewhat in the style of Candlyn's popular "Ride on in Majesty," with a nod in the direction of John E. West. This is not one of Candlyn's best things, but if taken at the proper pace will be effective, particularly in showing off the new tuba. There is a short solo for soprano.

New Editions of Older Music

There are a number of new issues in the St. Dunstan Series (E. C. Schirmer). One of the best is "How Brightly Shines Yon Morning Star," two choruses for mixed voices from Bach's cantata No. 1, which, as it happens, was not one of the first composed by any means. One of these choruses is a splendid example of Bach's extended chorales, with the wonderful arabesques that he knew how to write into his accompaniments, and with a strong tune by Nicolai. I recommend this warmly to good choirs.

I also recommend three other issues in the same series. The "Istorum Est" by Claudio Casciolini shows that beautiful music in the tradition of Palestrina's easier works was still composed in the eighteenth century; this is a lovely little motet in two pages suited to saints' days. The "Pange Lingua" by G. Aichinger, who died in 1628, I like even better; it is in four pages and for five voices, a thrilling Eucharistic motet, not difficult if you know the idiom. An easy short motet for communion is Bortniansky's "O Taste and See," an easy work that divides into eight parts, not one of the great Russian numbers but useful and beautiful.

E. C. Schirmer also publishes a number of other new editions of the masters, including one of Lotti's "Crucifixus" in eight parts, a grand work with which nearly everyone is familiar. There is one more edition of the well-known "O Bone Jesu" of Palestrina in

four parts, a gem that never dims. "Me Ye Have Bereaved" is a noble lament by Morales arranged for TTBB, and also published for mixed voices; the text makes it seldom useful in church, but it will be used at choir concerts.

Unison Songs

The English are publishing excellent things for unison performance, some of them very effective with massed singing, as they call it. The best recent issue of this sort is a setting by L. P. Huggins of Clough's famous poem, "Say Not, 'The Struggle Naught Availeth'" (Novello), a sturdy song of courage and faith that will sound best with men's voices. Almost as effective is Naylor's setting of "A Hymn in Praise of the Faith" (Novello), with an unfortunate, Nazi-like final stanza against heretics. I believe that there are people who would enjoy the rest of a not very poetical text. A quieter number is an issue for unison or medium solo of the well-known chorus from Elgar's "King Olaf," entitled "As Torrents in Summer" (Novello), with text by Longfellow.

Women's Voices

William R. Voris has a lovely old chorale arranged for two voices, entitled "O God Whose Presence Glows in All" (Schmidt). Nobody can write more gracefully in this style and make a very simple tune seem more effective. I am sorry that so often nowadays we are not given the original German title of these old melodies, but I cannot make any other adverse criticism of a little gem of song. Another arrangement for two parts is Handel's "Angels Ever Bright and Fair" (E. C. Schirmer). A short and beautiful piece arranged for SSA is Palestrina's "Jesu, Rex Admirabilis" (E. C. Schirmer); it is to be sung unaccompanied. And for SSAA there is a new edition of the Brahms "How Lovely Are Thy Dwellings" (Novello).

Responses and Canticles

I think that I mentioned previously the first set of "Responses and Sentences" (Gray) by Mr. Voris. The second and third sets are before me, dated 1932, and I can think of no other sets so beautiful except one by Sowerby published in a large book of mostly inferior responses and not yet issued separately, as they should surely be, by J. Fischer. Every one in this country and a good many in England know the fresh, delicate quality of Mr. Voris at his best. These are a little modern, in the cant phrase, or a little modal, but most of them are best described as exquisite, at times suggesting Philip James. The accompaniments are as atmospheric as anything Mr. Voris has ever composed for the organ.

An unusual setting of the Office of Holy Communion is one by H. A. Chambers for men's voices (preferably), in three parts unaccompanied. I should think that they might be useful for our college choirs. They are reverent in spirit, easy of performance. Novello is the publisher.

Mr. Milligan has made a Sanctus on themes from "Parsifal" (Schmidt). I do not like the Dresden Amen to be written or sung in six-four time, but I yield to Wagner and Mr. Milligan.

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Who's Who Among the Organists of America

W. W. Landis.

W. W. Landis has been for exactly twenty years the able and distinguished organist of Zion's Reformed Church, Allentown, Pa., one of the foremost and oldest Reformed churches in a section in which there are many famous churches of that denomination. Zion's Church has a historic association, as the Liberty Bell was concealed there from September, 1777, for nearly a year. Hence many patriotic functions are held in this church. During the world war Mr. Landis arranged interesting services in which prominent singers participated, who were stationed at Camp Crane, located at Allentown.

Born near Allentown, forty-five years ago, Mr. Landis began the study of music at the age of 13 while he was attending public school, after which he studied piano and began his work in organ with Dr. C. A. Marks, late director of the Allentown Oratorio Society. In 1909 he began studying piano at the Spruce Street Conservatory with the late Richard Zeckwer and in 1912 he took to organ and theory study more seriously under Ralph Kinder, organist of the Church of the Holy Trinity, Philadelphia.

Mr. Landis played in local churches for a few years and on Sept. 1, 1913, was appointed organist at Zion's Reformed Church. Through his persistent and devoted efforts he has established one of the leading volunteer choirs in the city, with the assistance of a solo quartet, doing much a *cappella* singing. He has played many recitals and is especially successful as a teacher, having a number of students who hold church positions. Mr. Landis took a course in choir training last season at the Westminster Choir School, Princeton, N. J., under the direction of Dr. John Finley Williamson. He has composed a few anthems, which are still in manuscript, and light piano and organ pieces.

In 1910 Mr. Landis married Miss Stella Heffner of York, Pa., a noted singer and voice teacher, who is at present contralto soloist at Christ Lutheran Church, Allentown.

Herbert E. Hyde.

If a list of the half dozen most successful and influential organists of Chicago of the present generation were to be compiled the name of Herbert E. Hyde, organist and choirmaster of St. Luke's Church, Evanston, the pro-cathedral of the Episcopal diocese of Chicago, would of necessity be included by any historian. Mr. Hyde has held his present position for thirteen years and presides over a large four-manual Skinner, one of the largest in the Chicago district. But his career has not been confined to the church, for he has held prominent positions such as that of superintendent of the Chicago Civic Music Association, has been dean of the Illinois chapter of the American Guild of Organists and at the present writing leads a dual life in that he is on the staff of the organ

W. W. Landis



department of the W. W. Kimball Company.

Herbert Hyde's name first came to public attention when as a prodigy he held the post of organist at St. John's Episcopal Church when he was only 12 years old. The predictions then made concerning him have been amply fulfilled and Chicago is proud of him since he is a native of the city and all of his activity has been in this city. A man of tact and geniality, he possesses likewise that force and decision which help to make the successful business man and musician.

Herbert Elijah Hyde was born May 4, 1887, the son of Samuel and Laura Penelope Warner Hyde. His liberal education was received at Northwestern University. His organ study was pursued under the direction of Harrison M. Wild, Dr. Peter C. Lutkin and Clarence Dickinson in Chicago. This was supplemented by foreign study under Widor and Bonnet in Paris and Dr. Charles Macpherson at St. Paul's in London. From 1899 to 1902 Mr. Hyde held his first post at St. John's Episcopal Church, Chicago. This was followed by three years at the Church of the Ascension. Then he succeeded William E. Zeuch at St. Peter's Episcopal Church as organist and three years later was appointed both organist and choirmaster, remaining as such for the next fifteen years—from 1905 to 1920. Since the latter year he has been at St. Luke's, the largest Episcopal parish in the diocese and now the headquarters of the bishop.

From 1912 to 1916 Mr. Hyde was conductor of the Musical Art Society of Chicago, an organization which was made up of professional singers who cooperated to give choral concerts.

From 1917 to 1926 he was superintendent of the Civic Music Association, which gave him the opportunity to do a valuable work in providing music for and by the masses. For a year from 1918 to 1919 he was organist of the Chicago Symphony Orchestra. For three years he also conducted the Chicago Association of Commerce Glee Club. From 1924 to 1925 he was dean of the Illinois A. G. O. chapter.

Mr. Hyde has composed a number of things, including songs and organ compositions, as well as anthems. His "Spring" and "Le Bonheur" are pieces frequently appearing on organ recital programs. He also composed a two-part children's cantata, with orchestra, "The Quest of the Queer Prince," and an operetta, "The Kitchen Clock."

On Aug. 6, 1919, Mr. Hyde married Louise Douglas Baker Cole and they have one daughter, Sarah Gilchrist, in whose honor Mr. Hyde composed a beautiful "Lullaby," as yet unpublished, but played from time to time by Mr. Hyde in his recitals.

William Self.

William Self, the Boston man who recently was appointed organist and choirmaster of All Saints' Episcopal Church at Worcester, Mass., as recorded in THE DIAPASON, is just one more of the company of young organists of America who are forging their way to the front ranks.

Mr. Self is a native of North Carolina. His early musical training was received at the Peabody Conservatory of Music in Baltimore. Later he went to the New England Conservatory and was graduated in 1926. He followed this with postgraduate work for four years and at the end of that time received the soloists' diploma. It was necessary to give a complete recital to win this diploma and this he did, playing on the four-manual Skinner organ in Jordan Hall of the conservatory. A feature of this recital was that it contained the complete "Symphonie Romane" of Widor. While at the conservatory Mr. Self held three scholarships and appeared with the orchestra as soloist.

During the summer of 1928 he studied with Joseph Bonnet in Paris. In 1926 he became organist and choirmaster of the Congregational Church

William Self



at Wellesley, Mass., which position he held for three years. He resigned to become organist and assistant choirmaster at the Arlington Street Church of Boston and held that position for the last four years.

While at the Arlington Street Church Mr. Self also headed the music department of the Rivers School for Boys in Brookline and prior to that was at the Country Day School in Newton.

Mr. Self has made an extensive study of choral music and voice training under Thompson Stone, conductor of the Handel and Haydn Society of Boston.

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CHICAGO, OCTOBER 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 Wabash avenue and Jackson boulevard, one block from the point at which all automobile routes into Chicago converge. Information bureau at your service. Telephone Harrison 3149.

WE NEED THIS CODE

At the Chicago convention of the National Association of Organists a vote was taken, on recommendation of a committee of prominent men who have been investigating certain complaints involving the ethics that should prevail among organists, for the appointment of a permanent committee to draw up a code to govern both organists and churches in their relations. Naturally there was a smile when the proposal was made. Some seemed to think that it was incongruous or even presumptuous to lay down ethical principles for churches. So it may be, but it was agreed that a code prescribing rules to be followed merely by organists, leaving the churches out of the issue, would be one-sided and consequently useless.

Our own feeling is that such a code, wisely and carefully prepared, with the helpful advice of prominent and sympathetic clergymen, should be welcomed by every church. If such ethical rules are not needed—as no doubt they are not by a vast majority of churches—their existence will do no harm. If they will impose upon any congregation something with which it has not troubled itself in the past, the necessity for the code will be obvious. It is to be hoped that the desired committee will soon be named, that it will represent the ablest and most representative of our organists and that it will accomplish something that seems to be sorely needed. The task must be done in a way to command the respect of all concerned. It is not one of those common committee jobs which begin with general discussions and end with no permanent achievement.

Thus far the church musician has not been guided or protected except by unwritten law. The medical profession has been governed by rules that have restrained nearly all who may have been inclined to act in a manner harmful to their fellows and to the profession as a whole. The clergy of every denomination likewise have been protected by strict rules. Woe be to the man who may be convicted of trying to undermine any minister in his own parish or who would try to insinuate himself into the other man's pulpit. Of course, such things are done, for laws

and codes cannot banish all wickedness from the earth and the laws of the church are broken just as are those against burglary and bootlegging. But a promulgation of definite principles, approved by the churches and the organists alike, would do much to warn those who now place the profession of church music on the same plane as a mercantile business and act as if any form of competition were fair, the end justifying the means. The code would serve to bring to the attention of vestries, sessions, councils and official boards the rights of the forgotten man—the man who provides the music—and would influence the large fair-minded majority in these bodies. Thus it would be a guide as well as a deterrent.

This is a time when all industries and professions seem destined to work under codes and it has been announced that churches come under the NRA provisions. It is thus indeed an opportune time to clarify a situation which demands clarification.

HOPES AND FEARS OF BUILDERS

While struggling with their own sometimes overwhelming difficulties the organists in general have seldom stopped to think of the sore afflictions of the organ builders of America in this depression. The majority of them have carried on heroically in the face of declining business and some of the fruits of the economic errors that marked our good times, when everyone took chances which now he regrets. The appalling decline in orders for organs is only one phase of the problem that has been faced. Price cutting, unfair competition and extension of unwarranted credit have been the bane of the business. Yet the number of failures among organ builders in the last three years has been remarkably small, showing that the majority conducted their affairs conservatively when the country was prosperous and built up reserves. Meanwhile these reserves have been gradually reduced.

It is no wonder, therefore, that the builders have grasped at the promises of the NRA and it is to be hoped that under its code the industry will be able soon to recover its pre-depression health. President Wangerin of the new National Association of Organ Builders, to whose energy and self-sacrifice is due the movement which led to the organization of this body, describes the situation and the promises of the future very fully in an article in another column of this issue. If the NRA movement will eliminate permanently some of the abuses from which the entire organ industry has suffered and if it will give the builders the impetus they need to start with the return of prosperity it will be doing an incalculable amount of good. Certainly every establishment that builds organs and every employe of these establishments will benefit in a concrete manner.

After all the organ in every instance antedates the organist and the latter cannot be successful or happy without a good instrument. This may not occur to some who have forgotten many things in serving their art. We are all tied up with the builders and their gain will be that of everyone in the world of organ music.

As soon as the code prepared by a committee of the new association shall have been revised and approved at Washington THE DIAPASON will publish it for the information of its readers. Meanwhile we hope for rich fruits from the recent New York meeting and from the new spirit with which its deliberations were conducted.

DUPRE ARRIVES IN AMERICA

M. Marcel Dupre, the French virtuoso, landed in the United States late in September for his latest visit. He is almost one of us by this time, for he embarks on his third or fourth American transcontinental tour. The large acquaintance he has formed on these trips and his connection with American organ circles through his pupils from this side of the water make his name and fame familiar.

If the truth be told, the majority of us are well "fed up"—pardon the unhandsome expression—on foreign artists of one kind and another who come to these shores in the wake of much ballyhoo and in departing leave

us more than ever convinced that our best American organists are their superiors in all except the ability to "sell" themselves to American audiences. These are plain words, but they cannot be refuted. Marcel Dupre is one of those artists who does not fall in the class just mentioned.

The sympathy of his friends will go out to M. Dupre over the death of his mother, the wife of Albert Dupre, also a prominent French organist. M^{re}. Dupre passed away in August.

Some of our friends seem to be greatly disturbed, as Mr. Buhrman points out in his paper, over the use or misuse of the words "a cappella" in referring to unaccompanied music, and he announces that he has solemnly resolved henceforth to use the word "unaccompanied"—a wise resolution, since plain English is always better than plain Latin—or almost always. Someone, it is explained, believes that he has discovered that "a cappella" does not literally mean what it is supposed to mean, and the faithful Webster is quoted, his definition of the words being "in the old church style, without instrumental accompaniment." Far be it from us to interrupt a learned and extended discussion, but we had always believed what once we were taught, that the expression, literally translated from the Latin, meant "without orchestra," or, as in the days when the words were first used, "without accompaniment," the "a" being the Latin for "without" and "cappella" that for "orchestra." Now if our Latin is defective let some of the scholars speak up. Meanwhile, with so much that requires correction in this world today, we shall try to pass over this issue, stupendous as it may appear, and say "unaccompanied" or "a cappella," as the spirit may move us. And next let us take up the important subject of how many angels can stand—or is it sit?—on a needle point.

Publisher of Marcello Work.

Great Neck, L. I., N. Y., Sept. 15, 1933.—Dear Mr. Gruenstein: So many organists have had difficulty in securing one of the pieces I played in Cleveland ("Psalm XIX," Marcello) that I have had no end of inquiries from both them and music houses. Would you mind putting a word in the next issue to the effect that it is published by Durand, edited by Dubois, as "Psalm XVIII." I listed it as "XIX" as that is the number of the English translation (they have followed the Masoretic Hebrew text in which "9" and "10" are separate). In the Latin it is "XVIII." To stop any further confusion it could be listed as "The Heavens Declare the Glory of God."

Cordially yours,
HUGH McAMIS.

Bach as Program Music.

Atlantic City, N. J., Aug. 28, 1933.—Editor of THE DIAPASON: The article in the September issue in which Mr. Russell H. Miles denies that Bach is program music is most interesting.

In the fifth paragraph Mr. Miles says: "He [Bach] had no program pictorial or philosophic." In the seventh paragraph the writer says: "More than that, he [Bach] invented effective program devices which undoubtedly served to strengthen the union of words and music." The obvious contradiction between the two statements leaves one in doubt as to what Mr. Miles means or believes. If the author is right, the four great commentators of Bach—Spitta, Schweitzer, Pirro and Parry—are wrong. To this would have to be added such modern interpreters as Straube and Widor, while Riemschneider's recent editing of "The Little Organ Book," the finest thing of its type yet done, is definitely ruled out. The average music-lover, as well as the serious student of Bach, can take his choice.

To cite all of the illustrations of program music that Bach frankly wrote as such would occupy the entire space of THE DIAPASON. The piece that he wrote upon his brother's departure for Poland was one of the many.

The writer intends at a later time to amplify the views he expressed at the Guild convention. The subject is too big a one to be discussed lightly in a few lines. Nor can the opinion of one

That Distant Past as It Is Recorded in The Diapason Files

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

Edward Morris Bowman, nationally known organist, died Aug. 27 in New York City. He was born in 1842 and was one of the founders of the American Guild of Organists.

Bates & Culley were to build a four-manual for St. Anthony's Catholic Church, Philadelphia, and the specification was published.

Dr. Charles E. Clemens returned to Cleveland from Chautauqua, N. Y., where he had played a series of recitals.

Lynnwood Farnam left Montreal after a holiday trip in France to take up his new duties as organist and choir-master of Emmanuel Church, Boston.

Hugo P. Goodwin returned to Chicago after a year of study with Widor in Paris. Herbert E. Hyde at the same time returned from Europe and resumed his post at St. Peter's Episcopal Church, Chicago.

The battle over movable and immovable combinations continued in the columns of THE DIAPASON and those who took part in the October issue included the Rev. J. H. Burn of Scotland, Clifford Demarest and Ernest M. Skinner.

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

The specification of a large four-manual organ to be built by the Austin Company for the city of Chattanooga, Tenn., was published.

The N. A. O. convention, held at Rochester, N. Y., closed the night of Aug. 31. T. Tertius Noble was elected president.

Marcel Dupré arrived in America Sept. 26 to undertake his second transcontinental organ recital tour.

The scheme of a four-manual Kimball for First Church of Christ, Scientist, at San Francisco, was presented.

Arthur Scott Brook was appointed municipal organist of Atlantic City, N. J. He was to play regular recitals on the large new organ at the high school.

man be taken as of value when weighed against the evidence of Bach's writings themselves. It is upon this evidence that I maintain Bach's music is always pictorial, with a definite objective tone painting of an objective idea as its basis.

Yours very truly,
EMERSON RICHARDS.

Eichinger to Puget Sound College.

To fill the position of professor of organ at the College of Puget Sound, Tacoma, Wash., Walter E. Eichinger of Chicago has been engaged, according to John Paul Bennett, director of the music department. He will fill the post of Mrs. L. E. McClelland, who recently resigned. Mr. Eichinger holds the degree of master of music from Northwestern University. He was organist and choir-master at the Jackson Street Methodist Church of Belleville, Ill., for five years; organist at the Park Central Methodist Church of Chicago for two years, and has been organist and choir-master at the Moreland Lutheran Church of Chicago for the last two years.

English Royalty and the Organ.

The royal family in England has at various times shown its interest in music and the late Queen Alexandra has received the degree of doctor of music. The present Princess Royal plays the organ, having been taught by Dr. Alcock. She has recently shown great interest in Herbert Westery's "Complete Organ Recitalist and Repertoire Guide" by accepting a copy "with sincere thanks."

C. Richard McKay has severed his connections with the Beman Organ Company, with which he had been associated for the last ten years, and has taken over sales in the western part of New York state for M. P. Möller, Inc.

The Free Lance

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

As a human document of undaunted courage and energy I refer you to the following; it is an extract from a letter from an old friend, a college music teacher working under the disadvantage of a reduction in salary below a living wage: "For the next three weeks I am free from the college, and I purpose doing no music whatever. I shall put in the time repairing the house and doing canning. I have already done quite a lot of the latter, our own grapes, a bushel of pears, beets and tomatoes; the pears to go in jars. I find canning great fun, a rest from mental exertion. The cow, calf, pigs and chickens all behave themselves well; during a night storm not long ago twelve of my best laying hens were stolen. The thieves used the racket of the storm as cover, so that we wouldn't hear the alarm of the hens. * * * I sometimes get a bit scared at the prospect of next year, but it's all rather an adventure, with a certain amount of gamble and fun in it. * * * I might open 'The Professor's Beer Joint: A Quiet Place to Drink, Study and Discuss.' What do you think?"

Having been somewhat disturbed lately over much discussion as to styles in church music I was interested in some comments made by a professional friend, in a letter. He writes: "Charles Schneider, the Swiss organist (Reformed Church) may be right in pleading for a return to the melodies of the Lutheran Church and those of Bourgeois, Goudimel, Lejeune, Jambe-de-Fer, but aren't they very 'samey'? The old tunes, like the *canti fermi* of the older counterpoint books, all end *re do*; the Passion Chorale is a notable exception. Use a tune that suits the words, regardless of its period, say I." And very sensibly said.

I was moved by this comment to look up the tunes in "Ravenscroft" (Psalter, 1621); I found that out of a total of forty-seven tunes thirty-three ended on *re do* and fourteen on *ti do*. I would not have said that the proportion of *ti do* endings would have been so large. Perhaps a more striking peculiarity of the old English Psalm and hymn tunes is their use of middle and end phrases common to many of these tunes. Such a phrase, used again and again, is the last phrase in "York," *soh, fah, mi, re, re, do*. Even more often used is *mi, re, do, do, ti, do*.

But who is interested in this sort of thing nowadays!

Marcel Dupré has been playing in the promenade concerts at the Queen's Hall, London; I do not have my copy of the complete programs at hand, but I believe that his number was one of the Handel concertos. He had a remarkable reception, three encores being insisted upon. The "Dyely Myle" suggests that the tumultuous applause may have been in some slight measure a balm to his sorrows; for his great company of American friends will be sorry to learn that M. Dupré has lost his mother; she died in Rouen early in August of heart failure. Albert Dupré, Dupré's father, is organist at the great Church of St. Ouen in Rouen.

Not much has been written in description of the people's hymn singing in the times of the Protestant Reformation, from 1500 on. The German chorale has fared very well and there has been some work done (notably the great work of O. Douen on Clement Marot and the Huguenot Psalter) on the English and Scottish Psalters of the sixteenth century. James T. Lightwood has covered the period from Coverdale to Victorian days in his "Hymn-Tunes and Their Story" in thorough and reliable fashion (I haven't caught him in one error), but there is little to read on the subject of hymn singing, though much on cathedral and the great choral music of the Elizabethan period. It has been most interesting, therefore, to read a book just published by Dent, written by W. T. Whitley, on "Congregational Hymn

Singing in England," 1933. The book concerns itself with much that choir-masters might well study.

A peg cunningly made and of a pattern absorbing the attention of the archaeologist doubtless fitted a hole squarely and effectively in its day. If you admire it and have a desire to use it, for heaven's sake find the right kind of a hole for it.

The moral of the above lies in the application thereof.

Good old vox humana! Oliver Wendell Holmes waxed enthusiastic when he heard that stop in the old Boston Music Hall organ. He says somewhere: "A band of blessed angels has left the heavenly choirs,

And what you heard last evening were seraphs' lips and lyres."

It is the fashion among the "unco guid" to poke fun at the V. H., but it is dear to the average organ recital fan. Why be superior to its charms or to the charms of the strings or flute celeste? Everybody knows you are putting on airs.

Today I had a letter from A. G. Colborn, organist and choirmaster, Stapleton Parish Church, Bristol. He had been on a trip to Salisbury and Stonehenge. Anthony Trollope lovers believe that Trollope's "Barchester Cathedral" was really Salisbury. Colborn says: "The choir are away for their holidays. The whole time we were in the cathedral a gramophone with amplifier was used. As we entered we heard an orchestra playing the overture to 'The Messiah'; I remarked to my friend that folk must be practicing for a festival; the sound was as loud as an orchestra would have been. We had next 'Comfort Ye' and 'Every Valley,' followed by 'And the Glory.' A boy's voice rendered 'I Know that My Redeemer.' There were two Bach organ solos and two choruses with organ. I did not realize until I reached the transept, where the apparatus was functioning, that it was not the actual performance. The organ solos—I have never heard an organ record that adequately reproduced the tones of an organ—were less effective than the vocal items."

By all that's great and good, what are we coming to!

Death of John Kern of Milwaukee.

John Kern, for forty-seven years organist of Catholic churches in Milwaukee, died at his home in that city Aug. 31 after a brief illness. He was born in Germany sixty-seven years ago. After studying music in Aschaffenburg, Bavaria, he moved to Milwaukee in 1883. He was organist at St. Matthias' Catholic Church from 1886 to 1889, at St. Joseph's Church from 1890 to 1917 and at St. Michael's from 1917 to 1933. Mr. Kern is survived by his widow and twelve children.

Virginia C. Thomas Recovering.

After a severe operation Mrs. Virginia Carrington Thomas was able to return to her home at Hempstead, L. I., N. Y., in September. She hopes to be able to regain her strength sufficiently to resume her work at the organ in a few weeks.

FRANK VAN DUSEN



A. A. G. O.

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**WESTMINSTER SCHOOL
WILL HAVE BUILDINGS**

WORK BEGUN AT PRINCETON

Group of Three Structures Costing \$300,000 to Be Completed by Next June—Anonymous Donor Provides Money.

Plans for a group of buildings costing \$300,000 for the Westminster Choir School at Princeton, N. J., were announced Sept. 9, following ceremonies at which ground was broken for the new musical center. The structures, to be erected on a ten-acre plot near the Princeton High School on the northern slope of Princeton, will include an administration building and two dormitories, according to Dr. John Finley Williamson, president of the school. Each dormitory will have sleeping quarters for fifty pupils and lounging rooms on the first floors. The administration building will house executive offices and will contain eight studios and six classrooms. The executive offices will occupy the first floor.

Excavation for the new buildings has been begun. It is expected that they will be completed in time for dedication at the Talbot festival in 1934. Red brick will be used in construction. The project is made possible through a \$300,000 anonymous gift to the choir school, announced last June.

Tentative plans call for the erection of additional dormitories and classroom buildings as the need arises. According to the architect's drawings, the administration building and the dormitories eventually will form the south side of a quadrangle. An auditorium eventually will form the north end of the quadrangle, according to the plan. In front of the administration building to the south it is hoped that a terraced outdoor amphitheater can be built to be used for the Talbot music festival held every year in June. This amphitheater, which will slope downward to a central point, will be more than 100 yards long and seventy-five yards wide at the rear, and will accommodate more than 6,000 persons.

The Westminster school moved to Princeton a year ago from Ithaca, N. Y., where it had been for five years. In addition to its work in training choir-masters and music directors for the Protestant denominations, the school conducts weekly concerts in the Princeton University Chapel.

With the opening of the 1933-34 season it is expected that about 150 pupils will be enrolled, the largest enrollment in the history of the school.

The architect of the buildings is Professor Sherley Warner Morgan, secretary of the Princeton University School of Architecture.

New Buildings for Westminster Choir School



**Query as to Who Are
Artists Revives Hen
and Egg Argument**

Chicago, Sept. 22, 1933.—Editor of THE DIAPASON. Dear Sir: The article written by Edward B. Gammons and William King Covell and published in your issue of Sept. 1 under the heading "How to Learn Organ Building; Tone, Etc., Under Discussion" contains the following paragraph:

"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.*" [The italics are mine.]

Well, that last statement certainly puts the builder in his place—back to the bench and glue-pot for him and never let him presume to associate with "artists." In defense of the poor *declassé* builder, however, I would like to say that this statement reminds me of that age-old problem as to which came first, the hen or the egg—the organ builder or the organ player?—and which is the artist—the man who conceived and built the instrument or the

man who learns how to operate it skillfully?

Messrs. Covell and Gammons use the words "artists" and "artisans." A handy dictionary allows that "the work of the artist is creative; that of the artisan mechanical." Could it be possible that an artist (the builder) might be found directing the work of his artisans—the mechanics employed in his factory—creating new ideas for the organist to use, or is that too much a stretch of the imagination? In considering the historical development of the organ, I wonder just where this spark of "creative ability," which one must possess to qualify as an artist, is to be found—with the organists or with the builders. Which one has been responsible for the tonal and mechanical development of the instrument? It would seem that the answer to that question would indicate upon whose brow the "artistic" halo should rest.

Poor old Stradivarius! After all these years we can finally de-bunk him. It is now evident he was nothing more than a carpenter, treading on the toes of another craftsman when it came time to wield the painter's brush in applying his varnish. Such is fame, *O Deo mio!*

HERBERT E. HYDE.

Van Dusen Resumes Activities.

After a short vacation spent at Lake Geneva, Wis., and Riverside, Mich., Frank Van Dusen resumed his teach-

ing at the American Conservatory of Music, Chicago, with the beginning of the fall term Sept. 10. Mr. Van Dusen remained at his studio during July and a part of August giving private lessons and conducted a series of weekly interpretation classes. In these classes he was assisted by Frederick Schlieder of New York, who lectured on the subjects of melody and rhythm in creative work, and by William H. Barnes, who gave lectures on organ construction. Mr. Van Dusen returned to his duties as organist and director of music at the First Baptist Church of Elgin, Ill., Sept. 10. On Sept. 8 the choir was entertained at a dinner given in the church at which thirty-five members were present. Dr. Sidney Powell, pastor, and Mrs. Edward Davery, chairman of the music committee, gave short talks in which they expressed the gratitude of the church for the remarkable growth of the choir and the artistic ideals maintained. Mr. Van Dusen responded with a few words outlining plans for a series of evening musical services and pageants for October and November.

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NEW YORK CITY

Pittsburgh Events; Gaul Arranges New Series of Recitals

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Sept. 18.—Harvey B. Gaul has arranged another series of recitals by guest organists for Sunday evenings at Calvary Church. Alice M. Goodell, head of the music department at the Pennsylvania College for Women, played Sept. 17. Thomas Webber of New Castle played a program of ultra-modern organ music Sept. 24.

H. Alvin Floyd of the Asbury M. E. Church spent six weeks on his farm near Harrisburg and while there he built (himself, in person) a studio-lodge, which should be an ideal place to spend a little time for composing, etc.

E. C. Timmermann of the Mount Lebanon U. P. Church made a tour of the South with his family, visiting Cincinnati, Jonesboro, Ark., Birmingham, Ala., and other points.

Herbert Peabody of the Church of the Ascension spent six weeks camping in the White Mountains, New Hampshire, a beautiful spot according to the picture postals. Ralph Crawford substituted for him during his absence.

Dr. Charles Heinroth stopped in Pittsburgh for a day, on his way East from the Chicago convention, to visit with Dr. Baker, president of Carnegie "Tech," and other Pittsburgh friends. The next day he proceeded to New York and sailed for Germany.

Julian R. Williams, after playing a fine program at the convention, toured west through Iowa and Missouri before returning home.

Charles A. H. Pearson and Edward Johe also attended the convention and stayed over an additional week to inspect the fair thoroughly.

Other Pittsburghers attending the convention in Chicago were Walter

Genge, Harold E. Schuneman and William Wentzell.

Arthur Jennings spent the month of August in the East, William Dell substituting for him at the Sixth U. P. Church.

The last meeting of the season for the Western Pennsylvania chapter was held at Washington, Pa., July 7, in the Second Presbyterian Church, of which Howard Ralston is organist and director. Edgar Bowman of the Sacred Heart Church, Pittsburgh, played a scholarly recital. At the dinner Dean Williams gave some interesting personal side-lights on the Cleveland A. G. O. convention.

William H. Oetting, a director of the Pittsburgh Musical Institute, has resigned his position as organist and director of the South Avenue M. E. Church, Wilkingsburg, effective Oct. 1. Frank C. Biddle, supervisor of music in the Wilkingsburg public schools, has been selected as director, but the organ position has not yet been filled.

The rebuilding of the organ at Carnegie Hall probably will not be completed in time for Marshall Bidwell's recitals to commence Oct. 1. It is thought the organ will be ready about the middle of October.

Represents Kimball at Portland.

Lauren B. Sykes, the well-known organist of Portland, Ore., has been appointed factory representative of the W. W. Kimball Company organ department for western Oregon and vicinity, according to an announcement from the Chicago headquarters of the Kimball Company.

Arthur C. Becker, A. A. G. O., and John Rankel, baritone, will present a program of compositions by Irving Gingrich in Meditation Chapel, Hall of Religion, Century of Progress Exposition, Sunday evening, Oct. 8, at 7 o'clock. All are members of the faculty of De Paul University School of Music, Chicago.

Los Angeles News; Schreiner Returns; Heaps at Redlands

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 19.—Alexander Schreiner returned from Salt Lake City and resumed his work at the First Methodist Church in Los Angeles Sept. 17. The Tuesday and Friday noon recitals and the Sunday afternoon recitals at the University of California at Los Angeles are scheduled to begin the latter part of the month.

The Oratorio Reading Club, under the direction of Alexander Stewart, is planning a performance of Handel's "Messiah," to be given in complete form in December. To those who enjoy this work the opportunity to hear the many effective solos and choruses which are usually omitted because of lack of time should make the performance well worth while.

Walter E. Hartley, head of the music department of Occidental College and one of the finest organists here on the coast, has returned from an extended automobile tour of the country. The college year opened Sept. 18 and Mr. Hartley has a busy year ahead of him.

Porter Heaps of Chicago has arrived in Redlands and is already at work at the university, where he is taking Arthur Poister's place. There have been a number of changes this year and Professor W. B. Olds, head of the music department, is planning big things. By the way, keep your eyes open for a new choral work by Mr. Olds that Carl Fischer, Inc., is publishing within the next few weeks. To my mind it is one of the finest works of its type that I have seen in many a day.

Miss Winifred Smart, one of our talented young organists, has returned from an automobile trip to New York.

Miss Smart had the opportunity of playing on some of the finest organs that we have in Salt Lake City, Chicago, Boston, Albany, New York and other cities.

The Guild will hold its first meeting of the season Oct. 2, when it is hoped that the dean, Clarence Mader, will give us the "lowdown" on the Chicago N. A. O. convention.

I do not believe I have seen two organists since the last meeting of the Guild in June. This brings home to me how very important the meetings of the Guild are from a social standpoint. Certainly the organists who take no part in this friendly companionship are losing a great deal.

Pennsylvania Chapter at Work.

The executive committee of the Pennsylvania chapter of the A. G. O. held its first meeting of the season at the studio of the dean, Uselma C. Smith, F. A. G. O., on Monday morning, Sept. 11. The following chairmen of committees were appointed by the dean: Committee on examinations, legislation and finance, George Alexander A. West; reception committee, Arthur W. Howes, Jr.; publicity committee, Dr. Rollo F. Maitland; membership committee, William T. Timmings; women's committee, Roma E. Angel; society affiliations committee, Dr. Henry S. Fry; public meetings committee, Uselma C. Smith; radio correspondence committee, Nathaniel E. Watson. Tentative plans were made for the first two meetings of the season. The first will probably consist of a recital of original compositions by three chapter members; at the second meeting it is planned to have a symposium on the matter of Guild examinations by three noted examiners, preceded by a recital by an outstanding organist. It is planned to hold one such meeting a month. Of equal importance is the aim of the chapter to develop the spirit of fellowship and co-operation by means of social intercourse. To this end each monthly meeting will be preceded by a reception and an informal dinner.

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Programs of Organ Recitals of the Month

Charles H. Doersam, F. A. G. O., New York City—As guest organist at the Riverside Church Mr. Doersam, of the faculty of Columbia University and warden of the American Guild of Organists, gave a Brahms program on Wednesday afternoon, Aug. 2, playing these works: Prelude in G minor; Chorale Preludes on "Schmücke dich, O liebe Seele," "O Gott, Du frommer Gott," "O wie selig seid ihr doch, ihr Frommen," "Mein Jesu, der Du mich," "Es ist ein' Ros' entsprungen," "Herzlich dich mich verlangen," "Herzlich dich mich erfreuen" and "O Welt, ich muss dich lassen."

On Aug. 9 Mr. Doersam played a program of organ music "the subject matter of which is based on Gregorians" at the Riverside Church. His offerings consisted of the following: Magnificat ("Sexti Toni"), Jean Titelouze; "Fange Lingua," A. P. F. Boëly; "Veni Sponsa Christi," Ernest Chausson; "Qui tollis venire post Me," Vincenzo d'Indy; "Verset des Psalumes," Marcel Dupré; Magnificat (Six "Versets en Forme de Variations"), Joseph Bonnet; "Symphonie Romane," founded on the Gregorian "Haec Dies," Charles Marie Widor.

At St. Paul's Chapel, Columbia University, on the afternoon of July 26 Mr. Doersam played the following program of chorale preludes: "Lass mich Dein sein und bleiben," Delphin Strung; "Vom Himmel hoch," Pachelbel; "Von Gott will ich nicht lassen," Buxtehude; "Wir glauben all' an einen Gott," Bach; "Aus der Tiefe rufe ich," Bach; "Wachet auf," Bach; "An Wasserflüssen Babylon," Bach; "Jesus, the Very Thought Is Sweet," C. Hubert H. Parry; "Jesus, meine Freude," Reger; "Ich dank Dir, lieber Herr," Karg-Elert; "St. Flavian," Seth Bingham; "Ton-y-Botel," T. Tertius Noble.

James Philip Johnston, F. A. G. O., Dayton, Ohio—Mr. Johnston, organist and choirmaster of the Westminster Presbyterian Church, gave a recital Sept. 18 at Earlham College, Richmond, Ind., on the three-manual Austin organ. Mr. Johnston is on the faculty of Earlham, devoting part of his time to teaching organ at the college. The recital was marked by this program: Fugue in G major and two Chorale Preludes, "O God, Be Merciful to Me" and "In Thee Is Joy," Bach; Largo from the "New World" Symphony, Dvorak; Nocturne, Ferrata; Canon, Johnston; "Romance without Words," Bonnet; Andante Cantabile and Finale from Fourth Symphony, Widor.

Thomas H. Webber, Jr., New Castle, Pa.—Mr. Webber gave an interesting program consisting entirely of modern music when he played in Harvey B. Gault's series at Calvary Church in Pittsburgh Sunday evening, Sept. 17. Mr. Webber's selections included: Sonata (First and Second Movements), Philip James; Dorian Prelude on "Dies Irae," Bruce Simonds; Two Children's Pieces, ("Siciliana" and Berceuse), Alfredo Casella; Symphony ("Regina Pacis"), "Mater Dolorosa" and "Stella Maris"), Guy Weitz.

Hugh McAmis, Great Neck, L. I., N. Y.—In his first recital of the season at All Saints' Church on the evening of Oct. 16 at 8:45 Mr. McAmis will play the following works: Trumpet Voluntary, Purcell; Air with Variations, Haydn; "Ave Maria," Arkadelt; Prelude and Fugue in E minor, Bach; Ancient Gaelic Air, arranged by Sanders; "By the Pool of Fire," Stoughton; Scherzo and Finale, Fourth Symphony, Widor; "Mater Dolorosa," Weitz; "Abendlied," Schumann.

On Nov. 20 Mr. McAmis' offerings will consist of: Overture to "Alicina," Handel; A Tune for Flutes (1750), Stanley; Aria in D and "Jesus, Joy of Man's Desiring," Bach; Chorale in A minor, Franck; "Wind in the Pine Trees" and "Canyon Walls," Clokey; "Pantomime," de Falla; "The Bells of St. Anne," Russell; "Angelus," Karg-Elert.

Sterling Marshall, Houghton, Mich.—Mr. Marshall will resume his recitals at Trinity Episcopal Church Oct. 2, when he will present the following program, consisting largely of compositions played for the first time by him at these recitals: Overture to "Rinaldo," Handel; "In Dir hab' ich Gehoffet, Herr," Bach; "Ich ruf' zu Dir, Herr Jesu Christ," Bach; Toccata and Fugue in D minor, Bach; Slumber Song, Schumann; Minuetto ("L'Ariestienne"), Bizet; "O Star of Eve" ("Tannhäuser"), Wagner; Canonette, Godard; "Grand Choeur Dialogue," Gigout.

Richard I. Purvis, Oakland, Cal.—In his series of Sunday per-service recitals at the First Baptist Church in September Mr. Purvis played the following compositions: Two Chorale Preludes, "Lord, unto Thee I Call," Bach, and "Behold, a Rose Bursts into Bloom," Brahms; Toccata and Fugue in D minor, Bach; "Adoration," Horowski; Chorale Preludes, "O God, Thou Faithful God" and "Prepare Thyself, O My Soul," Karg-Elert; Sketch

in F minor, Canon in E minor and Sketch in D flat major, Schumann; Chorale Preludes, "O World, I can Must Leave Thee" and "Adorn Thyself, O My Soul," Brahms; Finale in B flat, Franck; "Le Coucou," d'Aquin-Purvis; Chorale Preludes, "The Walk to Jerusalem" and "Jesus, Joy of Man's Desiring," Bach; Bourree, Wallace Sablin; Pastoral, Richard Purvis; "Retrospection," Purvis.

James A. Prist, St. Michaels, Md.—In a recital at Christ Church, Aug. 21 Mr. Prist played a program made up of the following compositions: First Movement from Sonata in D minor, Guilman; Aria (from Twelfth Concerto), Handel; "Before the Image of a Saint," Karg-Elert; Chorale Prelude on the Hymn-tune "Picardy," Noble; "Ave Maris Stella," Grieg; Andantino in G minor, Franck; Evensong, Martin; "Marche Triomphale," Wachs.

Charles Shatto, San Diego, Cal.—Mr. Shatto as guest organist at the Spreckels organ in Balboa Park recently played these programs:

Aug. 23—Chorale in A minor, Franck; "Siellienne," Bach-Widor; "March of the Night Watchman," Bach-Widor; Prelude, "Now Sinks the Golden Sun," Simonds; Introduction and Fugue from the "Ninety-fourth Psalm" Sonata, Reubke; "Carillon," Sowerby; "Moment Musical," Schubert; Serenade, Schubert; Toccata in F, Widor.

Aug. 24—Prelude in B minor, Bach; Pastoral, Franck; Arabesque, McKinley; Finale, "Romane" Symphony, Widor; Adagio from Sixth Symphony, Widor; "Comes Autumn Time," Sowerby; Andante Cantabile, Shatto; "Eclogue," Parker; Toccata in G minor, Matthews.

William E. Bretz, Bryn Mawr, Pa.—Mr. Bretz, organist and musical director of the Bryn Mawr Presbyterian Church, played the following program at the church for the summer school of Bryn Mawr College July 22: "Grand Choeur Dialogue," Gigout; Largo, Handel-Kraft; Spring Song, Hollins; "The Magic Harp," Meale; "Liebestraum," Liszt-Nevin; "Ave Maria," Schubert-Lemare; Toccata (Symphony 5), Widor.

Willard L. Groom, F. A. G. O., South Bend, Ind.—Mr. Groom gave a recital at the Union Baptist Church of Mystic, Conn., on the evening of Aug. 22 and was assisted by Mrs. Ralph H. Wheeler in the following program: Processional Grand March, Whitney; "Sunset," Karg-Elert; "Caprice Viennois," Kreisler-James; Finale, Symphony 1, Vierne; Chorale Prelude on the tune "St. Ann," Noble; "Flight of the Bumble-bee," Rimsky-Korsakoff; Fantasie for Organ and Piano, Demarest; Second Concert Study, Yon.

Herbert Ralph Ward, New York City.—In his recitals Tuesday at 1 p. m. in September at St. Paul's Chapel, Broadway, Fulton and Vesey streets, Mr. Ward played the following programs:

Sept. 12—Fantasy in C (Wanderer Motif), Schubert (arranged by H. R. Ward); "Danse Antique," H. R. Ward; "Ode to a Heroine," Sydney Overtone; Canzona in D minor, Bach; Grand Chorus in G minor, Hollins.

Sept. 19—Prelude in D major, Clerambault; Fugue in G minor (the lesser), Bach; March from "St. Elizabeth," Liszt; Canon in F sharp major, Jadasohn; March to the Holy Grail ("Parsifal"), Wagner.

Sept. 26—"Canyon Walls" (Mountain Sketches), Clokey; Communion for the Midnight Mass, Jean Huré; Fugue in C minor, Johann Christian Bach; "Benedictus," Reger; Finale, Symphony 2, Widor.

Robert J. Winterbottom, New York City.—Mr. Winterbottom as guest organist played the Tuesday noon recital at St. Paul's Chapel Sept. 5, presenting a program made up as follows: Air with Variations, Handel; Chorale, "Est is ein Ros' entsprungen," Brahms; Spinning Song, Mendelssohn; Adagio from Trio-Sonata No. 3, Bach; "Priests' March," Mendelssohn.

Charles R. Nicholls, M. Mus., Meriden, N. H.—In a recital Aug. 20 at the Meriden Congregational Church Mr. Nicholls played this program: Trumpet Tune and Air, Purcell; "Toccata per F. Elevarione," Frescobaldi; "Dialogue," Clerambault; Fugue in C major, Buxtehude; Five Chorale Preludes, Bach; Chorale in B minor, Franck; "Mr. Ben Jonson's Pleasure," Milford; "Andante con Terezza," Hanson-Nicholls; Scherzetto, Vierne; "Electa ut Sol," Dallier.

Christian H. Stocke, St. Louis, Mo.—Mr. Stocke, organist and choir director of Salem Evangelical Church, St. Louis, played a recital on the Miller organ in the Hall of Religion at the Century of Progress Exposition, Chicago, on Labor Day before a large audience. His program was as follows: Allegro Maestoso, from Third Sonata, Guilman; "Benedictus," Alec Rowley; Largo, Handel;

"Sea Gardens," Cooke; Chorale Improvisation on "Nun Danket alle Gott," Karg-Elert; "On Wings of Song," Mendelssohn; Arioso, Rogers; "Vision," Bibl; Fanfare, Lemmens.

At the conclusion of his program, after long and enthusiastic applause, Mr. Stocke played as an additional number the Adagio Molto from the Third Sonata of Guilman.

Charles H. Finney, Oberlin, Ohio.—Mr. Finney gave a recital at the Hall of Religion at the world's fair in Chicago, Sept. 18, playing the following program: "Carillon-Sortie," Mulet; "Dreams," McAmis; Gothic Suite, Böllmann; "The Lost Chord," Sullivan; Little Fugue in G minor, Bach; Chorale Improvisation on "Jerusalem, Thou City Set on High," Karg-Elert; Londonderry Air, arranged by Lemare; "The Thrush," Kinder; "Rejoice, Ye Pure in Heart," Sowerby.

Alexander Schreiner, Los Angeles, Cal.—Mr. Schreiner, who has resumed his recitals at the University of California, Los Angeles, played the following as his initial noon programs:

Sept. 19—Allegro from Sixth Symphony, Widor; Andante from Fifth Symphony, Beethoven; "Ave Maria," Arkadelt-Liszt; Three Viennese Melodies, Godowsky-Schreiner; "Marche Slav," Tschalkowsky.

Sept. 22—Water Music, Handel; Prelude and Fugue in C minor, Bach; "The Mirrored Moon," Karg-Elert; "Enchanted Bells," Haberberger; Symphonic Poem, "Les Preludes," Liszt.

Russell H. Miles, Urbana, Ill.—In a recital at the University of Illinois Sept. 17 Mr. Miles of the musical faculty played the following program: Concert Overture, Rogers; "Au Couvent," Borodin; "Danse Arabe," Tschalkowsky; "Suite Gothique," Böllmann; "To the Evening Star," Wagner; Prelude and Siciliana, Mascagni.

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

Aug. 20—Andante Espresso, Glazounoff; Prize Song, from "The Mastersingers," Wagner; "Lead, Kindly Light," Dykes; Prelude to "The Deluge," Saint-Saens; Meditation, Bubeck.

Aug. 27—Sketch No. 1, Schumann; "Ro-

manze" in D flat major, Sibelius; "Elizabeth's Prayer," from "Tannhäuser," Wagner; "In Paradisum," Dubois; Bridal Song, from Wedding Symphony, Goldmark.

Sept. 10—Chorale, Andante Sostenuto, Allegro Molto and Finale, from Sixth Sonata, Mendelssohn; "Chant de Bonheur," Lemare; Impromptu No. 1, Coleridge-Taylor.

Wilbur F. Swanson, Chicago.—The Moreland Lutheran Church, Austin, sponsored a recital Sept. 13 by Mr. Swanson, a young organist from Minnesota. After studying music since 7 years of age, even while a bank teller and secretary to a congressman, Mr. Swanson was graduated last spring from the school of music in St. Olaf College, home of the famous St. Olaf Choir directed by Dr. F. Melius Christiansen, who was Mr. Swanson's teacher in the theory of music. His concert at the Moreland Lutheran Church is one of a series of eight played on his way to study organ at the Eastman School of Music, of Rochester. The program was as follows: Prelude Heroic, Faulkes; Fantasia and Fugue in G minor, Bach; Conzona, Guilman; Sonata, "The Ninety-Fourth Psalm," Reubke; Caprice ("The Brook"), Dethier; Chorale Fantasy, "Built on the Rock the Church Doth Stand," Wilbur F. Swanson; "Reve Angeli-que," Rubinstein.

The Rev. Gerhard Bunge, F. A. G. O., Garnaville, Iowa.—Mr. Bunge played the following program at the Hall of Religion, A Century of Progress Exposition, July 31: "Pilgrims' Chorus," Wagner; Sanctus, Gounod; "Gesu Bambino," Yon; Prelude and Fugue in E minor, Bach; Prelude and Fugue in B flat major, Bach; Variations on "From Greenland's Icy Mountains," Bunge; Scherzo from Sonata in E minor, Rogers; Grand Chorus in March Form, Guilman.

Rita N. Bittorf, Sterling, Ill.—Miss Bittorf, assistant organist of St. Mary's Church, Sterling, played the following program at the Hall of Religion, A Century of Progress Exposition, in Chicago, Sept. 7: Concerto No. 1 (Introduction and Allegro assai), Guilman; Andante in A flat major, Mozart; Fantasia and Andante, Op. 142, Rheinberger; "Dreams," Wagner; Triumphal March, Lemmens.

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GUSTAV HOLST, Four Old English Carols.....	.16
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Women's Voices, Three and Four Part

MARION BAUER, Three Noëls.....	.25
T. FREDERICK H. CANDLYN, In Excelsis Gloria (Trio, A cappella).....	.12
MABEL DANIELS, Through the Dark the Dreamers Came (3-part).....	.12
The Holy Star.....	.20
GUSTAV HOLST, Four Old English Carols.....	.16
MARGARET RUTHVEN LANG, Tryste Noël (3-part).....	.12
The Heavenly Noël (Cantata).....	.25
In Praesepe (In the Manger).....	.12
JULIUS RÖNTGEN, Six Old Dutch Carols.....	.35

THREE CHRISTMAS CAROLS—

C. H. KITSON, The Shepherds Had an Angel } SYDNEY NORTHCOTE, Sweet Was the Song } (3-part).....	.12
ARTHUR G. COLBORN, In Bethlehem }	

Two-Part

JULIUS RÖNTGEN, Two Old Dutch Carols.....	.12
FRANCES McCOLLIN, 'Twas the Night Before Christmas (Cantata).....	.60

Unison Carols

GUSTAV HOLST, The Saviour of the World.....	.10
WALTER HOWE, Carols for Christmas-Tide.....	.16
BORIS LEVENSON, Stars Were Jewels in the Sky.....	.10
HAROLD V. MILLIGAN, Three Christmas Carols.....	.10

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Recital Programs

Frederic B. Stiven, A. A. G. O., Urbana, Ill.—Mr. Stiven, director of the music school, gave the following program in a recital at the University of Illinois on the afternoon of Sept. 24: Sonata No. 11, in D minor (Allegro Agitato and Cantilene), Rheinberger; Intermezzo, Callaerts; "Lamentation," Guilman; Summer Sketches, Op. 73 ("Dawn" and "Evening"), Lemaire; "Marche Heroique," Saint-Saens; Evening Song, Baisstow.

Dr. Ray Hastings—In a recital in the Hall of Religion at A Century of Progress Exposition, Chicago, Aug. 12, Dr. Hastings played: March, "Commemoration," Petralli; Intermezzo, "A Dream," Creatore; Intermezzo, "Out West," Ferullo; Cathedral Prelude and Fugue, E minor, Bach; Largo from "Nerxes," Handel; "O Star of Eye," from "Tannhäuser," Wagner; "Love's Greeting," "Moment Musical," and "Paean of Victory," Hastings; Symphonic Prelude, "It Fortifies My Soul," Ross Hastings.

Dale W. Young, Indianapolis, Ind.—Mr. Young of the Roberts Park Church gave a recital at the Union Methodist Church of St. Louis Aug. 13 and played these compositions: "Benedictus," Reger; Fountain Reverie, Fletcher; "Angelus," Massenet; Communion in G, Battiste; Improvisation on "Nun Danket alle Gott," Karg-Elert.

Josephine Sisby, St. Louis, Mo.—On June 6 Miss Sisby, a pupil of Edgar L. McFadden, played the following recital for the G. F. S. class of the Bowman M. E. Church, St. Louis: Festival Overture, Flagler; "Song of Happiness," Diggle; Andante Cantabile, from Fourth Symphony, Widor; Toccata from "Oedipe a Thebes," Dickinson; "Silver Clouds," Nevin; Festal March, Kroeger.

**Chants as Ancient
Worship Form Used
by Christ Himself**

By **ORLANDO A. MANSFIELD, Mus.D., F.R.C.O., F.A.G.O.**

Of all the various forms of worship music, the chant and the response undoubtedly possess the best claim to antiquity. Originally founded upon a monotone, or some feeble imitation of natural sounds, and regulated by some primitive rhythm primarily suggested by the clapping of hands or the shuffling of feet, the vocal range of these forms was gradually extended to that of the Egyptian tetrachord, upon which, probably, the earliest Hebrew melodies were constructed.

To some such melodies, hallowed by association with the services of the tabernacle and of Solomon's temple, it is probable that our Lord chanted the "hymn" referred to by two of the four evangelists. This was, really, Psalms CXIII-CXVIII, known as the "Hallel," a contraction of the word "Hallelujah," and rendered at every celebration of the Jewish Passover.

These Psalms, and many others, were chanted antiphonally, that is responsively, generally between the head of the feast and the participants. In the Jewish service twofold amens (Psalm LXXII, 19) were common, tradition ascribing to some of these a very florid character, while from the services of the early Christian Church sprang threefold amens, symbolical of the divine fullness and perfection.

To the supremacy of the Roman Church in Western Christendom is to be attributed the ascendancy of the modes and melodies of Gregory the Great and his predecessor in the *musica nota*, Ambrose of Milan. These musical crudities, still revered by some modern musicians as relics of the worship of the early church, were, according to M. Gevaert, derived from "the secular forms of music practiced in the private and social life of the Romans in the time of the empire"; while, according to the same authority, much of the work credited to Gregory was that of "the Hellenic popes at the end of the seventh and the beginning of the eighth centuries."

But the tonal fetters of Gregory and his followers were broken by the hammer of the Reformation, and from their fragments was gradually formed what is now known as the Anglican chant, an art form characterized by Dr. Channing as "the most purely Protestant music" and by the celebrated American church musician Dudley Buck as "our simplest form of musical expression."

Probably the first published example of this essentially English form of composition was in the supplement to Playford's "Breefe Introduction to the Skill of Musick for Song and Viall," published in 1674. This contains six chants by Dr. John Blow (1648-1708) and Dr. Turner (1651-1739), two of which are still popular. These were termed single chants, because suitable for a single verse of the Psalms. They were soon followed by double chants, of double the former length, and designed for two Psalm verses. Later productions have been triple and quadruple chants.

During the later Georgian period the chant melodies became excessive in compass and florid in style. Otherwise the Anglican chant has changed but little, although its structure has always been a disputed point among musicians. As at present written it forms an anomalous phrase of seven measures, instead of a normal phrase of eight. The theories advanced to account for the eliminated measure are, however, too highly technical to be discussed here.

The following is a model of a single

chant, showing the conventional barring, and the names bestowed upon the various divisions:

Recitation. | Mediation. | Half Cadence. |
Recitation. | Medi-|-ation. | Whole or Final Cadence. |]

The various systems employed to adapt the Scriptural words to the above form are known as pointing.

In the eighteenth century the only recognized rule seems to have been to allot to the first recitation all but the last three syllables of a verse and to the second recitation all but the last five, in much the same way as that used by our grandfathers to chant an ordinary common-meter hymn. Joseph Marsh (1752-1828), a distinguished amateur musician, suggested that underneath the last syllable in the recitation choirs should place "a conspicuous red mark." Modern pointing is the direct descendant of Mr. Marsh's mark. It is indicated by accents, dots, hyphens and other arbitrary signs. Here is an example, from which it will be seen that in modern psalters the words are divided into measures which correspond exactly with those given in the previous diagram:

The earth is the Lord's, and the | fullness there | of.
The World and | they that | dwell there | in.

In the foregoing the accented syllable is displayed. Sometimes it is indicated by an accent. But, however shown, the words prior to it are sung without strict time, much as in speaking, the strict time commencing with the accented syllable—that syllable and those which follow it in the recitation having to occupy the value of a semi-breve on the whole note. The material between the accents and the first bar line is often called the "imaginary" bar or measure.

Here we are confronted by two difficulties—first, a tendency to draw or hurry the words in the recitation proper, and, second, uncertainty as to the correct division of the syllables in the "imaginary bar." Of these difficulties the second is by far the more serious.

The mediation of a chant has generally one syllable assigned to every note. When there are more than one the division is shown by a hyphen between the different syllables of a word, *e. g.*, "utter-eth"; or, when less, by a dot between several complete words, *e. g.*, "O . . . Christ." The cadence bar needs care when it contains more than one syllable, *e. g.*, "children," "righteousness." In the first case the division should be that of two equal notes; in the second case two short notes and one long one, or a triplet of equal notes.

Perhaps the most vicious habit contracted by ill-trained choirs and congregations is that of making a meaningless and irritating pause between the repetitions of a chant, or even between its separate halves. No pause beyond the value of the written note should ever be made at either cadence. Otherwise we produce an effect which not only is bad musically and rhetorically, but is absolutely fatal to good congregational chanting. No singer can attack the next verse when there is an uncertain pause at the end of the one being sung. In regard to the matter of expression in chanting the rules for psalmodic expression generally apply, ascriptions of praise being usually sung *forte*, while the expressions of reverence, penitence and supplication are rendered *piano*.

The advantages to be derived from the practice of chanting in our church services are manifold. Spiritually, chanting should always be an uplifting process, for by its means we not only sing the *ipsissima verba* of Holy Writ, but we sing them in the very manner practiced by Christ and His apostles. We join in a simple but impressive form of worship practiced by the Christian Church in all ages; and we render,

as Newman Hall once remarked, "a homage to the Bible calculated to make the Word of God better known, appreciated and loved."

Chorally also, chanting has many advantages. Amongst these we may name the cultivation of literary and musical intelligence, of vocal enunciation, and, perhaps, of vocal renunciation, especially in the case of choirs who fancy themselves superior to the simplicity of chant music, forgetting that the finest choirs devote a considerable proportion of their rehearsal time to prose chanting. And musically, by cultivating the Anglican chant we are perpetuating an essentially English art form, one in which some of the best English church musicians have expressed some of their most interesting ideas, and one in which originality is harder to obtain than in almost any other.

In the light of these conclusions it is fortunate for us that, as the late Dr. Barrett (editor of the "Congregational Church Hymnal") maintained, chanting "is no longer held to be the type of a peculiarity of religious opinion," but "is in process of general recognition by 'all who profess and call themselves Christians.'"

Howerton Goes to Hiram College.

George R. Howerton, organist and director at the Winnetka Congregational Church, has resigned to accept an appointment to the faculty of Hiram College, Hiram, Ohio, where he is now the head of the music department, college organist and director of all the student choral groups. He is also planning a series of monthly vespers on Sundays throughout the college year. Mr. Howerton left Winnetka late in September. He had been in the Chicago suburb for several years, previous to which he was in Kansas City.

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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.

[Second Article.]

In order to clarify the principle involved in this photo-electric organ, comparison with the procedure of tone reproduction in motion pictures may prove helpful. A strip of sound track having one single note, say treble C of a violin, recorded thereon, would consist of rhythmic variations of light and shade if recorded by variable density method (figure 4) or of rhythmic variation wave shape if by variable area method as shown in figure 5. It will be noted that the wave shape variations on the film consist of a series of periodic wave shapes, each shape being precisely similar to each other throughout the series.

If these rhythmic variations of light and shade on the film are passed before a fixed light at a rate of 524 wave shades a second, it will result in the production of a tone having a certain quality, namely that of a violin at treble C. Should the speed of the film be reduced to 262 wave shapes passing the fixed light in a second the effect would be a tone quality of a violin having the pitch of middle C.

One of the fundamentals of Mr. Nuttall's invention was his discovery that only one cycle of any sound need be used to obtain any note of the musical scale by passing the desired number of light pitch slits across a single cycle, thereby producing the same tone quality throughout the musical scale.

Let us now take a single wave cycle of the violin film. By passing a series of light pitch slits over this single tone shape at the rate of 524 light rays per second, the result would be the same as passing 524 similar consecutive wave shapes per second on a moving film between a fixed light slit and a photo-electric cell, as in motion picture reproducers. The quality or timbre of the tone then is determined by the pattern or light and shade of the single tone film, while the pitch is determined by the number of transparent light apertures in the disc which pass each second across the single tone quality film.

Having described the fundamental principles of this instrument the account would be incomplete without presenting a more comprehensive explanation of the whole apparatus in order that the reader may understand the revolutionary character of this device.

As previously stated, the console has its drawstops or stopkeys, with as many manuals as desired, also pedals; in fact, nothing on the console of the present-day organ need be changed. The tonal mechanism may be arranged in the console, or in a separate cabinet placed anywhere in the building, a four-manual instrument occupying the space of an ordinary radio cabinet. The entire series of pitch notes of the chromatic scale is produced by means of a master positive photographic disc plate, and from this plate by contact

plate photography perfect negatives are made assuring accuracy in a minimum of time and effort. In figure 1 was described last month the general arrangement of the pitch disc, showing a ring of slits for treble C. The number of transparent light slits for the octave above treble C will be doubled with the semitones in their precise ratios. A disc capable of producing the entire range of the musical scale would contain seventy-three such rows of slits. It will therefore be seen that the pitch disc with its accurate concentric rings of slits for each semitone can never vary or require further adjustment or tuning. Variations of temperature have no effect upon the pitch—a constant source of trouble with pipes. The transposing of the pitch into any key either flat or sharp is accomplished by accelerating or retarding the speed of the disc; thus the entire range of pitches and intervals have proportionately their correct frequency of vibration. The pitch disc rotating at constant speed, with its concentric rings of slits, is the only moving member of the instrument.

Each of the concentric rings of slits is provided with light interceptors or shutters arranged above the slits. These shutters are controlled from the keyboard, and connected to their respective keys. By depressing some keys, thereby opening the shutters and allowing the light to pass through the selected pitch slits on the rotating disc, thence on to the photo-electric cell, no sound would be produced, owing to the constant light impinging on the cell as explained in a former paragraph. Pitch is silent. In order to produce sound, recorded photographic negatives consisting of single wave vibrations are placed radially and stationary across the pitch disc, so that the seventy-three concentric rings of pitch slits must traverse across these negatives. The tone quality negatives are arranged under the pitch discs similar to the spokes of a wheel, each spoke representing a single tone quality negative, of say open diapason, violin, horn, trumpet, flute, etc. Twenty or more tone films or stops are inserted under each pitch disc, and represent a single manual. Provision is made that the tone films may be removed and a new film inserted, thereby changing any desired stop in a few seconds, with the added satisfaction of knowing that it would be in tune.

In order to control the various stops, an opaque shutter of paper or other material is placed between each of the tone films and the photo-electric cell. When a certain stop or combination of stops is desired, a stopknob or stopkey is operated which tilts the stop interceptor or shutter at right angles, thus allowing the light to pass through the tone film and the notes which are held and thence on to the photo-electric cell.



fig. 4.



fig. 5.

The latter at this point transforms the light variations into variable electrical currents which synchronize in intensity according to the light variations. These electrical current variations are then amplified to any desired limit by the well-known method used in motion picture sound apparatus or radio amplification.

It will thus be seen that dynamic expression may be obtained by varying the light source or through electric potentiometers in the amplification system, through the action of a swell pedal controlling the latter devices. The tonal dynamics are unlimited in gradation, varying from inaudibility to thunderous volume. The response of the 32-ft. tones is as instantaneous as a piccolo, and as for volume, the result is unbelievable.

This invention becomes the more startling when we consider that every sound has its wave shape, and every shadow or series of shadows falling upon a photo-electric cell will produce sounds of corresponding character; it will be seen that by recording any sound such as organ, orchestral instruments, birds, the human voice, with its myriad of tonal variations, some remarkable results are made possible. Beautiful tone qualities may be produced by the simple expedient of drawing a few lines with pen and ink or pencil on a strip of film or glass, and inserting them under the pitch disc, and so on into the realm of the unknown.

A novel means has been employed to focus the light of a four-volt automobile headlight to provide the light energy for a single pitch disc with its twenty-odd stops, and transforming the multitudinous vibrations into electrical counterparts through a single commercial type photo-electric cell.

A method has also been devised by the inventor whereby the instruments can be played automatically with piano and organ rolls, this being accomplished by light instead of the usual suction or air pressure methods.

There are many features connected with this instrument which I could still further enumerate, but I feel that in my enthusiasm I have encroached too

much upon the reader's patience. However, I cannot refrain from passing on to those interested in sound a statement that was made to me by Mr. Nuttall in reference to sound and worthy of recording. It is as follows: "In order to produce the sensation of sound, a combination of three elements is necessary—source of power, frequency or pitch and timbre or quality. These three basic elements are fundamental in all sound producers, and one cannot be separated from the other."

In conclusion, all I can say is that a new era is dawning in the production of music. The writer and many others have experienced a thrill by witnessing this embryonic idea and effort as another step onward. In our lifetime we have seen evolved radio, aeroplane, automobile and innumerable revolutionary developments in the arts and sciences. Compare the first models of these sciences with a few years of development, and see what has been accomplished! So I say to the musical skeptics: It is no use condemning a new method because it upsets traditional systems. Any successful basic idea must not be belittled and condemned if it accomplishes its purpose. It is a God-given thought as a reward for diligence and it is seldom that the originators of such ideas live to see the ultimate attainment and accomplishment of their conceptions, and the enjoyment and satisfaction their effort has given to humanity. I trust that in this instance it may prove an exception. Bohemian Club, San Francisco.

Broadcasts by Albert V. Maurer.

Since June 12 the three-manual and echo Kilgen organ in the First Lutheran Church, Fort Smith, Ark., has been heard in half-hour radio recitals three times weekly. Albert V. Maurer, organist and musical director, will continue these broadcasts on Monday, Wednesday and Friday from 5 to 5:30 p. m. over station KFPW, Fort Smith. Mr. Maurer is ably assisted in his work by the assistant organist, Mrs. Worth Paden. Thus far thirty-six recitals have been broadcast. Featured chiefly is Lutheran music, both ancient and modern; pure organ music of the European school of composers, and modern American organ music, with occasional piano and organ ensemble. These radio recitals are the result of a request from the station to determine the status of high-class organ music in the minds of the public. The response has been surprisingly gratifying and the programs are to be continued for an indefinite time. At the recent convention of the Western District Lutheran Teachers, comprising teachers and organists in Missouri, Arkansas, Tennessee and Kentucky, Mr. Maurer was re-elected president for a third consecutive term.

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By WILLIAM LESTER.

"Musica Divina," Book 2, by Philip G. Kreckel; published by J. Fischer & Bro., New York.

About a year ago this enterprising publisher issued a first volume titled as above. At once it won high praise from the reviewers and critics, and—what was of much more import—the hearty welcome and approval of the men who count—the actual buyers and players of such music. The practical worth of the contents of the handsomely printed book, its low price and the uncommon beauty of the music all served to make of the experiment an artistic and commercial success.

Because of the triumph achieved by volume I, we now have presented for judgment the successor, book 2. It is a pleasure to be honestly able to set down here that the intrinsic musical virtues of the newcomer show no retrograde tendency. Indeed, a fair appraisal, I am sure, compels the admission that the book is better, even, than the first series. The twenty pieces in this volume reveal a broader scope of imaginative treatment, a surer sense of contrapuntal possibilities, a warmer humanity of inspiration than before.

The scope and design of the composer's intentions can best be expressed in his own words, quoted from the foreword:

It has been the aim of the author to present another volume of devotional organ music based upon chants and chorales. Gregorian chant has an irresistible attraction for the prayerful heart and is loved and esteemed by men of all denominations. The melodies constitute a mysterious tone language, finding a central point where art and religion meet. The free and graceful rhythm of chant is its chief advantage over the more mechanical modern music and, therefore, the player is advised to play some of the Gregorian numbers in a not too metrical rhythm. The author wishes to correct any wrong notion that the elements of rhythm and diatonic progression peculiar to chant are preserved in the chorale improvisations. In developing the themes only simple modulations are used and the Gregorian themes are indicated at the beginning of each number. The chorale melodies are all of German origin and are noted for their beauty and virility. The registration given is incomplete and suggestive and should be changed to suit the resources of the organ. No effort has been made for a technical display, but rather to present a number of devotional pieces for the church organist, student and church recitalist. It is with this thought in mind that the author presents book 2.

That the composer has worthily achieved his aims must be clearly evident upon even a cursory examination of the work. Certainly such beautiful music, of high service value, of melodic appeal and devotional sincerity, deserves prompt attention and encouraging use. If the wide acceptance given the preceding volume is any criterion for judgment this successor is scheduled for gratifying success, complimentary to the taste of the public and pleasing to the composer and publisher.

"Symphonique," for organ, by James Houston Spencer; published by Musica Craft Publications, Adrian, Mich.

This splendid concert number is a well-built movement with breadth and vitality of rhythmic pulse, as well as melodic interest and effective layout for the instrument. A full-bodied downward progression of chords for full organ serves to open the work, and

also as a text for the ensuing dozen pages. After some working out of the principal idea, a diminuendo leads into the mere lyrical secondary theme, an attractive melody in itself. Unity is still emphasized by the use of the main motive as an accompaniment figure. The remainder of the piece develops the possibilities of these two ideas in a masterly way, and leads to a resounding and exciting climax. The harmonic idiom is conservative, much contrapuntal skill is evidenced, and the composer is adept in adapting his musical ideas to the demands of his instrument. This number is a first-class concert piece—worthy, interesting, attractive.

"O Zion" and "Were You There"; two negro spirituals arranged for organ by Horace Alden Miller; published by Cornell College, Mount Vernon, Iowa.

About a year ago we reviewed Professor Miller's settings of "Steal Away" and "Please Don't Let This Harvest Pass," and noted appreciatively the beauty and competence shown in his treatment of the lovely tunes. Now we have two worthy successors in the titles listed above. Again the composer reveals a sensitive feeling for colorful harmonies, good sense of proportion and a canny knowledge of the possibilities of the chosen instrument. To lovers of emotional tunes, well set by an evident enthusiast, and progressive musicians interested in vital Americana, these folksong transcriptions are recommended as first-class examples.

Andante, by Schubert-James; "Marche Heroique," by Peery; "Melcombe," by McKinley, and Minuet, by Beethoven-West; issued separately and also collectively as the American Organ Quarterly for July, 1933, by the H. W. Gray Company, New York City.

Listed in order of importance, this reviewer would place these four pieces in the following line: The hymn-tune fantasy by Carl McKinley, first for technical mastery and imagination. Second, the march by Rob Roy Peery, a brilliant, martial piece, attractive melodically and in rhythmic pulse. Next I would place the John E. West arrangement of the Beethoven Minuet from the Quartet, Op. 46. Of least interest to this reviewer is the long-drawn-out, somewhat prosy slow movement from the Fifth Symphony of Franz Schubert. Philip James has done such a first-class job of transcription that none of the fault for the non-emergence of the work can be laid at his door—the weaknesses evident are basically in the music itself; not even the expert Mr. James could remedy these. Of course, all these judgments are comparative—for all the four numbers are of intrinsic musical appeal. The American Organ Quarterly is a boon to active organists for its periodical issues of worthwhile organ music. It deserves even wider support than it has already earned. Recital players and church organists will do well to acquaint themselves with the useful contents of this latest issue of the Quarterly.

Passacaglia and Fugue for organ, by Roland Diggle; published by the White-Smith Music Publishing Company, Boston.

Dr. Diggle, in this thirteen-page contrapuntal fantasia on a grim ground bass, dedicated to Palmer Christian, reveals himself in something of a new light to this reviewer. For years he has been a prolific writer of many interesting and worthwhile short works. Perhaps no American contemporary can surpass him in the production of practical short pieces of individual mold and attractive tune. But these gave little sign, good as they were, of generating such a triumph as this new *opus*. It can be genuinely pressed on all as a first-class achievement. The

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cumulative build of the fugue is not the least of its virtues. One of the finest works for organ yet set down by an American!

Chaconne, by Gustav Holst; Pastorale, by Scarlatti; Adagietto, by Georges Bizet; Chorale Prelude on "St. Mary," by Gilbert Beard; Interlude on "Strength and Stay," by Edmund Matthews; Postlude on "Laudate Dominum," by Edmund Matthews; published by Novello & Co., Ltd., London.

From England, by way of Novello's New York representative, the H. W. Gray Company, come these half-dozen pieces for organ, offering a pleasing diversity of styles, but a likeness as to quality. The latter is unusually high-grade.

The Holst number is a transcription by Henry G. Ley from the composer's successful First Suite for Military Band. It consists of variations over a ground bass, interesting despite its somewhat unpromising subject, and achieving a tremendous climax by sheer technical ability. Nothing needs to be said of the Scarlatti and Bizet selections, except that the adaptations by Gilbert Beard are adequate and practical. The three pieces by Matthews are fine in quality, valuable for service use—splendid examples of honest organ music set forth by a deft craftsman imbued with the shining spirit of true imagination.

Waldenwoods School of Sacred Music.

The Waldenwoods School of Sacred Music held its second summer session at Camp Waldenwoods, near Hartland, Mich., from June 19 to 26, with more than forty serious students of church music in attendance. Courses were given in voice, choral technique, oratorio, organ, junior choir training and the added feature of classes in religious drama. The teaching staff was again ably headed by Dr. Daniel Protheroe. The other teachers included Arthur Hackett, tenor, of Ann Arbor; Mark Wisdom, Detroit organist; Federal Whittlesey, Detroit voice teacher; Mrs. Teresa Way Merrill of Detroit, teacher of religious drama, and Miss Nellie Beatrice Huger, founder and director of the school. Features of the session were a Galilean service in the boats at sunset, a recital by the students, a recital by faculty members, and a performance by Mrs. Merrill's drama class. The program of events had its climax in a performance of "The Messiah" by a chorus of 100 under the direction of Dr. Protheroe. The solo parts were taken by Thelma von Eisenhauer, soprano; Eleanor Phillips, contralto; Ar-

thur Hackett, tenor, and Carl Lindgren, bass. Accompaniment was provided by Harold J. Bartz at the piano and Mark Wisdom at the organ.

Heard at Century of Progress Fair.

The following organists have played recitals in the Hall of Religion at the Chicago fair during the month of September:

Lester Van Tress, Champaign, Ill.
Mrs. F. R. Collard, Wichita Falls, Tex.
Dubert Dennis, Shawnee, Okla.
Christian H. Stocke, St. Louis, Mo.
Gordon Farnell, Chicago.
Miss Rita Bittori, Sterling, Ill.
Mrs. Lily Wadhams Hallam, Oak Park, Ill.
Mrs. J. W. Akin, Jr., Wichita Falls, Tex.
H. O. Dreiske, Chicago.
Russell Hayton, Chicago.
Carl G. Alexis, Rockford, Ill.
Frederick Schneider, Libertyville, Ill.
Joseph Banaham, Chicago.
Oscar Ranschelbach, Chicago.
Charles H. Finney, Vineland, N. J.
Mrs. Irene Belden Zaring, Chicago.
Miss Ella Smith, Chicago.
Miss Marion Hutchinson, Minneapolis.
Miss E. Frances Biery, Dayton, Ind.
Donald Vetter, Fort Wayne, Ind.
Mark S. Hallett, Chicago.
The Rev. LeRoy Wright, Rockford, Ill.
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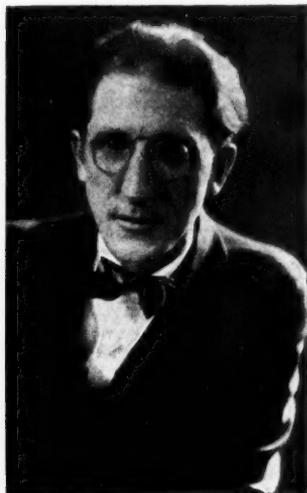
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SHURE IS BACK FROM CRUISE

Studies Jamaican Music with Party of Pupils—To Visit Jerusalem.

R. Deane Shure, the Washington composer and organist, and Mrs. Shure have returned from a Caribbean cruise with eleven of Mr. Shure's organ students. The cruise was planned by Mr. Shure for the purpose of collecting material from the folk music of Jamaica for a new orchestral number he will write next winter. While in Havana the party encountered the insurrection and tell some interesting tales of dodging shots in the streets. Mr. Shure was given much assistance in Jamaica, while gathering the native tunes, by an old native singer of the island who is past 70 years of age. The students who accompanied Mr. and Mrs. Shure were: Julia Arnold, Mildred Mullikin, Mr. and Mrs. George Phillips, Roberta Taylor, Edith Gottwals, Mr. Shure's assistant; Florence Frisby, Sadie Mars-teller, Alla Clary, Pearl Krost and Madeleine Padgett.

Upon his return from the cruise Mr. Shure had awaiting him an invitation to play his entire set of pieces depicting scenes in Palestine, in Jerusalem next August. This recital will be given during the last week of that month by him on the new Austin organ recently installed in the Jerusalem Y. M. C. A. Mr. and Mrs. Shure will sail from New York City Aug. 1 to be gone about six weeks. Details of the recital are being arranged by Mrs. D. C. Decherd, who played Mr. Shure's "Palestine Suite" in Jerusalem at the dedication of the Y. M. C. A. on Easter Sunday. A new closing number for the program will be written by Mr. Shure during the winter months and will not be used until this program is given in Jerusalem.

The Mobile Association of Organists will give a complete program of Mr. Shure's works during the coming season. Margaret Milling of Mobile, Ala., is chairman of the program committee.

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Every month we receive letters, all unsolicited, testifying to the effectiveness of our "Want Ads". Here is one received late in August:

"It will doubtless be of interest to you to know we were more than satisfied with the results of our 'ad' in the classified column of the July Diapason. It was surprising the number of inquiries we received and sales made. A promising indication of better business are the requests we have to notify writers at once when we replenish our stock of goods they wrote for, but we had already sold."

And here is what an advertiser writes in reference to his "ad" offering a three-manual organ for sale:

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THE DIAPASON

Kimball Building, Chicago

**San Francisco News;
Schlieder Is Guest
of Honor of Guild**

By WILLIAM W. CARRUTH

San Francisco, Cal., Sept. 17.—The fall program of the Guild is well under way and promises to be an interesting one. The first meeting under our new dean, Estelle Drummond Swift, F. A. G. O., was a supper at the coffee shop of the Hotel Oakland, with Frederick Schlieder, Mus. D., F. A. G. O., as guest of honor. After supper those present adjourned to the Chapel of the Chimes, where Dr. Schlieder spoke on "The Essentials of Music Education." Following the address Dr. Schlieder improvised a number of compositions on the piano. This was the second of Dr. Schlieder's addresses at the Chapel of the Chimes under the auspices of the Guild.

The second Guild meeting will be held at the organ factory of Felix Schoenstein & Sons in San Francisco on Sept. 25 at 6:30, supper being served by our hosts. Other little journeys will be to the studios of Edgar Thorpe, with its newly installed organ; Theodore Strong, with his new Möller organ, and to the studio of Fred Maurer in Berkeley, to listen to a program of organ music from his wonderful library of records. In November we are to hear Marcel Dupre, the place and date to be announced later.

It is a pleasure to note that the virtuosity and sterling musicianship of Harold Mueller, F. A. G. O., is gaining civic recognition. On Sept. 17 he appeared as soloist and accompanist at a concert of the municipal chorus at the Civic Auditorium, playing Bach's Fantasia and Fugue in G minor. The program was announced to be broadcast over a national chain, but because of interference it failed to come over satisfactorily. We have so few opportunities of hearing good organ music over the air, and may we hope that we may have other opportunities of hearing Mr. Mueller? The Guild also promises a recital by Ethel Whytal Miller, A. A. G. O., who recently returned from a year's study with Harry B. Jepson at Yale University.

For the fifth consecutive summer Dr. Frederick W. Schlieder has held his classes in composition and improvisation in the East Bay; for the last three years at Wilcon Abbey, the organ studio of the Carruths. This summer Dr. Schlieder arrived by way of Seattle, where he delivered an address and played at the University of Washington.

Jan Schinhan, organist of Fourth Church of Christ, Scientist, of San Francisco has recently left for an extended visit in Germany. Mr. Schinhan has made a special study of primitive music as exemplified by the North American Indians, and he plans to continue his research work while in Germany.

Robert Bossinger, for many years organist of Calvary Presbyterian Church, San Francisco, recently resigned because of pressure of his business, which takes him all over the state. His successor will be Richard Purvis, the well-known organist of the First Baptist Church of Oakland.

One of the most interesting and promising items of organ news is the announcement of the beautiful four-manual Aeolian-Skinner for Grace Cathedral. The organ committee, which consisted among others of Wallace Sabin, Warren D. Allen and Sidney Lewis, organist of the cathedral, is enthusiastic over the specifications.

Opens Organ in Hershey, Pa., Church.

The opening recital on a three-manual organ erected in the Derry Presbyterian Church of Hershey, Pa., was played Aug. 24 by Paul Allwardt. His offerings included: "Te Deum," Reger; Prelude, Clerambault; Larghetto, Handel; Chorale Prelude, "O Sacred Head," Brahms; Prelude to "The Blessed

Miss Marguerite Scheifele



MISS MARGUERITE A. SCHEIFELE, who for more than eleven years was organist and choir director of the Lutheran Church of the Holy Spirit in Reading, Pa., has resigned to take the position at Memorial Church of the Holy Cross in the same city, which post was formerly held by John H. Duddy of Norristown. Miss Scheifele will have a quartet and choir of mixed voices, including a boy choir. She is studying with Henry F. Seibert of New York City, and has also done some work with Dr. Rollo Maitland of Philadelphia. Her new duties began Sept. 10.

Damosel," Debussy; Andante Cantabile and Scherzo, from Fourth Symphony; Widor; Reverie, Dickinson; "Le Bonheur," Herbert E. Hyde; Fantasy on a Welsh Tune and Chorale Preludes on "Picardy" and "Dominus Regit Me," Noble; Trio, Bach; "Eventide," Parry; "Marche Slav," Tschai-kowsky. The Derry Presbyterian Church organ was built for Thomas A. Edison for recording purposes in 1927, and has been moved intact by Seibert Losh, the original builder. A few additions and alterations were made to render it more suitable for church purposes.

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**Notes from Capital;
New Music School
Is Directed by Nash**

By MABEL R. FROST

Washington, D. C., Sept. 20.—A new educational institution in the field of music makes its bow for the announced purpose of the "enrichment of musical culture." The National City School of Music began its term of thirty weeks on Sept. 18 with an interesting and able staff of instructors, including Walter H. Nash, F. A. G. O., who is also director of the school. The organ department is in the hands of Edgar Priest, A. R. M. C. M., organist and choirmaster of the National Cathedral. Mr. Priest needs no introduction to the organ world and many will acclaim his return to teaching. Gertrude McRae Nash, widely and favorably known both as a teacher and a concert artist, will conduct the piano department, while Mr. Nash will be the instructor in violoncello and theory. Departments for violin, double bass, oboe, flute and clarinet are also listed under reputable teachers.

The Columbia Bible Training School announces the opening of its reorganized music department Sept. 18. The school will be known as the Columbia Choir School. The dean is R. Deane Shure, well-known director at the Mount Vernon Place M. E. Church, South, with La Salle Spier, pianist and teacher, and Justin Lawrie, tenor and choir director, assisting. The three instructors presented a concert on the opening night. Their curriculum contemplates a four-year course leading to the degree of minister of music, fitting students to teach sacred music and conduct it.

An announcement of importance is the appointment of Robert Ruckman to be organist and director of music at Epworth M. E. Church, South, effective Sept. 1. Mr. Ruckman has been organist at the National City Church during the last few years. Here he has presented numerous recitals, notably the summer Sunday evening series. His new duties at Epworth Church will include directing both the senior and junior choirs, as well as being organist. He is also a prominent member of the piano faculty at the Washington College of Music.

Guest organists at the National City Christian Church in recent weeks have included Lyman McCrary, McHenry McChord, organist and choirmaster at St. Philip's Cathedral, Atlanta, Ga., and Kathryn Hill Rawls, the latter two playing the morning and evening services, respectively, on Sept. 10. Mr. McCrary was organist at the evening bells service Aug. 20, giving the following exacting program: "Marche Funebre et Chant Seraphique," Guilmant; Giant Fugue, "We All Believe in One God," Bach; "Deck Thyself, My Soul, with Gladness," Brahms; "Ronde des Princesses," Stravinsky; Chorale from "Symphonie Romane," Widor; "Ronde Francaise," Boellmann, and "Piece Heroique," Franck.

Wilbur F. Swanson, a gifted young organ graduate of St. Olaf College, was presented in Washington at the Luther Place Memorial Church Sept. 15 by the Lutheran Ministerial Association. Mr. Swanson acquitted himself creditably in a program which combined an interesting variety of classical and modern works, including an original Chorale-Fantasy, "Built on the Rock the Church Doth Stand." The entire recital was played from memory. It represents something of an achievement to render the Reubke "Ninety-fourth Psalm" on a two-manual organ, and this Mr. Swanson did. The program follows: Prelude Heroic, Faulkes; Fantasia and Fugue in G minor, Bach; Canzona, Guilmant; Sonata, "The Ninety-fourth Psalm," Reubke; Caprice, "The Brook," Dethier; Chorale-Fantasy, "Built on the Rock the Church Doth Stand," Wilbur F. Swanson; "Reve Angelique," Rubinstein.

Mr. Swanson is en route to the Eastman School of Music in Rochester, where he contemplates taking a course

in organ. His concert marked the opening of the recital season in Washington.

Claudine Ferguson has been organist and director of music for the summer months at the Church of St. Stephen and Incarnation. The Rev. John F. Robertson, assistant rector, organist and choirmaster, resumed the ministry of music Sept. 1, with the full choir of men and boys.

The National Capital Choir, under the direction of Dr. Albert W. Harned, resumed its place at the Universalist National Memorial Church Sept. 10, using Mendelssohn numbers exclusively.

Charlotte Klein, F. A. G. O., has resumed her duties at St. Margaret's Church after an extended vacation in the Great Smoky Mountain National Park of North Carolina and Tennessee, and in Wernersville, Pa.

Gene Stewart's broadcast organ recitals are now being given over station WJSV on Monday, Wednesday and Friday mornings at 9:45, and daily except Wednesday at 4:30 p. m.

Lewis C. Atwater has recovered from the effects of the automobile accident of which he was the victim, and has resumed his duties at the Eighth Street Temple and at All Souls' Church.

John Russell Mason has returned to the city and resumed his work as organist of the Central Presbyterian Church after seven months of sabbatical leave in New York.

Kathryn Hill Rawls has been guest organist during the summer at the Covenant-First Presbyterian Church and Wesley M. E. Church.

Death of Edgar E. Coursen.

Edgar Eugene Coursen, a pioneer musician of Portland, Ore., and organist of the First Presbyterian Church for the last forty-three years, passed away Aug. 9. He was born at Sacramento, Cal., in 1861, studied music in Leipzig and was a violinist in the Gewandhaus Orchestra. Mr. Coursen moved to Portland fifty years ago, and was prominent as a teacher and as accompanist for concert artists. His sister, Mrs. Rose Coursen Reed, is active in musical affairs.

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Summer visitors from out-of-town who called at the office of THE DIAPASON late in August and in September include the following:

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- James C. Orr, Jr., Rockwood, Tenn.
- Arthur and James Bryan, Philadelphia, Pa.
- Gordon Kindy, St. Paul, Minn.
- Henry V. Stearns, Youngstown, Ohio.
- Ernest Prang Stamm, St. Louis, Mo.
- Albert Reeves Norton, Pittsburgh, Pa.
- Carl R. Edson, Hartford, Conn.
- Christian H. Stocke, St. Louis, Mo.
- F. Arthur Henkel, Nashville, Tenn.
- Charles H. Finney, Vineland, N. J.
- Hugo Frey, Minneapolis, Minn.
- Fred Stulce, Dallas, Tex.
- Carleton H. Bullis, Cleveland, Ohio.
- Captain Richard H. Ranger, Newark, N. J.
- James Baley, St. Petersburg, Fla.
- Fred G. Lewis, Fort Sam Houston, Tex.
- Jerome B. Meyer, Milwaukee, Wis.

Garth Edmundson, New Castle, Pa.
Maurice D. Petersen, Kansas City, Mo.

Laura L. Bender, Cleveland, Ohio.
W. E. Stewart, Adrian, Mich.
Fred A. Bartholomay, Jr., Philadelphia, Pa.

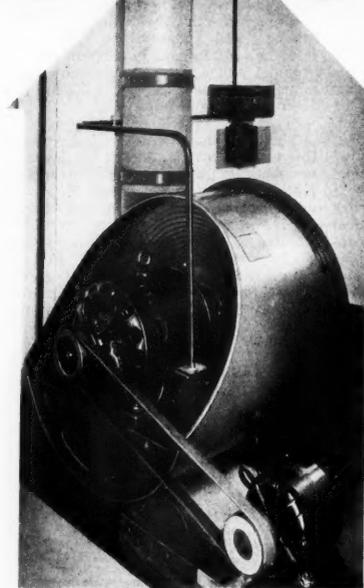
Frederick Austin Meissner, Garden City, N. Y.

Russell Evans, New York City.
Mrs. George A. Bible, Rawlins, Wyo.
Guy C. Filkins, Detroit, Mich.

Salt Lake Post to Wade N. Stephens.

Appointment of Wade N. Stephens of Ogden as assistant organist at the Salt Lake City Tabernacle is announced. Mr. Stephens will assist Frank W. Asper during the winter months in the absence of Alexander Schreiner, who has resumed his work at the University of California at Los Angeles. Born in Ogden, Mr. Stephens is a graduate of the Ogden High School and Weber College. He studied music under Lester Hinchcliff, director of the L. D. S. Tabernacle choir in Ogden; S. F. Whitaker, tabernacle organist, and Mr. Kimball. Mr. Stephens later studied at Northwestern University and received a master's degree in music in 1932. In 1932 Mr. Stephens was accompanist for the North Shore music festival.

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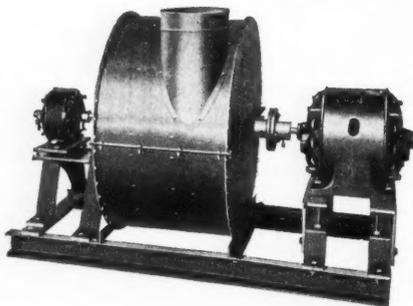
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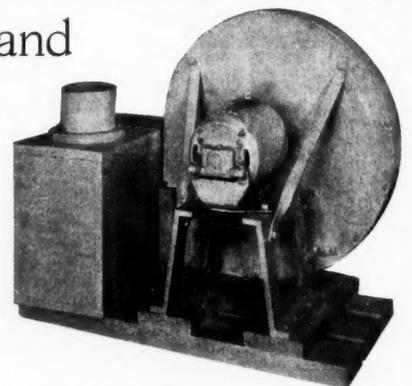
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John Harms



Watertown, N. Y., Sept. 12.—Editor of THE DIAPASON: I have read with great interest the several letters which have recently appeared in THE DIAPASON and am much interested to know the reason for all this controversy regarding diapasons and ensemble.

America is and has been for years in the front rank in regard to the quality of its organs. From conversation with organists from the other side of the Atlantic I have learned that our organs have been well known for years not only for their mechanical leadership but for their unmatched tone. I am also well acquainted with several organists who have recently been abroad and have heard and played organs of European make, and they speak in decided terms in favor of the American product.

It seems strange, indeed, that people, at this time, when tonal development in this country has reached such a stage of perfection and refinement, should be harking back to a period when reeds in particular were thin, empty and coarse. As far as the old type diapasons are concerned, I have not heard one (even by Roosevelt) which possessed the gracious tone and extreme musical quality of our modern American diapasons. In the last two or three years I have had ample opportunity to listen to some of these modern examples of classic voicing and ensemble. They seem to consist mainly of anaemic diapasons backed up by snarling "brass-band" reeds and topped off by a liberal supply of caustic, shrieking mixture work.

This stuff which passes as "ensemble" is hard indeed on the ears and I, for one, fail to see anything of musical value in such procedure. Organ builders and "architects" should not lose sight of the fact there is still a large number of organists whose musical instincts do not run exclusively to "all-Bach" recitals interspersed with the Vierne "finals" and pieces played on mixtures alone. The churches and the organists of this country have shown very clearly, indeed, by their choice in the selection of organs just what they prefer in quality of tone, and I do not believe that any number of letters or any amount of coaxing or shaming will induce people to buy something they are told is right if they do not like the sound of it. I am thoroughly of the opinion that in the future organists will get what they like best, just as they have done in the past.

It seems to me that a few of the organ experts who have recently come into prominence are decidedly lacking in originality both as regards specifications and voicing. They are merely copying the work of those who built organs seventy-five to a hundred years ago, and I think that there are many discriminating organists of first rank who will agree that those examples which are being copied are most decidedly inferior to the better type of American voicing with which most of us are familiar.

This letter must not be interpreted to indicate that I am in any way in favor of the 8-ft. organ. I raise no objection to the well-balanced organ. Any organ must have its carefully balanced diapason and reed choruses and adequate mixtures. But I can see no reason for exaggerating these principles and going to extremes. If we balance an organ according to all known "scientific" principles and fail to see to it that the pipes in themselves are musical, then the organ is a failure. The modern tendency is to sacrifice quality for noise.

The diapasons in my organ are of a fine American make and are perfectly satisfactory, and I will say more than satisfactory in the ensemble, for there is nothing to be desired concerning their ability to blend with other voices. They are musical to the last degree and are of perfect clarity in the works of Bach.

We must not lose sight of the fact that at the time when this "intellectual" or "classic" movement had its beginning, the American organ had already

JOHN HARMS has been appointed organist and choirmaster of St. Matthew's Episcopal Church, Brooklyn, N. Y. During the past year Mr. Harms was substitute organist at the Crescent Avenue Presbyterian Church, Plainfield, N. J., for two months, and at the Church of the Holy Apostles, New York City, for four months and he has been organist and choirmaster at the Catholic Church of Our Lady of Victory in New York for the last six months. Before coming to New York Mr. Harms was head of the music department at St. Paul's School, Concord, N. H., for four years. At his new post he will preside over a three-manual Möller organ and a mixed choir.

been developed into an ensemble instrument of the highest quality. There were properly voiced and balanced diapason and reed choruses and adequate mixture work of pleasant quality, and I cannot say that I ever heard among them an organ which was hard in tone or unmusical.

I can see no good reason at all for claiming at this late date that the American builders are all wrong when we consider the distinction their work has brought this country. I do not believe that the advocated changes are going to add in the least to the popularity of the American instrument, inasmuch as it is giving entire satisfaction as developed and built by our recognized builders before the advent of the "new" school. The American organ up to the time of the introduction of these radical ideas was a crea-

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Why not let the organists rely on their own discrimination and good judgment of musical tone just as they have in the past?

Speaking of harpsichords, we seldom ever hear them mentioned now. The fad did not last very long.

Yours very truly,

PERCY NEWTON COX,
Organist and Choirmaster, Trinity Episcopal Church, Watertown, N. Y.

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