

THE DIAPASON

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

Twenty-fifth Year—Number Nine.

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J. SEBASTIAN MATTHEWS, THE COMPOSER, IS DEAD

END COMES AT PROVIDENCE

Had Been Organist and Choirmaster of Grace Church There for Eighteen Years—Native of England—Noted for Church Music.

John Sebastian Matthews, nationally known organist and composer and one of the leading figures among the creators of American church music in this generation, died at his home in Providence, R. I., July 23. Dr. Matthews had been organist of Grace Episcopal Church in Providence for the last eighteen years, but to his fellow organists throughout the country he was better known through his compositions. He and his equally famous brother, H. Alexander Matthews of Philadelphia, are the contributors of many fine anthems and other works.

John Sebastian Matthews was born Dec. 11, 1870, at Cheltenham, England. He was the son of John Alexander Matthews, for more than forty-five years conductor of the Cheltenham music festivals. He and his brother received their earliest training from their father and also from G. B. Arnold, organist of Winchester Cathedral, and Sebastian became Mr. Arnold's assistant for three years. He also attended Trinity College.

In 1891 Mr. Matthews came to the United States and his first post in this country was at St. Martin's-in-the-Fields, Philadelphia. After ten years in this church he went to St. Peter's at Morristown, N. J., and in 1916 he was appointed to the post he held at the time of his death.

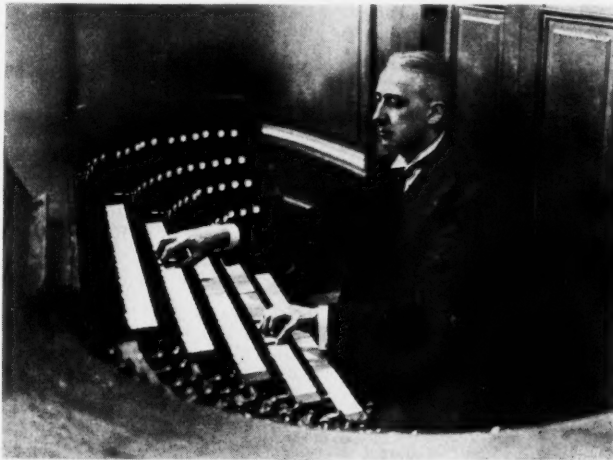
Mr. Matthews was the composer of the cantatas "The Paschal Victor," finished in 1913; "The Eve of Grace," written in 1914, and "The Way of Life," composed in 1919. Among his most effective anthems are "There's a Witness in God's Mercy," "Shepherd, with Thy Tenderest Love," "I Sought the Lord" and "When Wilt Thou Save the People?" He also wrote a number of pieces for the organ, Christmas carols, songs, etc.

Mr. Matthews' fifteenth anniversary as organist and choirmaster of his Providence Church was made the occasion for a celebration by the church in 1931 and on Oct. 4 of that year the Rev. W. Appleton Lawrence, rector of Grace Church, called attention to his organist's long service in a fitting tribute in which he thus summarized the work of Mr. Matthews:

"Children don't often live up to the hopes of their parents. But it certainly seems that when Mr. Matthews' parents named him 'John Sebastian' after the great Bach it was more than a vain hope, for he, too, has become a composer and the church music that he has written is known up and down the land. More than once, when it has seemed to me that the anthem was unusually effective and expressive, I have looked on the leaflet only to discover that it was written by our own Mr. Matthews. And not only is he a composer of unusual merit, but he combines several other qualities all too rare, even by themselves. He is one of the best choirmasters I have ever even heard of. His interest in the boys is genuine and sincere. Years after they have graduated from the choir they come back to him for counsel and friendship. His dry wit and gay humor have been the life of many a choir banquet, and his report at the annual meeting is always a bright spot in the evening. As an organist he can hold his own with the very best. His pupils are constantly in demand to fill positions of responsibility. Grace Church has indeed been fortunate to have had the services of Mr. Matthews these past fifteen years, and I am sure I express the sentiments of the whole parish when with grateful heart I say we hope he will be with us for many years to come."

Readers of *The Diapason* passing through Chicago are invited to visit the home of *The Diapason* and to make use of the facilities at our headquarters.

Marcel Dupré at Organ in Church of St. Sulpice, Paris



THIS IS A REPRODUCTION of a fine new photograph of Marcel Dupré taken at the organ in the famous Church of St. Sulpice in Paris, where M. Dupré recently succeeded Charles

Marie Widor as organist. *THE DIAPASON* is indebted to Frederick C. Mayer, organist of the United States Military Academy, for the picture, which Mr. Mayer received last month.

WIDOR HONORS AMERICANS

Three Compositions Just Published Inscribed to Organists of U. S.

That Charles Marie Widor has not ceased from his creative work, despite his retirement from active playing at the Church of St. Sulpice in Paris, is attested by the fact that he has just composed three new works, all of them dedicated to American organists. They are published by Durand under the title of "Trois Nouvelles Pièces." The first, "Classique d'Hier," is dedicated to Albert Riemenschneider. The second, "Mystique," is inscribed to Mrs. Charlotte Lockwood, and the third, "Classique d'Aujourd'hui," is dedicated to Frederick C. Mayer, the West Point organist. These pieces were composed by M. Widor in 1933, when he was 89 years old. In addition to this, Mr. Mayer was shown by Marcel Dupré a new work entitled "Da Pacem," for mixed chorus, trumpets, trombones and organ, written by M. Widor in 1932 and dedicated to Cardinal Verrier of Notre Dame.

Many at Northwestern Conference.

Organists and church music directors from twenty-one states attended the five-day institute of church music, sponsored by Northwestern University in Evanston. Registrations passed the 150 mark, with all parts of the country and most denominations represented. Daily classes, forums and demonstrations were held all week. A concert of all-Bach masterpieces was given Wednesday evening by the Chicago Bach Chorus, Edwin Stanley Seder, conductor, Alice Deal, accompanist, and Professor Horace Whitehouse, organist. The program was presented at St. Paul's English Lutheran Church, Evanston. The fall semester of the Northwestern School of Music opens Sept. 17.

Kimball Organs in Three Homes.

Orders for residence organs continue despite financial depressions, according to the experience of the W. W. Kimball Company. The organ department of that company reports recent installations of instruments made by the Chicago factory in the homes of David Schulte, Red Bank, N. J.; Alfred E. Clegg, Ramapo, N. Y.; and Lawrence C. Phipps, Denver. The organs in the Clegg and Phipps homes are three-manuals, the latter having also an echo division, and the Schulte home has a two-manual.

FINE PROGRAM READY FOR N. A. O. CONVENTION

WORCESTER TO BE THE HOST

Last of the Conventions of the Association Takes Place in New England Week of Sept. 10—Noteworthy Events Are Listed.

Preparations for the annual convention of the National Association of Organists, to be held at Worcester, Mass., the week of Sept. 10, assure an interesting list of events, both musical and social, which will draw organists from all parts of the country to the New England city. The program was virtually completed by Dr. William C. Carl, president of the N. A. O., before his departure on his annual European vacation. Minor changes may be made between now and the opening of the convention, and will be announced in the September issue.

Mrs. Howard S. Shepard, president of the Worcester chapter of the N. A. O., states that reservations at hotels and for the outing and banquet may be made by writing to Roscoe H. Goddard, Chamber of Commerce, Worcester.

The Worcester chapter is one of the strongest in the National Association and its members have looked forward to being hosts to the convention. The location of the city, on the main line of the New York Central system between Chicago and Boston, its proximity to Boston and nearness to New York, the attractions of New England in summer, and the fact that this will be the last convention of the association before its consolidation with the American Guild of Organists, all are factors which support the expectation of a large attendance. Worcester takes special pride in its new Municipal Memorial Auditorium, with its large new four-manual Kimball organ, and this organ will be used for several of the recitals. A gala concert by the famous Worcester Festival Chorus and the Philharmonic Orchestra will be a feature of the convention. The program contains the names of famed recitalists and speakers. The events of the week will come to a close with a banquet Friday evening, Sept. 14, at which President Carl will be the toastmaster and the guest of honor will be Charles H. Deersam, warden of the American Guild of Organists.

The following is the program, showing the activities listed for every day of the busy week:

MONDAY, SEPT. 10.

4 p. m.—At Hotel Bancroft, registration.
6:30 p. m.—Informal get-together dinner.
8:15 p. m.—At Old South Church, recital by Andrew Tietjen, assistant organist at St. Thomas' Church, New York. Program: Chorale Prelude, "Valet will ich Dir geben," Bach; Chorale Improvisations, "Was Gott thut, das ist Wohlge-tan" and "Jerusalem, Du hochgebaute Stadt," Karg-Elert; Introduction and Pas-sacaglia in G minor, Noble. Lecture on "Electrical Tones for Pipe Organs," by Richard H. Ranger. Organ illustrations by Andrew Tietjen.

TUESDAY, SEPT. 11.

9 a. m.—At Hotel Bancroft, registration.
10 a. m.—Addresses of welcome; response by Dr. William C. Carl, president of the National Association of Organists. Greetings from state presidents and local chapter heads.
10:30 a. m.—Presentation of the code of ethics, by Miss Jane Whittemore, chairman of the code committee.
11 a. m.—Address by Herbert Staveloy Hammond, organist and director of music of the Middle Collegiate Church, New York City, on "Sacred Music of the Tudor Period."
12:30 p. m.—At Hotel Bancroft, luncheon; the women's committee of Worcester, hostesses.
3 p. m.—At Trowbridge Memorial M. E. Church, recital and demonstration of a two-manual organ by Willard Irving Nevins, F. A. G. O., organist and director of music of the West End Presbyterian Church, New York City. Program: Prelude and Fugue in B flat, Bach; "Star-

ORGAN WINS AFTER 88 YEARS

Illinois Country Church Yields; Mrs. James A. Patten Makes Gift.

An interesting country church in Illinois which has been in existence for eighty-eight years will have its first organ when the Estey Organ Corporation installs an instrument there late in the fall. The church in question is the Somonauk United Presbyterian, established in 1846 five miles north and two miles west of Sandwich, Ill., by descendants of the Scotch-Irish settlers who came from New York state. Among these settlers were the forefathers of the present Patten family of Evanston. The late James A. Patten was known as the "wheat king" during his life and he and Mrs. Patten have given generously to many educational institutions and churches, and Mrs. Patten has been a liberal patron of music. Mrs. Patten recently built a community building adjacent to the church. This church never had approved organs, but has a choir of fifty voices. In the past few years the younger members expressed the desire to place an organ in the church. Mrs. Patten decided it would be right and proper for her to donate an organ in memory of the Patten family. The order has been placed for an organ of fifteen stops, which is being built in the plant of the Estey Corporation in Brattleboro, Vt., and will be installed the early part of October.

The sale was made through the Chicago office, in charge of A. R. Dolbeer.

Reuter to Rebuild Cathedral Organ.

The Rt. Rev. Msgr. McCaffey, rector of the Cathedral of the Immaculate Conception in Kansas City, has placed with the Reuter Organ Company of Lawrence, Kan., a contract to rebuild and electrify the large organ now in the cathedral. The present instrument, which is an excellent old Moline of some thirty ranks of pipes, will be equipped with a new console, new blower and new reeds, and will be completely electrified. The work will be done by early fall.

Möller Organ for South Africa.

Organs built by M. P. Möller, which may be found in nearly every civilized country, are about to be represented in South Africa. The Hagerstown factory has been awarded the contract to build a two-manual to be installed in the Dutch Reformed Church at Randgate, South Africa.

light." Karg-Elert; Gavotte, Wesley; Sonata, "Mater Salvatoris, O Sanctissima," M. J. Erb; "Vision," Parker; "Chant de Printemps," Bonnet. Lecture-recital of negro spirituals by Harry T. Burrell, Mus. D., solo baritone of St. George's Church, New York City. Program: "Go Down, Moses," "I Want to Be Ready," "Nobody Knows de Trouble I've Seen," "De Gospel Train," "I Stood on de Ribber ob Jerdon," "Weepin' Mary," "Doan Let Dis Harves' Pass," "Peter, Go Ring a Dem Bells," "I Know de Lord's Laid His Hands on Me," "Go Down in de Lonesome Valley," "March Down to Jerdon" (arranged by Eva A. Jessye), "I Got a Home in a Dat Rock," "Swing Low, Sweet Chariot," "I Got a Robe," "Hard Trials" and "I Don't Feel No-ways Tired."

8:15 p. m.—At Municipal Memorial Auditorium, recital by Edwin Arthur Kraft, F. A. G. O. organist and choir-master of Trinity Cathedral, Cleveland, Ohio. Program: Overture to "Phedre," Massenet-Kraft; Andante, Stamitz; Phantasia-Sonata, Op. 21, Ludwig Neuhoff; "Kikimora" (MSS), Ljadoff-Kraft; "Saul" (symphonic tone painting), Gustav Stehle; Entracte from "The Atonement of Pan," Hadley-Kraft; Prelude in G minor, Op. 63, Holbrooke; Toccata in E minor, de la Tombelle.

WEDNESDAY, SEPT. 12.

10:30 a. m.—At Worcester Art Museum, recital of chamber music by Albert Stoessel, violinist, and Edna Stoessel-Saltmarsh, pianist. Program: Sonata in D minor, Brahms; Five Pieces, Albert Stoessel; Sonata in G major, Debussy.

Noon—Outing. Buses at the Museum for trip to the Wayside Inn (luncheon) and afternoon sight-seeing tour.

8:15 p. m.—At All Saints' Church, concert by the choir of the First Church of Boston, William E. Zeuch, director, assisted by William Self, organist of All Saints' Church of Worcester. Historical program: "Alla Trinita," unknown, fifteenth century; "Christus Factus Est," Amerio (1569-1614); "Exaltabo Te, Domine," Palestrina (1525-1594); organ, Prelude in G, Purcell; "Ave Verum," Byrd (1542-1622); "O Thou, the Central Orb," Gibbons (1583-1625); "See What Affliction," Ecard (1553-1611); "I Wrestle and Pray," Bach (1685-1750); "In Mirth and Gladness," Niede (1674-1717); organ, Prelude and Fugue in G major, Bach; "Cherubim Song," Rachmaninoff (1873-); "Nunc Dimittis," Gretchmannoff; organ, Moderato from "Symphonie Romane," Widor; Kyrie, Mass in A, Franck (1822-1890); "O Rend the Heavens," Brahms (1833-1897); "Blest Are the Pure in Heart," Coke-Jephcott; "Sleep, Holy Babe," Francis Snow; "One Hundred and Forty-eighth Psalm," Holst.

THURSDAY, SEPT. 13.

10:30 a. m.—Lecture by Hugh Ross, conductor of the Schola Cantorum, New York City, on "Palestrina—His Value for Us Today," Lecture by A. Walter Kramer, editor-in-chief of *Musical America*, on "The Organist's Greater Usefulness to His Community."

2:30 p. m.—At Municipal Memorial Auditorium, recital by Hugh Porter, organist and choir-master of the Second Presbyterian Church of New York City. Bach program: Partita in C minor, "O Gott, Du frommer Gott"; Andante from Fourth Trio-Sonata; Fugue in G major; Two Chorale Preludes, "Erbarm Dich" and "Kommst Du nun, Herr Jesu Christ"; Fantasia and Fugue in G minor. Recital by Charlotte Lockwood, organist and choir-master of the Crescent Avenue Presbyterian Church of Plainfield, N. J. Program: Chorale, Andriessen; Allegro from Symphony 8, Widor; "Pensee d'Automne," Jongen; "The Soul of the Lake," Karg-Elert; Fantasia and Fugue on the chorale "How Brightly Shines the Morning Star," Max Reger.

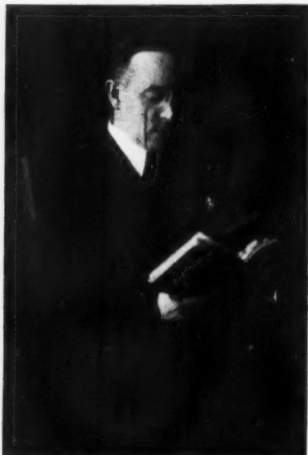
8:15 p. m.—At Municipal Memorial Auditorium, gala concert by Worcester Festival Chorus, Albert Stoessel, conductor, and Worcester Philharmonic Orchestra, Albert W. Wassell, conductor. Soloists: Alice Erickson, violinist; Charles M. Courboin and George William Volkel, organists; Mrs. J. Vernon Butler, accompanist, and Walter Howe, organist and associate conductor of Worcester Festival Chorus. Program: Overture to "The Marriage of Figaro," Mozart; and Finale from "Eroica" Symphony, Beethoven (Worcester Philharmonic Orchestra); Concerto in D minor for organ, Handel (George William Volkel, F. A. G. O.); "Laudamus," Protheroe, and Magnificat, Walter Howe (Worcester Festival Chorus); Introduction et Rondo Capriccioso, Saint-Saens (Alice Erickson); Passacaglia in C minor, Bach (Charles M. Courboin, Mus. D., representing the American Organ Players' Club of Philadelphia); "Gratias," from the Mass in B minor, Bach; Three Spirituals (unaccompanied), Noble Cain, and "150th Psalm," Cesar Franck (Worcester Festival Chorus).

FRIDAY, SEPT. 14.

9:30 a. m.—At Hotel Bancroft, business session, reports of committees, election of officers, etc.

10:30 a. m.—Address by Alfred E. Whitehead, Mus. D., F. R. C. O., organist

John Sebastian Matthews



and choir-master of Christ Church Cathedral, Montreal, representing the Canadian College of Organists, on "Presentday Church Music." Address by Harold Vincent Milligan, Mus. D., F. A. G. O., organist and director of music, Riverside Church, New York City, on "Pioneers of American Music." The illustrations sung by Mabel Anderson Pearson of Worcester.

2:30 p. m.—At All Saints' Church, address by G. Donald Harrison, technical director of the Aeolian-Skinner Organ Company, on "The Latest Improvements in Organ Construction." Recital by Clarence Watters, F. A. G. O., of Trinity College, Hartford, Conn. Program: Prelude and Fugue in G, Bach; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; "Noel," d'Aquin; Chorale in B minor, Franck; Scherzo from Second Symphony, Vierni; Adagio from Fifth Symphony, Widor; "Crucifixion," from "Symphonie Passion," Dupre; Finale from Seven Pieces, Dupre. Recital by Franklin Glynn, organist and director of music, Idlewild Presbyterian Church, Memphis, Tenn. Program: Passacaglia, Caudlin; "The Chimes of Cythera," Couperin; "Divertimento," Whitlock; Andante (String Quartet), Debussy; Air, Wesley; Theme with Variations and Fugue, Hollins.

7 p. m.—Banquet at Hotel Bancroft (informal). Guest of honor, Charles Henry Doersam, F. A. G. O., warden of the American Guild of Organists. Toastmaster, Dr. William C. Carl, president of the National Association of Organists. Address by Dr. Sigmund Spaeth of New York City on "The Art of Enjoying Music."

NEWS OF N. A. O. CHAPTERS

Sunrise Chapter Outing.

Those members of headquarters and Sunrise chapter who attended the annual outing on June 16 have one more delightful experience to add to the rich treasury of N. A. O. memories. The party sailed from the New York Yacht Club on the cruising yacht "Katherine N.," on the invitation of William Osterreicher, the owner, and reached the Port Washington, Long Island, Yacht Club in time for a delicious luncheon. Miss Antoinette Hall, president of Sunrise chapter, welcomed the guests and called for a few words of greeting from several from headquarters, including George W. Volkel, Herbert Sammond and Morris Watkins, acting chairman of the public meetings committee, under whose auspices the excursion was held. The group then proceeded by automobile to "The Chimneys," the beautiful estate of Mrs. Christian R. Holmes of Sands Point. Mrs. Holmes received the members, assisted by Mrs. Harold Vincent Milligan and Miss Jane Whittemore. A recital was then played by Dr. Charles M. Courboin on the Aeolian organ in the drawing-room. Dr. Courboin gave his usual masterly rendition and colorful interpretation of a well-chosen program. Tea was served and the members strolled about the house and gardens, admiring the carved oak beams and lintels assembled in this home from several English manor houses 300 years old; the indoor and outdoor pools; the fine old trees transplanted to their present location and the many other beauties of the estate. The yacht trip to New York in the twilight and early evening brought to

a close a memorable day, for which much of the credit must go to the initiative and ability of Miss Antoinette Hall.

Chapter Organized at York, Pa.

Dr. William A. Wolf, president of the Pennsylvania council, with the cooperation of Walter L. Rohrbach, resident president, has effected an organization in the city of York to be known as York chapter. Twenty-seven members enrolled as charter members, with the following duly elected officers comprising the board of directors: Walter L. Rohrbach, president; J. Frank Fry-singer, vice-president; Claire Locher, secretary; Evelyn Schaele, financial secretary, and Adam Hamme, treasurer.

Rodgers Heads Lancaster N. A. O.

George B. Rodgers was elected president of the Lancaster chapter, Pennsylvania council, at a meeting held Sunday afternoon, June 17, at St. John's Lutheran Church. Mr. Rodgers previously served a term as president and also was one of the founders of the chapter. Other officers elected include: William R. Lantz, vice-president; Henry A. Sterback, secretary; Horace E. Reichardt, financial secretary, and Miss Cecelia A. Drachbar, treasurer. Reports of committees were given, showing the chapter in a splendid condition.

A remarkable coincidence in connection with this meeting was the presence of five of the original founders of the chapter who have rendered faithful service, each having served as president. They are: George Benkert, George B. Rodgers, William Z. Roy, Charles E. Wisner, and the retiring president, Dr. William A. Wolf, who is president of the state council.

LARGE AUSTIN FOR COLLEGE

Organ of Seventy-five Stops to Be Installed at Annandale, N. Y.

An organ of seventy-five speaking stops is to be built for Bard College, Annandale-on-Hudson, N. Y., formerly St. Stephen's College, by the Austin Company. The instrument is the gift of the Rev. George Dudley Barr. Dr. Charles A. Garabedian is the organist of the college. The stop specification and other details will be published in the September issue of THE DIAPASON.

Clarence Eddy to Tour East.

Clarence Eddy, dean of American organists, will start early this month on an automobile tour of the East, visiting familiar scenes and old friends. Despite the fact that he has been an octogenarian for several years, Mr. Eddy is devoted to touring and he and Miss Ingeborg Christiansen look forward to an extensive trip. They will go first to Provincetown, Mass., where they will spend a month. The middle of September they plan to go to New York, where Mr. Eddy will make his headquarters at the Waldorf-Astoria. At Provincetown his address will be Commercial street. From New York Mr. Eddy plans to drive to Philadelphia and Washington before returning to Chicago.

Service in Memory of Truette.

An impressive and beautiful service in memory of Everett E. Truette was held at Eliot Church, Newton, Mass., on the afternoon of June 3. The organ selections played by the church's organist, Earl R. Weidner, were compositions of Mr. Truette and the quartet sang Foote's "Still, Still with Thee" and Schubert's "The Lord Is My Shepherd." The pastor, the Rev. Ray A. Eusden, D. D., paid a tribute to Mr. Truette, who was organist of Eliot Church for a number of years. Forty-five singers who had been in the choir during the incumbency of Mr. Truette attended the service and sat in the choir.

New Kilgen for Gary Church.

The Sacred Heart Catholic Church of Gary, Ind., has ordered through its pastor, the Rev. A. V. Nadojny, a two-manual organ from George Kilgen & Son, Inc., of St. Louis. The Chicago office conducted negotiations with the pastor.

IN THIS MONTH'S ISSUE

Program for annual convention of the National Association of Organists, to be held at Worcester, Mass., in September, is presented. J. Sebastian Matthews, famous composer and organist, dies at Providence, R. I.

Uselma Clarke Smith, dean of the Pennsylvania A. G. O. chapter, reviews history of organizations of organists in the United States and points the way to new and greater usefulness when A. G. O. and N. A. O. shall have been consolidated.

Work of rising American composer of church music, William R. Voris, is reviewed by Dr. Harold W. Thompson.

Dr. Charles N. Boyd, Pittsburgh organist and educator, presents list of books of value to organists.

A Story from Los Angeles.

(From the Pacific Coast Musician.)

This is a Los Angeles "movie" theater last week: During a ten-minute intermission, while the organ was being played, a man walked out of the auditorium and, with a pained look, paced back and forth in the foyer, to the annoyance of the manager, who finally ventured:

"Are you distressed?"
"Yes!"
"What's the matter?"
"Organ!"
"Don't you like organ music?"
"Yes!"
"Then what is the matter?"
"I'm an organist!"

THE DIAPASON.

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You Keep Informed
If You Read
THE DIAPASON

Aside from its unexcelled magazine features, added to which are the articles of such staff contributors as Dr. Harold W. Thompson and Dr. Hamilton C. Macdougall, THE DIAPASON reports to you every month on all the new organs and on the recitals of organists in every part of the world.

And when it comes to important news, this paper is of service in a way which has been without competition. For example, the recent convention of the American Guild of Organists was reported fully, accurately—and promptly—in its columns.

All this service rendered for \$1.50 a year—and, like the chain stores, money back if you are not entirely satisfied. You take no risks in recommending The Diapason to your friends, and a post-card request from you will bring any of them sample copies without obligation. Merely address THE DIAPASON, 1507 KIMBALL BUILDING, CHICAGO.

**LOUISVILLE CHURCH
TO HAVE TWIN ORGANS**

CONTRACT GOES TO KILGEN

Three-Manual Gallery Instrument and Two-Manual for Sanctuary, with Duplicate Consoles, Being Built for St. Agnes'.

The Rev. Aloysius Dowling, pastor of St. Agnes' Church, on Newburg road, Louisville, has placed an order with George Kilgen & Son for a three-manual gallery organ and a two-manual sanctuary organ with a separate console. Both consoles are to be three-manuals and the instrument will be arranged in such a way that the complete gallery organ will be playable from the console in the sanctuary and the complete sanctuary organ will be playable from the gallery console. The choir gallery, where the main organ will be placed, is at the rear of the church. The sanctuary organ will be in a chamber to the left of the gospel side of the altar, on the floor above.

St. Agnes' Church is on the same grounds with the monastery of the Passionist Order. The church is of Roman architecture and its interior is richly decorated with works of ecclesiastical art.

The specifications were drawn by D'Avignon Morel of Detroit, in collaboration with the Kilgen brothers and in consultation with the Rev. Anselm Secor, C. P., of Chicago, and Father Austin, C. P., of Cincinnati, authorities in the Passionist order on liturgical music. Installation of the organ is planned during the summer with dedication toward the end of September.

The specification of the gallery organ is as follows:

GREAT ORGAN.

1. Open Diapason, 16 ft., 73 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Hohl Flöte, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Flute Harmonique, 4 ft., 73 pipes.
8. Fifteenth, 2 ft., 61 pipes.
9. Ripieno, 305 pipes.
10. Tromba, 8 ft., 73 pipes.
- 10A. Chimes (from Choir), 20 notes.
- 10B. Harp (from Choir), 49 notes.

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Stopped Flute, 8 ft., 73 pipes.
14. Viola da Gamba, 8 ft., 73 pipes.
15. Salicional, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 73 pipes.
17. Flauto Traverso, 4 ft., 73 pipes.
18. Piccolo Harmonique, 2 ft., 61 pipes.
19. Rohr Nazard, 2 1/2 ft., 73 pipes.
20. Mixture, 3 ranks, 183 pipes.
21. Trumpet, 8 ft., 73 pipes.
22. Oboe, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

24. Geigen Principal, 8 ft., 73 pipes.
25. Melodia, 8 ft., 73 pipes.
26. Viola, 8 ft., 73 pipes.
27. Dulciana, 8 ft., 73 pipes.
28. Unda Maris, 8 ft., 73 pipes.
29. Flute d'Amour, 4 ft., 73 pipes.
30. Clarinet, 8 ft., 73 pipes.
31. French Horn, 8 ft., 73 pipes.
- 31A. Chimes, 20 tubes.
- 31B. Harp, 49 bars.

PEDAL ORGAN.

32. Resultant, 32 ft., 32 notes.
33. Open Diapason, 16 ft., 32 pipes.
34. Sub Bass, 16 ft., 32 pipes.
35. Bourdon (from Swell), 16 ft., 32 notes.
36. Octave (ext. Contra Bass), 8 ft., 12 pipes.
37. Bass Flute (ext. Bourdon), 8 ft., 12 pipes.
38. Gedeckt (from Swell), 8 ft., 32 notes.
39. Tromba (ext. Trombone), 8 ft., 12 pipes.
40. Trombone, 16 ft., 32 pipes.
41. Bass Viola (Choir Viola ext.), 16 ft., 12 pipes.
42. Flute (ext. Bourdon), 4 ft., 12 pipes.

Following is the scheme of the sanctuary organ:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Clarabella, 8 ft., 73 pipes.
3. Dulciana, 8 ft., 73 pipes.
4. Octave, 4 ft., 73 pipes.

SWELL ORGAN.

5. Geigen Principal, 8 ft., 73 pipes.
6. Gedeckt, 8 ft., 73 pipes.
7. Vox Angelica, 8 ft., 73 pipes.
8. Flute Harmonique, 4 ft., 73 pipes.
9. Cornopean, 8 ft., 73 pipes.

PEDAL ORGAN.

10. Bourdon, 16 ft., 32 pipes.
11. Flute (Bourdon ext.), 8 ft., 12 pipes.

Hamilton C. Macdougall—in the Flesh



THOSE WHO REGULARLY READ the "Free Lance" column of Dr. Hamilton C. Macdougall in THE DIAPASON—and that means everyone who reads the monthly issues—will be interested in the fact that he will be 76 years young in the fall. On the occasion of his seventy-fifth birthday anniversary alumnae of Wellesley College, led by two former pupils of Professor Macdougall, wrote him letters from all parts of the world—wherever there are Wellesley girls. He received these missives of congratulation from China, Hawaii, Denmark, South America, Canada and all parts of the United States. At the same time these alumnae presented to their former teacher and musical preceptor a purse as a birthday present.

Though retired from his work as a Wellesley faculty member, Dr. Macdougall could not be counted as in any way on the retired list. Besides his contributions to THE DIAPASON he is in demand as a speaker on various musical subjects and on hymnology, does much literary work and is manager of the Wellesley Concert Fund. Many who from month to month read the comments of Dr. Macdougall were glad of the privilege, on the occasion of the A. G. O. convention at Boston in June, 1932, of meeting face to face the knight who wields the "Free Lance," which weapon is always sharp but never leaves painful wounds. Dr. Macdougall was in charge of the convention program and thus deserves a large part of the credit for the success of the Boston meeting. Dr. Macdougall's para-

graphs are always interesting, always sane and always informative, and even those who at times disagree with his viewpoint testify that they read what he has to say with the greatest enjoyment, because of the spirit of friendliness and fairness with which he writes.

Hamilton C. Macdougall's most important lifework has been at Wellesley College, where he was in charge of the music department from 1900 until 1927, when he retired to be professor emeritus. How successfully he modeled the musical lives of many young women and how great an influence he wielded is shown by the regard in which the great body of Wellesley alumnae holds him. As THE DIAPASON said in an editorial in its issue of June 1, 1927: "Go into any city or town in any part of the United States, wherever there are old Wellesley girls, and you find a warm admirer of Dr. Macdougall."

Dr. Macdougall was born Oct. 15, 1858, at Warwick, R. I.; received his musical education under such men as S. B. Whitney and B. J. Lang of Boston and E. H. Turpin in London; passed the Royal College of Organists examination in 1883; held prominent positions as an organist in Providence, R. I.; later played at the Harvard Church of Brookline, and received the honorary degree of doctor of music from Brown University in 1901. He is a founder of the A. G. O. and was dean of the New England chapter in 1908 and 1909. In 1898 he married Alice Gertrude Beede, of Worcester, who died last April. They have a son, Robert Beede Macdougall.

Record of 1,829 P. M. I. Programs.

At the close of its nineteenth year, the Pittsburgh Musical Institute reports a total of 1,829 programs given by its faculty and students during this period. In addition to the customary solo recitals these include choral and orchestral concerts, chamber music events, a masque and radio programs, the institute being the first organization to broadcast regular concert programs. Special lecture-recitals will be given during the summer term by the three directors, Dallmeyer Russell, Charles N. Boyd and William H. Otting.

Elgin Church Orders Kilgen Organ.

One of the oldest congregations in Elgin, Ill., that of the Church of the Redeemer, is remodeling the old church and has placed an order with George Kilgen & Son, Inc., for a two-manual organ of the straight type. The instrument will have sixteen ranks of pipes, with pedal augmentations, and will be placed under expression in two chambers.

**MYERSTOWN, PA., CHURCH
ORDERS MOLLER ORGAN**

SCHEME OF THREE-MANUAL

Resources of Instrument To Be Installed in Friedens Lutheran Church by Hagerstown, Md., Factory Are Presented.

Friedens Lutheran Church at Myers-town, Pa., has placed an order with M. P. Möller for a three-manual organ which is soon to be installed. The stop specification of this instrument is as follows:

GREAT ORGAN (Enclosed).

- Open Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 85 pipes.
- Octave, 4 ft., 73 pipes.
- Flute d'Amour, 4 ft., 73 pipes.
- Dulciana, 4 ft., 61 notes.
- Gemshorn, 4 ft., 73 notes.
- Gemshorn, 2 1/2 ft., 61 notes.
- Gemshorn, 2 ft., 61 notes.
- Tromba, 8 ft., 73 pipes.
- Chimes, 21 tubes.
- Tremulant.

SWELL ORGAN.

- Gedeckt, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Aeoline, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Violina, 4 ft., 73 pipes.
- Violina, 2 1/2 ft., 61 notes.
- Violina, 2 ft., 61 notes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Tremulant.

CHOIR ORGAN.

- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Gemshorn, 8 ft., 85 notes.
- Flute d'Amour, 4 ft., 73 notes.
- Dulciana, 4 ft., 61 notes.
- Gemshorn, 4 ft., 73 notes.
- Gemshorn, 2 1/2 ft., 61 notes.
- Gemshorn, 2 ft., 61 notes.
- Tromba, 8 ft., 73 notes.
- Harp (prepared for).
- Tremulant.
- Chimes, 21 notes.

PEDAL ORGAN.

- Bourdon, 16 ft., 44 pipes.
- Gedeckt, 16 ft., 32 notes.
- Gedeckt, 10 1/2 ft., 32 notes.
- Bourdon, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Gemshorn, 8 ft., 32 notes.

Johnston Embraces Catholic Faith.

James Philip Johnston, who, as recorded in THE DIAPASON in June, resigned his post at Westminster Presbyterian Church, Dayton, Ohio, to become organist of the Church of the Holy Innocents in Brooklyn, N. Y., has become a convert to the Catholic faith. Mr. Johnston had this step under consideration for several years. On his way from Dayton to his new field of activity Mr. Johnston visited the Mount Mercy summer school in Pittsburgh. Before he went to Dayton he was for ten years organist of the East Liberty Presbyterian Church in Pittsburgh. Mr. and Mrs. Johnston and their baby daughter, Justine, were baptized by a Catholic priest before they left their old home in Ohio.

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By CHARLES N. BOYD, Mus. D.

The editor of THE DIAPASON says that inquiries regarding good books for the organist's library are frequent. This is an encouraging symptom, fortunately not only characteristic of organists and other musicians, but also of the public in general, and the reading habit seems to be on the increase. Readers who are fortunately located near large libraries have few problems connected with the choice of books, but those less conveniently situated who must build up their own collections may be interested in a suggestive list of dependable works. Many of these books are not new, but have lost little of value in the passage of years. While some of the volumes are for all musicians, the majority of the titles are selected for their special appeal to organists and church musicians. Incidentally, the general arrangement of names in the following paragraphs is alphabetical, and the order has no bearing on the relative qualities of the books.

Beginning with books on the organ, one finds three by the late George A. Audsley—"Organ Stops and Their Artistic Registration" (Gray), "The Organ of the Twentieth Century" (Dodd, Mead & Co.), and "The Temple of Tone" (J. Fischer & Bro.). The last-named firm also publishes William H. Barnes, "Contemporary American Organ," while Novello publishes H. F. Ellingford's "The Organ." John Matthews' "Handbook of the Organ" (Augener) is a very useful little book about organs, organists and organ music; Carl Locher's "Explanation of the Organ Stops" (Scribner's) is good from the player's standpoint. Wedgwood's "Dictionary of Organ Stops" (Vincent Music Company, London) is another small but valuable manual; Audsley's "Organ Stops and Their Artistic Registration" (H. W. Gray Company) is a much larger and more comprehensive discussion. A. E. Hull's "Organ Playing" (Augener) is a good book to stimulate registration and performance in general. Gordon Balch Nevin's "Primer of Organ Registration" (Ditson) is less ambitious and quite practical.

A much better understanding of French organists and organ music is gained through two books written by Americans—F. B. Stiven's "In the Organ Lofts of Paris" (The Stratford Company) and Wallace Goodrich's "The Organ in France" (Boston Music Company).

Grove's "Dictionary of Music and Musicians," in the 1928 edition (Macmillan, six volumes, including the American supplement), is expensive but one of the best investments for the musician's library. The best single volume representative of the whole field of music appears to be Waldo S. Pratt's "New Encyclopedia of Music and Musicians"—a veritable mine of information. Theodore Baker's "Dictionary of Musical Terms" (G. Schirmer) is handy and complete, and the same author's "Biographical Dictionary of Musicians" (last edition edited by Alfred Remy, G. Schirmer) is a standard volume. A. E. Hull's "Dictionary of Modern Music and Musicians" (Dutton) is a valuable book, but, like most English publications, rather formidable in price. This is especially true of Cobbett's "Cyclopedic Survey of Chamber Music" (two volumes, Oxford); not exactly an essential for organists but fascinating reading.

If the organist wishes to know the history of hymns, he will find nearly all of them in John Julian's remarkable "Dictionary of Hymnology" (Scribner's), which is in no way concerned with hymn-tunes. The history of many hymns and tunes in common use is found in Moffatt's "Handbook to the Church Hymnary" (Oxford), which needs the "Church Hymnary" to explain the references. Hymns, tunes and valuable explanatory notes, with a fine story of congregational music, are in the "Historical Edition of Hymns Ancient and Modern" (Oxford). For a somewhat larger proportion of American hymns and hymn-tunes see H. Au-

gustine Smith's "Lyric Religion" (Century), or Dr. Calvin W. Laufer's "Hymnlore" (Westminster Press). Frank J. Metcalf's "American Writers and Compilers of Sacred Music" (Abingdon) specializes on people concerning whom information is hard to find. J. T. Lightwood's "Hymn-tunes and Their Story" (Kelly, London) is most readable, but requires an English Methodist Episcopal hymnal for identification of many tunes.

Of the making of books about church music there is no end. The general history is finely summarized in Edward Dickinson's "Music in the History of the Western Church" (Scribner's). The two volumes of John S. Curwen's "Studies in Worship Music" (Scribner's) have long been standard. G. Wauchope Stewart's "Music in Church Worship" (Hodder & Stoughton) and Sidney H. Nicholson's "Church Music" (Faith Press) are, with the Curwen books, written from English viewpoints.

One of the best books ever written on church music in this country is Waldo S. Pratt's "Musical Ministries in the Church" (G. Schirmer); it should be studied by every minister and organist. Earl Enyeart Harper's "Church Music and Worship" (Abingdon) is thoroughly practical, and fine for the preparation of "special musical programs"; Stanley A. Hunter's "Music of the Gospel" (Abingdon) is an able exposition of the place of music in the church. A. T. Davison's aggressive "Protestant Church Music in America" (E. C. Schirmer Music Company) deserves careful reading, even though one may not agree with it *in toto*. Reginald McAll's "Practical Church School Music" (Abingdon) should be in the hands of all serious leaders of Sunday-school music. Some day church people will come to a realization of how much harm has been done to church music by the average Sunday-school.

If the church musician wishes to read about choirs and choral singing, he is offered such books as Henry Coward's "Choral Technique and Expression" (Novello), or the famous Glasgow Orpheus leader Hugh S. Robertson's "Mixed, Female and Male Voice Choirs" (Oxford). Arthur Mees' "Choirs and Choral Music" (Scribner's) has long been a popular book in this country, and F. W. Wodell's "Choir and Chorus Conducting" (Presser) reached its fifth edition in 1931. A good new book on a popular subject is Smallman and Wilcox's "Art of A Cappella Singing" (Ditson).

The organist who wishes to play real accompaniments will profit by the study of such texts as Clifford Demarest's "Hints on Organ Accompaniment" (Gray); "Plainsong Accompaniment," by J. H. Arnold (Oxford); "Modal Accompaniment of Plainsong," by Edwin Evans, Sr. (Reeves, London), or "Modern Organ Accompaniment," by A. Madeley Richardson (Longmans, Green). For hints on conducting he will study Will Earhart's popular "The Eloquent Baton" (Witmark) or Karl W. Gehrken's "Essentials in Conducting" (Ditson). Will Earhart's "Music to the Listening Ear" (Witmark) is a good book to teach any person to hear with his ears, after being taught as usual to hear with his eyes.

"The Oxford Book of Carols" (Oxford) is a fine collection, with valuable historical notes. E. Duncan's "Story of the Carol" (Scribner's) is thoroughly readable. M. B. Foster's "Anthems and Anthem Composers" (Novello) answers many questions. H. Elliott Button's "System in Musical Notation" (Novello) tells the composer (or copyist) how to make a respectable and readable manuscript. Many organists are interested in acoustics and will enjoy Percy Buck's "Acoustics for Musicians" (Oxford) and Dayton C. Miller's fascinating "The Science of Musical Sounds" (Macmillan).

Students who wish a large work on musical history will procure the new edition of the "Oxford History of Music," in seven volumes (Oxford). One of the very best single volumes is Waldo S. Pratt's "History of Music" (G. Schirmer). Younger readers will be strongly attracted by Scholes and Earhart's "Complete Book of the Great Musicians" (Oxford). The latest book on the general history of music in this

Dr. Charles N. Boyd



country is John Taske Howard's "Our American Music" (Crowell); less historical in character, but thought-provoking, are Daniel Gregory Mason's "Dilemma of American Music" (Macmillan) and "Tune In, America" (Knopf). A unique chapter in American musical history is Raymond Waters' "Bethlehem Bach Chorus" (Houghton-Mifflin). Would that we had many more subjects and such writers!

A separate paragraph should be devoted to such books as Albert Lavignac's "Music and Musicians" (Holt), which gives in one volume an unusual amount of information; C. H. H. Parry's "Evolution of the Art of Music" (Appleton), which has become a classic, and John Redfield's "Music; a Science and an Art" (Knopf), written from an unusual viewpoint.

The field of musical biography is so large that detailed mention is out of the question in this article, and only a few outstanding examples may be cited. After the great three-volume life of Bach by Spitta (Novello) come newer books such as Albert Schweitzer's "J. S. Bach" (Breitkopf & Haertel, two volumes); C. H. H. Parry's "Life of J. S. Bach" (Putnam); Pirro's "J. S. Bach" (G. Schirmer), and C. Sanford Terry's "J. S. Bach, a Biography" (Oxford). Vincent d'Indy's "Life of Cesar Franck" (Dodd-Mead) is charming; Rimsky-Korsakoff's "My Musical Life" (Knopf) is one of the most satisfying autobiographies. Albert Lavignac's "Music Dramas of Richard Wagner" (Dodd-Mead) is perennially useful; less a biography than a guide to music and texts. Romain Rolland's "Musicians of Today" is valuable. Charles Edward Russell's "American Orchestra and Theodore Thomas" (Doubleday) is a prize-winning account of one of America's greatest musicians. Albert Schweitzer's "Out of My Life and Thought" (Holt) is the latest book by one of the world's foremost personalities.

Then, gentle reader, after the perusal of all these texts, sit down for a quiet reading and re-reading of two of the best books of musical essays yet published in this country—James Huneker's "Mezzo-Tints in Modern Music" (Scribner's) and O. G. Sonneck's "Suum Cuique" (G. Schirmer). And if more excitement and an occasional chuckle are desired, add Huneker's "Melomaniacs" (Scribner's).

Additional Post for John Harms.

John Harms, the New York organist, has been appointed organist and director of music at Temple Israel, Lawrence, I. I. He will perform the duties of his position in addition to his work at St. Matthew's Church, Brooklyn. At the latter church Mr. Harms has just established a choir of thirty boys and men to take the place of the mixed choir. Mr. Harms gave recitals in several places in New York and other cities in the spring.

Summer Visitors Who Have Called at The Diapason Office

Visitors from out-of-town who have called at the office of THE DIAPASON during the summer have included the following:

- G. Donald Harrison, Boston, Mass.
- The Rev. Gerhard Bunge, Garnaville, Iowa.
- Robert Smith, Terre Haute, Ind.
- Fred Faassen, Zion, Ill.
- Marshall Bidwell, Pittsburgh, Pa.
- H. C. Ferris, Tujunga, Cal.
- Dr. Charles M. Courboin, New York City.
- Fred V. Conner, Lima, Ohio.
- Paul A. Humiston, Grand Rapids, Mich.
- Paul E. Grosh, Grove City, Pa.
- Will R. Cornelius, Los Angeles, Cal.
- Sterling C. Marshall, Houghton, Mich.
- Guy C. Filkins, Detroit, Mich.
- George W. Till, Philadelphia.
- George Leland Nichols, Columbus, Ohio.
- Marvin O. Alden, Rockford, Ill.
- Alice Knox Fergusson, Dallas, Tex.
- Daniel A. Hirschler, Emporia, Kan.
- Joseph A. Fischer, New York City.
- Harold Schwab, Boston.
- Sterling C. Marshall, Houghton, Mich.
- Professor Charles G. Goodrich, Monmouth, Ill.
- Clara E. Brueggen, Leavenworth, Kan.
- Henry S. Fargher, St. Louis.
- Albert V. Maurer, Fort Smith, Ark.
- J. E. Pasquet, New Orleans, La.
- Virgil C. Toms, Paris, France.
- Arthur K. Putland, Fort William, Ont.
- Dorr R. Thomas, Minneapolis, Minn.
- W. Arnold Lynch, Collingswood, N. J.
- Mr. and Mrs. Vernon L. de Tar, New York City.
- Frank R. Green, Aurora, Neb.
- Richard I. Purvis, Oakland, Cal.
- Dr. Paul W. Schlorff, Hoboken, N. J.
- Henry Griffin, Jr., McAllen, Tex.
- Mrs. Sue Goff Bush, Kansas City, Mo.
- Gerald M. Stokes, Cleveland, Ohio.

German Music at Service.

Miss Lillian Carpenter directed an interesting service at the Andrews Methodist Church, Cypress Hills, Brooklyn, N. Y., June 10 when the three choirs gave a program in the evening consisting of works of great German composers. Dorothy Westra, soprano, was the guest soloist. The Rev. Hartley Hartman, D. D., the minister, spoke of each composer and of the texts used, enhancing interest in the service. The program included compositions of Handel, Bach, Mozart, Haydn, Beethoven, Mendelssohn, Brahms and Schubert. June 13 an organ recital was played at Christ Presbyterian Church, New York City, by pupils of Miss Carpenter and those who took part in the program were Frank Webster, Isabel Providence, Frank Hunter, Robert Nichols, Walter N. Hewitt, A. A. G. O., and Ann Hopkins, A. A. G. O.

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Grace Cathedral San Francisco, Calif.

The large, four-manual Aeolian-Skinner Organ installed in Grace Cathedral was dedicated by the Cathedral Organist, Mr. Sidney Lewis, on Sunday, June 3, 1934.

William W. Carruth, writing for *The Diapason*, says: "I believe that this organ is generally conceded to be one of the finest examples of refined voicing to be found in this part of the country. While the full organ is immensely powerful, it is never harsh, shrill or blatant, but full-toned, sonorous and majestic."

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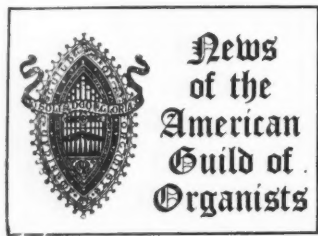
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News of the American Guild of Organists

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

Report on 1934 Examinations.

In his report on the results of the 1934 examinations, announced in the July issue of THE DIAPASON, Frank Wright, chairman of the examination committee, makes the following statement on the conditions revealed by the Guild tests:

"A survey of the results of the 1934 examinations shows that many of the candidates were insufficiently prepared. The reason for this is difficult to determine, considering that the scope and nature of the work to be done is clearly outlined in the published list of requirements and that examination papers of previous years are obtainable.

"In the practical work at the organ the greatest weakness was shown in transposition, the harmonization of melodies and unfigured basses, improvising and modulations. In the majority of cases the test pieces were played very well. This should be so after a year's practice. Sight reading shows considerable improvement. Students are advised to make a daily practice of keyboard harmony, visualizing it as if written. This gives greater facility in the theoretical portion of the examination.

"Failures in the paper work were caused largely by lack of mastery in the use of the material of harmony. Many showed limited resources and elementary mistakes, such as forbidden consecutives and poor part-writing. Counterpoint did not cause failure, except in several cases where the candidates showed absolute ignorance of the subject. While counterpoint is more or less elementary, it should be assiduously practiced, on account of its vital influence on the part-writing of any and all the other tests.

"Too much stress cannot be laid on the importance of writing from dictation. One must be able to write what is played, or, conversely, hear what is written. This is a matter of practice and memory. It is all very well to say 'stay away from the piano and hear mentally,' but how can one hear mentally unless one has memorized the effect of harmonic successions? Most of the candidates gave correct answers to the fugue subjects, but failed to write musical counter subjects in double counterpoint. This was caused largely by harmonic weakness. The counter subjects should be interesting musical phrases rhythmically contrasted with the answers.

"The greatest value in the examinations lies in the increased musicianship gained through study. Preparation, and more preparation, is advised."

Bach Test Piece for Examination.

The associateship Bach test piece for 1935 is the Prelude in C major, and can be found in Peters edition, book 2, page 46; in Widor-Schweitzer edition, volume 3, page 8, or the Novello edition (the H. W. Gray Company, New York), book 9, page 16.

Convention Closes Amid Merriment.

As the account of the Guild convention was going to press while the last events took place, a few belated notes might be of interest. The Rochester organists gave new evidence of their desire to please their visitors by putting on a show following the banquet that showed cleverness, originality, wit and good acting. There was much variety, beginning with the intrusion of an Italian who declared that he belonged to us; that he could "playa da org" like the rest of us. To prove it he produced an ancient hand organ (sans monkey). The sounds were pain-

ful to hear. He was ejected on the ground that he could not pass the F. A. G. O. examination. Next came the playing of a phonograph record made for the occasion by Kollo Maitland, representing a cock-sure young organist getting ready to give a recital on the Kilbourn Hall organ with only twenty minutes' practice! The record ended with an improvisation on "How Dry I Am" and "We Won't Go Home 'til Morning," both themes going on at once. Needless to say, it was clever and evoked a hearty laugh. A short skit followed, showing the first examination for choirmastership and presentation of the certificate. Other acts were given, demonstrating the further use of electricity in music (see convention note about electronic piano), etc.

The wedding ceremony of the A. G. O. and the N. A. O. has been mentioned in last month's issue. The several bridesmaids, who must have been professional dancers, gave a beautiful dance following the marriage.

Last on the program was community singing. Song sheets were passed out and we had the pleasure of singing clever original verses (the poets' names were not disclosed) to familiar tunes. The themes of these verses were: "The Guild," "The N. A. O.," "The Merger," "Mr. Doersam," "Dr. Hanson," etc. One verse inscribed to Dr. Hanson began "Merrily he mounts to fame," sung, of course, to the tune of "Merrily We Roll Along." The reference is to his opera "Merrymount." It was a jolly evening from beginning to end and the local organists are to be congratulated on their decided talent in this direction.

Amended Charter Is Granted.

The board of regents of the University of the State of New York has granted the American Guild of Organists an amended charter covering examinations in choir training. Details, dates and requirements will be published when they can be worked out. Only founders, fellows and associates are eligible for the choirmastership examinations.

Entertain McCurdys in Texas.

The North Texas sub-chapter had a dinner in honor of Mr. and Mrs. Alexander McCurdy of Philadelphia June 15 at the Woman's Forum in Wichita Falls. The guests of honor were spending several days with Mrs. McCurdy's mother, Mrs. Flora Anderson Greenwood, the violinist. Mr. McCurdy, who is nationally recognized as a concert organist, is organist and choirmaster of the Second Presbyterian Church in Philadelphia, and Mrs. McCurdy was for some years harpist with the Philadelphia Symphony Orchestra.

After the dinner, which was attended by Guild members and guests to the number of forty, the company went to the First Methodist Church, where both Mr. and Mrs. McCurdy played an informal program which was thoroughly enjoyed and appreciated.

Sunday night, June 17, at the regular church service hour, Mr. and Mrs. McCurdy gave the following program in the crowded auditorium of the First Presbyterian Church: Sketch in F minor and Sketch in D flat major, Schumann; "Clair de Lune," arranged for harp and organ, Debussy; Chorales, "Hark! A Voice Saith All Are Mortal" and "Lord, Hear the Voice of My Complaint," Bach; "Danse Sacre," written originally for harp and orchestra, Debussy; Sarabande (harp), Couperin; March Triumphant, "Now Thank We All Our God," Karg-Elert; "Liebestod," from "Tristan and Isolde," Wagner.

Southern Ohio Chapter.

The twentieth annual dinner and meeting of the chapter was held June 5, with Dean Parvin Titus, F. A. G. O., presiding. The officers re-elected were: Parvin Titus, F. A. G. O., dean; Goldie R. Taylor, secretary; Beulah Davis, treasurer; Eva Peale, registrar.

Expressions of deep appreciation were heard of the work of Sub-Dean James Philip Johnston, F. A. G. O., who has resigned as organist and choirmaster of Westminster Presbyterian Church, Dayton, to become organist and choirmaster of the Church of the Holy Innocents, Brooklyn, New York. Mr. Johnston also resigned as sub-dean of the chapter. Edward G. Mead,

F. A. G. O., organist of the Presbyterian Church and professor of organ at Miami University, Oxford, Ohio, was elected sub-dean.

EVA PEALE, Registrar.

Spelman North Carolina Dean.

Leslie Spelman, director of music at Meredith College, was elected dean of the North Carolina chapter to succeed Frederick Stanley Smith at the spring meeting. W. H. Jones, director of music at St. Mary's School, was made sub-dean. Miss Cash as treasurer and Mrs. A. W. Honeycutt, secretary, were retained in their offices.

Correction in Address.

The address of Howard L. Gamble, one of the new associates elected as a result of the 1934 examinations, as published in THE DIAPASON last month is Mount Airy, Philadelphia, instead of Bethlehem, Pa., as sent out originally by the Guild.

Picnic of Pasadena Chapter.

The Pasadena branch chapter enjoyed its first picnic at Switzer-Land (Switzer's Camp) in the Sierra Madre mountains July 2. There were about twenty in the group, and after a few minutes on arrival we hiked up to see the charming little chapel built high up in the mountains. Our good friend Percy Shaul Hallett sat at the "console" and we sang several hymns. During this time we were able to find out who could sing and who could not! At the close of the singing the bell in the tower was tolled and we proceeded down to the spot selected for luncheon. After feeding the inner man we had a short business meeting and plans were made for the opening meeting of the chapter in September. After this we had a stirring game of baseball. The Episcopal organists opposed the Presbyterian and Methodist organists, and the Episcopal "grinders" won. The writer was pronounced the "champion" pitcher. After this game the chapter rendered first aid to a little boy who fell and broke his arm. He was taken on a truck to the emergency hospital in Pasadena by one of the forestry

men. One other enjoyable game was played, after which it was decided that it was time to pack up our things and be "on our way rejoicing, as we homeward move." It was a lively time for a "live" chapter.

MILDRED BROCKWAY, A. A. G. O.

Large New Blowers at West Point.

The large Möller organ in the chapel at the United States Military Academy in West Point, one of the most famous instruments in America, is to have a completely new blowing plant, the organist of the academy, Frederick C. Mayer, announces. All the machines are being made at the plant of the Spencer Turbine Company, Hartford, Conn., makers of the Orgoblo. The west main blower, of sixty horsepower, will provide fifteen-inch wind pressure. The other main blower, of thirty horsepower, will provide five-inch and ten-inch wind. The echo blower will be of one and one-half horsepower, providing three and one-half-inch pressure for that department of the organ. A vacuum machine of three horsepower will give twenty-inch suction. In addition to this there will be a generator, made by the Electric Specialty Company, of two horsepower, 1,000 watts, with regulating rheostat. A change from direct to alternating current made the new equipment necessary. The installation is being made during July and August and everything is to be completed by Sept. 1.

Elliot B. Hunt Has Served 15 Years

Elliot Baldwin Hunt's fifteenth anniversary as organist of the Asbury Methodist Church at Tarrytown, N. Y., was marked Sunday evening, May 27, by a recital the program of which was as follows: Allegro Moderato, Sonata No. 1, Mendelssohn; "By the Sea," Schubert; "To the Evening Star" ("Tannhäuser"), Wagner; Andante ("Symphonie Pathétique"), Tchaikovsky; "A Southern Fantasy," Ernest F. Hawke. This was the sixth and last recital of the third season by Mr. Hunt. These recitals have been given once a month and will be resumed in the fall.

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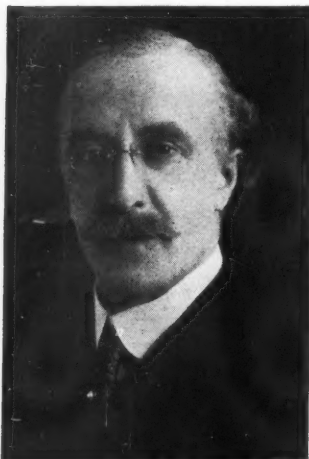
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The console will be of the draw-knob type, with capture system of combination setting, and all manual pistons will have their individual pedal combinations at will.

The stop-list and tonal analysis will be published in September.

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Dr. Francis Hemington



THOSE WHO READ the "Twenty Years Ago" column on the editorial page of THE DIAPASON will note this month the statement that just a score of years ago a cup was presented to Dr. Francis Hemington on the occasion of his 200th recital at the Church of the Epiphany, Chicago. And those who lived in Chicago at the time no doubt will recall trips to the west side to hear Dr. Hemington play his Monday evening programs. These were real musical events and the large and prominent church and what was then a modern organ were famous, as was the organist. Dr. Hemington actually played 240 recitals in the series referred to. On the occasion of the 200th recital Dr. Herbert W. Prince, then rector of the church, and now at the Church of the Holy Spirit, Lake Forest, presented the cup on behalf of the church wardens and membership. The inscription on the cup read:

Presented to
DR. FRANCIS HEMINGTON,
A. R. C. O.,
in commemoration of his
200th recital
as organist and choirmaster of
The Church of the Epiphany.

A loving appreciation
from his many friends,
Chicago, June 1, 1914.

Dr. Hemington was born in London and received his musical education in his native land. At the age of 6 his aunt taught him piano and when he was 8 years old he sang in a London choir. Among his teachers were Edouard Silas and Frederick Archer. Mr. Hemington came to Chicago in 1893 to see the world's fair and within three days obtained the appointment as organist and choirmaster of Grace Episcopal Church, Oak Park. He resigned this position in the fall of 1894 to become organist at St. Paul's Universalist Church, Chicago, where weekly recitals on Sunday afternoons soon brought him into prominence. In September, 1898, he became organist of the Church of the Epiphany, where his organ recitals every Monday evening attracted large audiences of music-lovers from far and near. In 1904 he was appointed choirmaster, and his choir of men and boys soon became noted for its excellence.

In 1910 Mr. Hemington received the degree of doctor of music from New York University. He resigned from the Church of the Epiphany, after twenty-five years of service, on Christmas Day, 1921, and the following Sunday, New Year's Day, 1922, became organist and director of Pilgrim Congregational Church, Oak Park, which position he still holds. At this church he has a professional quartet, a senior choir of thirty-two voices, an intermediate choir of twenty-seven (high school age), a junior choir of twenty-five girls and a boy choir of ten voices.

Dr. Hemington was president of the Illinois council, N. A. O., for six years and is also a member of the American Guild of Organists. In 1894 he organized the Oak Park School of Music,

which celebrated its fortieth anniversary last fall.

HENRY ROSEVEAR'S RECITALS

Plays for Dr. Fricker at Metropolitan Church, Toronto.

For the third year in succession, Henry Rosevear, member of the Canadian College of Organists, has had the distinction this summer of substituting for Dr. H. A. Fricker, M. A., F. R. C. O., during his absence on vacation, at the console of the four-manual Casavant organ at the Metropolitan Church, Toronto. Mr. Rosevear is organist and choirmaster of St. David's United Church, Toronto, and quoting from a recent article in the *Toronto Globe*, "he is one of the city's most gifted young musicians." As in the past two years, he has delighted large audiences with his Sunday evening recitals, and will continue to give recitals every Sunday evening following the regular service, up to and including Aug. 19, after which time Dr. Fricker will resume his duties, giving both Sunday evening and Wednesday noon recitals.

Mr. Rosevear's recitals have attracted large audiences, including visitors to the city from all parts of the world. His programs for the first three Sundays in July have included the following: Prelude and Fugue No. 2, in C minor, Bach; Elegy, Elgar; "Villanelle," Ireland; "Variations de Concert," Op. 1, Bonnet; Concerto in B flat, First Set, No. 2, Handel; Cantilene, from Third Symphony, Vienne; Grand Solenn March, in E flat, Smart; Chorale No. 1, in E minor, Franck; Meditation, d'Evry; Chorale Improvisation, Pastorale on "Dominus Regit Me," Thiman, and "Etude Symphonique," Bossi. Metropolitan Church is the downtown United Church of the city and contains the largest organ in Canada.

Alice R. Deal Leaves Austin.

Miss Alice R. Deal brought her period of service as organist and director at the Austin Presbyterian Church, Chicago, to a close on June 30. She retires at the end of fifteen years at this post, where her organ playing and the work of her quartet have received high commendation throughout two pastorates. The church was destroyed by fire some time ago and a new edifice is nearly completed. The quartet retires with Miss Deal and it is planned to form a chorus choir. Miss Deal has been a figure in the organ circles of Chicago for a number of years and has been rated as one of the ablest of woman organists of America. Before going to the Austin church she was at the New First Congregational for several years, resigning there to accept the new position in October, 1919. Miss Deal has been heard in recital at two national conventions of the N. A. O. and in many cities throughout the Middle West.

McCurdy Recital at San Francisco.

Alexander McCurdy of Philadelphia, assisted by Mrs. Flora Greenwood McCurdy, harpist, gave a recital on the large new Aeolian-Skinner organ in Grace Cathedral at San Francisco Sunday afternoon, July 8, and played a program which consisted of these selections: Bourree in D, Wallace A. Sabin; Three Chorale Preludes, Bach; "Clair de Lune" (harp and organ), Debussy; "Divertissement" and Scherzetto, Vienne; "The Tumult in the Praetorium," from "Passion Symphony," de Maleingreau; "Danse Sacre" (harp and organ), Debussy; "A Rose Breaks into Bloom," Brahms; "Adeste Fideles," from "Cathedral Windows," Karg-Elert; "Now Thank We All Our God," Karg-Elert.

Overley's Choir Sings at Fair.

St. Luke's Choristers of Kalamazoo, Mich., the choir directed by Henry Overley, which has won fame throughout Michigan, sang at the Swift Bridge at A Century of Progress Exposition July 8, giving performances at 2 o'clock and again at 6:30. The program consisted of a *cappella* numbers, both classic and modern. Mr. Overley's forces consist of eighty-five voices, of whom forty are boys, fifteen women and thirty men. The chorus was organized in 1885 as a boy choir.

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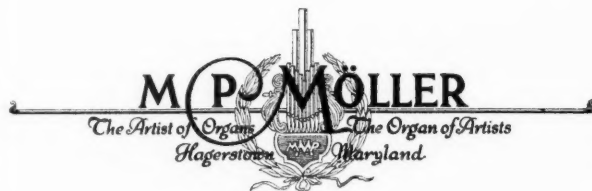
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Plea to Teach More Reverence to Clergy Is Made by Organist

By HOWARD L. RALSTON

It would seem that nothing is easier than for an organist to find fault with the clergy, unless it be for a clergyman to find fault with organists. A great deal of the criticism one hears is, I believe, the result of misunderstanding and of a failure to try to get each other's viewpoint. Many clergymen are domineering, many are egocentric, many resent the drawing power of the music, but on the other hand, not all organists consider their work as a part of the larger program of the church and large numbers fail to co-ordinate the music with the rest of the worship and are not tactful when suggestions are offered.

Probably for a majority of Protestant ministers the morning service exists for the sermon; responses, anthems and organ music are but traditional accessories, to be tolerated. Many an organist, however, uses the worship service as an opportunity for a sacred concert and wishes that it did not have to be interrupted by a sermon. The two viewpoints can be reconciled, but it requires mutual readjustment, education and constant cooperation.

One thing which I think both clergy and congregation (speaking of the non-liturgical churches) can learn from the organists is reverence for the church as the house of God. I have the privilege of serving a Presbyterian church which worships in a particularly beautiful Gothic building. If it is possible for a Presbyterian church to inspire feelings of reverence, surely this one does. Recently the Synod of Pennsylvania met here and on the last night of their meeting held a communion service in the church. We invited the choirs of two nearby Presbyterian churches to cooperate in the singing of the service and secured Dr. John Finley Williamson to direct the com-

bined chorus. We were particularly anxious to build up and maintain an atmosphere which would inspire the deepest of religious experiences. We wanted the worshippers to depart with the benediction of a quiet communion resting upon them. Following the benediction a brief improvisation on the concluding hymn was played pianissimo and the choir was told to walk out quietly following this improvisation, without talking or other confusion. Our reverie was suddenly shattered, however, not by the choir, but by the preachers congratulating each other on their parts in the service and talking aloud about various things. To all appearances they might have come from a ball game instead of communion and might have been talking in the bleachers instead of the chancel.

The opening session of the synod was also held in the church and consisted of the retiring moderator's sermon, followed by the election of a new moderator and other business. It has always seemed to me that business should not be transacted in the church, particularly when the building contains an auditorium for secular functions. At any rate, the election of a moderator was held and required, of course, speeches of nomination, attempts at wit, passing of ballots, etc. At several points there was applause. I have attended many convention recitals held in churches. At these recitals one sometimes hears stunning organ playing. Yet I have never heard the audience of organists break into applause. They have an instinctive feeling of reverence for the place.

Certain communions, such as the Catholic and Episcopalian, have never lost their reverence for the sanctuary, but in most of the non-ritualistic bodies there is no tradition of that kind. We must build up a tradition along with the development of a more orderly liturgy. This is slow and discouraging work. Every leader knows the difficulty of reforming the group, particularly when centuries of opposition have to be overcome, but every little bit of missionary work helps.

I believe that those organists who

have a lofty conception of worship and who look upon the church proper as a holy place are under obligation to do their part in educating the clergy and congregation to share their vision. We have played too much with the democratic ideal in worship. We have allowed the worship to become too much like the Rotary luncheon. The result, we now realize, is that we have lost our perception of the subtle spiritual relationship between creature and Creator. We have lost our feeling of awe in the divine Presence and our feeling of reverence for the church as the place where we meet with that Presence. Our religious life has suffered thereby.

With the return of a more dignified and orderly worship and better church architecture there must come more reverence and understanding of the act of worship. The theological schools are anticipating this movement, but progress will come slowly even if the next generation of preachers attain to higher ideals. In the meantime, let us, as organists, make good use of our opportunities by patient endeavor, cooperation and education to build up in our churches a more reverent atmosphere.

Swift Offers Prize for Symphony.

Swift & Co. announce a prize competition for compositions for symphony orchestra. Two prizes—one of \$1,000 and one of \$500—are offered by G. F. Swift, the winning composition to be played by the Chicago Symphony Orchestra at Orchestra Hall, Chicago, during its 1934-1935 symphony season. The composer must be an American citizen under 40 years of age. The composition must be for symphony orchestra and must be one not previously performed or published and which has not previously won a prize. The composition must be in one of the larger symphonic forms, and must require not to exceed twenty minutes for performance. Each composition must bear a fictitious name and the composer must enclose with his composition a sealed envelope bearing upon the outside the fictitious name and having inside his

real name and address. Compositions must be sent to Musical Composition Competition, care of Swift & Co., Union Stock Yards, Chicago, by whom it must be received on or before Dec. 1, 1934. The composition or compositions receiving the prize or prizes remain the property of the composer, but the right for performance by the Chicago Symphony Orchestra without additional payment is reserved, including the right to broadcast.

Dedicates Organ at Milton, Wis.

The dedicatory recital on a two-manual Wangerin organ in the beautiful new edifice of the Seventh Day Baptist Church of Milton, Wis., was played April 15 by Kathryn Bliss Rogers, organist of the church and a member of the faculty of Milton College. She was assisted by Miss Alberta Crandall, pianist, and Miss Leta Crandall, soprano. Mrs. Rogers' playing ably demonstrated the qualities of the new instrument. Her offerings consisted of the following: Toccata and Fugue in D minor, Bach; Air from Suite in D, Bach; Chorale Preludes, "Come, Saviour of the Heathen" and "O Sacred Head Once Wounded," Bach; "Lamentation," Guilman; "Marche Religieuse," Guilman; Scherzo from Fifth Sonata, Guilman; "Dreams," Stoughton; "Ave Maris Stella of the Nova Scotia Fishing Fleet," Gaul; Grand Aria (organ and piano), Demarest.

Death of Mrs. O. Marshall.

Word comes from Kansas City of the death there on June 27 of Mrs. Octavius Marshall, widow of the organ builder and mother of the Marshall brothers, who are engaged in the organ business in Kansas City. Mrs. Marshall was 85 years old. Despite her advanced age she remained active in musical circles and in the work of St. Paul's Episcopal Church. Her husband was engaged in the manufacture of organs in Milwaukee and later at Moline, Ill., where he was a partner in the Bennett-Marshall Company. He was also for some time western representative of the Austin Organ Company.



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CHOICE of the MASTERS

Rise as a Composer of William R. Voris; His Work Reviewed

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

The rise of William R. Voris to his present reputation is a story to inspire any of us who make excuses by claiming that circumstances are against us.

To be sure, Mr. Voris had a very good start. He was born in 1877 in Whiteland, Ind., the son of the leader of music in the Presbyterian Church, and of his talented wife, the organist. Both parents continued to hold similar positions when the family moved to Franklin, Ind. The son was brought up on church music and a sincere appreciation of religion, and it was expected that he would make music his profession. He studied piano with his mother and various teachers in Indianapolis, and had organ tuition with Charles F. Hansen, the well-known blind organist of that city. When the mother decided to retire, her son took charge of her choir, directing it, in good health and bad, for some twenty-seven years. He was not contented with the style of music everywhere used in his youth, but introduced such things as Arthur Whiting's Service in A. After 1907 there were annual services of carols, modeled on those of the Brick Church and Calvary Church in New York. A winter in New York with the Doubleday publishing house had given Mr. Voris many ideas of what to do—and probably more of what not to do. At any rate, he was inspired to try composition in those days and worked at it without much regret.

In 1918, while he was in Y. M. C. A. work at Camp Sherman, the firm of Schirmer took a setting of the Lord's Prayer, published in 1920. For some time nothing more was accepted, though the composer was studying the best American works and trying to find his own style. But after his second physical breakdown, which occurred in the fall of 1924, after strenuous exertions during the centennial of his church in Franklin, Mr. Voris found his other responsibilities lightened for a while and courageously turned to his ambitions as a composer. In the spring of 1925 he moved to Tucson, Ariz., and with returning health he had the satisfaction of having some pieces accepted by H. W. Gray, who has had the insight to discover so many fine composers. I remember well my delight at that charming little carol, "When I View the Mother" (Gray, 1926), and of writing a glowing review to which Editor Gruenstein appended information as to the composer which I had been unable to give. No less than four Christmas carols by Mr. Voris were published that year, any one of them enough to stamp the composer as an original artist of high promise; and within five years Mr. Voris was ranking among the leading church musicians of the United States.

Of course, nobody is ever self-taught, but I think that Voris comes nearer to it than any other church musician of his rank. His admiration for Candlyn, James, Sowerby and others he has always been generous to express, with his obligation to their example. I was also interested to discover, when I charged him with being a disciple of Delius, that he has been deeply impressed by that composer's work and has studied phonograph records of his music. Like Delius, he is fundamentally interested in making an impression of beauty, full of imaginative serenity. I have thought more than once that Voris, given proper opportunities, would make a noted composer for the orchestra. Often in his organ accompaniments he seems to be working for effects that he could not achieve even with the thick chords which sometimes seem out of the true idiom of the organ. He treats the mixed chorus as an orchestra also, sometimes with delicate and lovely impressionism such as Delius himself might approve.

It may be interesting to you to know that Mr. Voris seldom hears his own music sung. I remember William Ripley Dorr's excitement when he first discovered Voris. In 1929 he snared the composer to Los Angeles to hear

one of the finest choirs of the coast sing four pieces that Voris had never heard except in his inspired brain and heart. The wonder to me is that the state of Arizona does not have a Voris festival at which the state university should present a degree to one of the most gracious persons and finest artists now blessing this country.

Music is not the only art that Mr. Voris knows. His business is printing—a business which has already become an art and one which he studies with the same taste and imagination which have made him a composer of note. I dare say—for I have seen one or two pieces of his work—that his printing shows the same sincerity which shines out of his music. To be a poet, a great poet, said Milton, your life must be a poem. Mr. Voris is an inspiration not only because he has struggled so triumphantly for expression, but because he was struggling for the best things.

Christmas Anthems and Carols

Undoubtedly he is known best of all of his admirers for his interpretations of Christmas, culminating in the noble anthems published in 1931. Here is a chronological list:

"When I View the Mother." Carol for children's choir or solo voice. So popular a melody that an organ piece was later made from it. Easy. (Gray, 1926.)

"When Christ Was Born." Unaccompanied, divided parts. A tune as lovely as a folksong. One of the best. (Gray, 1926.)

"Thou Child Divine." Mixed voices, S and T solos. Naive and charming tune. In one stanza the solo is an obbligato. (Gray, 1926.)

"A Great and Mighty Wonder." Has S-A duet, S solo. Needs brisk pace. Very good. (Gray, 1926.)

"While Lowly Shepherds Watched." Unaccompanied, with S obbligato, some humming. A modal tune. One of the best. (Gray, 1928.)

"A Day of Glory." One stanza for SSA and an effective B solo. Graceful French melody. (Schmidt, 1929.)

"The Lame Shepherd." Has a tender little solo for T and some stunning choral effects. Pretty poem. One of the most popular. (Gray, 1929.)

"There Was a Star in Heaven." S solo. Easy and effective. (Summy, 1929.)

"A Christmas Lullaby." For boys' or women's voices in four parts, accompanied. Pretty medium solo. (Summy, 1929.)

"God's Only Son." Unaccompanied chorus, with one section for S solo and humming chorus or for accompanied solo. Stately music—one of the best American numbers for Christmas. (Gray, 1931.)

"Today Doth Blossom." Unaccompanied *ad lib.* Can even be managed by an accompanied quartet. Interesting and beautiful in melody, rhythm, harmony, counterpoint. This year marks the achievement of perhaps the finest of the composer's inspirations. (Ditson, 1931.)

"A Little Child There Is Y-Born." The old German tune "Susanni," or "From Heaven High," arranged by Dickinson, Mueller and others. This excellent arrangement is for women's voices. (Gray, 1931.)

"Ye Stars of Glory." Easy and accompanied. S-A duet and low solo. Old French melody. The accompaniment for the solo, particularly if you use an alto, is effective on the celesta. Beautifully finished carol. (Schmidt, 1932.)

"When I View the Mother." Mixed voices unaccompanied, divided parts, with soprano obbligato. The popular tune arranged as a concert song. Rather too lush for some taste. (Gray, 1932.)

Easter Anthems and Carols

On the whole, the numbers for Easter have not been as popular as those for Christmas, but it is also true that the Infant has always inspired more musical art than the Risen Lord. Every Voris number for Easter is effective; two or three have been widely used. The list is as follows:

"Christ the Lord Is Risen Again." On one of the sturdiest and grandest of old melodies, the "Orientis Partibus." Accompanied. S solo and T-B duet. Perhaps the most popular of Voris' Easter numbers. (Schmidt, 1927.)

"Ring, Ye Bells of Easter Day." Section for SSA; also an A solo. Accompanied. Excellent rhythmical effects suggesting bells. (Schmidt, 1929.)

"Ye Sons and Daughters." On the grand melody "Filli et Filiae"—one of the best arrangements. Sections for TTBB and SSA, but they can be sung by T solo and S solo accompanied. Easy, varied and effective. (Schmidt, 1932.)

"The Kingdom's Secret Flower." Sections for SSA and for TTBB. Also S-Bar duet and S solo. Old German melody. Pretty accompaniment. (Gray, 1932.)

"Lift Up Your Voices Now." A carol with jolly rhythm and tune. Rather thick

William R. Voris



part-writing unless great care is taken. (Schmidt, 1933.) Parts divided.

"Joy Dawns Again." On the noble tune familiarly known as "Ye Watchers." S or T solo. One of his best compositions; a section from the cantata, published separately. Chorus needed. (Gray, 1934.)

Other Anthems

In the years since 1926 the composer has made many experiments, enriching his music by studying Gregorian melodies, modern harmonies and, in the past few years, varied contrapuntal effects. Consequently there has been a growth for which he sometimes paid the price of riding harmonic hobbies for a year or so—particularly in 1929, when some of his interesting development occurred. So do not think that you know his work if you have seen only one or two things. The anthem list includes:

"Saviour, Thy Dying Love." Unaccompanied, divided parts. (Gray, 1926.)

"We Bless Thee for Thy Peace." Hymn-anthem, easy. Can be sung by a quartet. (Ditson, 1926.)

"The Path of Prayer." Another easy number for quartet. (Schmidt, 1928.)

"My Jesus, as Thou Wilt." Another for quartet, preferably unaccompanied. (Ditson, 1926.) These early quartet numbers seem old-fashioned now, but they are probably effective still.

"A Prayer for Our Country." A curious thing—semi-chant on a prayer attributed to Washington. (Gray, 1927.)

"Drop, Slow Tears." Penitential anthem, rather thick in spots, but beautiful, on a fine poem of the early seventeenth century. Three pages. Can be sung unaccompanied by a chorus, and probably could be thinned out for a quartet. (Gray, 1927.)

"O Brightness of the Immortal Father's Face." Four pages, similar to "Drop, Slow Tears," but to my taste less beautiful. (Gray, 1926.)

"Come, Faithful People." Palm Sunday carol. A sturdy melody, varied part-writing. Sections for SSA, TTBB. Ten pages. (Gray, 1928.)

"Into the Woods, My Master Went." One of the most admired American anthems, with fine text by Lanier. For women's voices. Also, in other editions, for men's voices and for mixed voices. The edition for women's voices is in four parts. Beautiful, sensitive writing. (Gray, 1928 and 1929.)

"Blessed Is He That Cometh." A simple and well-nigh perfect little introit of three pages, accompanied. Splendid use of unison. Even a quartet can make a lot of this. Excellent for Palm Sunday or Advent. (Gray, 1928.)

"Blessed Are the Pure in Heart." Another splendid, easy, accompanied introit of three pages. (Gray, 1928.)

"Praise Ye the Lord." An anthem of twenty-eight pages, a paean for church festival, written for the dedication of the Temple of Music and Art at Tucson. Accompanied. S solo. I do not care for it very much, but I have never heard it. (Gray, 1928.)

"Jesus, Do Roses Grow So Red?" Carol style, with pretty choral effects unaccompanied—humming, etc. Also an edition for women's voices in four parts. (Gray, 1929.)

"My Spirit Longs for Thee." Four pages, unaccompanied chorus. Rather thick. (Gray, 1929.)

"He Who Would Vallant Be." Words by Bunyan. Strong rhythm, unaccom-

panied chorus. Also published as a more effective solo. (Gray, 1929.)

"He Wants Not Friends Who Hath Thy Love." One of his most beautiful unaccompanied anthems. Flagent harmonies that mark advance in command of technique. (Gray, 1929.)

"Just as I Am." Similar to "He Wants Not" in harmonic beauty. The poem hardly deserves the music. Unaccompanied chorus. (Gray, 1929.)

"For Ah, the Master Is So Fair." Unaccompanied chorus. One of his most sensitive and lovely settings. Beautifully supple in rhythm. (Gray, 1930.)

"He Leads Us On." For mixed chorus unaccompanied and also for TTBB in another edition. More excellent harmonic effects. (Schmidt, 1931.)

"God Is Love." Simple unaccompanied hymn-anthem, four pages. Can be done by a quartet. (Willis, 1931.)

"O Worship the King." Unaccompanied, eight parts. (Gray, 1931.)

"God So Loved the World." High solo; accompanied. Rather too lush for some people. (Gray, 1931.)

"Fairest Lord Jesus." Varied choral effects, but easy. The well-known "Crusader's Hymn." It really needs a chorus, but it can be done by a quartet. (Schmidt, 1932.)

"O God, Whose Presence Glows in All." Old German melody, a delightful little number in two parts. (Schmidt, 1933.)

"Jesus, All Other Names Above." Atmospheric unaccompanied chorus for Lent from his cantata. One of his best. (Gray, 1934.)

Prayers and Responses

There are three sets of responses for non-liturgical churches (Gray, 1927, 1932); the second and third sets are among the best six or eight published in this country. The organ plays an important part in some of them; in all of them the composer shows his ability to set an atmosphere, as well as words.

There are also three settings of the Lord's Prayer—in B minor, the best (Gray, 1931), in A (G. Schirmer, 1921), and an adaptation of the Pastoral Symphony from "The Messiah" (Ditson, 1931).

Finally, there is a responsive service for Mother's Day (Ditson, 1928). I believe it has been found useful in many churches. The music is unimportant.

Sacred Songs and Duet

Two sacred songs published in 1929 are of excellent quality, admirable both in text and in music, which has genuine style. They are "I See His Blood upon the Rose" (high voice, Gray), with words by Joseph Mary Plunkett, and "The Pilgrim" (high voice, Gray), with text by John Bunyan and others. Each of these is three pages in length and each requires a robust voice. The former gives opportunity for splendid variety and dramatic power; the latter, with its martial rhythm, has an urgent fervor and faith that make it one of the best settings of the great text ("He Who Would Valiant Be"). In both these cases an inspired text found inspired music.

Other songs seem to me distinctly inferior both in words and in music, though I dare say that all are very singable and may appeal to many hearers:

"The Daily Lesson" (high voice, Gray). "Love Be with Thee" (low voice, Gray). "Ye Shall Find Rest" (medium or high, Gray).

"O Calm of Soul" (medium or high, Gray).

There is one duet, for alto and tenor, in the style of Stainer at his simplest, "Lead Us, O Father" (Schmidt). This is what is called tuneful, but it is unimportant in reckoning the achievements of the composer.

Organ Pieces

Probably the organ piece which has been used oftenest is "A Christmas Lullaby" (Gray), a simple arrangement of the popular Voris carol "When I View the Mother." It is only two pages in length. Next in popularity probably are two light-hearted pieces called "Caprice" (Gray) and "Scherzando" alias "Springtime Mood" (Gray)—the former dedicated to E. A. Kraft. Both of these are well built and effective if played fleetly. There are two pieces specially designed for playing in church services, a "Praeludium" (Gray) and a Service Prelude in E flat (Gray), both recent works and seldom used so far, though they are admirable for their purpose. Finally there is an old-fashioned and melodious little Cantilena in F (Summy), a

good example of its type, with opportunity for solo stops and strings.

On the whole, the organ music thus far has not been in a class with the choral works. There are some new things still unpublished which may raise our opinion of the Voris instrumental compositions, including a prelude on the "Christe Redemptor," now in the press of Mr. Gray.

Cantata

In 1931 appeared the Voris cantata entitled "Redeeming Love" (Gray), for Lent and Easter, running to some sixty pages and requiring about forty-five minutes for performance. There are solos for SATBar, including a noteworthy one for soprano, "Love's Redeeming Work Is Done." Though one of the best sections is for women's chorus, the composer believes that a quartet could manage the cantata well with slight alterations. This ranks high among the works of Voris and among American sacred cantatas. The Easter section of thirty-five pages is being given separately at evening services; it contains the carol "Love Has Come Again," an exquisite number which even Mr. Voris could hardly surpass.

New Music Recommended

There is no time for reviews this month, though the new music is piling up, but I wish to recommend heartily the following works:

Dearmer—"Songs of Praise Discussed" (Oxford, Carl Fischer). The most interesting book on hymns I have seen, and reasonably priced for an imported book of over 500 pages.

Atkins and Fellowes—"Six Settings of the Preces and Responses by Tudor Composers" (Carl Fischer).

Powell, Ruffy and Buchanan—"Twelve Folk Hymns" (J. Fischer). Extremely interesting and important book, opening up an almost untouched field in American ecclesiastical music. Only 25 cents.

Thompson, Van Denman—A new series of anthems of excellent quality, including "Thou Rulest, Lord, the Lights on High," "One Thing Have I Asked" and "Blessed Art Thou, O Israel" (J. Fischer).

Macpherson—"Bach's Forty-eight" (Novello). An admirable primer; analysis at its best.

HOW ORGANS DRAW AT FAIR

Figures Show Largest Crowds Where Instruments Are Heard.

When the officials of A Century of Progress in Chicago made a recent check of the attendance at the fair and of the different exhibits, it was discovered that the largest crowds were attending exhibits in which organs were installed, a clever statistician informs THE DIAPASON. Over 67 per cent of those attending the fair had visited the Black Forest village, where there is a three-manual Kilgen organ played by Walter Flandorff. Practically the same proportion of the attendance had gone to the Swift open-air auditorium, where there is a three-manual Kilgen organ. While there has not been as large a proportion of the fair attendance so far this year at the horticultural exhibit, large crowds have been noted there. The horticultural exhibit with its magnificent display of flowers and complete gardens has an exhibition hall in which is installed a two-manual Kilgen.

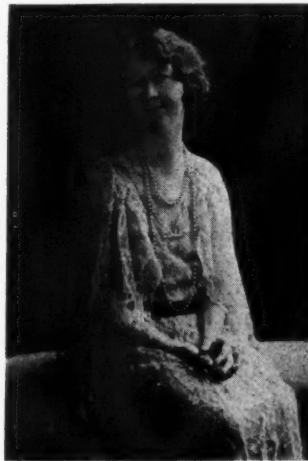
New Post for Herbert Irvine.

Herbert Irvine, A. A. G. O., has been appointed organist at St. Mark's Methodist Episcopal Church, Brookline, Mass. After studying under leading teachers in Lynn and Boston, he studied with Widor and Libert and received a diploma from the conservatory at Fontainebleau, France, in 1925. In 1929 he returned to Fontainebleau for further studies in piano with Isidor Philipp. For the last six years he has served as organist of the First Methodist Church, Lynn.

Choir Member Bride of Organist.

Miss Dorothy Gertrude Tighe, daughter of Mr. and Mrs. George Lodge Tighe, was married June 30 to William Lloyd Spence, son of Mr. and Mrs. William F. Spence, in St. Luke's Protestant Episcopal Church, New York, by the rector, the Rev. William T. Walsh, in the presence of relatives, close friends and many communicants of St. Luke's. The bridegroom is the organist of the church and his bride a member of the choir.

Glenna Baker Leach



TO A WOMAN who has just completed her seventh year as organist and choirmaster of St. Andrew's Church at Tampa, Fla., belongs the honor of having the only choir consisting exclusively of boys and men in the state of Florida. Glenna Baker Leach went South to assume her present position after making a success of church work in Vermont and after extensive study in New York under such men as Ernest Mitchell and Will C. Macfarlane, then at St. Thomas' Church. Mrs. Leach is the wife of the Rev. F. Barnby Leach, superintendent of the Seamen's Church Institute in Tampa, whose organist she was at Christ Church, Montpelier, Vt., for four years.

Mrs. Leach is a graduate of the Lachmund Conservatory of Music in New York and later took a post-graduate course at this school and served as an instructor on the faculty for four years. In 1926 she also studied piano

with Alexander Siloti. She attributes her success in boy choir work to the inspiration received from Mr. Mitchell, whose rehearsals at Grace Church in New York she attended regularly for two seasons.

As an illustration of the activity of Mrs. Leach and her choir the summary of her last year's work at St. Andrew's might be cited. In addition to the regular services there were eight musical services, one choir concert, attended by a large and appreciative audience; a presentation of Maunder's "Olivet to Calvary" on Maundy Thursday; an elaborate program for the opening service of the annual convention of the diocese of South Florida April 10, and the singing of the Bridal Chorus from "Lohengrin" April 28 at the wedding of Miss Jean White, daughter of the Rev. Francis S. White, rector of the church. At the service in connection with the diocesan convention Mrs. Leach's work evoked the most complimentary comments among the visiting clergy.

Last winter Mrs. Leach's boys were called upon to sing at various large churches within a radius of fifty miles. This has been a stimulus to the growth of church music consciousness in Florida and southern Georgia.

The organ work and directing of Mrs. Leach are out of line with her appearance. She would seem the last person to suggest the authority required to govern her group of restless small singers; nor would she be thought of as one to blaze a trail—even a musical one—by persuading boys in a community where such a thing was a novelty to submit to the incessant rehearsing necessary. The community attitude toward entrusting the services to the small boys was all against such audacity.

Frazee Organ at Ogunquit, Maine.

A new two-manual Frazee organ was dedicated Sunday, July 15, at the Baptist Church of Ogunquit, Maine, by Harry Upson Camp. Ogunquit is a famous summer resort on the Maine coast and many visitors were present at the dedicatory service.

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Reviews History and Outlines a Program for Future of A.G.O.

[The following is the text of a paper presented by the dean of the Pennsylvania chapter at the general convention of the American Guild of Organists at Rochester, N. Y., June 28.]

By USELMA CLARKE SMITH, F. A. G. O.

The title of this address as originally suggested is "The American Guild of Organists; Its Aims and Purposes, or Its Fields of Accomplishment; Its Opportunities for Expansion, and How They May Be Realized."

The American Guild of Organists was organized in the year 1896 to include organists of the United States and Canada, with headquarters in New York City. The idea of the Guild and its inception were due largely to the enthusiasm and efforts of Gerrit Smith, a prominent organist of New York City and popular among the members of our profession. Having gathered together 155 representative organists, he set forth his ideas of what the proposed Guild should be. These 155 men organized the Guild and were called "founders." They included most of the pioneer musical giants of our country at that time, and were indeed a remarkable galaxy of musicians.

From that time to 1909 no one could be a member of the Guild unless he or she passed an examination and became an associate or a fellow. For thirteen years we appeared to stress only the academic aims of the Guild, so that among organists at large we were considered a "high-hat" organization—an aristocracy, as it were. We grew slowly but surely during those thirteen years.

Shortly before the year 1909 a member of the New York council argued that a very large number of organists could be brought into closer touch with the aims and purposes of the Guild by permitting them to be members before they took an examination. This man had an eye to the future of the Guild, and had such great faith in the efficacy of including members without examination that he finally succeeded in winning his point, after great and prolonged opposition. Our constitution was then amended to include non-academic members, to be called "colleagues."

You can see that the Guild was advancing from what was considered to be a sort of aristocracy among organists to a democracy. The word "democracy" is used in this sense: That by encouraging and helping others we can help ourselves.

Before that time—in 1908—through the untiring efforts of Tali Esen Morgan, a new organization—the National Association of Organists—was formed, principally in the interests of the unit organ built by Robert Hope-Jones in the Ocean Grove Auditorium in New Jersey. Most of the original members of this organization were also Guild members.

The N. A. O. later developed into an organization which stressed the social as well as the musical interests of its members by arranging the national conventions that were given annually in different large cities, and the rally days also held annually by its various chapters. To make successes of these conventions committees worked hard and unselfishly for months.

At these gatherings those who had the same ambitions in life had chances to meet and exchange ideas, and in many instances made lifelong friendships. They had opportunities to hear others do things better than they could do them themselves, and learn about numerous other things they wanted to know. Thus the advantages and value of these social meetings and the fellowship proved to be very inspiring and afforded great impetus to organists who attended them. Those N. A. O. conventions proved to be very delightful and helpful socially and musically, for their programs have always been of a high caliber. The N. A. O. has become a successful organization, and can boast a membership of 1,500 or more.

The National Association of Organists taught us the great value of social

meetings. It made us realize that to encourage musical or academic advancement our members must be given frequent chances to meet each other, and to hear men and women who have achieved superiority in our own and other great countries. So the Guild instituted the annual or general convention in 1922.

After including a colleague class of organists in 1909, this was the next great step forward toward the altruistic aims which are making our Guild more and more effective, and toward these unselfish aims we must work with ever-growing zeal in order to expand and prove our value to our country and to the world.

The next great advancement—and by this time most of us must be realizing it—is the merger of that great organization—the National Association of Organists—with the American Guild of Organists. In referring to the conditions which brought about this union (which will be a completed reality next Jan. 1) we can do no better than to quote from the very able editorial in THE DIAPASON of May 1, entitled "In Union There's Strength." Taking it from the time the Guild adopted the general convention, we read:

As one organization enlarged its membership, the other naturally strove to follow its example, so that today the Guild has a greatly increased membership, the large majority of which has not taken the examinations, thus unfortunately pushing the academic feature into the background. And, of course, competition developed in some places where there were aggressive leaders, while in other instances local chapters cooperated until the person paying dues to both wondered why he should go to this expense to maintain duplicate efforts. The most level-headed leaders in both the Guild and the N. A. O. began to realize as the years passed that this was an unjustifiable situation—an effort to create competition where competition is neither desirable nor desired by the majority.

When the history of the organ in America is written some day in the future, April 20, 1934, will be recorded as a date of great significance, for on that day the American Guild of Organists and the National Association of Organists ratified their union, only the details remaining to be worked out before the merger becomes an acknowledged fact next January. The A. G. O. now becomes a stronger organization than ever before and should exert a more powerful influence than could be exerted by two separate national bodies.

There is in America the amazing total of over 100,000 organists. At the present time, in the sixty or more chapters of the Guild we are about 5,500 strong. With the additional number of nearly a thousand N. A. O. members who are not already members of the Guild, there are approximately 6,500 organists in the two organizations, or about 6½ per cent of all the organists in America.

As a society for spreading the gospel of our great art the Guild, which is 38 years old, is still young. We have gone through the horse-and-wagon stage of discovering the most effective means of nurturing our growth and improvement. Now we appear to be ready for the automobile and airplane stages. Our apprenticeship of hard and earnest work and our loyalty have prepared us for much speedier growth.

Let us now consider the aims and purposes of the Guild, or its fields of accomplishment.

About two weeks ago I received a revised statement of the objects of the American Guild of Organists. It reads:

The objects of the Guild are to raise the standard of efficiency of organists by examinations in organ playing, in the theory of music, in general musical knowledge and in choir training; and to grant certificates of fellowship and association to members of the Guild who pass such examinations. To provide members with opportunities of meeting, for the discussion of professional topics, and to do such other lawful things as are incidental to the purposes of the Guild.

Except for the addition of the words "in choir training" this statement of objects is the same as in the yearbooks from 1917 (or before that) till 1932; which statement must have been prompted by the desire to remind the large majority of our members—the colleagues—that they were not to for-

Uselma C. Smith



get the high musical achievements for which the Guild stands. We cannot dispute the correctness of that.

In the earliest yearbook of the Guild it states:

The purposes of the Guild are to advance the cause of worthy church music; to elevate the status of church organists; to increase the appreciation of their responsibilities, duties and opportunities as conductors of church worship; and to obtain acknowledgment of their position from the authorities of the church.

This statement of purposes was made when all the members were founders, fellows or associates, and when a reminder of the examinations was not necessary. But this seems to be a much clearer definition of Guild purposes than the latest statement. Its expression is elegant, even majestic or stately, and as such could not serve for our present-day intimate methods of gaining contacts. And though it implies the chiefest of our aims, it does not say enough, and leaves too much to the imagination.

Since September 1932, one of our members has been working modestly, almost silently, but with a master hand. His foresight and enthusiasm have enabled him to direct the affairs of the Guild so effectively that the scope of our aims, opportunities and responsibilities is now incalculably greater than it has been. This man who is so progressive and seems to have a greater vision for the future of the Guild than anyone else since Gerrit Smith is our warden—Charles Henry Doersam.

Now we think of our Guild as an organization which encourages, or should we say demands, proficiency in every field of musical activity in which an organist may be engaged. The all-around general preparation which is required to pass the associate or fellowship examination now appears to be only the beginning of our aims. These are the things which must be learned and the skill that must be acquired, in order to do well, and with a fair amount of ease, the general work of an organist.

This past spring the Guild instituted the examination for choirmaster. At least nineteen out of twenty organists have also to conduct choirs. An organist who is not a good choirmaster can hardly expect to secure a responsible church position. How can he get the technique and experience of choir conducting? A young organist once asked John Stainer: "What must I do to become a successful choirmaster?" The answer was: "Get to a church already going, and learn your work." A young man who expects to go into the work of manufacturing airplane motors is required by the government to show a certificate of training on automobile motors for at least a year. Any branch of our art would require an apprenticeship at least as long. Why should not the young organist follow Stainer's advice and get to a church already going, and if he cannot arrange to assist the choirmaster, he can attend the rehearsals for at least a year.

For choir training it is of vital im-

portance that the choirmaster should be able to impart the very simple, but also the very subtle principles of voice production. A beautiful musical rendition is impossible without a beautiful blend of voices in each and all of the parts. The choirmaster should also be a good vocal instructor, and be willing to take great pains and a large amount of time to gain the desired results. One of the greatest difficulties is to get distinctness of articulation. The radio and phonograph prove the lack of enunciation in choral singing; and to hear a choral body over-enunciate seems impossible. The subject of choir training furnishes material for a long and interesting talk. Including the examination for a choirmaster's certificate is another move forward for the Guild.

The organists' fields of study are many and varied, but time will permit of hardly more than a mention of the most important:

The great liturgies of the Anglican, Catholic, Lutheran, Jewish and Russian Churches.

The liturgical music, consisting of plainsong or Gregorian music; the wealth of great music for the mass, medieval, classic and modern; the abundance of superior service music and motets, anthems, cantatas and oratorios of the medieval, Baroque, classic, Romantic and modern schools. And we have also the music and service of the non-liturgical communions.

There is no greater proof that our Guild fosters proficiency in all these avenues of accomplishment than the remarkable series of services called the "Symposium on Religious Music" arranged by S. Lewis Elmer and given in liturgical and denominational churches in New York City last spring. At the First Presbyterian Church, where the last of these services was given, Dr. Moldenhawer, minister of the church said: "The time is past when each sect sings only its own music. The present-day tendency is to appropriate good and worshipful music and text, regardless of its source." Lilian Carpenter reports that the "Symposium on Religious Music" has been a step toward the desired goal, and people seemed ready for it."

At this point we may ask: "What is the function of music in the church service?" Where music is referred to in the Bible it is to the praise and glory of God. In no place is there any mention made of using it as an exhortation to the people. Music in the church service can be only one of two things—either an oblation to be used as part of the service or an entertainment. It is obvious that the Guild does not countenance the use of music in the church service for the purposes of entertainment.

The Guild asks the organist to study hymn singing and hymn playing. This is a department treated only too casually by the majority of organists—some organists even look upon hymn singing as a necessary nuisance. A prominent clergyman once said to me: "Preachers in the past have not known much about the history and proper use of hymn-tunes; and the average training the organist has received has not prepared him for the church service. He devotes so many hours to practicing the organ; why can't he spend a few hours to learn the purpose of the whole thing?"

Peter C. Lutkin said: "The average churchgoer places but scant value on the hymn-book he casually uses. He ordinarily fails to appreciate that he holds in his hands a remarkable collection of religious experiences."

Hymn singing represents a high point of communal religious worship, and its practice should be the concern of every minister and of every congregation.

I quote Dr. Herrick of Andover-Newton Theological Seminary: "If it could be possible for the churches to have as a part of their church program, as religious education, a development of the appreciation of the great hymns, anthems and chorales, our people would find their way into the reality of worship. If classes could be held in our churches for the study of hymnology by the musical director or one equally

equipped for teaching, our worship would be of greater significance."

Most choral societies are conducted by men and women who are, or were at one time, actively engaged as organists.

The Guild also fosters the choral society—the rendition of the great secular as well as sacred choral works, the great madrigals of the English and Italian schools, and the oratorios of the great masters of all schools. Works such as "The Prodigal Son" of Debussy, the oratorios of Elgar, "Everyman" by Walford Davies, "A Wanderer's Psalm" and "Hora Novissima" by Horatio Parker, and many others should be given frequently. Choral societies deserve encouragement. In these days of mechanizing everything, it is a great satisfaction to know that there are probably a million people still engaged in the active pleasure of expressing their own emotions in music. Our country needs choral societies for cultural uplift and for the morale of the people in these times of stress. It is cause for much regret to learn of the discontinuance of many of them on account of the lack of financial support.

The organ recital has always been one of the aims of the Guild. The amount of difficult and intense preparation an organ recital demands is known only to those who have learned the discipline of fine playing.

The Guild encourages its members to acquire more than a superficial knowledge of organ construction, especially the voicing of stops. A fine discrimination in the choice and combination of tone colors is indispensable to the organist. The Guild co-operates with organ builders to bring about improvements in all departments of organ building.

Our warden appointed a committee of experts to study problems of acoustics. The purpose of this committee is to co-operate with architects, so that in the plans for churches, music halls and auditoriums due consideration may be given to the principles and conditions which will bring about the best acoustics. The findings of this committee should be of inestimable value.

The code of ethics set forth by a most efficient committee, with Samuel A. Baldwin as chairman, may prove to be one of the most successful accomplishments of the Guild for the protection of organists. We must try to get this code of ethics into the hands of all organists and clergymen.

A Guild member once remarked to me: "It looks as if the Guild is used as propaganda for the use of French and German compositions." This of course is an exaggeration, but such a comment is just cause for reflection. We certainly should do all we can to help the American composer. The increasing number of fine works for the church service and organ recital deserves recognition. As a Guild we can accomplish a great deal for the encouragement of the American composers by including some of their works in our plans for church services and recitals.

A vast amount of study and experience is necessary before we can become proficient in any department of our calling. The aspiring organist realizes this; he is also aware that the competition is great. It would be natural for him to ask such questions as these: "What is the best book on the subject?" "Who is the best man to teach me this thing?" "To what school can I go and learn these branches?" "Where can I get this or that training?"

It is not impossible that we may some day realize a dream. If another Andrew Carnegie could see how earnest we are, and could witness what we are doing for the uplift of mankind, he would make it possible to have a college of the American Guild of Organists at our headquarters. It would be a big and beautiful building, fully equipped with class rooms and accommodations for the offices of the Guild. There would be a faculty of highly efficient instructors for the necessary subjects, and choir schools for mixed voices and the training of choir boys; a complete library also would be included. Later there would be a fully equipped branch of our college in the far West, perhaps in San Francisco,

and then in Chicago and New Orleans. This is not an idle dream, and when it becomes a reality we shall be worthy of it. Then the "College of the American Guild of Organists" would answer all the questions of the aspiring organist.

But even with our organization as it is now, we must do something to meet the present needs of our members. I see nothing to prevent headquarters from incorporating in the near future a bureau of information where a highly qualified salaried person could do the work of answering all questions by mail. He would have as his assistants a board of advisers appointed by the warden, whose responsibility would be to get firsthand information about teachers all over the country, and their specialties; also about schools of music, choir schools, opportunities offered by universities, summer courses, church conferences, etc. This bureau of information would be a sort of clearing-house and every member of the Guild would have opportunities of obtaining firsthand information about the things he would want to know. May we hope to have the information bureau in the near future?

The most important of the fields of accomplishment have been considered. Let us now view them in the light of fields of service.

Our duties must be performed with enthusiasm—that psychic quality which is an expression of the love of our work and service. It has been described as personality put into action—or "pep." This characteristic is necessary for the success and effectiveness of our efforts.

Only too often enthusiasm is lacking among those who are best qualified to serve. Perhaps it is a kind of modesty. On the other hand we will note that a contagious enthusiasm is often displayed by superficially trained and uneducated people. If they are enthusiastic, we should be the more so! Here is our evidence: Deems Taylor says: "There is an axiom among broadcasters that the better the program the scantier the fan mail." This implies that broadcasts of poor programs receive more enthusiastic support than the good ones.

Also, many persons who hold influential positions enthusiastically support the notion that the volunteer choir is the solution of the musical problems of churches. In many cases they have been misguided and champion what too often turns out to be a mediocrity, or they have forgotten the true function of music in church worship. They would have a school for singing in the church and get all those who will try to sing to join the classes. Then the volunteer choir is selected for the purpose of rendering the musical portions of the service. We will not question the altruistic motive of musically educating church members; and where nothing better can be had it is a solution of the problem of music in the service. But, excepting in cases where highly efficient choirmasters can be obtained (and they are few), it is a step backwards when the volunteer choir supplants the choir of professional singers, who have spent much money and many years in preparing for the work. And ulterior motives such as expecting the choir to make up for deficiencies in the pulpit are also wrong.

Movements or propaganda of this kind must be judged by the motives which are at the roots of them. The only remedy for these backward steps is the education of the clergy and the people. To help in bringing this about is one of our great responsibilities.

The consideration of plans for expansion will be brief. The first—and the best one—is to work for the consummation of those things we have set out to do. This plan is already in operation. It is the best way to bring to the notice of the other members of our profession our sincerity of purpose; and it cannot fail to spread the gospel of our influence for good among the religious and secular worlds of music.

The next plan is to work for better results right in our own chapters. If every Guild member would regard it as a privilege to give some little time to the work of the Guild in his or her chapter, we would gain both in membership and prestige. It would be in-

G. Darlington Richards



INDICATIONS of an unusually active summer ahead for G. Darlington Richards, F. A. G. O., with his course of lessons in boy choir training, proved accurate. Mr. Richards is organist and master of the choristers of St. James' Church, New York City, and general treasurer-elect of the American Guild of Organists. Beginning with July 2, he expects to be kept busy until Labor Day teaching the course, which is now in its sixth year. Mr. Richards reports the greatest gain in interest in boy choirs in the South, South Carolina being in the lead. The lessons are the outcome of a talk by him at the Memphis convention of the Guild, which was published in THE DIAPASON at the time, and are based on the principle of inciting and securing the continuity of conscious thought on the part of singing boys. The success attained by his pupils with their choirs attests the skill of Mr. Richards' teaching.

Interesting to have Edwin Arthur Kraft tell us how he planned to make such a large and enthusiastic chapter as the Northern Ohio. A good first move would be to have a few special committees appointed (with a personnel of from one to five) with chairmen who are live wires. The following committees are suggestions: Membership, public meetings, publicity, reception, examination, and the committees for society affiliations and for contact service.

Of course we do not want to appoint committees that do not function, but it is well to have, besides the dean, at least one person thinking and working in each one of these departments of chapter activities. Someone has suggested that an article about the Guild be written and entitled "Why Join the Guild?" which could be spread far and wide among organists who are not members. It is an excellent suggestion. Your membership committee could write a good letter, and the whole chapter could help procure names and addresses of all organists within the boundaries of your chapter. They could then send each one of them a copy of the letter, with an application form, proposed and seconded. It would be an effective way of inviting the organist to join the Guild. This plan has worked remarkably well; but it must be backed up with the activities of other committees.

Much thought must be given to the arrangements for special and public meetings. A reception and dinner might often precede the musical program. The reception committee is active at these meetings, introducing members and their friends and giving the little attentions that can make the meetings a source of pleasure.

Frank Wright has recommended "that the chapters stir up interest in examinations by forming study classes, and that one of the examiners play the test pieces at a recital to which the membership may be invited." At these classes or lectures, which could be arranged monthly by the examination committee, students could receive instruction and checking-up on the prep-

aration they are making for examinations.

Affiliations with other local musical societies will benefit all who are concerned. They will engender a feeling of good-will, and in some cases may be the best way of gaining recognition for the Guild in many cities and communities.

The duty of the contact service committee is to be prepared to recommend organists (one, or more than one, if possible) to fill vacancies. This is a new venture in our chapter, but we have realized that there should be some organized effort to help our members find positions when they have none and assist them in obtaining better ones when they are qualified to fill them. The contact service committee would plan to visit a representative man of each denomination and explain that the Guild aims to co-operate with clergymen and music committees to help them solve their musical problems. When they win the approval of these men the committee will send to the minister of each church a declaration of their willingness to serve, together with a copy of the code of ethics.

The final suggestion for chapter activities is to issue at stated times a bulletin to be mailed to the members. It can include notes on the activities of the chapter and the members, and other important information.

This address would not be complete without consideration of one of the most important concerns of the Guild. Up to the present time the kind of vision we have had appears to be largely subjective. We ask ourselves "What can we do for our own improvement and advancement?" That is right! But what is our objective? It is to show to people of the religious world that we want to and are ready to give them the help they need.

I am convinced that a very small proportion of the people who attend church services in our country know anything at all about the Guild. I asked a prominent clergyman what he knew about the American Guild of Organists. He replied: "Not very much. I always took it for granted that they tried to improve the musical part of the church service. I take it that the rank and file of preachers do not know that much."

What will be our best plan of procedure to make known to the people of the religious world that we are ready to help them? It may surprise most of us to learn that there are over a thousand church periodicals in this country. It is logical to suppose that the periodicals which reach the most people could be selected and articles containing information about the Guild could be written for them. This would be a concrete plan for educating church people concerning the purposes of the Guild. A plan of systematic publicity like this one would eventually prove the best way to attack unethical methods and it should also be effective in protecting organists' positions and their salaries. This plan, however, would require the services of a publicity agent, or "promoter," at headquarters. He would need to spend much of his time and ability to gain contacts with church papers, and write or select important articles for publication in them. The question of having a paid publicity agent should be another important concern at headquarters in the near future.

In order to carry out some of the plans that have been suggested, headquarters will need a larger income than it receives at present. It will need the income from a much larger membership; but that is coming.

If we work earnestly on what we have begun, we will soon earn the right to a high plane of respect and appreciation by the religious and secular worlds for our achievements in the fields of church music, and for our good influence on the standards of secular music.

I quote Harvey M. Watts: "The organists ought to realize just what they have done in the last fifty years. It has been a revolution!"

The American Guild of Organists is the largest body of musicians in the world that is seeking to raise the status of musicians; and it is the greatest society in the world that is helping in the uplift of mankind with a better and nobler musical message.

THE DIAPASON

(Trademark registered at United States Patent Office.)

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CHICAGO, AUGUST 1, 1934.

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

LARGE FIELD TO CULTIVATE

Of approximately 100,000 organists in the United States only about 6½ per cent are members of the national organizations that exist to promote the interests of their profession. This is the statement made by Ueselma Clarke Smith, F. A. G. O., the able dean of the Pennsylvania chapter of the A. G. O. and a leader with a vision. These figures indicate the large field for missionary work that awaits the American Guild of Organists when, on completion of the merger with the National Association of Organists, it enters upon a campaign of extension at the beginning of 1935.

One of the most patent facts to those familiar with conditions is that the majority of those outside the ranks of our organizations really need the benefits of this association more than those already enrolled. There is, unfortunately, a class, which is not large, consisting of individuals who feel superior to any cooperation with their fellows. They have lifted themselves by their bootstraps—or think they have—into positions that are secure, and perceive no direct personal gain from joining with others of the same profession. And quite naturally they have no thought of giving to others from their own store. But this class is relatively small.

There is, however, a very large class scattered throughout the land, in the smaller places, and in the weaker churches in the large centers, whose enthusiasm should be aroused and who, through attending and participating in Guild services and recitals, through the general and regional or state conventions, through the reading of organ magazines, through the inspiration of trying for the A. G. O. certificates, would be reborn musically and consequently would bring about a regeneration of church music in thousands of places. It is for this regeneration that Warden Doersam and the other leaders at headquarters and the deans of chapters no doubt are striving.

Naturally not all those who are wedded to the most banal anthems, in use to an alarming extent, and to an organ repertoire that begins and ends with one or two reed organ collections, can be stirred up. Many of them will go on satisfied, with their background

of about three organ lessons, to dispense to their congregations what, like the "old-time religion," is good enough for them. The most deadly disease to combat is indifference. But there are thousands who need only to be properly approached to convince them that they can and should aspire to higher things, and that their more privileged fellows are ready to place at their disposal such things as members of the A. G. O. and the N. A. O. have enjoyed for years.

Mr. Smith outlined in his paper at the Rochester convention, which it is our privilege to print in this issue, the endeavors which will lead to enlargement of the usefulness of the Guild. He has also given some history which should interest everyone connected with the national organizations. It is a blessing that we have such resourceful leaders to point the way.

SUPPRESS THESE "CHISELERS"!

For those with an innate sense of right and propriety laws are not necessary. For the others there must be a written code, with penalties to restrain the transgressor of the law. Which reminds one of the old notice in passenger cars to the effect that "gentlemen will not put their feet on the seats; others must not." Agitation which has grown in the last few years led both the American Guild of Organists and the National Association of Organists to frame codes of ethics. The short, much-to-the-point draft of the committee of the Guild, headed by Professor Samuel A. Baldwin, was published in THE DIAPASON last December. In our last issue we presented the comprehensive and carefully worked out code on which the N. A. O. will take action at its convention next month. Neither of these codes contains anything which the majority of us could not identify as commandments which we have kept from our youth up. But these pronouncements from our national organizations will leave no excuse for anyone in this day to plead ignorance of the law. The fact is that organists long ago should have had as strict codes of conduct as members of any other profession.

Frequently complaints reach THE DIAPASON of unethical solicitation of appointments by those who should know better. The latest example is submitted by an Eastern organist who sends us the letter a fellow organist in one of the central states wrote to the Eastern man's rector—and probably to a number of other ministers—stating his qualifications, experience and references and adding: "If there is to be a vacancy in your church, or in any other that you may know of, will you kindly advise me?" Another drop of poison in this application is this: "Depression salary expected." There you are.

The offender perhaps thinks he is within the limits because he puts in that little clause "if there is to be a vacancy." Yet in its very first rule the A. G. O. code states explicitly: "No organist shall apply for a position * * * unless a present or prospective vacancy definitely has been determined." [The italics are ours.] And the N. A. O. draft says: "He shall not attempt to secure for himself a position not vacant or for which there has been no official intimation of an impending vacancy."

Now as to this "depression salary expected," one might as well be frank and say that it is palpably disingenuous. In these days of salary reductions, when nearly every church musician has suffered—many of them most unfairly—when no N. R. A. or other alphabetical rescue agency has benefited the professional man, when churches in many instances are driving hard bargains, or are compelled to seek bargains, in their musical arrangements, what can one think of the chap who goes out "chiseling" by letting the churches know that there are organists ready to undersell their fellows? Yet many ministers are receiving letters like the one from which we have quoted.

Would it not be well for the Guild to attach a "penalty clause" to its code, by providing that any member found guilty of unethical conduct be subject to expulsion from the organization? It has also been aptly suggested that the names of the writers of such letters be made public. The opportunist who

seeks change or advancement at the expense of his fellows is a pest to be eradicated by drastic methods.

The city council of San Diego, Cal., has rescinded its action, the subject of comment in THE DIAPASON last month, by which the recitals on the Balboa Park outdoor organ were abandoned. Royal A. Brown, official organist of the city, who succeeded Dr. Humphrey J. Stewart after the latter's death, will go on with his work, playing four recitals a week. The city authorities evidently came to the wise conclusion that the municipal organ, which has been a remarkably efficacious advertisement for the city at the southwest edge of the United States, was too valuable an asset to be sacrificed for the sake of economy.

CHURCH MUSICIAN RESTRAINED.

Osterville, Cape Cod, Mass., July 8, 1934.—Editor of THE DIAPASON: Dr. Davison's recent volume has proved unusual in many respects and the reviews of this book have also brought forward many opinions. While some of Dr. Davison's are radical, there are doubtless many church musical directors who have known and appreciated many of the facts he states.

There are from time to time conventions and meetings of church musicians where important matters such as these are discussed, and perhaps with advantage. In addition, we now have several reputable schools of church music, the influence of which is being felt to some degree already. I say "already" because these schools have not been in existence long enough to work any marked improvement in church music as a whole.

But can improvement in church music be achieved by even these worthy schools so long as there are other factors which seem to be overlooked by those who have deep in their hearts the desire to improve this musical field—and a glorious field of music it is! I refer to the fact that graduates of these schools and others now successfully in this work are not free to do as their vision indicates and their training leads them. This is because in every church the musical conductor is under the domination of a music committee or a minister and, as is usually the case, these persons know nothing about church music, its purpose, its glorious history, its style, etc. They are guided solely by what pleases them. There may be parts of the Bible which do not please them, but this is "authority"; but in church music there is no authority.

There seems to be little sense in sending out musical directors properly trained to be held down and disappointed and discouraged. While there are a number of exceptions to these conditions, on the whole this is the general condition, taking the field at large.

The next step it would seem would be to have each denomination at its annual conferences enact such legislation as would allow the musical director full power to show the way, or to arrange, under the auspices of that denomination, a course for ministers or chairmen of music committees, to give them some taste, and perhaps arrange with first-class choirs for demonstrations of good programs, etc.

No matter how fine a musician your church may have, he is helpless to improve conditions as long as he is restrained unduly by persons who have no taste or knowledge concerning church music. Of course, one might err on the other side, by having extremely "heavy" programs, but that is no danger at present in general. This is the principal trouble with church music. Those over the musician do not go to annual organists' conferences, nor do they read such books as Dr. Davison's. The people must be reached in some way and either educated or legislated out of the picture if the plans for improving church music are to succeed. Of course, there will always be varying degrees of style and content and this cannot be helped, but matters can be improved to the extent that one will not enter a church of good appointments and hear unworthy musical trash, entirely out of keeping with the environment, equipment and mentality of the average worshiper therein.

Very truly,

N. LINDSAY NORDEN

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of THE DIAPASON of Aug. 1, 1914—

A loving cup was presented to Dr. Francis Hemington after his 200th recital at the Church of the Epiphany, Chicago, on June 1. The rector, Dr. Herbert W. Prince, made a eulogistic address in presenting the cup.

F. Flaxington Harker resigned as organist of All Souls' Church, Biltmore, N. C., to go to St. Paul's Church, Richmond, Va.

A large organ was to be built by the Austin Company for Baldwin-Wallace College, Berea, Ohio, where Albert Riemenschneider was then in charge, as he is now. THE DIAPASON published the specification of the instrument.

The new Casavant four-manual in the First Baptist Church of Syracuse, N. Y., was dedicated before an audience of 1,800 by Arthur W. Eltinge. The specification of the instrument of seventy-five sets of pipes was published.

TEN YEARS AGO, ACCORDING to the issue of THE DIAPASON of Aug. 1, 1924—

The Estey Organ Company was awarded the contract for a four-manual for the Buffalo Consistory. The specification was published.

The National Association of Organists opened its annual convention in Atlantic City, N. J.

The Church of the New Jerusalem in Philadelphia was to have a large Austin organ, the stop scheme of which was presented.

THE DIAPASON published an article written by an organ salesman on the devious ways of some organ committees in obtaining free trips, etc., in the course of the business of selecting an organ, and in commenting on the article THE DIAPASON said editorially:

Many and devious are the ways that have been discovered to make the organ builder divide his profits with those with whom he deals; from the ordinary commission to loans for operations and payments for "expenses" incurred in various ways in order to land a contract. The organists are not the only offenders. There are ministers who are not averse to accepting anything from a \$5 bill to a grand piano to swing a contract. All these things are well known to the builders, but they do not often dwell on them.

It is interesting to note the plaint in another column from an organ salesman on the manner in which a committee can "see America first," as he puts it, at the expense of the firms which strive in close competition to obtain the order for a church instrument.

There is a remedy for an abuse like this—and the instance described is not so very exceptional. It lies in closer cooperation among the builders. If once a builder can rest assured that his competitors will not pay the expenses of large committees which desire to visit distant points; when he will know that if he refuses a commission the person soliciting it cannot turn around and get it from the next bidder; if purchasers can feel certain that a dollar paid for an organ pays for a dollar's worth of organ, without deductions for various gifts, junkets, commissions, expense accounts, etc., it will be better for the men who make the organs and equally for those who purchase them.

Ten years ago organs evidently were still measured in terms of tonnage and miles of wire by the populace, as judged from this paragraph:

From one of the enlightened communities of Pennsylvania—not from the organ centers of Texas or Oklahoma, we are pleased to state—comes a little item announcing that the organ committee of a prominent church is "arranging for a recital on this six-ton marvelous instrument recently installed at a cost of \$5,000." In a few years perhaps all organs will be sold by the ton rather than by the set of pipes, etc. This will greatly simplify matters, as it will eliminate all this discussion as to relative value, size and cost of pipes, and augmenting and borrowing, and the like. All that will be necessary is to establish honesty in weights, and to this end we nominate Dr. Audsley as national scale inspector, to see to it that every church gets 2,000 pounds to every ton of organ it orders. A good weighmaster might also be able to settle the dispute between two of Chicago's largest suburban churches as to which really has the largest organ in this city and vicinity.

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

"Twentieth Century Music" (G. P. Putnam & Sons, 1933) is a valuable book for all old fogies to possess; it is also indispensable for young fogies. I claim first use of that combination, since fogies, whether young or old, have their own type of prejudice, equally obstinately and ignorantly held. But, speaking as an old fogy, I like Marion Bauer's book because I find it a remarkably comprehensive and, so far as I can judge, an accurate account of that extraordinary compound of rhythm, melody, harmony and color—particularly color!—that we call "modern music." The only quarrel I have with the very learned and clever author is that, although her book is an encyclopedia of modernistic music, its plans and schemes, it is not a fundamental aesthetic discussion. I seem to hear admirers of this book—in which group I include myself—exclaim "Thank Heaven!"

One of the finest analyses of Richard Strauss' genius appeared in the *Christian World* of May 31, written by Neville Cardus. "Never has Strauss been anything but a great etcher of things perceived by the senses; he has in none of his works gone below the surface, and looked at life with the spirit's eyes. His endearing quality, indeed, has been a pagan enjoyment of the warmth and color of the material universe; music needed Strauss; for until he wrote, music had tended to become too pious (with Beethoven), or too rhetorical or mock philosophical (with Wagner). Strauss lent a brilliant cynicism to music—and also that sweetness of sentiment which is the other side of cynicism."

E. Harold Geer, professor at Vassar, sends out his book of thirty-four organ recitals, twenty-four chapel services and three special musical services. Geer is evidently out for the scalps of Ralph Kinder, Samuel A. Baldwin and William Churchill Hammond, for he has reached his 518th recital and is still going. An excellent variety of music is listed and, if you know anything about Geer, you will know that it was all well played. It is not difficult to make up a "good" program: all you need to do is to write down the titles of a major work of J. S. Bach, one of the Cesar Franck chorales and a Widor symphony. Never give a man credit for a program until you learn how he played it. Only 5 per cent of the performances of the Vassar programs used transcriptions. The fight over arrangements is not as hot as it was; there are bigger things about which to get excited.

English music has suffered great losses in a few months in the deaths of Elgar, Holtz and Delius. Ernest Newman has been a consistent and hearty admirer of Delius for years; it has sometimes seemed to me that Delius belonged to the class of heroes whom everyone praises but nobody knows. However that may be, in his notice of Delius' death in a recent *Sunday Times* (London) Newman gives utterance to a passage of undeniable though hopeless eloquence. In this passage he says:

"With the death of Delius there has died a world the corresponding loveliness to which it will be a long time before humanity can create for itself again. It may be that, as some think, we are now in the first hour before a new dawn in music. But that hour is gray and chilly, and those of us who have been drunk with the beauty and the glory of the sunset of civilization as we knew it must find our consolation in the melting colors of the cloud-shapes of the music of this last great representative of that old dead world."

In music be a performer, and not merely a listener.

Someone lately analyzed the programs published in THE DIAPASON and interpreted them as expressions of popular likings in organ music. Of

course, there are fashions, rather than deeply-felt likings, in program making: Smith plays something because Jones and Smithers have played it. In the long run, however, a whole year's offerings are significant. Taking the July number of *Musical Opinion*, the following results are noted: (1) W. S. Bennett, Dr. Blow, Boellmann, Brahms, Bruckner, Clerambault, d'Evry, Frescobaldi, Gigout, Haynes, Battison, Jongen, Lemaigre, James Lyon, Meyerbeer, O'Connor-Morris, Morandi, T. Tertius Noble, Pierné, Purcell, Reger, Saint-Saens, E. Silas, Stainer, Thiman, S. S. Wesley, Weber, Wetter, Willan, Vaughan Williams appear once only on the seventeen programs, (2) Thallen Ball, Bonnet, Buxtehude, Elgar, Harvey Grace, C. H. H. Parry, Vierne and Wolstenholme appear twice, (3) Franck, Rheinberger, Handel, Mendelssohn and Widor five times, (4) Guilman eight times and J. S. Bach twenty-one times.

Analyzing these figures, we note the total absence of Alfred Hollins' name. I cannot regard this as anything but unfortunate. Hollins' music is well suited to the organ, is melodious and adapts itself well to certain definite stages in the development of a player of talent. Wolstenholme, in some respects more diversified as composer, but of the same school, is twice on the list. If one remembers the almost total absence of Guilman's music from American programs, the inclusion of Guilman's name eight times and Mendelssohn five times shows how loyal the English are to musicians they have once admired. Good old J. S. B. was heard twenty-one times, which may be regarded as pretty good evidence that the heart of English organists beats sound, although we might well wish that the immense admiration for the great man were a little more discriminating. I cannot help using again the illustration used by me before in this connection, drawn from "Midsummer Night's Dream":

(Re-enter Robin Goodfellow, and Bottom with an ass' head.)

Bottom: If I were, fair Thisby, I were only thine.

Quince: O monstrous! O strange! We are haunted. Pray, masters! Fly, masters! Help! * * *

Shout: O Bottom, thou art chang'd! What do I see on thee?

Bottom: What do you see? You see an ass-head of your own, do you?

(Later on, enter Titania and clown.)

Titania, to Bottom: Come, sit thee down upon the flowery bed. While I thy amiable cheeks do coy, * * * And kiss thy fair, large ears, my gentle joy.

And so it is with our Bach worshipers—too many of them admire the "fair, large ears" of Bach's purely pedestrian works. Very likely this indiscriminate, even foolish, admiration will give place after a while to an intelligent use and emotional enjoyment of the great organ fugues, the mass, the Toccata in F (certainly one of the greatest climaxes in music) and the numerous lovely preludes from the immortal "Forty-eight."

According to "La Main Gauche" in *Musical Opinion*, Mrs. Delius abandoned the prospect of a distinguished career as a painter to serve Delius, another instance of "das ewig weibliche."

Scholarships for Organ Study.

Free scholarships for study in the art of organ playing are offered by Mr. and Mrs. Philip Berolzheimer at the Guilman Organ School for the season of 1934-35. These scholarships are open to young men and women between the ages of 16 and 25 who have talent and ability but are without the funds to pay tuition fees. The scholarships are for one year and include study in organ playing, membership in the master class, choir conducting, organization, vocal technique and worship and music. Application in writing should be made before Sept. 15 to Dr. William C. Carl, director, 51 Fifth Avenue, New York City.

New Arrival in Wheelwright Home.

David Richard Wheelwright, a new arrival in organ circles, registered at the Evanston home of Mr. and Mrs. D. Sterling Wheelwright May 31. He has been welcomed by his parents and little sister. Mr. Wheelwright, Sr., is one of the most active of Chicago organists and is subdean of the Illinois chapter of the A. G. O.

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Convention Program Revised.

The annual convention of the Canadian College of Organists will be held in Toronto from Aug. 27 to Aug. 30. Recitals and lectures have been arranged as well as social entertainment, and a large registration is expected. The guest recitalist, George William Volkel, from the N. A. O., will play at Convocation Hall on Wednesday night, and at the concluding banquet the Authors and Composers' Association will join forces. Several visitors from American cities who enjoyed the last convention have expressed their intention of being with us again this year.

The program as published in THE DIAPASON last month has been amplified, and as revised is as follows:

MONDAY, AUG. 27.

8 p. m.—Assemble at Arts and Letters Club for registration and informal meeting.

TUESDAY, AUG. 28.

10:30 a. m.—Visit to Royal Ontario Museum and inspection of famous exhibition of musical instruments.

3 p. m.—At Eaton Memorial Church, paper on "Acoustical Problems of Churches and Public Buildings," by Professor G. R. Anderson, University of Toronto.

3:45 p. m.—At Eaton Memorial Church, organ recital by T. J. Crawford, Mus. B., F.R.C.O., followed by tea in the church rooms.

8:15 p. m.—At Arts and Letters Club, recital of Elizabethan music, vocal and instrumental, under direction of Dr. Willan.

WEDNESDAY, AUG. 29.

10 a. m.—At Arts and Letters Club, general meeting.

2 p. m.—Short tour to visit various organs of interest.

4 p. m.—Garden party.

8:15 p. m.—At Convocation Hall, organ recital by George William Volkel, F.A.G.O., guest recitalist.

THURSDAY, AUG. 30.

3 p. m.—At Grace Church-on-the-Hill, lecture by Stephen Stoot. Subject: "The History of the Electric Action as Applied to Organ Mechanism," with demonstration of various types of action.

4 p. m.—At Grace Church-on-the-Hill, organ recital by Kenneth Meek, First Church of Christ, Scientist, Ottawa.

7 p. m.—Dinner, on which occasion the Authors and Composers' Association of Canada will take part.

Organ Examinations.

By HEALEY WILLAN, Mus. D., F. R. C. O. [Reprinted from the *Conservatory Review* by permission.]

I suppose that the most common of all remarks to be found on the reports of the organ examinations is "lacking in rhythmic sense." The candidate says: "Dear me, I must develop my rhythmic sense," and, of course, it sounds very learned, but what exactly does it mean? It means that the candidate has entirely failed to grasp the most important point in the fundamental technique of organ playing.

The organ is a non-dynamic instrument. That is, the volume of tone is mechanical on the part of the instrument, and not physical on the part of the player. In other words, dynamics must be suggested by the player, and this can be done only by acute phrasing. Many piano students take up the organ as a second study chiefly because the keyboard is in principle the same and they have therefore no new fingering principles to understand as in the case of wind and string instruments. But while the principle of fingering is identical, the principle of touch is a vastly different thing. On the piano the tone is determined by

the approach to the key, and when once the key is depressed, the tone cannot be affected in any way, either in quality or quantity. On the other hand, the organ tone is entirely dependent upon what stops are drawn or whether the box is opened or closed, and the manner of approach is non-important. We find the word "dynamic" used a great deal these days and the word in connection with sound means emphasis; but we do not hear the word "agogic," which in connection with sound means duration, and it is the latter which is all-important in connection with organ playing. In other words, less learnedly sounding but probably more intelligible, in piano playing the thing that matters is the manner of approach to the key and in organ playing the precise fraction of the second the player releases the key.

This last-mentioned factor is so subtle that it is quite impossible to measure the note—it is a sense which must be developed through the sense of hearing. And here it may not be out of place to suggest that too many organ students (and organists, too!) are content to place the music in front of them, rely upon their eye and not their ear, draw the vox humana and tremulant and all's well with the world; or, others put on the full organ and "let her go" without rhyme or reason or rhythm. From the very nature of the organist's work, he does not need to memorize and, in fact, so far as service playing is concerned it is better that he should not; but as regards solo playing I think that, without making a fetish of it, the memorizing of organ solos is a very desirable thing, if only to get away from the subserviency of the ear to the eye. In order to improve this "rhythmical sense" it is a good plan to take a piece of very decisive rhythm, such as Lemmens' Finale or Henry Smart's Postlude in D and play it on the full organ, and if the agogic principle be understood, the rhythm can be as clean-cut and fine as Ernest Seitz's playing of Rachmaninoff's Prelude in G minor. I have even at times inflicted my own "Epilogue" upon some of my pupils for the same purpose, and it they have survived!

One other point. Too many students (I think teachers are not altogether blameless here!) consider that the tests are unimportant, and that if a candidate can give a good performance of the pieces, success is assured. Such is not the case. Modulation, extemporization, sight reading and transposition—particularly the last—are of tremendous importance to an organist, and unless the candidate has arrived at reasonable fluency in these and other required tests, success is out of the question. The object of the examination is to identify a competent, all-round organist, and not only a good player of selected pieces. The organist should remember that for the most part he or she is known to the congregation as a good or bad performer in those very subjects which are covered by the tests, and the congregation pays the organist! By the time the "concluding voluntary" is concluded the bulk of the congregation are halfway home, or are discussing the sermon or the soloist in the vestibule.

I hope that organ students will take the above remarks to heart; if it falls to my lot to examine the organ candidates again next midwinter, I shall be disappointed if I have to write, as I did in every case this midsummer, "lacking in rhythmic sense."

Compositions for 1935 Examinations.

The following compositions have been selected for the C. C. O. examinations in February, 1935:

For Fellowship—Sonata 12, in D flat (first movement only), Rheinberger; Toccata in F, Bach; Andante from Symphony 5, Beethoven (arranged by Best; Novello).

For Associateship—Prelude and Fugue in D minor, Mendelssohn; Cantabile in G, Jongen (Durand).

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EXCELLENT MUSIC AT FAIR

Two Symphony Orchestras Prove Supreme Attractions in Chicago.

The world's fair of 1934 in Chicago is approximately 30 per cent larger in exhibits and attractions than last year and costs approximately 20 per cent less to see. Supreme attractions for music-lovers are the free symphony concerts given by the Chicago Symphony Orchestra in the great waterside auditorium built from the Swift bridge and the concerts in the Ford open-air auditorium by the Detroit Symphony Orchestra. There are eighty-four miles of exhibits to be seen free at the fair. There are 109 free exhibit buildings and major features. There is an increase in the number of exhibits, which does not include the large additions and improvements to the exposition's own basic science display. There are twelve new foreign villages, in addition to such concessions at the fair last year, making sixteen in all.

Major additions to the exposition include the eleven-acre Ford building and park, the Armour building over the lagoon, the Swift bridge and open-air theater, the Wilson & Co. building, terrace and roof garden, the Hiram Walker building and Canadian Club cafe built over the lagoon, the Midway Palace, the Century of Progress fountain, 670 feet long, largest in the world in extent and in amount of water hurled in the air; the new Beach midway along the lake shore of Northerly Island, the farm group of exhibits and lounge for agriculturists' meetings and conventions, the operating pottery building and exhibit, the new streamline railroad trains, the wild animal arena, the Venetian glass factory and other large additions to the Italian pavilion, Western Union Hall and others. Seven new modern homes, completely furnished, equipped and ready to live in, representing the newest scientific and artistic ideas in home making, have been added to the group of homes.

Up to July 1 the average expenditure for all purposes, exclusive of gate admission, by visitors in the grounds was less than \$1 a day.

NEWS FROM PHILADELPHIA

By DR. JOHN M'E. WARD

Philadelphia, Pa., July 19.—The commission on church music of the Episcopal diocese of Pennsylvania is sponsoring a conference for organists, choir-masters and clergy, to be held in Philadelphia during September and October. The purpose is educational. Well-known lecturers will present the best present-day thought on hymnology, service building, choir training, etc. The

RECITALS FOR THE PROFESSION



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committee in charge consists of Harold W. Gilbert, Ernest White, Newell Robinson and H. William Hawke.

The much-coveted position of organist and director of the First Baptist Church has been awarded to Walter Baker, for the past year organist of St. James', Kingsessing. Mr. Baker succeeds the late Frederick Maxson.

Firmen Swinnen, organist at du Pont's Longwood Gardens, who has been appointed organist for the general convention of the Protestant Episcopal Church in Atlantic City next October, will play for a vested choir of 1,000 which will sing at the services.

The choir will be made up of singers from parishes in New Jersey, Delaware, Pennsylvania and Long Island.

Biggs Family Is Bigger.

Mr. and Mrs. Richard Keys Biggs of Hollywood, Cal., are rejoicing over the arrival on July 5 of their ninth child—Marie. Marie's greatest danger in life, Mr. Biggs writes, is being hugged to death by her five little sisters and three brothers, all of whom are under 15 years of age.

Dr. William C. Carl announces a Special Fall Course to be given by
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Who's Who Among the Organists of America

CHESTON L. HEATH.

Cheston L. Heath, M. A., retiring dean of the Indiana chapter of the American Guild of Organists, and organist and master of the choir of Christ Church, Indianapolis, was born at Corpus Christi, Tex., May 23, 1885. Gifted musically, his parents had him take piano lessons from Miss Sadie McAllister, who was the daughter of the Methodist minister of Corpus Christi. This beautiful seaboard town on the Gulf of Mexico in the extreme southern part of Texas is rich in history and traditions, for it may have been one of the seven cities of Cibola which the Spaniards endeavored to find in the sixteenth century. The French, under Sieur de la Salle, did establish a colony there and Franciscans founded a mission. The people of the community did not develop a folk music, but they did inherit a deep appreciation for the music of the church. Miss McAllister, the leading teacher of the town, found in Cheston Heath a very apt pupil, who, after a very few years of study, became the organist and director of the choir at the cathedral. His first position was given to him when he was only 12 years old.

At the age of 15, having been graduated from high school, he went to Boston to enter the New England Conservatory of Music. At that time this school was the largest school of music in America, and it drew ambitious students from all parts of the continent. Having studied under such instructors as George W. Chadwick, Charles Denece, Louis C. Elson, Samuel W. Cole, the eminent German pedagogue, and Karl Stasny, a firm constructive foundation was laid, which has been apparent in his later activities, which have always displayed an uncompromising honesty and depth of purpose.

After having earned an M. A. degree, Mr. Heath went to New York and continued his study with Dr. William Mason. He then went to Europe and was the pupil of Guilman, Widor and Saint-Saens. One of the "Breton Melodies" composed by Saint-Saens is inscribed to Mr. Heath.

Returning to America, Mr. Heath gave organ recitals throughout the country. He was one of the official organists at the St. Louis Exposition and he appeared in Mexico City at Christ Church Cathedral under the auspices of the American and British Clubs. Later he became organist and choirmaster of St. Paul's Episcopal Church, Norwalk, Ohio, and supervisor of music in the Norwalk public schools. He also maintained a studio in Cleveland. At this period the art of singing especially interested him and the boy voice became his principal study. His success with the choir at Norwalk was one of the high peaks in his career, after having spent so many years to attain a standard which he had set for himself.

Seven years ago Mr. Heath was asked to go to historic Christ Church in Indianapolis, to build a boy choir. This choir is now considered one of the finest in America, the boys being noted for their clear and resonant tone.

Indiana honored Mr. Heath by making him the dean of the Indiana chapter of the American Guild of Organists. During his administration as dean the 1931 general convention was entertained in Indianapolis. He is also a composer of the first order, having written many choral works. Among others that might be mentioned are "The 150th Psalm," a Communion Service in D minor, "By the Waters of Babylon" and "Give Alms of Thy Goods." He has also distinguished himself as a teacher and many of his pupils are holding important positions throughout the country.

WALTER FLANDORF.

For the last eight years Walter Flandorf has been the organist of the People's Church on the north side of Chicago, where Dr. Preston Bradley is the pastor. The Sunday morning services of this church are broadcast by radio station WBBM. The evening services, from the beginning of Advent

Cheston L. Heath



through Easter, which are not broadcast, are so well attended that people are turned away for lack of seats an hour before the organ prelude. Mr. Flandorf has had, therefore, for three winters the probably unparalleled task of playing an hour's organ recital every Sunday evening to a congregation of more than 2,000.

Walter Flandorf was born in Berlin, Germany, Feb. 7, 1893, and began his musical education about the same time that he entered the gymnasium, Graues Kloster, one of the oldest schools in Europe. He studied piano, counterpoint and singing under Julius Maschek, Ernest Langelutje and Theodor Krause. At the age of 10 years he was also soloist in two of the largest churches in Berlin—the St. Marien Kirche and the St. Nicolai Kirche, where the choirs alternated. But he was not destined to continue his career as a singer in later years, and even at that time his love for his chosen instrument caused him always to stand as close as possible to the organist during rehearsals and to linger after church for the postludes. The most exciting moment of his whole life came one day when the organist invited him to sit on the bench and play upon the manuals a hymn-tune with which he was familiar. As he proceeded with the playing of the chorale the organist drew stop after stop until the church was filled with sound. The thrill of producing so tremendous a volume of tone momentarily paralyzed the boy's hands, and the organist had to lift them from the keys for him.

In 1912 his studies were interrupted for his year of military service, which he chose to serve in the navy. In the spring of 1914 he came to the United States, and studied at the Ithaca Conservatory of Music, Ithaca, N. Y. While he was a student there he was organist of the First Methodist Episcopal Church and for a short time organist and choirmaster of the Lake Street Presbyterian Church, Elmira, N. Y. When he left the conservatory in 1917 he taught for one year at the Conservatory of Music in Toledo, Ohio. The next year he toured the West playing piano recitals. In 1919 he was appointed assistant conductor and solo organist at the Circle Theater in Indianapolis. He remained in that city seven years and was organist and choirmaster of Christ Episcopal Church there. In 1923 he met Vera Sangernebo, daughter of the Russian sculptor, who became his wife. In Indianapolis he gained a reputation for his Friday noon recitals at the Circle Theater and at Christ Church.

In 1926 Mr. Flandorf came to Chicago at the suggestion of Alfred Kilgen to act as demonstrator and recital organist in the Chicago territory for

George Kilgen & Son. His dedication concerts have included programs on organs in assembly halls, theaters and radio stations, as well as in churches, and as a consequence his repertory has become large and varied. A year ago in a series of daily recitals over station WBO, Chicago, he played over 300 compositions, ranging from Cesar Franck, Bach and eight Beethoven symphonies, transcribed by himself, to Brahms' "Wiegenlied" and "Swanee River."

Recently Mr. Flandorf was appointed director of the glee club at Mundelein College, Sheridan road, Chicago, succeeding Otto Singenberger.

Some of Mr. Flandorf's famous teachers have been Leon Sampaix, the Belgian pianist; Ernst Schmidt, Bayreuth, Germany, and Modest Altschuler, conductor of the Russian Symphony Orchestra.

MRS. VICTOR B. CLARK.

Atlanta's fine group of able church musicians has a distinguished and outstandingly useful member in Edith H. Clark (Mrs. Victor B. Clark), organist and director of music at the Peachtree Christian Church. She has been serving as a church organist for more than twenty-two years without interruption and has been at her present Atlanta post upward of twelve years.

Mrs. Clark is a native of the South and has spent her life in Georgia. She was born in Macon, and began the study of piano at the age of only 4 years. She won the degree of bachelor of music at Wesleyan Female College, where she studied piano under Betty Lou White and theory and composition under Dr. Dingley Brown. Later she returned for postgraduate work with Joseph Maerz. Her early organ study was under Ernest Leigh. After moving to Atlanta she studied with Dr. Charles A. Sheldon.

Mrs. Clark won her first church position at the age of 16 years. This was at the First Christian of Macon. After five years at this post she went to the First Presbyterian Church at a higher salary. Here she served five years. Then she moved to Atlanta, her husband's business making the change necessary. In a few months Mrs. Clark resumed her musical activities, being appointed organist of the Peachtree Christian Church.

Mrs. Clark is one of those organists who have a special talent for choir directing. The volunteer organizations under her direction have attracted attention during the last season by their work, giving monthly programs. There is a chancel choir of twenty mixed

Mrs. Victor B. Clark



pieces, which have not yet been published, but which she has used in church.

Mr. Clark is a singer, but makes this only an avocation. Mr. and Mrs. Clark have a daughter, 10 years old, who has inherited her parents' musical talent, playing the piano with unusual ability and being a member of the junior choir at her mother's church.

A year ago Mrs. Clark attended the summer conference at Northwestern University. She is a prominent member of the Georgia chapter of the American Guild of Organists, has served as librarian and has given several recitals under the chapter's auspices.

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voices, an antiphonal choir of thirty-five girls and a junior choir of thirty-five. The last-named sings once a month. The church is a beautiful English Gothic edifice.

Mrs. Clark has composed several

Programs of Organ Recitals of the Month

Bertram P. Ulmer, Philadelphia, Pa.—Mr. Ulmer, organist and director at Tabernacle Lutheran Church and secretary of the American Organ Players' Club, played the following program June 19 at Immanuel Lutheran Church, Norwood, Pa.: Miniature Suite, Rogers; "Beside Still Waters," Coerne; Largo ("New World" Symphony), Dvorak; "The French Clock," Bornschein-Fry; "The Cuckoo," Arensky; "Minster Chimes," Calver; Chorale Preludes, "The Blessed Christ Is Risen Today" and "Our Father in Heaven," Bach; Minuet ("Samson"), Handel; "Salut d'Amour," Gillette; "Paeon of Easter," Muller; Canzonetta, Federlein; Postlude, Parkhurst.

Lillian Mecherle, Mus. B., New York City—Miss Mecherle, organist at the First Moravian Church of New York, gave a recital at Presser Hall, Illinois Wesleyan University, Bloomington, July 19, under the auspices of the school of music of the university. This was an event in the alumni series and an audience of 300 people heard Miss Mecherle. The recital attracted much attention and was reviewed most enthusiastically. Miss Mecherle's offerings consisted of the following positions: Allegro Maestoso from "Water Music," Handel; "Peece en mi mineur," Faure; Chorale Prelude on "St. Ann," Noble; Meditation, Bubeck; Allegretto, Gullmant; Sonata No. 12 (Fantasia), Rheinberger; Cathedral Prelude and Fugue, Bach; Sonata No. 3 (Andante), Bach; Chorale Prelude, "O Sacred Head, Now Wounded," Bach; Doric Toccata, Bach; "Harmonies du Soir," Karg-Elert; "Now Thank We All Our God," Karg-Elert; "Benedictus," Reger; Toccata in D minor, Reger.

Charles Henry Doersam, F. A. G. O., New York City—In a recital on the afternoon of July 25 at St. Paul's Chapel Mr. Doersam presented the following program of works of French composers: Fantasia in D flat, Saint-Saens; Third "Verst des Psaumes," Dupre; "Cathedrales," Vierne; "Que Sequitur Me non Ambulat in Tenebris," d'Indy; "Veni Sponsa Christi," Chausson; Pastorale from Suite, de Maleingreau; "Salve Regina," (Symphony No. 2), Widor; Chorale in B minor, Franck.

J. Robert Izod, Pittsburgh, Pa.—Mr. Izod, organist of the First Reformed Presbyterian Church, gave a recital at Calvary Episcopal Church Sunday evening, June 10, at which he presented the following program: Fantasia and Fugue in G minor, Bach; "April," H. B. Gaul; "Impressions Gothiques" (Symphony 2), Edmundson; "Benedictus," Reger; "At the Foot of Fujiyama," H. B. Gaul; First Symphony, Op. 42 (three movements), Gullmant.

Charles E. Vogan, Grand Rapids, Mich.—Mr. Vogan played a recital for the General Synod of the Reformed Church in America at the Central Reformed Church on the evening of June 10. His offerings consisted of the following: Chorale Prelude, "Wachet auf," Bach; Prelude and Fugue on B-A-C-H, Liszt; Andante e Allegro ("Grande Piece Symphonique"), Franck; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Dreams," McAmis; "Chimes of Westminster," Vierne; Finale in B flat, Franck.

Dudley Warner Fitch, Los Angeles, Cal.—In a recital at Mabel Shaw Bridges Hall of Music, Claremont College, July 23, Mr. Fitch was assisted by Howard Christopher, boy soprano. The organ selections played by Mr. Fitch were: "Cuckoo and Nightingale" Concerto (Adagio and Allegro), Handel; Intermezzo (Sonata in A minor), Rheinberger; Short Prelude and Fugue in G minor, Bach; Sonatina from "God's Time Is Best," Bach; Passacaglia, Diggie; "Romance," Bonset; "A Cheerful Fire," Clokey; "Reve du Soir," Fitch; Finale (C minor Symphony), Holloway.

W. Arnold Lynch, Coatesville, Pa.—Mr. Lynch gave a short recital at the baccalaureate services of the Coatesville high school in Olivet Methodist Church on the evening of June 10 and played: Rhapsody on a Theme for Pentecost, Faulkes; Andante Cantabile from Fourth Symphony, Widor; Scherzoso in B minor, Rogers. In his most recent Sunday evening pre-service recitals Mr. Lynch has played: Toccata in the Dorian Mode, Bach; "Carillon," Sowerby; Intermezzo in A, Dethier; "What God Does Is Surely

Right," Walther; Largo, Handel; "We All Believe in One God," Bach; Fantasia in E flat, Saint-Saens; Cantabile, Jongen.

Roberta Bitgood, New York—Miss Bitgood, organist and director at Westminster Presbyterian Church, Bloomfield, N. J., appeared in a joint recital with Dan Gridley, tenor, at the Methodist Church of New London, Conn., June 15. Miss Bitgood played these selections: Chorale Preludes, "Now Thank We All Our God," Karg-Elert; "Behold, a Rose Is Blooming," Brahms; "In dulci Jubilo," Bach; "By Cool Siloam's Shady Rill," Bitgood, and "In Thee Is Joy," Bach; Andante, Allegro, Andante ("Grande Piece Symphonique"), Franck; Prelude and Fugue in D major, Bach; "Mr. Ben Jonson's Pleasure," Milford; Allegro Giocoso ("Water Music"), Handel; "At the Convent," Borodin; "Dance of the Candy Fairy" and "Dance of the Reed Flutes" ("Nutcracker" Suite), Tschalkowsky; "Grand Choeur Dialogue," Gigout.

Russell L. Gee, Cleveland, Ohio—Mr. Gee, director of choral music at the Glenville High School, gave a recital Sunday afternoon, June 10, at the Epworth-Euclid Methodist Church and played this program: Suite in F, Corelli; "Colloquy with the Swallows," Bossi; Solemn Prelude, Noble; Allegretto, Parker; "Twilight at Fiesole," Bingham; "Roulette," Bingham; "Peece Heroique," Franck.

Dubert E. Dennis, Shawnee, Okla.—Mr. Dennis gave a recital May 13 at the Episcopal Church of Holdenville, Okla., in memory of Mrs. Lewis C. Lawson, a prominent musician of that community. Mrs. Lawson was honored for what she did to promote cultural interests in Oklahoma. At the time of her death she was national chairman of the committee on fellowships and memorials for American composers of the National Federation of Music Clubs. Mr. Dennis' program consisted of these selections: "Kamenoi Ostrow," Rubinstein; Toccata and Fugue in D minor, Bach; "Egyptian Lament," Conte; "Reflection," Frieml; "Liebesfreud," Kreisler; Melody, Dawes; "The Rippling Brook," Gillette; Berceuse, Dubert Dennis; Sea Sketches, Stoughton.

James Philip Johnston, F. A. G. O., New York—Mr. Johnston gave the following recital before the summer school of the Plus X. School of Liturgical Music at the College of the Sacred Heart, Plus X. Hall, July 13: Passacaglia and Fugue, Bach; Chorale Prelude, "Deck Thyself, My Soul, with Gladness," Bach; Communion from Low Mass, Vierne; Toccata, "Thou Art the Rock," Mulet.

Hugh McAmis, F. A. G. O., New York—Mr. McAmis was heard July 1 in a recital at Trinity Church, Plattsburg, N. Y., and presented a program made up of these selections: Trumpet Voluntary, Purcell; "Ave Maria," Schubert; Allegretto from Sonata 12, Martini; "Peece Heroique," Franck; "Dreams," McAmis; Air with Variations, Haydn; "The Bells of Ste. Anne de Beaupre," Russell; Introduction to the Third Act and Bridal Chorus from "Lohengrin," Wagner.

Arthur C. Becker, A. A. G. O., Chicago—In a recital Sunday afternoon, July 1, at St. Vincent's Church, of which he is organist and choirmaster, Mr. Becker played the following program: "Grand Choeur Dialogue," Gigout; "Ave Maria" No. 2, Bossi; "La Nuit," Karg-Elert; Sketch in F minor, Schumann; Chorale Preludes, "Vater unser im Himmelreich" and "Es ist gewisslich an der Zeit," Bach; Berceuse, Becker; Scherzo, Korestchenko; "Du bist die Ruh," Schubert-Kraft; "Variations de Concert," Bonnet.

John Harms, New York City—In a recital May 27 at the Church of the Holy Apostles Mr. Harms played the following compositions: Two Trumpet Tunes and Air, Purcell; "Awake Us, Lord, We Pray Thee," Bach; "Badinerie," Bach; Fugue in G major (a la Gigue), Bach; Chorale in A minor, Franck; Toccata on "O Filii et Filiae," Farnam; Scherzo from Fourth Symphony, Widor; "Carillon," Vierne; "The Kettle Bolls," Clokey; "The Soul of the Lake," Karg-Elert; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Thou Art the Rock," Mulet.

William H. Oetting, Pittsburgh, Pa.—In a recital at the Pittsburgh Musical Institute the afternoon of July 10 Mr. Oetting played this program of chorale preludes: "Lobe den Herren," Reger and Karg-Elert; "Vom Himmel hoch," Karg-

Elert and Reger; "Vater unser," Bach and Reger; "Nun komm, der Heiden Heiland," Reger and Bach; "Nun danket alle Gott," Bach and Karg-Elert; "O Haupt voll Blut und Wunden," Bach, Reger, Brahms and Karg-Elert; "Ein feste Burg," Bach, Reger and Karg-Elert.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—At his Sunday afternoon recital in Trinity Cathedral June 24 Mr. Kraft played Gustav Eduard Stehle's symphonic tone painting, "Saul." At choral evensong June 17 Mr. Kraft played: "Song of Gratitude," Cole; Capriccio, Faulkes; Nocturne, Dethier; Fantasia-Sonata, Ludwig Neuhoff.

On June 3 Mr. Kraft's offerings consisted of: Fantasia-Sonata, Neuhoff; Minuet from the Suite "L'Arlesienne," Bizet; "Fantasia Dialogue," Boellmann; Allegro Vivace from Fifth Symphony, Widor.

Philip B. McDermott, Chicago—Mr. McDermott, organist and choirmaster of the North Austin Lutheran Church, played the recital at the University of Chicago Chapel June 24, presenting the following program: Fugue in E flat major, Bach; Pastorale, Scarlatti; "Peece Heroique," Franck; March (Miniature Suite), DeLamarter. On June 26 he played this program: Chorale, Jongen; "Legende," Vierne; Cantabile, Franck; "Hymn to the Stars," Karg-Elert; "Joyous March," Sowerby. On June 28 Mr. McDermott's program included: Prelude and Fugue in A major, Walther; "From God I'll Ne'er Turn Me," Buxtehude; Gavotte, Martini; "As Jesus Stood Beside the Cross," Scheidt; "Jesus, Joy of Man's Desiring," Bach; Gagliarda, Schmid.

Edith B. Athey, Washington, D. C.—Miss Athey, organist of the Hamline Methodist Church, who plays in the memorial concerts at Washington Memorial Park every Sunday afternoon, presented these offerings in July:

July 1—"Contemplation" ("The Holy City"), Gaul; "A Summer Morning," Kinder; Pastorale from First Sonata, Gullmant; "Sweet and Low," Barnby; Madrigal, Simonetti; "The Bells of St. Anne de Beaupre," Russell; "I Need Thee Every Hour," Lowry; "Song to the Evening Star," Wagner; "At Twilight," Sellars.

July 8—"An Evening Meditation," Mansfield; "To Spring," Grieg; Andante Cantabile from Fifth Symphony, Tschalkowsky; "Stars of the Summer Night," Woodbury; "A Gothic Cathedral," Weaver; Melody, Kjerulf; Nocturne, Foote; "Amarylids," Ghys; "The Curfew," Horsman.

July 15—Cantilena, Rogers; "The Lost Chord," Sullivan; "Finlandia," Sibelius; "Solvejg's Song," Grieg; Serenade, Rachmaninoff; Allegro from Sixth Symphony, Tschalkowsky; "Chanson Matinale," Kramer; "The Angelus," Lemare.

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

July 1—Variation on the Chorale "Hail, Kind Jesus," and "Angelus," Philip G. Kreckel; Allegretto, de Boeck.

July 8—"Sonata Romantica," Yon.

July 15—"Impression," "Pastorales Intermezzo" and Impromptu, Op. 20, Paul Krause; "Intermezzo Cromatica" (Suite, Op. 71), Max Gulbins.

July 22—"Sonata da Chiesa," Hendrik Andriessen.

July 29—"Impressions Gothiques," Garth Edmundson.

Harold F. Arndt, Allentown, Pa.—The following organ numbers were presented in brief pre-service recitals at the Dubbs Memorial Reformed Church by Mr. Arndt:

May 6—Caprice in B flat, Gullmant; "Nocturno," No. 2, Liszt.

May 13—Reverie, Nash; "Irish Air from County Derry," arranged by Lemare.

May 20—Sonata in the Style of Handel, Wolstenholme.

May 27—Adagio Cantabile, Beethoven; Concert Variations on "America," Flagler.

Claude L. Murphree, F. A. G. O., Gainesville, Fla.—In his recital at the University of Florida July 1 Mr. Murphree presented the following program: Festival Toccata (dedicated to Mr. Murphree), Diggie; Twelve Chorale Preludes from "The Liturgical Year," Bach; Pastorale, Roger-Ducasse; Paraphrase on an Irish Melody, Lemare; Second Symphony (last three movements), Vierne.

At the First Presbyterian Church of

Tallahassee Mr. Murphree played this program June 8: Festival Toccata, Diggie; Paraphrase on a Hymn-tune, Russell; K. Miller; Trio-Sonata in D minor, Bach; Chorale Prelude, "Lord God, Now Open Wide Thy Heaven," Bach; Toccata in F major, Bach; Two Familiar Melodies, arranged by Lemare; "Variations de Concert," Bonnet; Aria (transcribed for organ by C. L. M.), Pergolesi; Scherzo and Finale (from Second Symphony), Vierne.

Edward G. Mead, F. A. G. O., Oxford, Ohio—Professor Mead played a program in connection with the summer session of Miami University at the Memorial Presbyterian Church July 5, and his offerings included: Prelude and Fugue in E minor, Bach; Adagio, Third Trio-Sonata, Bach; Toccata in D minor (Dorian), Bach; American composers: "Carillon," DeLamarter; Pastorale, Foote; Scherzo from Symphony, Op. 18, Barnes, and March from Suite in G minor, Rogers; "Suite Gothique," Boellmann.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm played the following interesting compositions at his fifteen-minute recitals preceding the morning services at the Church of the Holy Communion during July:

July 1—"Legend," "Consolation" and Gavotte, Stamm; Choral Postlude, William D. Armstrong.

July 8—Passacaglia, Bach; "The Chapel of San Miguel," Seder; "Marche Solennelle," Lemaigre.

July 15—"Impressions Mystique" and "Toccata Grotesque," Garth Edmundson; Festival Postlude, Best.

July 22—"By the Waters of Babylon," Stoughton; "In Summer," Stebbins; "From the Land of the Sky-blue Water," Cadman; "March of Victory," Moussorgsky.

July 29—"Rustic March," Fumagalli; Fountain Reverie, Fletcher; Andante Espresso, Glazounov.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in popular programs at the Philharmonic Auditorium include these: Chorale Prelude, "O Sacred Head," Bach; Prelude to "The Creation," Haydn; Consecration Scene from "Aida," Verdi; Meditation from "Thais," Massenet; Habanero from "Carmen," Bizet; Intermezzo from the Suite "L'Arlesienne," Bizet; Chorale from "King David," Honegger; "A Song of Gratitude," Hastings.

Ray Berry, Sioux Falls, S. D.—In recent broadcasts of his "Cathedral Echoes" series from station KSOO Mr. Berry has played:

May 27—Festival Toccata, Fletcher; "Jesu, meine Freude," Bach; "The Sun's Evensong," Karg-Elert; Three Mountain Sketches (complete), Clokey; First Sonata (complete), Borowski; "Jesu, Joy of Man's Desiring," Bach; Rhapsody, Silver.

June 3—"Clair de Lune," Debussy; "Cathedral Windows" ("Kyrie Eleison," "Ave Maria," "Adeste Fideles," "Saluto Angelico" and "Lauda Slon"), Karg-Elert; Largo ("New World" Symphony), Dvorak (request); Third Sonata (complete), Gullmant.

June 10—Chorale, "Vom Himmel hoch, da komm' ich her," Pachelbel; "Rondes des Princesses" and Berceuse et Finale, Stravinsky; "In Nomine Domini," MacDowell; "The Mirrored Moon," Karg-Elert; Sinfonia to "Weinen, Klagen, Sorgen, Zagen," Bach; Prelude and Fugue in D major, Bach; Prelude to "The Afternoon of a Faun," Debussy; "Carillon de Westminster," Vierne.

June 17—Chorale in B minor, Franck; "Etude de Concert," Bonnet; "Andante du Quatuor," Debussy; "Variations de Concert," Bonnet; "Legende," Clokey; "Easter Morning on Mount Rubidoux," Gaul; "Etude Symphonique," Bossi.

June 24—"Agnus Dei," Bach; Allegretto (Sonata for Violin and Piano), Franck; Offertory in D minor, Baliste; Toccata and Fugue in D minor, Bach; Fourth Sonata (complete), Gullmant; "Caprice Heroique," Bonnet.

E. William Brackett, Baltimore, Md.—Mr. Brackett, organist and choirmaster of the Church of the Epiphany in Baltimore, gave a recital Sunday afternoon, July 22, at St. Mark's Episcopal Church, Minneapolis, Minn., for his former teacher, Stanley R. Avery, and played the following program from memory: Fantasia and Fugue in G minor, Bach; Fugue a la Gigue, Bach; Cantilena, McKinley; Symphony No. 6, Widor.

Recital Programs

[Continued from page 18.]

Otto T. Hirschler, Mus. B., Los Angeles, Cal.—Mr. Hirschler is again playing during the summer at the First Methodist Church and has presented the following short programs in July:

July 1—"Hymn of Glory," Yon; "Echoes of Spring," Friml; Toccata from Fifth Symphony, Widor; "La Chasse," Fumagalli.

July 8—"Pilgrims' Chorus" from "Tannhäuser," Wagner-Liszt; "Au Couvent," Borodin; Lyric Theme from "Symphony Pathétique," Tschaiakowsky; Grand March from "Aida," Wagner; "Evening Star," Wagner.

July 15—"Marche Religieuse," Gullmant; Andante Cantabile (String Quartet), Tschaiakowsky; Caprice in B flat, Botting; Londonderry Air, Coleman; Berceuse from "Jocelyn," Godard.

July 22—Fantasie in G minor, Bach; "Kamennoi Ostrow," Rubinstein-Gaul; "The Lost Chord," Sullivan; Gavotte from "Mignon," Thomas.

July 29—Chorale in A minor, Franck; "Pilgrims' Song of Hope," Batiste; "Night," Cyril Jenkins; Allegretto from Seventh Symphony, Beethoven.

Katherine Lueders, Eagle Rock, Cal.—Miss Lueders, a pupil of Alice Harrison, gave a recital May 20 under the patronage of her teacher at the United Church. The organ selections included: Processional March in A, Gullmant; Adagio from First Sonata, Mendelssohn; "A Vesper Prayer," Diggle; Prelude and Fugue in G, Bach; "Finlandia," Sibelius; "Far o'er the Hills," Frysinger; Meditation from "Thais," Massenet; "Romance," Friml; "Alleluia," Rockwell.

Frank R. Green, Omaha, Neb.—Mr. Green presented the following program on the Pilcher organ in a private recital at St. Barnabas' Church Friday, July 13: "Notturmo," Grieg-Goldsworthy; Minuet, Boccherini; "Nuit de Mai," Palmgren; "Ronde Française," Boellmann; "Chanson de Pressoir," Jacob; Chorale in A minor, Franck.

Choirs Unite in Iowa Towns.

The Rev. Gerhard Bunge, A. A. G. O., of Garnavillo, Iowa, who in his dual role as pastor and organist keeps the fires of church music burning in a large section of eastern Iowa, directed a group of choruses from a number of communities during the last season, and this chorus sang with eminent success. The choirs in the union are those of the First Lutheran Church, Waterloo; St. John's Lutheran Church, Cedar Falls; St. John's Lutheran Church, Sumner; Immanuel's Lutheran Church, Strawberry Point; St. Paul's Lutheran Church, Waverly, and Zion's Lutheran Church, Oelwein. This chorus sang before an audience of 4,000 at the orphans' festival in Waverly July 8. It will appear again at the convention of the Iowa district of the American Lutheran Church in Oelwein Aug. 19. Professor E. G. Heist of Waverly is the accompanist.

Ray F. Brown in England.

Ray F. Brown writes from the College of St. Nicolas at Chislehurst, England, that he has had a very good year in England, studying with Dr. Ernest Bullock of Westminster Abbey and with Dr. Sydney H. Nicholson of the College of St. Nicolas. He visited nearly every county, including twenty-one cathedrals and many parish churches, in most of which he has heard services.

NEW AUSTIN FOR IOWA CITY

Three-Manual Will Be Placed in First Presbyterian Church.

A three-manual organ is to be installed in the First Presbyterian Church of Iowa City, Iowa, seat of the state university. The Austin Company has been commissioned to build the instrument and the tonal resources are shown by the following stop list:

GREAT ORGAN.

Double Open Diapason, 16 ft., 73 pipes.
First Open Diapason, 8 ft., 73 pipes.
Second Open Diapason (preparation), 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
*Cymbal, 3 rks., 183 pipes.
*Melodia (preparation), 8 ft., 73 pipes.
*Dulciana, 8 ft., 73 pipes.
*Chimes (ff), 25 tubes.
Chimes (pp).

*Enclosed in Choir box.

SWELL ORGAN.

Geigen Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste (tenor C), 8 ft., 61 pipes.
Chimney Flute (preparation), 4 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Contra Fagotto (preparation), 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Viola (preparation), 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Spitz Flöte, 8 ft., 73 pipes.
Gemshorn Octave, 4 ft., 73 pipes.
Nazard (preparation), 2% ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
English Horn (preparation), 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.
Harp and Celesta (prepared for in console).

PEDAL ORGAN.

Open Diapason, No. 1, 16 ft., 32 pipes.
Open Diapason, No. 2 (from Great), 16 ft., 32 notes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Octave (extension Pedal Open), 8 ft., 12 pipes, 20 notes.
Flute (extension Lieblich Gedeckt), 8 ft., 12 pipes (preparation).
Viola (from Choir), 8 ft., 32 pipes (preparation).
Flautino (extension Lieblich Gedeckt), 4 ft., 12 pipes (preparation).
Fagotto, 16 ft., 32 pipes.

Phyllis Austin Bride of R. Macdougall.

Mr. and Mrs. Henry Austin of Marblehead, Mass., announce the marriage of their daughter, Phyllis Eleanore, to Robert Beede Macdougall, son of Dr. Hamilton C. Macdougall. The wedding took place June 21. Mr. Macdougall was a member for eight years of the faculty of Brown University, Providence, R. I., in the department of English. His father is professor emeritus of music and former organist of Wellesley College and is known to all readers of THE DIAPASON through his monthly "Free Lance" column. Mrs. Macdougall is the daughter of Henry Austin, head of the Arthur P. Schmidt Company, the Boston publishers, and himself an active organist of prominence.

Death of Ervin W. Read.

Ervin W. Read, organist and composer, whose condensations of the masses of Schubert, Haydn, Mozart and Cherubini are sung by Episcopal choirs throughout the country, died July 11 at Wadsworth Hospital, New York City. He was 66 years old. Mr. Read retired five years ago as organist of St. John's Church in Pleasantville, N. Y., and was stricken ill July 9

at his home in the Marble Hill area of Manhattan. Mr. Read was born at Pawtucket, R. I., and studied music at Brown University. His first position as organist was at St. Luke's Church in Pawtucket, where he remained for seventeen years. Later he was organist at Grace Episcopal Church in North Attleboro; St. Paul's, Norwalk, Conn., and Trinity Church, Princeton, N. J. He is survived by his widow, who was Miss Mabel Wilson of North Attleboro.

Year of Broadcasts by Maurer.

Albert Maurer, organist and musical director at the First Lutheran Church, Fort Smith, Ark., on July 15 completed one year of organ broadcasting. During the year 110 half-hour programs were played. He was assisted by Mrs. Worth Paden, his pupil, and assistant organist at the church. This series of broadcasts has been a musical feature of station KFPW at Fort Smith. It is significant that, although these programs are almost entirely classical, they are well received. Mr. Maurer served as guest organist over station KFUO, Concordia Seminary, St. Louis, June 19 and 21. Mr. Maurer is principal of the First Lutheran elementary and junior high school at Fort Smith and for the last three years has served as president of the Lutheran Teachers' Association of Missouri, Arkansas and Tennessee.

Places Organ in His Home.

Charles B. Dix, Jr., has installed in his home at Port Clinton, Pa., a two-manual Robert-Morton organ and this will serve as a valuable addition to the Dix music studio. The home has been remodeled and an addition built to house the organ chamber. The sound enters the house from the organ chamber through a grille. Deagan chimes, a harp and other special percussion features supplement the organ stops. Mr. Dix is organist of St. Michael's Union Church, Hamburg, Pa., and is a teacher of organ, voice and piano. His organ study was pursued largely under Carroll Hartline. The new instrument has attracted much attention in Port Clinton.

Beymer at College of St. Nicolas.

Paul Allen Beymer, the Cleveland organist, is spending the summer in England and has enrolled at the College of St. Nicolas to study choir work and English church music under Dr. Sydney Nicholson. He will also make a tour of the cathedrals and take in the noted choir festivals before his return to Cleveland in the fall.

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Buffalo	Good Thunder, Minn.	Haven, Kan.	Rhineland, Wis.
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Los Angeles Hears Convention Concert Given at Rochester

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., July 12.—I listened with a great deal of interest to the half-hour broadcast from Rochester during the Guild convention. It came over very well indeed here on the coast, but it seemed to me that an opportunity was missed when we had to listen to orchestral music during a convention of organists. I confess that I found the "Preludes on Verses from the Sixty-third Psalm" by H. Leroy Baumgartner quite uninteresting. This may be accounted for by the fact that the organ part sounded over the air as though both sub and super couplers were used throughout, which I am sure they were not. The "Symphonic Rhapsody" of Samuel A. Baldwin was much more to my liking and seems to have been admired by all who heard it.

While we are on the question of radio broadcast I should like to say a word for the fine recitals by Pietro Yon on the Aeolian-Skinner organ which I have listened to at 8 on Saturday mornings. The last one, a week or so ago, I picked up on my automobile radio while driving in the country and it strikes me that this is the ideal way to listen to an organ recital.

I am glad to know that the organ recitals at Balboa Park, San Diego, are to be continued as heretofore. Royal A. Brown will be retained as the organist and the Sunday afternoon concert will be broadcast. These recitals are planned solely for the entertainment of the visitors to the park and the program is arranged accordingly; for instance, the recital broadcast on Sunday, July 8, had on it such numbers as the Scotch Fantasy of Macfarlane; Berceuse from "Jocelyn," "In a Monastery Garden," by Ketelbey, and Paderewski's Minuet in G. There is talk of using the park grounds for an exhibition next year. If these plans materialize it is hoped that the organ will be rebuilt and modernized.

Frank H. Colby's splendid Mass in C, which was performed at a recent Guild recital, has been accepted for publication by J. Fischer & Bro. and will be issued this fall. This is one of the best and most practical pieces of church music I have come across for some time and I am sure it will be widely used.

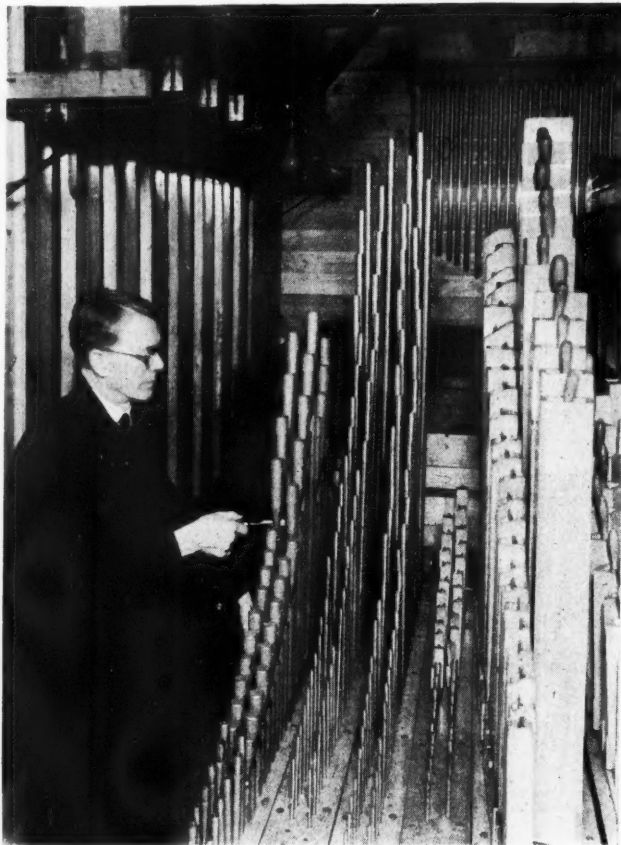
The Hollywood Bowl orchestral concerts are in full swing and it is encouraging to see so many of our organists in the audience. So far we have had as conductors Sir Henry J. Wood and Sir Hamilton Harty and their programs have been magnificent. I have never heard the Bowl orchestra play as well as this year and I do urge not only the local organists, but any of you that are visiting in southern California, to attend as many of these concerts as you can.

Aubry Mansfield, a young English organist, gave an impromptu recital at St. John's Church the early part of the month and gave me an opportunity to hear the new sonata by Herbert Howells for the first time. This important work has been published recently; in fact, the first performance was given by G. T. Thalben Ball, to whom it is dedicated, in the Albert Hall March 20. It is a work that demands repeated hearing, but I liked it, especially the last two movements. Mr. Mansfield also played the new Passacaglia and "Tuba Tune" by our own T. F. H. Candlyn, the second of which made a big hit.

Creator Plays Dr. Hastings' Pieces.

Two of Dr. Ray Hastings' compositions, "Immortality" and "La Bachante," are on the programs this season of the famous Creator band. In listing these pieces Creator stated that "Hastings is in a class by himself." Dr. Hastings is organist of the Philharmonic Auditorium and of the Temple Baptist Church in Los Angeles and his recitals there have been features for a number of years.

J. Riley Chase Among the Organ Pipes



J. RILEY CHASE, who for twenty-eight years has been installing new organs and rendering first aid to ailing instruments in Spokane, Wash., and a large territory tributary to that center, counts that activity as the leading one of a trio of vocations which make his life active, for he is at the same time an organist and prominent in the insurance circles of Spokane. It is claimed without danger of contradiction that Mr. Chase has installed more organs in Spokane than any other man. His record numbers six—those at Westminster Congregational Church, the Cathedral of St. John the Evangelist, St. Joseph's Catholic Church, the Fourth Presbyterian, Grace Lutheran and Hazen & Jaeger's. He recently spent hours each day putting the finishing touches on an installation in the basement of the Dessert Hotel. That organ, by the way, is the first one installed in

a hotel in Washington state.

As a boy Mr. Chase began his musical career playing a little organ in a neighborhood church. Later he graduated to the pipe organ, which he still plays. But the mechanics of the organ came to interest him much more than the music itself. He likes nothing so much as climbing into overalls and spending his time in the "innards" of organs, tuning them, adjusting gadgets and doing countless other things to make them behave.

Mr. Chase was born at Sun Prairie, Wis., in a country church at the age of 13. In 1897 he moved to Spokane. He married Miss Lura Jane Taylor in 1902. In Spokane he was organist at Vincent M. E. Church for ten years, afterwards serving at the Central M. E., First Church of Christ, Scientist, and the First Presbyterian.

ADD TO LIBERTY, ILL., ORGAN

And The Diapason's "For Sale" Column Receives Part of Credit.

The choir of Trinity Lutheran Church under the direction of Miss Sadie Taute, assisted by the boy choir of Liberty, Ill., under the leadership of the Rev. Howard Kunkle, gave a sacred concert and rededicated its organ on Sunday evening, June 24. Trinity Church is known for its spirited singing of the Lutheran chorales and for housing the largest organ in the rural section of the county. The organ is a two-manual "straight" instrument with a strong diapason assembly. There is a 16-ft. double open diapason in the pedal, a large-scale 8-ft. diapason, a 4-ft.

principal, a 2 $\frac{3}{4}$ -ft. twelfth, a fifteenth and a 3-rank mixture on the great, an 8-ft. geigen principal and a 4-ft. fugara on the swell. Two years ago extensive improvements were made. This summer a 16-ft. bourdon lieblich was added to the pedal and a set of chimes of twenty-one bars was installed, playable on the great and on the swell. "All are well pleased with the results and are grateful not only to the men who acquitted themselves ably of a difficult task, but also to THE DIAPASON, which made it possible for us through its 'for sale' column to obtain the long-desired additions," writes the Rev. K. William Braun, pastor of the Church of the Holy Trinity, Golden, Ill. "Every pastor should be a reader of THE DIAPASON."

DEATH OF GEORGE BENKERT

Prominent Lancaster Organist Is the Victim of Heart Attack.

Professor George Benkert, 70 years old, musician and teacher, Lancaster, Pa., died suddenly of a heart attack July 5 at the Eisenlohr Home for Girls, in the Masonic Home at Elizabethtown, Pa., where he had gone to conduct his classes on the piano.

Mr. Benkert was born in Hesse-Cassel, Germany, April 14, 1864, the son of William Benkert, also an organist and teacher, and Matilda Moeller Benkert, daughter of Jacob Moeller, an organist and pianist of Kirchberg, Germany. He studied under Dr. Wilhelm Volckmar in the seminary at Homberg near Cassel.

Going to Lancaster in 1883, Professor Benkert took charge of the parochial school and organ in Zion Lutheran Church. Here he remained thirteen years. He then served as organist and choirmaster of the First Presbyterian Church for seventeen years, returning to Zion Lutheran, where he was active until his death. During this time he assisted in many concerts and organ recitals and organized the Mendelssohn Society and other choruses. He exerted a strong influence in the community and was highly regarded by his fellow musicians. During the last decade he became an authority on organ building and assisted with some of the finest organs, including the ones in the Masonic buildings at Elizabethtown and Collingswood, N. J. He was one of the prime movers in organizing the Lancaster chapter of the N. A. O., serving as its first president. For a period of ten years he served as a member of the executive committee of the Pennsylvania council.

Besides his widow, Lillian, Professor Benkert is survived by three daughters: Miss Catherine Benkert, Philadelphia, who is now visiting in Germany; Mrs. Margaret Miller of Washington, D. C., and Miriam, wife of Clair C. Herr, Lancaster, and two grandchildren. Two sisters and a number of cousins survive him in Germany.

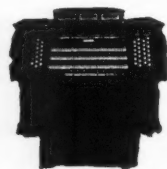
Services were held in Zion Lutheran Church Monday afternoon, July 9, with interment in Zion cemetery.

Death of Alexander M. Mackay.

Alexander M. Mackay, former organist and choir director of the North Presbyterian Church in New York, died June 25 at his home in East Orange, N. J., after a long illness. He was in his fifty-sixth year. Mr. Mackay was born in Manchester, England, and was a graduate of the Royal College of Music in London. For twenty-five years he was organist and director at the Shawlands United Free Church in Glasgow, Scotland. He also was deputy organist of the Glasgow Presbyterian Cathedral and organist at the Royal Technical College in Glasgow. Mr. Mackay came to the United States six years ago. Shortly after arriving in this country he became organist of the New York church.

Canadian Choir Visits Chicago.

Arthur K. Putland brought his choir from Wesley United Church, Fort William, Ont., to Chicago in July and they sang at the vesper service in the Fourth Presbyterian Church July 1; at the service at the University of Chicago Chapel the same morning, and in the court of states at A Century of Progress Exposition July 2. Mr. Putland also conducted his choir in a supper concert at International House, in a concert with the Edison Symphony Orchestra over WENR, and at a luncheon of the Chicago Rotary Club. At the Fourth Presbyterian Church Mr. Putland played the Sunday vesper recital.



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MANY IN VAN DUSEN CLASS

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Frank W. Van Dusen, A. A. G. O., has been conducting interesting interpretation classes for all his organ students at the American Conservatory of Music in Chicago during July. These classes were held every Tuesday afternoon from 2 to 4 at the Kimball Hall organ salon and have been well attended not only by summer students of the conservatory from every part of the country, but by Chicago organists. The subjects taken up have been:

July 3—Elements that enter into the interpretation of organ compositions. A program of general repertoire.

July 10—Johann Sebastian Bach—his life and works. A program of Bach fugues and chorale preludes.

July 17—Johann Sebastian Bach—a study of the embellishments used in his compositions. A program of Bach fugues, chorale preludes, sonatas and concertos.

July 24—Widor, Vierne and others of the modern French school; Karg-Elert and Reger.

July 31—The playing of hymns; the accompaniment of anthems; church repertoire. A program of organ works by American composers.

Dr. George L. Tenney has conducted choir training classes at the summer term of the conservatory. His classes have been unusually well attended and received by choir directors, organists and students from the Middle West and Southern states, as well as a large Chicago group.

PITTSBURGH SUMMER NEWS

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., July 23.—E. D. Anderson of East Palestine, Ohio, played several weeks at the Asbury M. E. Church during June, and he is spending the summer in Ben Avon, Pa. Dorothy Schoenfeld is playing at the Asbury Church during July and August. T. Carl Whitmer is browsing around up at Gallitzin, Pa. On July 25 a group of his former pupils and admirers planned to go to Gallitzin and pay him a visit.

A convention of negro musicians is scheduled for Pittsburgh Aug. 28, and several composers of national reputation, such as Burleigh, Dett, Diton, etc., are expected to be in attendance.

Marshall Bidwell is summering in his old home town, Great Barrington, Mass., and thereabouts.

Herbert Peabody left July 22 for his

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summer camp in the White Mountains and Ralph Crawford of Uniontown will substitute for him at the Ascension Church.

It is rumored that Günther Ramin will play a recital at Harvey Gaul's Church, Calvary Episcopal, in the fall.

Will Oetting gave a program of chorale preludes by Reger, Karg-Elert, Bach and Brahms at the P. M. I. July 10; Charles N. Boyd gives an illustrated lecture on orchestration July 24, and on the 31st Mr. Oetting plays a program of modern piano music.

Minnesota Choir Festival.

Another of the choir festivals for which Minnesota has become famous was held in connection with the opening of the summer conference on religious education at Carleton College, Northfield, Minn., Sunday evening, June 17. Two hundred singers were in the chorus. The festival was sponsored by the Episcopal Choir Guild of the diocese of Minnesota, organized last December by Stanley R. Avery, its president. As the prelude Clinton Reed of St. Paul played Franck's Chorale in A minor and the chorale prelude "Jesu, Joy of Man's Desiring," by Bach. Willis Johnson of Getsemane Church, Minneapolis, played Jongen's Chorale as the offertory. The choristers were under the direction of Frank K. Owen, organist and choirmaster of Christ Church, St. Paul, and Stanley R. Avery, organist and choirmaster at St. Mark's, Minneapolis, with Mr. Reed and Mr. Johnson as accompanists.

Rebuilds Organ at Gainesville, Tex.

W. G. Redmond of Dallas, Tex., has rebuilt an old two-manual Felgmaker organ in the First Presbyterian Church of Gainesville, Tex., and it was reopened with a recital by Mr. Redmond in which he played the Andante Cantabile from Widor's Fourth Symphony, Schubert's "Ave Maria" and Rogers' Miniature Suite. The organ had been out of commission for the last three years.

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What Is Inspiration? Strange Facts as to Creative Efforts

By FRED H. GRISWOLD

The well-told story in the February issue of THE DIAPASON, which describes how Lewis H. Redner gained the inspiration which enabled him to compose the melody of "O Little Town of Bethlehem" raises points of great interest to all of us, namely: What is inspiration; does it come from without, or from within?

Mr. Redner is quoted as giving this explanation: "On the previous Saturday night my brain was all confused about the tune, * * * but I was roused from sleep late in the night, hearing an angel strain whispering in my ear, and, seizing a piece of music paper, I jotted down the treble of the tune as we now have it, and on Sunday morning, before going to church, I filled in the harmony."

Many similar incidents have been recorded, probably the best-known being that of Schubert, who, while he was preparing to dine with a party of friends, cried out: "Give me a piece of paper, quick; I have such a beautiful song in my head." His friends hastily ruled off musical staves on the backs of the restaurant menus and Schubert wrote at furious speed, not stopping for a moment of thought. The song was: "Hark, Hark, the Lark," a perfectly finished art work, in spite of the speed at which it was recorded. Wagner, who was a practical psychologist of the first rank, had experiences of this kind, and he had them in mind in writing "Die Meistersinger" when he caused Walther to sing a song for which the inspiration came to him in a dream, the "Traumlied."

When Chopin was a young man ideas often came to him during sleep. His way of fixing these ideas in mind was to jump out of bed, at any hour of the night, and play them on the piano. His landlady, who was not psychologically minded, remarked: "I am afraid that young man is a bit queer."

Incidents of this nature are well-established facts. Many of us have had problems which have been troubling us and have been awakened some morning to find the solution clearly in mind, rather to our bewilderment.

How can one explain such things? It would be pleasant if we could accept the explanation that they came from above—that we have been listening to "angel strains"—but it is not the outer ear that hears them; it undoubtedly is the inner ear that hears such inspirations, and they come from within.

The source of such inspirations is the portion of our mental make-up known as the unconscious, so-called because we are not conscious of its workings. It works tirelessly, day and night, and is the source of our creative powers, for it is the seat of the imagination and the memory, among other things. Some declare that it operates much like a separate individuality and may or may not do as we wish. If it accepts a task it is likely to deliver the results of its labors at most unexpected moments.

Another explanation would be that Mr. Redner in his earnest efforts forced his mind first into this channel and then into that, with the result that he caused confusion and interference with normal mental action. When he slept the tension relaxed and his mind could follow its own course without interference. It is evidently an error to imagine that there is a distinct cleft between the conscious and the unconscious.

One sometimes feels that musical compositions might be divided into two great types—that which represents an outpouring from the unconscious and that which is the product of the conscious, the result of studied effort. The product of the unconscious is always far superior, and we speak of it as inspired. This again recalls the song contest of "Die Meistersinger," where music of a perfunctory type was competing against inspiration. Technical skill is necessary, but when technique is unaided by inspiration it is a cold, inert thing.

It probably is self-evident that there

is no reference in this discussion to the special meaning given to the word "inspiration" by theologians. The references here are entirely to human creative efforts.

To what extent do the conscious and the unconscious do team-work? Is it possible for a composer to induce both of them to do his bidding? It would be difficult to find a satisfactory answer to these questions among the literary writings of musicians who possessed this gift, but the same principle applies to all forms of creative effort. In literature, for example, we have a most entertaining explanation written in genial style by Robert Louis Stevenson, an artist who sensed the music of words, who was also a highly skilled practical psychologist. In "A Chapter on Dreams" Mr. Stevenson mentions "the dreamer" and "the little people" and then asks who they are. He continues:

Well, as regards the dreamer, I can answer that, for he is no less a person than myself—as I might have told you from the beginning, only that the critics murmur over my consistent egotism—and as I am positively forced to tell you now, or I could advance but little farther with my story. And for the Little People, what shall I say they are but just my Brownies, God bless them! who do one-half my work for me while I am fast asleep, and in all human likelihood do the rest for me as well when I am wide awake and fondly suppose I do it for myself. That part which is done while I am sleeping is the Brownies' part beyond contention; but that which is done while I am up and about is by no means necessarily mine; since all goes to show the Brownies have a hand in it even then. Here is a doubt that much concerns my conscience. For myself, what I call I, my conscious ego, the denizen of the pineal gland unless he has changed his residence since Descartes (He has, Mr. Stevenson), the man with the conscience and the variable bank account, the man with the hat and the boots and the privilege of voting and not carrying his candidate at the general elections—I am sometimes tempted to suppose he is no story-teller at all, but a creature as matter-of-fact as any cheesemonger or any cheese, and a realist bemired up to the ears in actuality; so that, by that account, the whole of my published fiction should be the single-handed product of some Brownie, some Familiar, some unseen collaborator, whom I keep locked in a back garret, while I get all the praise and he but a share (which I cannot prevent him getting) of the pudding. I am an excellent adviser, something like Mollere's servant; I pull back and I cut down; and I dress the whole in the best words and sentences that I can find and make; I hold the pen, too; and I do the sitting at the table, which is about the worst of it; and when all is done, I make up the manuscript and pay for the registration; so that, on the whole, I have some claim to share, though not so largely as I do, in the profits of our common enterprise.

I can but give an instance or so of what part is done sleeping and what part awake, and leave the reader to share what laurels there are, at his own nod, between myself and my collaborators; and to do this I will first take a book that a number of persons have been polite enough to read, "The Strange Case of Dr. Jekyll and Mr. Hyde." I had long been trying to write a story on this subject, to find a body, a vehicle, for that strong sense of man's double being which must at times come in upon and overwhelm the mind of every thinking creature. I had even written one, "The Traveling Companion," which was returned by an editor on the plea that it was a work of genius and indecent, and which I burned the other day on the ground that it was not a work of genius, and that "Jekyll" had supplanted it. Then came one of those financial fluctuations to which (with an elegant modesty) I have hitherto referred in the third person. For two days I went about racking my brains for a plot of any sort; and on the second night I dreamed the scene at the window, and a scene afterward split in two, in which Hyde, pursued for some crime, took the powder and underwent the change in the presence of his pursuers. All the rest was made awake, and consciously, although I think I can trace in much of it the manner of my Brownies. The meaning of the tale is therefore mine, and had long pre-existed in my garden of Adonis, and tried one body after another in vain; indeed, I do most of the morality, worse luck! and my Brownies have not a rudiment of what we call a conscience. Mine, too, is the setting, mine the characters. All that was given me was the matter of three scenes, and the central idea of a voluntary change becoming involuntary. Will it be thought ungenerous, after I have been so liberally ladling out praise to my unseen collaborators, if I here toss them over, bound hand and foot, into

the arena of the critics? For the business of the powders, which so many have censured, is, I am relieved to say, not mine at all, but the Brownies'.

In these glimpses behind the scenes Stevenson has given suggestions of great value to all who are engaged in creative work. The practical idea is that the inspiration is preceded by a period of extreme effort. The mind gropes and searches earnestly in one direction and another; then comes a period of relaxation and finally the desired idea may develop. Intense concentration, at least for a time, is evidently a prime requisite if one seeks to achieve worthwhile results. Something in our mental make-up is then induced to act in a most efficient way, whether we call it the unconscious, or give some other explanation. The period of incubation of the idea in the unconscious may last a year or more.

It is evident that successful creative workers have developed a definite technique in order to stimulate inspiration. These systems differ as to detail, but the same basic principles always appear. First there is the great driving force—the insistent urge to do creative work. Secondly there are periods of intense concentration. Relaxation follows over an indefinite period, and finally comes the desired inspiration. It is also evident that such systems are more successful when the effort begins in childhood. Peculiarities of temperament play a large part in the success of such efforts. Examples of the proficiency that follows early effort have been furnished by Mozart and many others. Dupré began his efforts to improvise when he was only 6.

The fact that some creative workers resort to tobacco, coffee, alcohol and even narcotics to stimulate the activity of the unconscious is pointed out by Charles Baudoin in "Suggestion and Autosuggestion." He asserts that those who avoid such things are "the greatest of their tribe," and describes Victor Hugo's system as follows:

The utilization of natural sleep, after a period of mental concentration, is peculiarly fruitful. Victor Hugo was well aware of this, and his mode of life in Guernsey has become famous. He never wrote a line in the afternoon. At this time of day he went for a drive, immersed in profound meditation. Hypnotized, as it were, by haunting thoughts, the poet would let his mind range amid his unfinished visions. Visibly cut off from his surroundings, he would hardly exchange a word with anyone. The work thus initiated went on during sleep. At 5 in the morning he was seated at his writing table, ready to record upon paper the poem which was now ready in his mind.

Hugo was what psychoanalysts call an early worker. Others are late workers. Pegasus is temperamental and must be humored. He can be saddled and bridled only at certain times and under conditions that each of his would-be riders must study out for himself, but if he likes you he can give you a great ride.

When the unconscious has finished its work it is likely to deliver the result with complete disregard of the fitness of time and place. How inopportune this may be was indicated in a little story told recently over the radio by Ernest Schelling, the conductor, regarding Vivaldi, the old Italian composer. Mr. Schelling said that Vivaldi was a priest and that one morning when he was celebrating mass some musical ideas came to him that pleased him very much. He immediately left the altar and went to the sacristy, where he wrote down his inspiration. Then he returned to the altar and finished the mass. For doing this he was dismissed. The bishop, who was friendly, wished to put in a word in his favor, so he said: "Being a musician, Vivaldi could not, of course, be expected to be responsible mentally."

It is clear that the composers we call geniuses have found a practical way to produce a flow of ideas that proceeds at a high level. Can one who

is not a genius find a way to grasp a bit of inspiration now and then? Mr. Redner's experience is one indication that this is possible. Mr. Stevenson's suggestions will be helpful to those who are interested. It has been suggested by others that concentration is especially effective during the drowsy moments preceding sleep.

Those of us who stick close to the affairs of everyday life are likely to consider that creative workers sometimes do queer things, but these oddities usually have a definite purpose. Those who unexpectedly met Beethoven, roaring his themes while he walked through the woods, were often alarmed. This habit, and his famous notebook, were both important factors in the system he developed. Cesar Franck was another marked example of the introvert type. In describing how Franck came to write his symphony, Vincent d'Indy said: "The symphony just had to come." The unconscious demanded release from the great burden it was carrying. Haydn would deck himself in his court costume and jewels when he wished to compose. When a theme occurred unexpectedly to Johann Strauss, Jr., he would jot it down on his nice clean cuffs, if there was nothing else handy—anything to prevent the precious inspiration from slipping back into oblivion.

All of us are familiar with the mental condition known as reverie, day dreaming, *träumerei*, etc. It is a condition that is sought by the creative worker, for then the conscious is submerged, and we lose contact with our surroundings and drift away into the realm of fantasy. Edgar Allan Poe must have been in such a mood when he conceived the ideas for his highly imaginative tales.

The muses have curious ways of distributing their favors. Stephen Foster was entirely untrained in technique, but he could pour out musical ideas. Evidently there are some things that our excellent conservatories have not yet learned how to teach. This phase of education is being studied by research workers, especially in the psychological institute at Nancy, France, and it is possible that something practical that will be of aid to students in all lines of creative endeavor will in time be developed. Their efforts should prove highly beneficial in music, the most psychic of the arts.

We speak of creative power as "a gift," as if it came to us from without; yet we know it originates within us. First of all, the creative worker must have the instinctive urge, as it is called, which may be hereditary; if so, it might be classed as a gift—or it may be due to environment. Pre-natal influences must also be taken into account, for they are sometimes strong enough to overpower both heredity and environment. This may explain why geniuses occasionally develop in lowly, unfavorable surroundings. When this "urge" is present the capable student can do much, as was proved by Bach, who solved the mysteries of creative work almost entirely for himself as he was what the Germans call an "autodidakt"—self-taught. Of course, he had gifts, among them an unusually powerful mental equipment, coupled with extreme diligence; but he had himself to thank for the greater part of his success, and he is a shining example of what it is possible for a human being to accomplish by a well-balanced combination of skill and "inspiration."

The Frazee Organ Company of Everett, Mass., is at work on the rebuilding and modernization of the organ in St. John's Episcopal Church, Jamaica Plain, Mass.

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A very generous colleague on the Pacific coast, who is also a distinguished organist, writes after reading our July story of the A. G. O. convention:

The review of the A. G. O. convention at Rochester in THE DIAPASON was a splendidly done piece of work. I cannot recall having ever read a more comprehensive, comprehensible, or better written review of the sort in as concise form as you had that.

A number of inquiries have come from different parts of the country as to how it was possible to publish a full account of the convention so soon after it took place. We believe that aside from its magazine features THE DIAPASON has a distinct function as a newspaper for the profession, and we did not relish the idea of holding up a story for which all who did not have the privilege of being at Rochester were waiting until a month after the occurrence.

And how was it done? By methods which are adopted by all enterprising newspapers to achieve "scoops." The report was sent from Rochester daily and immediately put in type. The proceedings of the final day—Friday—were reported by telegraph and long-distance telephone. As a consequence the last word came through from Rochester at 10:45 p. m. on that day—just before the convention adjourned. It was set up without delay, proofs were read, the last forms were made up and just before midnight the final page went to the pressroom. The presswork was done throughout the night, and the folding, binding and wrapping on Saturday, June 30, and by early afternoon every reader's copy was in the Chicago postoffice. The postoffice report shows that the last of fifty mailbags containing the July issue had been cleared by 3 p. m.—fifteen hours after the Rochester proceedings ended.

Aside from the printing feat, we are pleased to state that the large cuts of the convention photograph were made and delivered within four and a quarter hours after delivery of the pictures to the engraver—a remarkable record for halftones of the quality used in THE DIAPASON.

We are indebted for invaluable assistance to the Western Newspaper Union, whose ample modern equipment and alert staff made possible the co-operation required for what may be called a feat, and whose day and night forces were enlisted to complete the task; to the National Engraving Company, which did the halftone work; to the Postal Telegraph-Cable Company for its prompt transmission of press telegrams from Rochester, and, last, but not least, to Miss Lillian Carpenter of the A. G. O. staff in New York, for her assistance on the last day of the convention.

The foregoing is written in an effort to give many readers who have asked about it the information they desire.

Henry Vincent Willis



HENRY VINCENT WILLIS, well known in this country and abroad for his work as a voice and tone expert, has joined the Wicks organization at Highland, Ill. His training and experience in connection with several prominent American organs, as well as the knowledge gained through his association with the noted English family of organ builders, and the noteworthy instruments which he helped to build, install and service in England, are proof of his ability. At present pipe scaling and pressures for a large three-manual for the famous Rock Church, one of St. Louis' oldest edifices, is receiving attention.

New Organ in John Glaser's Church.

The Lutheran Church of Our Saviour in Brooklyn, N. Y., has awarded the contract for a large two-manual organ to James R. Campbell of Roosevelt, L. I. The organ will be installed during the summer and ready for service by the middle of October. Some of the ranks of the old organ will be used. John Glaser has been organist and choirmaster of the church for the past five years. The money for the organ was raised by members of the church and by the Bushwick section community. Mr. Glaser gave eighteen community concerts, which were sponsored by music-lovers of all denominations, and which were rendered by musicians of neighboring churches. Mr. Glaser studied abroad and also in this country under Hugo Troetschel and Jacob Elm of Brooklyn. He is a member of the N. A. O.

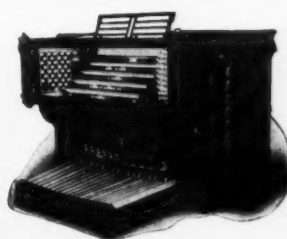
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Returns After Successful Recitals in England and Scotland.

Edward Eigenschek returned to Chicago June 30 after a three months' sojourn in France and Great Britain, where he established contacts and made a study of organs and of the musical trend in these countries. In Great Britain he played several recitals under the direction of Frank Van Dusen, his American representative. His first recital was at St. George West Church, Edinburgh, made famous musically by the devoted services of Dr. Alfred Hollins, organist over a long period of time. Here Mr. Eigenschek was enthusiastically received by a large and appreciative audience. In London he played two recitals under the auspices of the Organ Club, one at the historic St. Dunstan Church in the East, formerly known as St. Dunstan of the Tower, which has figured in the religious history of England since the year 1000. The organ here was rebuilt and enlarged by Hill & Son in 1912. The other London recital was played at the well-known St. Paul School. These recitals drew a good attendance, with many of England's representative organists present.

In Peterborough Mr. Eigenschek played at the Peterborough Cathedral, one of England's magnificent cathedrals, which possesses a splendid organ restored in 1931 and enlarged to ninety stops. It is at this cathedral that Dr. Henry Coleman, author of several books and composer of note, is organist.

In its comments on the Edinburgh recital the *Edinburgh Evening Dispatch* said: "The steady stream of people entering the St. George West Church indicated the enthusiasm which greeted Edward Eigenschek, America's celebrated young virtuoso, when he made his first public appearance in Great Britain last night. The Toccata and Fugue in D minor, Bach, with which the program started, was well received by the audience, who showed their appreciation with cordial applause. Widor's famous symphony was also well received, the audience making repeated calls for the artist. Never for an instant did his nimble fingers hesitate in its many difficult passages. Handel's Concerto No. 4 provided a different variety of organ music. There is a very definite theme and melody running throughout the score, which Mr. Eigenschek pursued to its fullest advantage, displaying his fine powers of registration and technical facility."

The *Glasgow Herald* said: "A large audience turned out to hear Edward Eigenschek, a young organist who enjoys great popularity in America. They were not disappointed. Mr. Eigenschek presented a program which gave him full scope for the display of his powers. His brilliant technique, his command of registration, his musical temperament and his sense of rhythm and phrasing were pronounced in everything he played, while the finale from Vierne's Sixth Symphony and the familiar Toccata from Widor's Fifth Symphony were outstanding examples of brilliant organ playing."

Mr. Eigenschek gave a joint recital with Tomford Harris, pianist, at Kimball Hall, Chicago, July 5, before a crowded house. He played the Sixth Symphony of Vierne, complete. This was the first time this symphony had been played in Chicago. Mr. Eigenschek played it for the composer, receiving high praise from Mr. Vierne. July 15 he played this symphony at the University of Chicago Chapel.

Music Marks Albany Cathedral Jubilee.

The Cathedral of All Saints, Albany, N. Y., celebrated the fiftieth anniversary of the laying of the cornerstone during the week of June 3 and music played a prominent part. Three services were held and music was prepared by J. William Jones, organist of the cathedral and master of the choristers. Mr. Jones has gained attention as a writer of ecclesiastical music and his annual diocesan choral festivals prove his ability. Sunday morning, June 3, was more or less a remembrance of the dedication of fifty years ago, with anthems and hymns that were used at that occasion. June 6 an augmented choir sang "Ave Verum," by Bryd, and "Hail, Gladdening Light," by Mar-

Edward Eigenschek



tin, with splendid effect. Honor was done to T. T. Noble with the singing of his Magnificat and Nunc Dimittis in B minor. Bishop Manning of New York was the speaker. June 8 twenty-two choirs of all denominations plus six of Albany's leading choral groups united in a civic festival of music. Music was written for the occasion by two prominent American composers, Norman Coke-Jephcott of the Cathedral of St. John the Divine, New York City, and Dr. T. F. H. Candlyn of Albany. Mr. Jones conducted the large chorus in two fitting numbers, while Dr. Candlyn presided at the console of the cathedral organ. The program also included a group of organ numbers played by Dr. Frank Sill Rogers. The two anthems sung were Brahms' "How Lovely Is Thy Dwelling-Place" and "Let Us Now Praise Famous Men," by Vaughan Williams. Both were done with fine precision and beauty, and were accompanied by organ, tympani, brass and cymbals. The brass, tympani and cymbal parts were written by Mr. Jones, while Mr. Candlyn contributed a striking introduction for that ensemble with organ for the Williams number.

Broadcasts American Recital

Herbert Westerby, Mus. B., F. R. C. O., gave his annual American recital July 6 in Belfast, Ireland, and it was broadcast throughout the United Kingdom. This recital inaugurated a new series broadcast from the electric extension organ in Assembly College. The compositions played this year were the Allegro from Borowski's Second Sonata, Foote's Cantilene in G, the Toccata in B flat of Edward Shippen Barnes, Lemare's Second "Romance" in D flat and "Cortege," from Harry B. Jepson's Second Sonata.



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Will R. Cornelius



WILL R. CORNELIUS was the oldest member of the American Guild of Organists to attend the Rochester convention late in June, and he traveled the greatest distance to be present. Mr. Cornelius is a Los Angeles organist, who enjoyed years of activity in Chicago and in his old home city of Grand Rapids, Mich. When 12 years old he began playing on the one-manual organ in the Congregational Church at Adrian, Mich. He was advanced to the two-manual in the Baptist Church when the Congregational Church was sold to Adrian College.

After graduation from high school Mr. Cornelius learned telegraphy and was with the Pennsylvania Railroad for many years as station agent and as operator handling press and market reports. After serving at various points along the railroad he was sent to Grand Rapids. All this time he never gave up church organ playing. In 1893 he left the Pennsylvania to become paymaster for a catering company which had the concession at the Chicago world's fair in 1893, in which capacity he paid 3,000 employes every week. He held a similar position at the Pan-American Exposition in Buffalo. At these exhibitions he had the privilege of hearing many organ recitals. While in Grand Rapids Mr. Cornelius played for three years at Westminster Presbyterian Church and for six years at the Foun-

tain Street Baptist, among others, and was accompanist for the Schubert Club and the Oratorio Society. While he resided in Chicago he played at the Fourth Baptist, the Leavitt Street Congregational and other churches, doing also substituting at the old Union Park Congregational. He took a course at the Chicago Musical College under the late Dr. Louis Falk. In Grand Rapids he played for the Consistory and designed their Hillgreen-Lane organ. In 1929 Mr. Cornelius was retired from business and moved to Pasadena, where he was organist of the Consistory until recently.

After locating in California Mr. Cornelius made a trip back to Grand Rapids to play for and conduct the three-day session of the Consistory. At the conclusion of his work on April 18, 1929, he was given a large silver vase inscribed: "Presented to William R. Cornelius on the advent of his retirement from thirty-three years of continuous service as organist of DeWitt Clinton Consistory and Co-ordinate Bodies, A. A. S. R."

Mr. Cornelius has been for many years a member of the A. G. O. and the N. A. O.

Dr. Schlorff Adds to Duties.

Dr. Paul W. Schlorff, the Hoboken, N. J., organist, who is also director of the Hudson Choral Society, has been appointed director of the Rutherford Choral Society. The society was organized two years ago. It includes sixty voices. Dr. Schlorff is organist and choir director of Trinity Protestant Episcopal Church, Hoboken.

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**Notes from Capital;
Mrs. Sylvester Gains
After an Operation**

By MABEL R. FROST

Washington, D. C., July 21.—During the past month Mrs. John Milton Sylvester, veteran registrar of the District of Columbia chapter, A. G. O., has undergone a delicate operation, as a sudden development of what seemed to be only a minor difficulty. We are glad to report that although Mrs. Sylvester was given only an even chance of a successful outcome, she is making an unusually satisfactory recovery.

Charles Edward Gauss has been appointed organist and choir director at Grace Reformed Church, effective Sept. 1. Mr. Gauss is a graduate of the Washington College of Music in organ, class of 1932, studying under Lewis Corning Atwater, and holds degrees of A. B., *magna cum Laude*, 1932, and M. A., in music, 1933, both from Georgetown University. Mr. Gauss' literary gifts also have received recognition by well-known magazines.

Mrs. Macon Rice McArtor, secretary of the District of Columbia chapter, A. G. O., is receiving the felicitations of her fellow musicians on having won a well-earned degree, associate of the American Guild of Organists.

At a musical service at the Mount Vernon Place M. E. Church, South, June 24, students of the organ department were at the console and had full charge of the service, playing all hymns, anthems and solos. The organ department presented nine students in two recitals June 27 and July 11. R. Deane Shure is director of the Mount Vernon School.

The choir of St. Peter's Catholic Church, Christopher S. Tenley, organist and director, sang at the 11 o'clock service at St. Margaret's Church, Seat Pleasant, Md., June 24, when the pastor, the Rev. John J. Corbett, celebrated the twenty-fifth anniversary of his ordination to the priesthood.

The combined senior and junior choirs of Grace Episcopal Church, Woodside, Md., closed their activities for the season with a joint musical service June 24. Mrs. Henry Hunt McKee is organist and director.

The Warren F. Johnson pre-service organ recitals continue through the heated season at 7:45 each Sunday evening at the Church of the Pilgrims, presenting new and little known works.

Ten summer musical services are being presented at the Foundry M. E. Church on Sunday evenings with Mrs. Fritz Hauer at the organ. These began the first of July and are introducing choirs and soloists from a number of local churches, among them the *a cap-*

ella choir of the First Congregational Church, Ruby Smith Stahl, director, and the choir of the National Baptist Memorial Church, Mr. and Mrs. George F. Ross, director and organist, respectively.

Miss Edith B. Athey and Miss Christine Church, soprano, of New York, are presenting a joint piano and voice evening of music at Cherrydale, Va., July 26, with an attractive program covering composers from the classicists to modern writers.

NEWS-NOTES FROM SEATTLE

By JOHN McDONALD LYON

Seattle, Wash., July 16.—A memorial festival honoring Sir Edward Elgar was sung at the First Methodist Church June 24 by the Amphion Society, prominent male chorus, and the Temple Chorus, choir of the church. Graham Morgan, director of both organizations, conducted. Walter Guernsey Reynolds, organist of the First Methodist Church, played the accompaniments. The church was filled for the concert.

In a recital at the University Temple July 12 Harold Heeremans, organist and choirmaster of the church, played: "Rosace," Mulet; Toccata in E minor, Reger; "From Heaven Above," Karg-Elert; Arioso in A. Bach; "Thema Fugatum," Bach; Intermezzo, Brahms; "A. D. 1620," MacDowell; "Chanson," Barnes; Andante, Stamitz; "Hymn to the Stars" ("Lake Constance Pastels"), Karg-Elert.

Mr. Heeremans played a violin recital at Anderson Hall, University of Washington, July 19. The program consisted of sonatas of Beethoven, Mozart and Grieg.

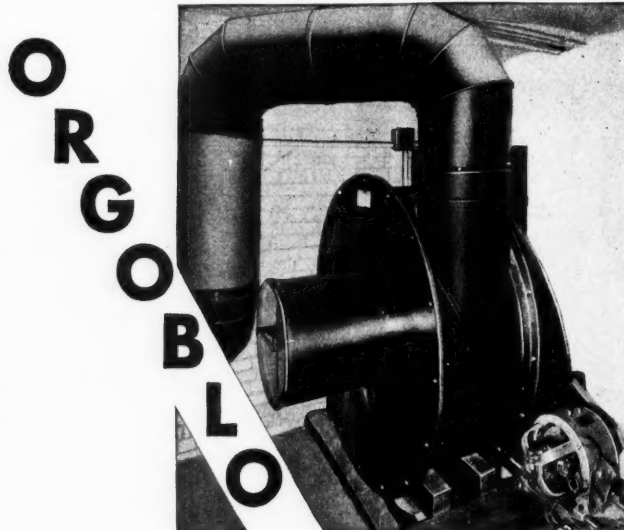
John McDonald Lyon played the following program at Our Lady of Good Help Church July 1: Chorale Preludes, "Vater unser im Himmelreich," "Vom Himmel hoch, da komm' ich her," "O Lamm Gottes Unschuldig," Bach; Air, Handel; Chorale Prelude on "O Traurigkeit, O Herzeleid," Brahms; "Songe d'Enfant," Bonnet; "Prelude au Salve Regina," Bonnet.

Einecke to Study Abroad.

The choir of the Park Congregational Church, Grand Rapids, Mich., directed by C. Harold Einecke has returned from an Eastern trip which took it by rail to Princeton, N. J., where it won first place at the Talbott festival conducted by the Westminster Choir School. From Princeton the singers went to Montclair, N. J., where they sang a combined morning service with the choirs of the Central Presbyterian Church, of which Carl F. Mueller is minister of music. From Montclair they went to New York, where the choir sang an evening concert at the Fort George Presbyterian Church and on June 11 sang a program over a coast-to-coast network from WEAJ, Radio City. Mr. and Mrs. Einecke left July 25 on the Europa for a trip to Europe, where he will study with Günther Ramin at Leipzig and Mrs. Einecke will study voice in Paris. They will also see the Oberammergau Passion Play and hear the festivals at Salzburg and Bayreuth and the Three-choir Festival in London.

Monsignor Dempsey Buys Organ.

Monsignor Timothy Dempsey has ordered an organ from George Kilgen & Son of St. Louis for St. Patrick's Catholic Church there. The organ will be a two-manual, and will be placed in the choir gallery. The church is one of the oldest churches in St. Louis. Miss McHale is the organist. Monsignor Dempsey is known for his works of charity. During the depression he has fed an average of 2,000 destitute a day.



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Blanche Verlinden



MISS BLANCHE VERLINDEN of Milwaukee, daughter of Edmond Verlinden, president of the Verlinden, Weickhardt, Dornoff Organ Company, was awarded the William Boeppler memorial organ scholarship on May 14. The contest, conducted by the alumni association of the Wisconsin Conservatory of Music, was open to all organ students of the conservatory. The numbers Miss Verlinden played were: Toccata and Fugue in D minor, Bach; First Sonata, Guilman, and "Variations de Concert," Bonnet.

Miss Verlinden is the youngest pupil to graduate from the conservatory with a diploma in both piano and organ and is now working for a bachelor's degree. On May 16 Miss Verlinden appeared in a piano recital at the conservatory and on May 24 in an organ recital. She has arranged and played many programs in the last few years, dedicating organs in Wisconsin, in churches and mortuary homes, and has appeared as guest organist on various club and church programs.

Miss Verlinden has attended Marquette University and Milwaukee State Teachers' College and is a member of Sigma Phi Gamma, national sorority.

VOX HUMANA IN LITERATURE.

St. Bernard's School, Gladstone, N. J., July 14, 1934.—Editor of THE DIAPASON: Today I was reading part of the well-known children's story "Hans Brinker, or the Silver Skates," and I came across part of the story which interested me immensely, and which I quote in part. I think it will amuse other readers of THE DIAPASON, too:

"What, the great Haarlem organ?", asked Ben. "That will be a treat indeed. I have often read of it, with its tremendous pipes, and its vox humana that sounds like a giant singing."

As the boys entered [the Church of St. Bavon], a swell of sound rushed forth to meet them. It seemed to bear them, one by one, into the shadows of the building.

Louder and louder it grew until it became like the din and roar of some mighty tempest, or like the ocean surging upon the shore. In the midst of the tumult a tinkling bell was heard; another answered, then another, and the storm paused as if to listen. The bells grew bolder; they rang out loud and clear. Other deep-toned bells joined in; they were tolling in solemn concert—ding, dong, ding, dong. The storm broke forth again with redoubled fury—gathering its distant thunder. The boys looked at each other, but did not speak. It was growing serious. What was that? Who screamed? What screamed—that terrible musical scream? Was it man or demon? Or was it some monster shut up behind that carved brass frame—behind those great silver columns—some despairing monster begging, screaming, for freedom? It was the vox humana.

At last an answer came, soft, tender, loving, like a mother's song. The storm grew silent; hidden birds sprang forth, filling the air with glad, ecstatic music, rising higher and higher until the last faint note was lost in the distance.

The vox humana was stilled; . . . A vox humana and a set of chimes! What a wonderful specification! It is almost as good as the orchestra described in "The Rhyme of the Ancient Mariner." If you have forgotten that

orchestra, it is well worth looking up. FROM A VERY INTERESTED READER OF THE DIAPASON.

INFORMATION ON CHURCH MUSIC.

Editor of THE DIAPASON: Having just returned from a young people's camp, where, among the various classes formed for the study of the Bible and kindred themes, it was my duty and pleasure to give lectures on church music, the idea came to me that some of the information obtained from members of the class might be interesting to readers of THE DIAPASON, as being "new," or the latest on the subject. The ages ranged from 14 to 21 and age was no guaranty that the "spelin" would be correct. This is how a girl of 16 wrote Jubilate—"Jubilate!" Another girl two years older said that a good morning hymn was "When Morning 'Gilds' the Sky." The same student wrote that a good Christmas hymn starts "Hark the 'Heral' Angel Sing." Asked to quote the first line of an Easter hymn, another girl (an athlete, maybe) wrote "Angels, roll the 'tomb' away!" The lecturer was very careful with his illustrations, and gave only just sufficient to make the point, but he was shocked to find that his pet story of Newman and "Lead, Kindly Light" was given as follows: "Newman was going around Africa in a ship and was took sick, afterwards felt so ill that he wrote 'Lead, Kindly Light.'" Another version of the well-known story runs: "Newman wrote the hymn 'Lead, Kindly Light' and then went over to the Episcopal Church." For the benefit of those not in the know, "Abide with Me" was quoted as a suitable hymn for the morning service! Asked to write out the Gloria, a lad announced it as "Glory be to God on high, and as it was in the beginning, etc." A canticle suitable for the evening service is known by one girl as "Nunc de Mittus." A hymn to emphasize creed or doctrine was said to commence "The Church is one foundation."

Part of the course was on the organ and its music, and given at an organ in a church. After various explanations and very practical demonstrations, one girl stood on a small metal trunk, and seemed surprised that it gave way, incidentally disconnecting the pedal bourdon. At the examination a lady student said that the organist plays on the "consome." The same enthusiast also stated that the organist plays with his feet in two forms. Another answer to the same question was that the organist plays on the choir, which is called a "consaul." Another stated that to increase the tone, he plays on the swells with his feet!

LONGFELLOW.

William B. Goate Dies at Age of 89. William B. Goate, organist and composer, died June 30 at the home of his son, Edward B. Goate, in Brooklyn.

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N. Y. He was 89 years old. Born in Lynn, England, Mr. Goate played in church there when he was 12 years old. At the age of 27 he played a command performance at Windsor Palace. He was assigned later by the London College of Organists to play in Barbados, W. I. He returned to Lynn and married one of his former pupils, Mary Abbot Williams, who died about 20 years ago. Coming to America, Mr. Goate entered the public school system of the old city of Brooklyn in 1885. In 1904 he was appointed director of music at Boys' High School and shortly thereafter was transferred to Commercial High School. For thirty-five years, until his retirement in 1914, Mr. Goate was organist at Trinity Episcopal Church, Brooklyn. For a time he was organist in St. Luke's Episcopal Church.

Sunday Recitals by Walter Reynolds. Walter Reynolds, A. A. G. O., whose short Sunday evening recitals at the First Methodist Church of Seattle have attracted attention throughout the city, gave several Bach programs in the spring and early summer. May 27 he played a Grieg program, June 10 his offerings consisted of compositions of Robert Schumann and June 24 he played the organ numbers in an Elgar festival.

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