

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 Ten.

CHICAGO, U. S. A., SEPTEMBER 1, 1934.

Subscription \$1.50 a Year—15 Cents a Copy.

ORGAN AT WORCESTER BY AEOLIAN-SKINNER

ALL SAINTS' SPECIFICATION

New Four-Manual Attracts Great Interest and Will Be Heard at N. A. O. Convention—William Self the Organist.

The new Aeolian-Skinner four-manual organ in All Saints' Church at Worcester, Mass., completed during the summer, ranks among the largest and best of the new organs of a decade, according to accounts which come from the New England city. This instrument will be one of those used at the N. A. O. national convention this month, for which reason it commands additional interest at this time. As announced previously in *THE DIAPASON*, the new installation, known as the William E. Rice memorial organ, was opened late in May with two recitals—one on May 21 by William E. Zeuch of the First Church, Boston, and the other on May 28 by William Self, organist of All Saints'. The programs of these two distinguished artists were published in July.

The stop scheme of the Worcester instrument as follows:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
Quintaton, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Flute Harmonique, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Gross Quinte, 5½ ft., 61 pipes.
First Octave, 4 ft., 61 pipes.
Second Octave, 4 ft., 61 pipes.
Wald Flöte, 4 ft., 61 pipes.
Grosse Tierce, 3½ ft., 61 pipes.
Quinte, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Fourniture, 4 rks., 244 pipes.
Cymbale, 3 rks., 183 pipes.
Bombarde, 16 ft., 61 pipes.
Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Chimes (Bombarde).

SWELL ORGAN.

Flute Conique, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Viole de Gamba, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Fugara, 4 ft., 73 pipes.
Super Octave, 2 ft., 61 pipes.
Cornet, 3 rks., 183 pipes.
Plein Jeu, 6 rks., 266 pipes.
Bombarde, 16 ft., 73 pipes.
First Trumpet, 8 ft., 73 pipes.
Second Trumpet, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft.
Tremulant.

CHOIR ORGAN.

Violon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Lieblich Gedeckt, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Viola, 8 ft., 73 pipes.
Gemshorn, 4 ft., 73 pipes.
Lieblich Flöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo Harmonique, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Blockflöte, 1 ft., 61 pipes.
Sesquialtera, 5 rks., 305 pipes.
Corno di Bassotto, 8 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Harp and Celesta, 61 bars.
Tremulant.

BOMBARDE ORGAN.

Principal, 8 ft., 73 pipes.
Flauto Traverso, 8 ft., 73 pipes.
Gamba, 8 ft., 73 pipes.
Gamba Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Grand Fourniture, 7 rks., 427 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Trompette Harmonique, 8 ft., 73 pipes.
Clarion Harmonique, 4 ft., 73 pipes.
Chimes, 25 notes.
Tremulant.

PEDAL ORGAN.

Soubasse (20 from Soubasse, 16 ft.), 32 ft., 12 pipes.

Rollo Maitland, Who Writes on Art of Improvising



Principal, 16 ft., 32 pipes.
Diapason (Great), 16 ft., 32 notes.
Contrebasse, 16 ft., 32 pipes.
Soubasse, 16 ft., 32 pipes.
Violon (Choir), 16 ft., 32 notes.
Flute Conique (Swell), 16 ft., 32 notes.
Gross Quinte, 10½ ft., 32 pipes.
Octave, 8 ft., 32 pipes.
Flute Ouverte, 8 ft., 32 pipes.
Viola (Choir), 8 ft., 32 notes.
Flute Conique (Swell), 8 ft., 32 notes.
Gross Tierce, 6½ ft., 32 pipes.
Quinte, 5½ ft., 32 pipes.
Super Octave, 4 ft., 32 pipes.
Flute Harmonique, 4 ft., 32 pipes.
Mixture, 3 rks., 96 pipes.
Contra Bombarde (20 from Bombarde, 16 ft.), 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trumpet, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.
Chimes.

The equipment of combination pistons includes nine and a cancel for the great, with pedal to manual on and off piston, the same number for the swell, eight for the choir, six affecting the bombarde, eight and release for the pedal and six general pistons, besides a general cancel.

MANY RECITALS FOR RAMIN

Transcontinental Tour to Begin Sept. 30 in New York City.

Bernard R. Laberge reports that Günther Ramin's transcontinental tour will begin Sept. 30 in New York at Holy Trinity Lutheran Church. After a few dates in and near New York the German recitalist will proceed to New England and thence to the Middle West and the Pacific coast. Oct. 9 he will appear in Toledo, Oct. 10 in Cleveland and Oct. 11 in Detroit. On the 14th he will play in Pittsburgh and Oct. 15 in Cincinnati, with Rockford, Ill., Minneapolis, Denver and other Colorado cities to follow.

Herr Ramin will reach the coast at Seattle Oct. 23 to appear at Victoria, B. C., the 24th, Seattle Oct. 25, and in Portland at the Municipal Auditorium on the 26th. San Francisco will introduce him on Sunday, Oct. 28, at the

Municipal Auditorium, this to be followed by two recitals in northern California. Redlands University will present him on Nov. 1, and Nov. 3 he will play at the Los Angeles Philharmonic Auditorium. On his way back East Ramin will fill two or three dates in Texas and then will appear again in New York Nov. 11, at Lafayette College, Easton, Pa., on the 12th, at Hanover Nov. 13 and in Plainfield, N. J., Nov. 14. He may give a farewell recital in New York on the 15th and will sail for home Nov. 16.

During the course of his tour the German master will present four different programs featuring old masters, Bach and Reger. Although Mr. Laberge states that Ramin's tour is exceptionally well booked, there are still some good dates available.

PAGE COMPANY IS BANKRUPT

Organ Concern at Lima, Ohio, Files Petition in Court at Toledo.

The Page Organ Company of Lima, Ohio, filed an application in bankruptcy in the federal court at Toledo, Ohio, Aug. 4. The petition listed many churches as owing money to the company. The company's liabilities are \$271,663.04 and its assets \$143,048.30, according to Walter W. Scott, secretary and treasurer.

The Lima concern had been in business upward of a decade, but had not been reported as active since the demand for theater organs diminished.

Death of Ernest Sumner.

Ernest Sumner, 63 years old, formerly organist of churches in Chicago, Evanston, New York and Montreal, died Aug. 4 at his home in Columbia, S. C., after several months' illness. Mr. Sumner, who was born in Montreal, was a graduate of the Royal College of Music in London. He is survived by a daughter, Mrs. James T. Gies of Philadelphia, and a son, George V. Sumner of Columbia, S. C.

UNIFORM CONTRACT AS FEATURE OF CODE

HEARING HELD AT CAPITAL

New Rules to Govern Terms of Payment for Organs and a Uniform Specification Outline Submitted by Code Authority.

Important amendments to the pipe organ code proposed by the code authority of the National Association of Organ Builders were the subject of a public hearing at the Willard Hotel in Washington Aug. 10. The principal amendments submitted deal with terms of payment and competition in the trade. A uniform contract has been prepared and was the subject of consideration. At the same time a uniform specification outline was presented, in an effort to prevent confusion to purchasers in considering competitive bids. If approved by the National Recovery Administration, these amendments will become part of the code and must be followed by all builders.

The following minimum terms are to be required under rule 9 in connection with terms of payment under every contract for the sale of an organ:

First Payment: Not less than 10 per cent of the contract price, to be paid in cash when due [when contract is signed].

Second and Third Payments: To aggregate not less than 30 per cent of contract price, to be paid in cash when due.

Final Payment: The balance (which shall not be more than 70 per cent of the contract price), to be paid when due (on completion of organ), either in cash or in negotiable promissory notes bearing interest at a rate not less than 6 per cent per annum, or part in cash and part in such notes. Of the sum so taken in notes, not more than one-third may be notes made due and payable within a period or periods not to exceed three years from the date of completion of the organ; not less than one-third may be notes due and payable within a period or periods not to exceed one year from the date of completion of the organ; the balance of the sum so taken in notes may be notes made due and payable within a period or periods not to exceed two years from date of completion of the organ. No agreement or representation as to the extension or renewal of any note or notes to be given in connection with the sale of an organ shall be made which directly or indirectly shall extend or defer the time of payment of such notes beyond the times mentioned in rule 9, or lead a purchaser to believe that such renewal or extension will be granted.

Additional proposed rules are as follows:

Rule 10—Payment: No member of the industry shall agree in connection with the sale of an organ to accept as payment under any such contract anything other than cash or purchaser's interest-bearing paper, except at current market value. Where provisions concerning specification and/or payments for the purchase of pipe organs have been established for specific projects, by competent governmental authority or agencies (whether federal, state or political subdivisions thereof) acting in accordance with law, any member of the industry required to comply and complying with the provisions so established shall be relieved of compliance with the uniform specifications and/or payments of this industry.

Rule 11—Financing: No member of the industry, for the purpose of influencing the sale of an organ, shall offer or promise to finance any purchaser or owner in financing, whether directly or indirectly, any payments required to be made in cash.

Rule 12—Defamation of Competitors: No member of the industry shall circularize or disseminate false or misleading information, by words or acts, relative to the prices, credit standing, business integrity or ability to perform contracts of any competitor.

In the matter of the proposed uniform specification it is provided that a builder may prepare his own specification, but in every instance it must contain details as to action, type of console, scale of manuals and pedal, etc., and the specification is to be presented

virtually in the form in which THE DIAPASON publishes specifications, as to order of manuals, number of pipes, etc., with couplers and accessories, etc., to follow the stoptist. The number of pipes to each stop is to be clearly indicated. If a stop is a "borrow" or "extension," the number of notes and pipes is to be specified and the source from which derived must be stated. Intermanual "borrows" of the same pitch are to bear the same name. Where old pipes or other parts are to be used, they are also to be clearly indicated.

In addition to the foregoing proposals of the code authority, the advisory board of the N. R. A. has prepared several amendments. One of these, which is to take the place of present provisions of the organ code, is as follows:

On or before the effective date every employer shall make an equitable adjustment of all wage rates above the minimum. In no case shall wage rates be reduced, notwithstanding that the number of hours worked in such employment may be hereby decreased. No change shall be made in piecework rates which will reduce the hourly or daily earnings of pieceworkers. The action taken by each member of the industry in accordance with this provision shall be reported to the code authority within thirty days after the effective date of this code and to the administrator on his request, and shall be subject to the administrator's review and disapproval.

It is also recommended that a trade practice committee be appointed for the purpose of formulating fair trade practices and to govern relationships among employers under the code.

IBBOTSON TO BALTIMORE

Detroit Organist Takes Position at Grace and St. Peter's Church.

Ernest M. Ibbotson, F. A. G. O., organist and choirmaster of the Church of the Messiah, Detroit, has accepted a similar position at Grace and St. Peter's Church, Baltimore, Md. Mr. Ibbotson takes up his duties there Sept. 1 and is to have charge of a large choir of boys and men in the beautiful old church. In 1924 he went to Detroit, where he has been at the Church of the Messiah continuously, with the exception of one year spent in study in Paris under Marcel Dupré. Since his return he has continued his studies at the University of Michigan with Palmer Christian. He has also studied with Arthur Priest at Hartford, Conn., and Albert Riemenschneider of Cleveland. Mr. Ibbotson has been active in the Michigan chapter of the American Guild of Organists, having served two consecutive terms as sub-dean and one year as dean, and he has also served as one of the local examiners. In 1933 he married Miss Alma Anderson of New Haven, Conn., and they have one child, a boy born in May.

FOR SCHOOL IN MINNESOTA

Kimball Three-Manual to Be Installed at Institution for Blind.

The contract to build a three-manual organ for the Minnesota School for the Blind, at Faribault, was awarded late in August to the W. W. Kimball Company of Chicago. Another August order received by the organ department of the Kimball Company is for a two-manual for the First Church of Christ, Scientist, at Haddonfield, N. J. First Church of Christ, Scientist, at Vancouver, B. C., has commissioned the Chicago builders to reconstruct, enlarge and modernize its organ. It is to be a three-manual with remote control combination action. At present the instrument is a two-manual.

John Connell, the South African organist, will be in Chicago about Oct. 1, according to word received by Wallace W. Kimball, head of the organ department of the W. W. Kimball Company, to pass on the organ under construction for the Town Hall at Pretoria. The diapason chorus for this large organ is on display at the Kimball factory and has been seen by a number of visiting organists and has elicited great admiration.

WORCESTER THE PLACE AND SEPT. 10 THE DATE!

ALL READY FOR CONVENTION

Reservations Promise Large Attendance at Annual Gathering of National Association of Organists—Program Features.

Everything is in readiness at Worcester, Mass., for the annual convention of the National Association of Organists, which opens on Sept. 10. Advance reservations indicate that this last convention of the N. A. O. before the consolidation with the A. G. O. will draw a large attendance. Dr. William C. Carl, president of the association, is on his way home from Europe and will arrive in time to call the convention to order on the opening day. The program as published in full in the August issue of THE DIAPASON will be carried out.

The start will be made Monday evening, when Captain Richard H. Kanger of New York will speak on "Electrical Tones for Organs," with illustrations, and a recital will be played by Andrew Tietjen on the four-manual Möller in the Old South Church. Registration will begin at 4 on Monday afternoon at the Hotel Bancroft, the official headquarters, and President Carl will be present to welcome the members, assisted by Mrs. Howard S. Shepard and the Worcester committee and Henry Hall Duncklee with the headquarters executive committee.

Official greetings will be voiced at the Bancroft Tuesday morning by the mayor, the president of the Chamber of Commerce and Mrs. Shepard, president of the Worcester chapter, to which President Carl will respond. Immediately afterwards the code of ethics will be presented by Miss Jane Whittemore, followed by Herbert S. Hammond, who will speak on "Tudor Music," now used extensively since its introduction in the United States by the English Singers. The women's committee of Worcester will serve a luncheon at 12:40.

In the afternoon the possibilities of a two-manual organ will be demonstrated by Willard Irving Nevis in a representative program at the Trowbridge Memorial Church, followed by an illustrated lecture-recital by Harry Burleigh on "Negro Spirituals," which will doubtless draw a record attendance.

In the evening Edwin Arthur Kraft of Cleveland will present a brilliant program on the new Kimball organ in the Municipal Memorial Auditorium.

Wednesday morning will be devoted to a violin and piano sonata recital by Albert Stoessel and Edna Stoessel Saltmarsh in the Worcester Art Museum. Previously an opportunity will be given to visit the art collection, one of the city's greatest attractions. Immediately at the conclusion of the program the busses will start for the outing, stopping for luncheon at the Wayside Inn, made famous by Longfellow, and continuing for a drive of historical interest, returning to Worcester in time for dinner.

In the evening William E. Zeuch will bring his choir of forty-seven voices from the First Church, Boston, for a historical concert, assisted by William Self of Worcester as solo organist. Mr. Self recently returned from coaching with Joseph Bonnet in Paris. The concert will be given in All Saints' Church on the new Aeolian-Skinner organ.

Thursday will be a big day. Hugh Ross will start it off with a paper on "Palestrina," followed by A. Walter Kramer, editor of *Musical America*, who speaks on "The Organist's Greater Usefulness to His Community." At 2:30 Hugh Porter will play an all-Bach program and Charlotte Lockwood a brilliant mixed program. Then comes the gala concert at 8:15 with Albert Stoessel, conductor of the famous Worcester Festival, who will present the festival chorus of 400 voices in a notable program. The Worcester Philharmonic Orchestra of sixty under Albert Wassall will appear, as will Dr. Charles M. Courboin and George William Volkel in solo numbers. Alice Erickson, violinist of Worcester, will play the

Ernest M. Ibbotson



"Rondo Capriccioso" by Mendelssohn with Walter Howe of Worcester at the organ. Surely this will complete a day of musical feasts fit for the most exacting.

Friday, the final day, will be ushered in with a business meeting and then Dr. Alfred E. Whitehead of Montreal, representing the Canadian College of Organists, will speak on "Presentday Church Music," followed by Dr. Harold Vincent Milligan, past president, on "Early Colonial Music," with illustrations by Mabel Anderson Pearson of Worcester. The afternoon of Friday will introduce Donald Harrison of Boston, who will speak on the latest developments in organ building in All Saints' Church. In connection with this two recitals will be played by Clarence Watters of Hartford and Franklin Glynn of Memphis, Tenn.

The climax of the week will be the banquet at the Bancroft in the evening. President Carl will be toastmaster and Charles Henry Doersam, warden of the American Guild of Organists, will be guest of honor. Dr. Sigmund Spaeth, the noted lecturer, will entertain in a riot of fun.

It is urged by the convention committee that organists make their reservations immediately. Application for rooms should be made to Roscoe H. Goddard, Chamber of Commerce, Worcester, Mass.

Death of the Rev. D. R. MacGregor.

Friends of Miss Elsie MacGregor, the Indianapolis organist, will extend their sympathy to her in the death of her father, the Rev. Daniel R. MacGregor, who passed away at Indianapolis last month at the age of 78 years. Mr. MacGregor was widely known in Baptist circles and was pastor-at-large of the Federated Baptist Churches and former editor of the *Indiana Baptist*. His family left Scotland for Nova Scotia, and thence came to the United States. Mr. MacGregor was graduated from Wabash College in 1883 and received his divinity degree from the University of Chicago. He had held pastorates in Illinois, Wisconsin and Indiana cities.

Organ for Ironwood, Mich., Church.

The Schaefer Organ Company of Slinger, Wis., has obtained a contract for a two-manual instrument for St. Ambrose's Catholic Church at Iron-

IN THIS MONTH'S ISSUE

Uniform contract and rules governing specifications are made a part of the N.R.A. code for the organ builders.

Final preparations are made for convention of National Association of Organists at Worcester, Mass., beginning Sept. 10.

Specification of new four-manual Aeolian-Skinner organ in All Saints' Church, Worcester, Mass., is presented.

Organ to be built for Bard College by Austin Company is described and specification is cited.

Organ in Salisbury Cathedral, as rebuilt and modernized by Henry Willis, enlarging upon original organ of Father Willis, built in 1876, is described.

New work for the organ by Dr. T. Tertius Noble is the subject of commendatory review by Dr. William Lester.

Dr. Harold W. Thompson writes of new works for choir.

Paper of Rollo Maitland, Mus. D., at A. G. O. convention on the art of improvising is published.

A. G. O., N. A. O. and C. C. O. rest from their activities during the summer months, and recital programs are few in hot season.

wood, Mich. It is to be a straight instrument of twelve sets of pipes and chimes. The organ is to be divided around a large window and will have elaborate casework. Installation is to be made in November.

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THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication 306 South Wabash avenue, Chicago, Ill.

SALISBURY CATHEDRAL ORGAN IS MODERNIZED

TASK COMPLETED BY WILLIS

Instrument Built by Father Willis in 1876 Undergoes Reconstruction—Sir Walter Alcock Describes the Work.

Reconstruction of the famous organ in Salisbury Cathedral, England, has been completed by Henry Willis & Sons and the instrument originally built by Father Willis in 1876 from designs by Sir John Stainer is now a modernized one of sixty-five sets of pipes. Sir Walter G. Alcock, organist of the cathedral, who opened the organ June 23, describes the work and gives praise to the builders in the August issue of *The Musical Times* of London.

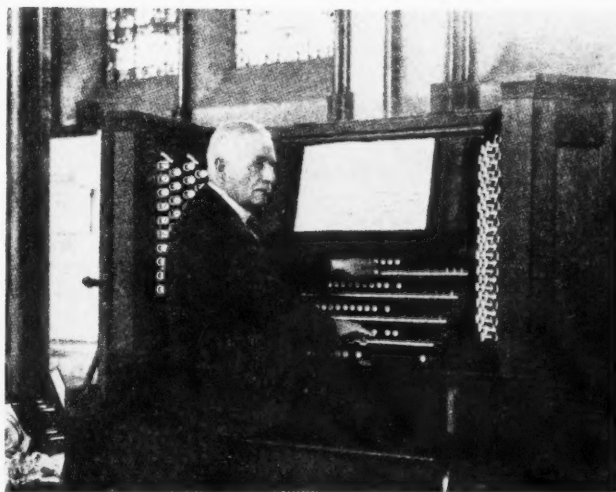
Sir Walter writes that Henry Willis agreed to remove no pipes from the cathedral, and to undertake no revoicing or changes of pressure. But as the solo organ was to be enclosed (the tubas excepted), the 8 and 4-ft. flutes and the two orchestral reeds were treated for enclosure with great success. The two choir reeds (corno di bassetto and cor anglais) were removed, the former being omitted and the 8-ft. cor anglais placed in the solo as a 16-ft. In their place a trumpet and an open diapason have been installed, while a tierce and nazard have been added to the scheme.

The swell remains unaltered. On the great the harmonic flute, 4 ft., goes on to the pedal, its place being taken by a small principal. The piccolo gives place to a flute couverte.

The pedal organ of eleven stops is increased by extension to one of sixteen. The 32-ft. open yields a 16-ft., the violone is extended twice to 8 and 4-ft., the choir lieblich, 16 ft., is borrowed, and there is the harmonic flute from the great. The solo organ is enlarged by the addition of a violoncello and a celeste, and by the 16-ft. cor anglais.

The solo division has been enclosed, but the choir remains unenclosed. The

Sir Walter G. Alcock at Salisbury Cathedral Organ



electric action, which replaces the tubular action that was installed some time ago in the original organ, is the subject of special praise from Sir Walter.

The stop specification, showing sixty-five stops, is as follows:

- GREAT ORGAN (Fourteen Stops).**
1. Double Open Diapason, 16 ft.
 2. Open Diapason No. 1, 8 ft.
 3. Open Diapason No. 2, 8 ft.
 4. Claribel Flute, 8 ft.
 5. Stopped Diapason (Bass from No. 4), 8 ft.
 6. Principal No. 1, 4 ft.
 7. Principal No. 2, 4 ft.
 8. Flute Couverte, 4 ft.
 9. Twelfth, 2 2/3 ft.
 10. Fifteenth, 2 ft.
 11. Mixture, 4 rks.
 12. Trombone, 16 ft.
 13. Trumpet, 8 ft.
 14. Clarion, 4 ft.
- SWELL ORGAN (Fourteen Stops)**
15. Contra Gamba, 16 ft.

16. Open Diapason, 8 ft.
17. Lieblich Gedeckt, 8 ft.
18. Viola da Gamba, 8 ft.
19. Vox Angelica (Bass from No. 18), 8 ft.
20. Octave, 4 ft.
21. Flute Harmonique, 4 ft.
22. Super Octave, 2 ft.
23. Mixture, 3 rks.
24. Vox Humana, 8 ft.
25. Oboe, 8 ft.
26. Contra Fagotto, 16 ft.
27. Trompette, 8 ft.
28. Clarion, 4 ft.

- CHOIR ORGAN (Twelve Stops)**
29. Lieblich Gedeckt, 16 ft.
 30. Open Diapason, 8 ft.
 31. Harmonic Flute, 8 ft.
 32. Lieblich Gedeckt, 8 ft.
 33. Sallirional, 8 ft.
 34. Gamshorn, 4 ft.
 35. Harmonic Flute, 4 ft.
 36. Lieblich Gedeckt, 4 ft.
 37. Nazard, 2 2/3 ft.
 38. Flageolet, 2 ft.
 39. Tierce, 1 3/4 ft.

40. Trumpet, 8 ft.
41. Violoncello, 8 ft.
42. Cello Celeste, 8 ft.
43. Harmonic Flute, 8 ft.
44. Harmonic Flute, 4 ft.
45. Cor Anglais, 16 ft.
46. Clarinet, 8 ft.
47. Orchestral Oboe, 8 ft.
48. Tuba, 8 ft.
49. Tuba, 16 ft.

PEDAL ORGAN.

50. Double Open Diapason (metal), 32 ft.
51. Open Bass, 16 ft.
52. Open Diapason No. 1 (metal), 16 ft.
53. Open Diapason No. 2 (ext. 32-ft.), 16 ft.
54. Violone, 16 ft.
55. Bourdon, 16 ft.
56. Lieblich Gedeckt (from Choir), 16 ft.
57. Octave, 8 ft.
58. Viola (ext. No. 53), 8 ft.
59. Flute, 8 ft.
60. Octave Viola (ext. No. 53), 4 ft.
61. Octave Flute, 4 ft.
62. Mixture, 4 rks.
63. Contra Posanne, 32 ft.
64. Ophicleide, 16 ft.
65. Clarion, 4 ft.

Ida Kitching Cordes Appointed.

Ida Kitching Cordes has recently been appointed organist at the First Baptist Church, Detroit. Mrs. Cordes has been treasurer for three years of the Michigan chapter of the A. G. O. She is a member of the Women Organists' Club and one of its founders and a member of the Tuesday Musicale of Detroit. Her previous appointments include the Church of the Ascension, Windsor, Ont., the Fort Street Congregational Church, Detroit, the Preston Methodist Church and the Messiah Lutheran Church.

Death Takes Olin D. Buck.

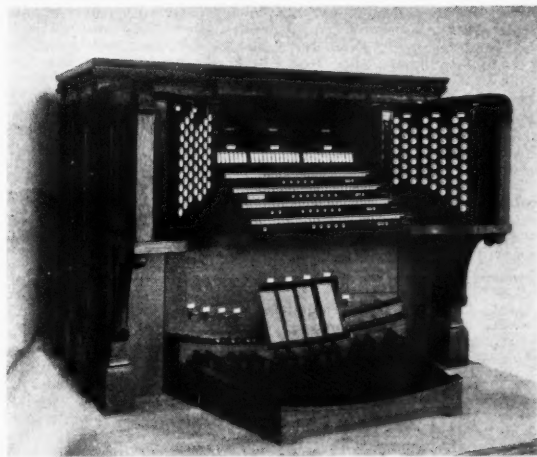
Olin D. Buck, husband of the late Eleanor Allen Buck, F. A. G. O., died at Topeka, Kan., July 21 as the result of a throat infection. Mr. Buck was a prominent Kansas attorney. He met his wife at Washburn College, where both were students. Mrs. Buck, who died last year, was one of the most talented of the younger organists of the West, had been a pupil of Lynnwood Farnam and was secretary of the Kansas A. G. O. chapter.

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FALL TERM BEGINS OCTOBER 9TH, 1934

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New Music Reviewed; Drought Has Failed to Kill a Fine Crop

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

The drought of 1934 did not assail the American composer and his publisher. Indeed, I escaped from Albany for the summer only to have package after package of new music follow me to Cornell University—always with notices of postage due. If only to get back the postage, I am to give you a little article on what I found when the packages were opened.

Anthems, Motets, Carols

In the first place, I found two excellent carols for Christmas in the Dickinson series (Gray). One is a Greek melody with the words "Shepherds on This Hill," a charming accompanied work, with parts available for flute, violin, cello and harp, and with solos for baritone, tenor and soprano. This will be very popular with any choir. The other is an Italian carol called "Whence Come Ye?" It is to be sung unaccompanied if you like. Parts are available for violin, cello and harp. There is a solo for soprano or tenor which may be sung by an antiphonal choir; one bit in two parts may be sung by children's voices. Both carols are easy and are among the most attractive recent issues in a series which for popularity leads all others in the United States and Canada.

Dr. Dickinson has also prepared for this series an edition of Ecard's Easter carol, "Christians, Rejoice." This arrangement is for two choirs, each in four parts, or for a chorus plus solo quartet. Some very beautiful antiphonal effects can be managed with this not difficult unaccompanied work.

Two odd carols, both Hungarian traditional melodies, I believe, are arranged by Kodaly (Oxford Press). One, called "Whitsuntide," is for SSA, except on the last stanza, where the drone parts demand SSAA. This runs to fourteen pages. The other is called "The Voice of Jesus," and is a sort of hymn-carol on a folk-tune; it also is for SSA, but it is only four pages in length. Both are odd and interesting. I should like to hear from anyone who tries them.

There is no doubt in my mind at all that Tustin Baker's "Christ Was Born on Christmas Day" (Oxford) will be effective with women's voices in three parts. It is a graceful work, accompanied, which appeals at the first reading.

Dr. Willan has just brought out the ninth in his important series of "Liturgical Motets" (Carl Fischer). This one is called "Behold, the Tabernacle of God" and is for unaccompanied voices in six parts. It was dedicated to Dr. Leo Sowerby and intended for use at the recent jubilee of his Chicago church. It is one of the most eloquent numbers in the series, and that means that it is music of the highest sort. I recommend it for any church anniversary or festival.

As I have mentioned previously, some of the most attractive anthems of the year are found in a set of three by Professor Van Denman Thompson, just about to be released by J. Fischer & Bro. They are to be sung unaccompanied, and while they are not very difficult they need a chorus. The titles are:

"One Thing Have I Asked." Four pages. Worship, the church.

"Blessed Art Thou, O Israel." Six pages. Thanksgiving, patriotic.

"Thou Ruler, Lord, the Lights on High." Four pages. Knowledge, power of God. Excellent for schools and colleges.

Speaking of schools, there is a bright anthem, accompanied, on "Hail, Festal Day" (Carl Fischer) by R. A. Merwin. He says that it was composed for use in a preparatory school, and he wrote the vocal parts in such fashion that the alto is not essential—the anthem of fourteen pages may be sung in three parts. It is spirited and easy.

Dr. Whitehead has an anthem for communion called "Deck Thyself, O Soul" (Schmidt)—the well-known chorale, "Schmücke Dich." The lovely accompaniment uses hints drawn from Bach's prelude. The English translation by Winkworth is rather clumsy,

but that is true of most translations of chorales. The melody, of course, is one of the very great ones. This can be sung by a quartet, and well sung.

It would be unfair not to mention one easy anthem that can be used by quartets. I select "I Will Give Thanks" (Presser), by Dr. J. Christopher Marks, preferably to be sung unaccompanied after an introduction of four measures. It is happy music, easy but polished.

The house of Summy is publishing one of the favorite anthems by Sir George Martin, "Holiest, Breathe an Evening Blessing." It is in four pages, preferably to be sung unaccompanied by a chorus. I can remember doing it pretty successfully with an accompanied quartet.

Services

I have been impressed by a very easy work of Stanley Marchant, a setting of the Magnificat and Nunc in D minor (Novello, Gray). It is accompanied, but in free rhythm, with splendid use of unison and with noble melody.

Another interesting setting of the same canticles is by W. Pollak on tone I-D, for TTB with fauxbourdons (Carl Fischer). It has notes on performance. I recommend this especially for use in men's colleges.

E. Titcomb has an admirable short "Missa Sanctae Crucis" (Carl Fischer), somewhat in the manner of the short masses of Willan. There is no Credo, and all is to be sung unaccompanied. I think it will be widely used among the Anglo-Catholics; it certainly deserves it.

Music for Organ

There is now a revised edition for organ and piano of Dr. Sowerby's "Medieval Poem" (Gray). This impressive rhapsody is inspired by a hymn from the liturgy of St. James. While it has a choral motive, there is no conscious attempt to manufacture plainsong imitations. In other words, this is all Sowerby—highly original work, difficult and very interesting.

But most of us cannot perform this, and I follow my custom of recommending things that almost anyone can play. First of all, there is a delightful set of "Four Extemporizations" by Percy Whitlock (Oxford), containing two little pieces of three pages each—"Carol" and "Fidelis"—which almost anyone can play and enjoy very much. The other two numbers, "Divertimento" and "Fanfare," will take some practice and reward it.

Then there is an easy set of "Three Preludes on Hymn-tunes" by an English composer named Hinton (Novello). The tunes are "York," "St. Columba" and "Hanover"—the last of these an admirable number for church, only four pages in length. A simple and pretty "Melody" by Dr. Hollins is published by Novello—a little tune in which you can contrast reed against flute.

From the recently published set of short pieces by Karg-Elert the firm of Schmidt has published in a separate issue the best two numbers, "Toccatina and Chorale." If you like Karg-Elert, this will please you.

One or two issues of old music are worth buying. There is a set of "Largo, Allegro, Aria and Two Variations" by Festing (Novello), much in the style of that Corelli suite arranged by Dr. Noble which has been so popular. This particular set is from Festing's Sonata in E for violin and thoroughbass. It is delicate, witty, graceful.

Novello has also gathered in a volume entitled "Twelve Short Pieces for Organ from Old English Organ Music" some of the best numbers edited by the late Dr. West, including an Andante by Battishill, an admirable Voluntary in A minor by Boyce and two little pieces by Samuel Wesley. All of these do very well as easy and reverent music for the church. The price of the volume is reasonable.

In his editing of Rheinberger, Dr. Grace has got to the Third Sonata, known as the Pastoral (Novello). It is a short work—the middle section is very brief and the whole sonata takes only fifteen pages. The first movement and the last can be played as Prelude and Fugue. They are, of course, very good Rheinberger and for organists pretty satisfactory music. To the public this sonata is probably the most

agreeable of the lot. As usual, the editing is excellent.

J. Sebastian Matthews' Last Work

Perhaps the last compositions from the pen of our lamented colleague, J. Sebastian Matthews, are a set of "Three Preludes on American Hymn-Tunes" (Schmidt). For all his delicate taste, Mr. Matthews found musical interest in certain tunes which many of our American organists like to deplore. Here are three pieces (published together) of high merit and genuine imagination on "Martyrs" ("Jesus, Lover of My Soul"), "Olivet" ("My Faith Looks Up to Thee") and "Bethany" ("Nearer, My God, to Thee"). Each is three or four pages in length, easy to play, and beautifully finished in style. They are certainly among the best compositions of their sort written by Americans.

Why is the Passacaglia so popular a form all at once? We have had admirable pieces recently from Willan, Whitehead, Candlyn, Diggle and others. Now there is an Introduction and Passacaglia (Schmidt) by Dr. Noble, which belongs near the top of his compositions for the organ, if not in first place. The deeply emotional introduction begins very softly, works up to a glory of tone within three pages, and then dies away. There is a chance for the French horn that is irresistible. The Passacaglia has an enchanting melody, easy to understand and very romantic, which is developed through some sixteen pages of varied delight. The piece is not difficult in the way that Willan's is; it is about the same in difficulty as Candlyn's, I should say. In other words, most of us will need to practice it hard, but it is within the abilities of the large majority and it is rather easy for a good player. It is the piece that I shall take with me on my holiday, if I ever get one this year.

Solos

Mrs. Beach has a solo setting, called "Evening Hymn," of "The Shadows of the Evening Hours" (Schmidt), the best of recent sacred solos. It comes for high voices or for medium. The accompaniment, as is usual in her works, is for piano rather than organ, but I imagine that this will be effective in church.

There is one very easy solo by Hogan, "Thy Will Be Done" (McLaughlin & Reilly), for medium voice, on the well-known hymn beginning "My God and Father, while I stray."

Folk Hymns

Let me mention once again the collection of "Twelve Folk Hymns" (J. Fischer), which should be published by the time that this article is in print. The editors are John Powell, Hilton Rufty and Mrs. Annabel Morris Buchanan, Virginians who are accomplished collectors and sound musicians. The hymns have been taken from the old "shape note" hymnals of the early nineteenth century and from oral tradition. There is an informing introduction by Mr. Powell and also notes on each of the hymns. The lovers of modal tunes are delighted to discover examples of Ionian, Dorian, Mixolydian, Aeolian and Phrygian melodies—enough to illustrate to a class or a congregation the remarkable qualities of those old keys. The texts are seldom highly poetical, but sometimes rather funny; for instance:

From His hands, His feet, His side,
Runs the healing lotion;
See the consoling tide,
Boundless as the ocean.

Evidently the folk have changed rather bad poetry of the early nineteenth century in some cases; in others, however, as in "Jesus Born in Bethlea," we hear the true folk-poem. Some of the words demonstrate amply that these white spirituals were the forerunners of the Negro spiritual; for example, there is "The Hebrew Children"—on which, by the way, our northern colleges have made a song beginning "Where, O where, are the pea-green freshmen?" It is remarkable how much finer the music is than the words; and how much more imaginative the Negro spirituals are in words and how different—though not always superior—in music. Here is a wonderfully interesting part of our American musical tradition opened up to us by three of the people who know it best. The little book, which sells for only 25

cents, should be in every library, in every choir in America. Talk about historical recitals! Here is American history in one of the most beautiful manifestations.

Books

A unique little book is the revised edition of "A Musical Pilgrim's Progress," by J. D. M. Rorke (Oxford Press). It is the story of a man who taught himself to enjoy music and who can recall in lively, zestful fashion all the principal stages of his development. He is almost shameless and entirely winning. The book makes you want to write one about your own musical progress; moreover, it is excellent criticism from an unspoiled imagination. For example, he says: "We have to reckon with Chopin, first as the great awakener, and then as the great detainer." Give this to a musical friend next Christmas, whether he be a professional or an amateur musician.

Of course, the book that every organist will use every year, every month, almost every week, is Deamer's "Songs of Praise Discussed" (Oxford Press, Carl Fischer). After a delightful introduction there are 374 pages of notes on all the hymns in what I regard as the best hymnal in English. In case you haven't "Songs of Praise," no harm is done, for an index to first lines will help you find at once a note on almost any great hymn that you know. (Of course, the poor hymns are not in the hymnal.) Then there is a goodly treatment of authors, composers and sources such as ancient Psalm books. You have a book of over 500 pages that tells you almost anything you want to know about 703 hymns. You will find endless amusement in the notes—some that may not be intended. For instance, few Englishmen except Mr. Wodehouse will enjoy as much as we may the information that the hymn writer Christopher Wordsworth, nephew of the great poet, was rector of Stanford-in-the-Vale-cum-Goosey, Berkshire. I am sure that I have been organist in Albany-in-the-Vale-cum-Goosey.

Students of the immortal "Forty-eight" of Bach will enjoy a little handbook by Stewart Macpherson in Novello's "Music Primers and Educational Series." So far I have seen only the commentary on book 1, which runs to 107 pages of sound analysis and spirited criticism.

My own reading this summer has been blessed with two more remarkable books, both from the Oxford Press: "Claude Debussy, His Life and Works," by Léon Vallas, in a clear English translation, and the Fox-Strangways book on Cecil Sharp, that prince of folksong whose two magnificent volumes of songs collected in the Appalachians have received the honor of a definitive edition with the Oxford Press. I dare say that I am slightly daft upon the subject of folk-music, but you need not be so far gone as I to enjoy the story of Sharp's life, so sincere, honest, unpretentious and triumphant. As for Debussy, I have been struck with his penetrating and brutal criticism, a part of his candor. A lover of Franck has a jolt when he reads that Debussy described the old composer as "a modulating machine."

One more suggestion: In the autumn Macmillan will publish the long-awaited "American Ballads and Folksongs" of John Lomax. It is a ripe and fruity book of over 600 pages, with tunes but no confounded accompaniments.

Brothers Assist Sister in Recital.

Miss Evelyn Mitchell gave a recital Sunday, Aug. 5, on the three-manual Hall organ at the First Presbyterian Church, Aberdeen, S. D. She was assisted by her brothers, John and Franklin, who played the cornet and violin. Miss Mitchell studied organ with Dean D. A. Hirschler at the College of Emporia, where she received her bachelor of music degree in 1932. She is also a pianist and violinist, and a member of Phi Epsilon chapter of Mu Phi Epsilon. In 1933 she received her B. S. in education from Northern State Teachers' College, Aberdeen, S. D., and is at present music supervisor in the public schools of Miller, S. D. Franklin was graduated from the Aberdeen High School in 1934. At the age of 7 he began to study piano and violin, and since then has studied baritone horn, viola and organ.



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Architects—Frohman, Robb & Little, Boston

The consensus of opinion appears to confirm our belief that this splendid instrument, together with the similar organ recently installed in Grace Cathedral, San Francisco, marks a new era in the art of organ building in this country. Members of the N. A. O. and their friends will have a splendid opportunity at the September Convention to become familiar with the independent Pedal and other interesting features of the All Saints' Organ.

Regarding the Grace Cathedral organ, Alexander McCurdy writes as follows:

Dear Mr. Harrison:

July 11, 1934.

During the past week I've spent about fourteen hours at the organ in Grace Cathedral in San Francisco. Without a doubt, I think that it is the finest organ that I have ever had my hands on. It has the clear ensemble that I have been wanting to hear for such a long time and still has all of the soft stops that anyone could desire. It is just full of color; the build-up is perfectly wonderful, from the softest stop to the full organ.

I congratulate you.

Sincerely yours,

Alexander McCurdy, Jr.

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**Scheme of Instrument Installed in Zion
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Division of Four Sets of
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Zion Lutheran Church at Hamilton, Ohio, has a new three-manual organ, with an echo division playable from the great manual, the installation of which has just been completed by the forces of M. P. Möller, Inc. The stop specification of this instrument is as follows:

GREAT ORGAN.

- Double Open Diapason, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Second Open Diapason, 8 ft., 24 pipes.
- Clarinella, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Violoncello, 8 ft., 73 pipes.
- Octavo, 4 ft., 73 pipes.
- Flute Harmonique, 4 ft., 73 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Mixture, 3 rks., 122 pipes.
- Tromba, 8 ft., 73 pipes.
- Harp, 49 notes.
- Tremulant.

SWELL ORGAN.

- Bourdon, 16 ft., 73 pipes.
- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Sallecional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Viol d'Gamba, 8 ft., 73 pipes.
- Orchestral Flute, 4 ft., 73 pipes.
- Sallico, 4 ft., 61 notes.
- Piccoto, 2 ft., 61 notes.
- Dolce Cornet, 3 rks., 183 pipes.
- Muted Trumpet, 8 ft., 85 pipes.
- Oboe, 8 ft., 73 pipes.
- Voix Humana, 8 ft., 61 pipes.
- Clarion, 4 ft., 61 notes.
- Tremulant.

CHOIR ORGAN.

- Dulciana, 16 ft., 97 pipes.
- Groign Principal, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 notes.
- Unda Maris, 8 ft., 61 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Flute Celeste, 8 ft., 61 pipes.
- Rohr Flöte, 4 ft., 73 pipes.

- Dolce Nazard, 2 2/3 ft., 61 notes.
- Dulciana, 4 ft., 73 notes.
- Dolce Fifteenth, 2 ft., 61 notes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 61 bars.
- Harp Dampers.
- Tremulant.

ECHO ORGAN.

- (Playable from Great manual.)
- Echo Flute, 8 ft., 73 pipes.
- Muted Violin, 8 ft., 73 pipes.
- Muted Violin Celeste, 8 ft., 61 pipes.
- Violin, 4 ft., 61 notes.
- Flute, 4 ft., 61 notes.
- Voix Humana, 8 ft., 61 pipes.
- Chimes, 25 bells.
- Tremulant.

PEDAL ORGAN.

- Resultant, 32 ft., 32 notes.
- First Open Diapason, 16 ft., 44 pipes.
- Second Open Diapason, 16 ft., 32 notes.
- Bourdon, 16 ft., 41 pipes.
- Violin, 16 ft., 12 pipes.
- Dulciana, 16 ft., 32 notes.
- Liedlich Gedeckt, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Tromba, 16 ft., 12 pipes.

Dedication of the organ took place Aug. 5, and on Aug. 9 Thomas H. Webber, Jr., of New Castle, Pa., gave a recital which aroused enthusiasm for this performer and for the instrument. At the Sunday services the Rev. Otto Mees, D. D., LL. D., president of Capital University, Columbus, Ohio, and president of the American Lutheran Conference, was the principal speaker.

Large Class for Palmer Christian.

During his summer of teaching at the University of Michigan Palmer Christian has had among his artist pupils organists from all parts of the country. The list includes among others the following: Ralph Travis, La Verne College, La Verne, Cal.; Curtis W. Snow, director of music at Hope College, Holland, Mich.; Achilles Talarferro, Dallas, Tex.; James Pfohl, director of music at Davidson College, Davidson, N. C.; Theodore Shafer, Ohio Wesleyan; Ella Johnson, Ohio Wesleyan; Katharine Funkhouser, Dayton, Ohio, and Arnold Bourziel, Detroit.

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From a review of the work, written by Wm. Lester

"This symphony (perhaps 'suite') is a splendid piece of writing backed by a real something-to-say, set down with a first-class grasp of the virtues and limitations of the instrument, and fresh and eloquent as to idiom and statement. It is to be hoped that there will be plenty of forward-looking players eager to grasp a fine opportunity for encouraging an adventurous publisher and a sterling native composer to make this publication a big success—which it well deserves to be."

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- One Thing Have I Asked.....S.A.T.B.....12
- Thou Ruldest Lord, the Lights on High.....S.A.T.B.....12

Mabel Daniels

- Christmas Eve in the Wood.....S.A.T.B.....15
- Christmas Eve in the Manger.....S.A.T.B.....15

John W. Work

- Wasn't That a Mighty Day.....T.T.B.B.....15
- Wasn't That a Mighty Day.....S.A.T.B.....15
- Wasn't That a Mighty Day.....S.S.A.....15

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BARD COLLEGE ORGAN WILL MEET PROBLEMS

SCHEME FOR AUSTIN WORK

Features Embodied in Design by Professors Garabedian and Geer and J. B. Jamison for Church at Annandale-on-Hudson.

The instrument to be built by the Austin Organ Company for Bard College, until recently St. Stephen's College, at Annandale-on-Hudson, N. Y., as announced in THE DIAPASON last month, is to embody a number of tonal and mechanical features which will make it one of the most interesting works of recent years, it is believed. The installation presents problems of design and physical layout as applied to the acoustics and atmosphere of an exceptionally beautiful and historic church. The specification has been drawn up by Professor Carl A. Garabedian, the capable organist of Bard College; Professor E. Harold Geer of Vassar College and J. B. Jamison of the Austin staff, and the scaling will be done by Mr. Jamison. Stops marked with an asterisk are to be installed at a later date. Following is the stop list:

GREAT ORGAN.

Diapason, 16 ft., 61 pipes.
First Diapason, 8 ft., 61 pipes.
Second Diapason, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Harmonics, 4 rks., 244 pipes.
Mixture, 3 rks., 183 pipes.
Kornett, 3-5 rks., 269 pipes.
Harmonic Flute, 8 ft., 61 pipes.
*Open Flute, 4 ft., 61 pipes.
*Third Diapason (Choir), 8 ft., 73 notes.
*Concert Flute (Choir), 8 ft., 73 notes.
*Viola (Choir), 8 ft., 73 notes.
*Principal (Choir), 4 ft., 73 notes.
*Chimes.

SWELL ORGAN.

Sallecional, 16 ft., 73 pipes.
Geigen, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Sallecional, 8 ft., 12 pipes.
Viola de Gamba, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Chimney Flute, 4 ft., 73 pipes.
Sallecional, 4 ft., 12 pipes.
*Nasard, 2½ ft., 61 pipes.
Flautino, 2 ft., 61 pipes.
*Tierce, 1½ ft., 61 pipes.
Plein Jeu, 5 rks., 305 pipes.
Fagotto, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Fagotto, 8 ft., 12 pipes.
Clarion, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
*Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Spitzflöte, 16 ft., 73 pipes.
*Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Spitzflöte, 8 ft., 12 pipes.
Spitzflöte Celeste, 8 ft., 61 pipes.
*Aeoline, 8 ft., 73 pipes.
Viola (tapered), 8 ft., 73 pipes.
Principal (tapered), 4 ft., 73 pipes.
*Flauto Traverso, 4 ft., 73 pipes.
Twelfth (tapered), 2½ ft., 61 pipes.
Fifteenth (tapered), 2 ft., 61 pipes.
*Seventeenth (tapered), 1½ ft., 61 pipes.
*Trompette, 8 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
*English Horn, 4 ft., 73 pipes.
*Tuba (heavy wind), 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Wood Diapason, 16 ft., 32 pipes.
Metal Diapason (Great), 16 ft., 32 notes.
Spitzflöte (Choir), 16 ft., 32 notes.
*Contrabass, 16 ft., 32 pipes.
Sallecional (Swell), 16 ft., 32 notes.
*Quint, 10½ ft., 32 pipes.
Wood Octave, 8 ft., 12 pipes.
*Metal Octave, 8 ft., 32 pipes.
*Melodia, 8 ft., 32 pipes.
*Cello, 8 ft., 12 pipes.
Sallecional (Swell), 8 ft., 32 notes.
Spitzflöte (Choir), 8 ft., 32 notes.
*Twelfth, 5½ ft., 12 pipes.
*Fifteenth, 4 ft., 12 pipes.
*Melodia, 4 ft., 12 pipes.
*Twenty-second, 2 ft., 12 pipes.
*Fagotto (Swell), 32 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Fagotto (Swell), 16 ft., 32 notes.
Trumpet, 8 ft., 12 pipes.
Fagotto (Swell), 8 ft., 32 notes.
Clarion, 4 ft., 12 pipes.
*Chimes.

Bard College, founded in 1860, is a residential unit of Columbia University offering a new and distinctive educational program for men. The cornerstone of the Chapel of the Holy Innocents, which was built as a parish church, was laid June 16, 1857, by the Rt. Rev. Horatio Potter, D. D. The

Chapel of Bard College at Annandale-on-Hudson



chapel was a gift of John and Margaret Bard, in memory of their son, Willie Bard. When nearly completed and ready for use, it was destroyed by fire Dec. 27, 1858. It was interesting to the writer, recently, when clambering in the tower where the swell division of the new organ is to be located, to find the charred wood tarring grounds still adhering in the interstices of the yard-thick stone walls.

The architect of the original chapel was a very able young Englishman, Frank Wills, whose design was so admired that it was followed out and amplified in the rebuild by Charles Babcock, who had been of the firm of R. Upjohn & Co., and was, at the time, a candidate for orders and assisting the rector in the educational work of the school. Mr. Babcock was ordained in the college chapel March 4, 1860, became the first professor of mathematics of the college and later was professor of architecture at Cornell University. The rebuild was completed and the church consecrated by Bishop Potter Feb. 2, 1860. Later the interior was decorated under the direction of Dr. Ralph Adams Cram, a member of the board of trustees of Bard College, who has described the chapel as one of the best examples of Country Gothic to be found in America.

Situated at the foot of a gentle hill, on the edge of estates through whose trees the Hudson River and the Catskill Mountains can be seen, the chapel of Bard College, as one rounds the curve of the approaching road, comes as a surprise—a sort of poetic justice to the lovely landscape—and has that quality of restful charm which not only makes an ideal first impression but grows powerfully on one the more the exterior and interior of the building is studied. It would be difficult to imagine a more appealing setting or a more fitting complement to it. The chapel, seating about 300, consists of a transeptless nave extending from a square chancel. There is a shallow aisle on either side of the nave for five bays. At the southeast corner the tower rises to a triflex less than the height of the nave roof line. The stalls run parallel to the nave. The service is that of the Episcopal Church, the music Gregorian, the lighting subdued, all contributing to a reverent atmosphere. The period of resonance is something over two seconds, empty, and the dissemination of sound throughout the building remarkably even.

The problem confronting the designer of the organ lies in the difficulty of obtaining the "grand effect" on an intimate scale, without overdoing it. As one faces the altar the old organ chamber is on the left of the chancel, with openings toward chancel and

aisle; this will enclose the new great and choir. The swell will be installed in the tower, across the chancel, with tone opening through the arched ceiling of the chancel. The pedal organ will be directly under the chancel in a low-ceilinged room and will speak through two rectangular metal grilles laid on the north and south sides of the chancel floor. This arrangement was decided upon after several years of study and planning by the organist of the college, Dr. Carl A. Garabedian, the Rev. George Dudley Barr, donor of the organ and a St. Stephen's alumnus, and Professor E. Harold Geer, organist of Vassar College, whose investigations of specifications, installation details and tonal work have been carried on with exceptional enthusiasm and thoroughness.

The console will be placed to the right of the chancel and about eight feet forward of the chancel rail, where the great-choir tone will be heard directly, and the swell by reflection from the chancel ceiling. The pedal, owing to the excellent acoustics of the chapel, should be heard well from the console position. This will be one of those fortunate instances where the organist will be able to hear his organ and choir in perfect balance and really enjoy playing.

As has been said, the tonal effect desired is typical cathedral organ dignity, fire and balance, and the problem has been to get this in a small church without making the power overwhelming. The situation calls for a nice adjustment between delicacy and majesty, and has been met by a careful survey leading to a choice of basic timbres for the flue and reed choruses and a scaling of everything in proportion to the size of the building. A very small amount of unification of subsidiary voices has been used because of the limited space available, three voices in all having been so treated in the manual work. The salicional of the swell is playable at 16, 8 and 4 ft., the swell fagotto at 8 ft., as well as 16 ft., thus affording a secondary unison chorus reed and allowing the swell trumpet to be a real stop of the name. The choir spitzflöte, 16 ft., is also playable at 8 ft. Four voices of the choir have, for space reasons, been duplexed to the great as accompanimental stops. The pedal has six independent registers, which is all the chamber will comfortably accommodate.

The great is strictly a flue chorus, there being no reeds of any kind. Including the independent twelfth there are thirteen ranks of mutations and mixtures, taking in (with the unison-speaking stops) the harmonics sub. 1, 8, 10, 12, 14, 15, 17, 19, 21, 22. The mixture-work consists of the medium

powered 4-rank harmonics (17-19-21-22), the somewhat louder 3-rank mixture (15-19-22) and the fortissimo 3-5 kornett (1-8-12-15-17). As the kornett contains 8 ft. tone from middle C, there are three unison diapasons in the chorus from that point upward. The Austin system of diapason halving ratio is used throughout the independent stops and mixtures, so that trebles are full and bass octaves clear. It has proved possible on such a chorus to make any left-hand polyphonic motive stand out distinctly against complex right-hand chords or figurations, both hands playing the one manual. Coupled with this unique clarity is a diapason mass and dignity that is the result of the mixtures being an integral part of the chorus rather than a top-fringe appended to it. The mixtures, in other words, add fully as much weight as they do brilliance. The basic timbre is mildly incisive—that is, full tone with slight edge—it being felt that, in a small chapel, too bright innate tone would be unpleasantly assertive. The brilliance of the chorus is therefore the result of pitch rather than timbre. At the same time parts of the mixtures are so low-pitched that the entire fabric of the great, from bass to treble, is closely woven.

The swell presents a major reed chorus strikingly different in mood from the flues of full great—as widely separated as blend will permit. This is based on trumpet tone supplemented by a 5-rank plein jeu of good scaling. There are three other (interior) choruses in this swell, all using the contrasallecional as a double. These are geigens, flutes and strings. The salicional is the true old-fashioned stop of the name, of large scale and broad tone, and might be described as a big dulciana. Its modest color blends well with all flues. At 16-ft. pitch it is cleaner than any flue, serves well as a build-up string at unison pitch, and at 4 ft. fits in between the geigen octave and the 4-ft. flute.

The stopped flutes are placed in the swell and the harmonic wood flutes in the choir, on the ground that character of sections is emphasized and blend helped by this grouping in families. The twelfth, fifteenth and seventeenth are rohrflöten and are not too timid. The 4-ft. metal chimney flute is of small scale and, in the treble, develops a "string attack" and tierce that produces a bell-like ring. This is a charming voice, too rarely used. The unification of the contra fagotto at 8 ft. provides a useful secondary trumpet, permitting more power and brilliance to be given the independent unison trumpet than would have been desirable had it been the sole unison chorus reed of the section.

The choir is conceived as a placid

department of neutral tones, suitable to the small church and acting as a restful contrast to the more vigorous great and swell. The tapered viola is an Austin specialty of unique character. The principal is not an "octave gemshorn," but a genuine small octave of tapered timbre. The choir mutations are softer than those of the swell, and of distinctly different quality.

The brightest reed in the organ is the small trompette of the choir. This stop has a great deal of point, but is little louder than the swell oboe. The innovation of the English horn at 4 ft. is interesting in that it is, in most respects, as useful as a solo voice as it would be at 8 ft., and also assists a wood-wind choir effect that could not be had if it were at the unison pitch. The tuba, on heavy wind, of medium scale resonators, yields solid, ringing tone of normal brilliance. Enclosed in the choir box, it can be coupled to the great at any of three pitches, making a great reed somewhat superfluous and enabling the great to have special character as a flue chorus. A coupler, great to choir 8-ft., permits playing the entire organ from the choir keys, against full great or full great plus full swell, an effect greatly increasing the scope of the scheme. Antiphonal use of the choir tuba against swell reeds or great flues is also made possible.

The pedal section of twenty-two stops consists of six independent registers, nine derivatives and seven manual borrows. Its pitch gamut runs from 32 ft. to 2 ft., with 10 $\frac{2}{3}$ and 5 $\frac{1}{3}$ mutations. The wood diapason is of medium scale and bearded. The contrabass is also of wood, of very slim scale and bearded. An independent metal octave, 8 ft., adds its quota to the 8-ft. derivatives. The trombone, 16, 8 and 4 ft., is on heavy pressure and, while fairly smooth in the low octave, becomes more and more pointed as it ascends in pitch. A glance at this pedal will show that practically every type of tone is provided at desirable pitches and powers. Special scaling of the extended registers has been employed to aid in stop balance. The 32-ft. extension of the swell contra fagotto, 16

ft., being enclosed and of incisive tone and moderate power, was deemed the most fitting quality for the only 32-ft. stop possible to be accommodated. It will be mitred to stand in a height of fourteen feet.

The console is to be of the drawknob type, with capture system of setting combinations, and all manual pistons will draw their individual pedal set-ups on second touch. Once a combination is set, it is locked on and cannot be changed except deliberately. If, by accident, two pistons should be pushed at once, no damage could result, the only effect being that no stops would be moved. All pistons are equipped with hold-circuit devices, which is simple, requiring no wind in the governing pneumatic. If a piston contact is made, the cycle of the piston's function must be completed—all stops affected thrown all the way on or off. Actuating solenoids are provided for every manual, so that pistons affecting great and swell stops, etc., can be operated simultaneously.

Miss Haines Gives Musical Service.

Hot weather and the drought have not apparently wited the musical enthusiasm and the drawing power of Miss Tina Mae Haines and her choir at St. James' Methodist Church, Chicago. On Sunday evening, Aug. 5, Miss Haines directed a musical service which attracted a very large congregation to the large south side church. She played as organ numbers on the four-manual Casavant instrument James' "Meditation a Ste. Clotilde," Cesar Franck's "Grande Piece Symphonique" and McAmis' ever-popular "Dreams." Her quartet sang "O Sing unto God," Wagner; "Have Mercy upon Me, O God," composed by Miss Haines; the "Inflammatu" from Rossini's "Stabat Mater" and "The Day Is Ended," Bartlett. Assisting artists were Anna Daze, pianist, and Russell Oster, violinist. Mr. Oster played an obbligator to the last anthem and the Andante from Lalo's Spanish Symphony. Clokey's Symphonic Piece for piano and organ was played by Miss Haines and Miss Daze.

CHOIRS ASSEMBLE IN SOUTH

Williamson Directs Impressive Singing at Massanetta Springs.

At the Massanetta Springs, Va., Conference, sponsored by the Presbyterian Synod of Virginia, Dr. John Finley Williamson for the sixth time this summer conducted a unique school of music for choir singers. Every hour of the classes was devoted to solving the problems of the singer in such a way as to make him of greater value to his choir. In some cases directors and several members of their choirs came together and their churches contributed toward the expense. At the close of the session every year a festival of sacred music is presented in which choirs from the Shenandoah Valley, the Carolinas, West Virginia and Maryland participate. Great interest was shown this year and people came from all parts of Virginia as well as neighboring states to spend two or three days in the beautiful Shenandoah Valley and hear programs which included an evening of hymn singing by a congregation of several hundred singers on the lawn of the Springs Hotel, a recital by Mrs. Lorean Hodapp, soprano; vocal contests for individuals and groups of singers, a folk music concert of many nations, in charge of Mrs. David Barnum of Norfolk, and an address by Dr. Williamson on church music.

The final day found the conference grounds teeming with activity as hundreds of visitors thronged the grounds. The day opened with a Virginia musicians' program in the auditorium. The afternoon included the old fiddlers' contest and folk music of Virginia under the leadership of Mrs. Annabel Morris Buchanan of Marion, Va., who is known throughout America for her interest in the folk music of her native state. A feature was the talk on sacred folksong by John Powell, pianist and composer. The evening program was given by the massed choirs from Staunton, Lynchburg, Harrisonburg, Woodstock, Roanoke, Waynesburg and Lexington, with smaller groups from other

localities. They assembled on a hillside under an electric star, with the junior choirs of 200 voices in front and the school choir of sixty voices on the opposite hilltop, perhaps a quarter of a mile distant, where they sang as an antiphonal choir. One was struck by the beauty of the children's voices in the "Song of Mary," Fischer, and "In Heaven Above," Christiansen, with the chaste beauty of Christiansen's "Lost in the Night," and most of all by the remarkable new composition of David Hugh Jones, "Hosanna." Mrs. Buchanan's "Retirement," based on a Dorian mode folk melody of Virginia, also had an unusual appeal.

CURTIS' ORGAN FOR CHURCH

Historic Christ Edifice in Philadelphia to Receive Instrument.

Old Christ Church, Second street above Market, Philadelphia, famed for its intimate association with the early days of the nation, is soon to house the organ owned by the late Cyrus H. K. Curtis and played by him in his home, "Lyndon," at Wyncote. The instrument has been offered to the church by his daughter, Mrs. Mary Louise Curtis Bok. Mr. Curtis, Mrs. Bok said, was always interested in Christ Church and was particularly impressed by the connection of Benjamin Franklin with it. Franklin was a member of the committee which built the spire of the historic edifice, was the holder of a pew and is buried in the church burial ground. Franklin's printshop was just around the corner from the church, Mrs. Bok pointed out, and during the course of his printing activities Franklin founded the publication which later became the *Saturday Evening Post*. Mr. Curtis was publisher of the *Saturday Evening Post* at the time of his death.

The Curtis organ will replace the one now in the church at such time as proper facilities can be provided for it. The organ now in use was built in 1756 and except for the case has been rebuilt twice. The chime of eight bells, known to thousands of visitors, was imported in 1754.

ANNOUNCING

THE RETURN, FOR A TOUR OF THE UNITED STATES AND CANADA, OF

M^{LLE.} RENEE NIZAN

A pupil of Dallier and Vierne, Mlle. Nizan has taken her place with the foremost organists of the world. She has appeared in Paris at Salle Gaveau, the Trocadero, the Theatre Champs-Elysees, the Padeloup Symphony Orchestra, the Madeleine and Notre Dame; in London at Westminster and St. Paul's Cathedral, Alexander Palace, Albert Hall; in Liege at the Exposition Commemorating the Anniversary of the Independence of Belgium.



In 1931-32 Mlle. Nizan played 107 recitals in the United States and Canada, appearing in all of the principal cities. She was also heard as soloist with many of the leading orchestras. During the last two seasons she has toured France, appearing at Beauvais, La Rochelle, Niort, Brest Lorient, Vannes, Rodez, Beziers, Dinan, Besancon, Avignon, Nantes, and at many other cities in recitals and dedications.

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Art of Improvising One to Be Acquired Like One's Language

[The following is the text of a paper presented at the convention of the American Guild of Organists at Rochester, N. Y., in June by the noted Philadelphia organist whose work in improvisation has received widespread attention.]

By ROLLO F. MAITLAND, Mus. D.

The subject on which I have been asked to speak is "Creative Self-Expression." I believe I would rather call it by the good old-fashioned name "improvisation," although in some quarters this term has fallen into more or less disrepute.

"What was that beautiful piece you played as a prelude this morning?" an organist was asked.

"O, it was nothing; I was only improvising."

"Is that organist playing anything?"

"No; it sounds as though he were only improvising."

In the first instance the reply was probably occasioned by modesty; in the second the player was probably wandering aimlessly around from chord to chord, and the criticism was but too well deserved. But the dictionary says, "Improvisation is the art or act of composing and rendering music, poetry and the like extemporaneously"; perhaps a better word would be instantaneously. "Creative self-expression" might refer to a composition carefully worked out and put down in notation. "Spontaneous self-expression" is perhaps a better term, but it is a bit clumsy. So let us use the term "improvisation" in its highest sense.

In considering this subject two aspects present themselves—first, the need and value of improvising to the musician generally, and the church organist in particular; second, can this art be acquired by anyone, or is it a gift to the favored few; if it can be acquired, how?

Dr. David D. Wood, one of the greatest organists of his time, although the world did and does not know it, and whose improvisations in my humble opinion were second to none of those we have heard since, had this to say about improvising: "The ability to improvise is of inestimable value to the musician and should be persistently cultivated. It is deplorable that in our time this exquisite accomplishment has almost become one of the lost arts. Formerly the ability to improvise constituted the one great test of a musician's skill. In the time of the great masters—Handel, Bach, Mozart, Haydn, Beethoven, and even as late as the time of Mendelssohn—it was customary at public performances for a musician not to play what was written by another (anyone could do that), but to extemporize, thus expressing his own musical thoughts."

"One thing," says Dr. Wood further, "which has led to the decline of improvisation is that there is a greater amount of written music. The field for composition has been enlarged and technical difficulties have correspondingly multiplied. Most of the student's time is now spent in mastering the mere mechanical part of his work, while the higher and more important part—that is, the inner spiritual significance or feeling—is too often neglected."

In France this great art is still given more consideration than in perhaps any other country. We are told that one of the requirements for the first prize at the Paris Conservatoire is to be able to improvise in the larger forms, particularly the fugue. The value of this accomplishment to the musician generally will be made more apparent as the discussion proceeds. Its value to the church organist is becoming more and more evident. In one conservatory in America I believe improvisation is a requirement for graduation in the organ course. Several schools of sacred music include it in their curricula, notably Union Theological Seminary in New York, also the Philadelphia Musical Academy. It has always been one of the requirements for the fellowship in the Guild, and this organization has done right in recently requiring the

modulations in the associateship examinations to be in the form of improvised four-measure phrases.

The matter of the prints in the church service where improvisation is required or would be most effective is one about which no definite statement can be made or rules laid down. It is probable that there are no two services alike. Yet every church organist worthy of the name knows that there are moments when the ability to improvise a fragment of real music, even though only four or eight measures, would permit him to carry on the mood of the service, also save him the time taken to hunt up something already printed, which might not after all fit the particular mood. Moreover, the organist cannot always foretell the moods into which the congregation may be led.

Also the ability to progress smoothly from one key to another, connecting an anthem with a doxology or a response with a hymn, is of inestimable value. In the service which I play there are several points where these modulations add to the continuity. It is my custom also to play very softly during the benediction, which is preceded by a hymn and followed by a setting of the *Nunc Dimittis* as a recessional. A modulation from the key of the prelude to that of the processional hymn is also, as we all know, almost a necessity, and could be an improvised continuation of the theme of the prelude, or a suggestion of the hymn about to be sung.

One of the most striking examples in my experience of carrying on and intensifying a certain mood occurred some years ago when I was the guest of our good friend Dr. Courboin at the First Baptist Church, Syracuse, where he was then organist. During the prayer what was my surprise to hear Dr. Courboin begin to improvise pianissimo and continue for about two minutes till the close of the prayer, following the mood of the clergyman's utterance, leading directly into a choir response. No waiting till the Amen and then striking a chord. Its effect was impressive in the extreme.

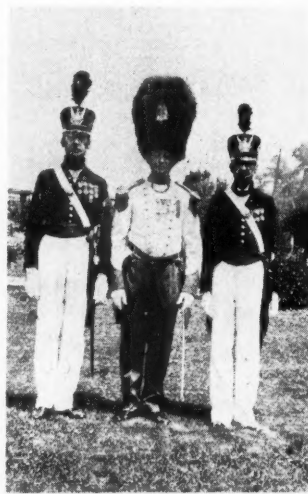
Although Dr. David Wood was the only organ teacher I have ever had, and I heard him play many services in St. Stephen's Church and the Baptist Temple in Philadelphia, I never heard him play a communion service. But Dr. Elwood Worcester, rector of St. Stephen's for nine years and of Emmanuel Church, Boston, for twenty-five years, writes most beautifully in his book "Life's Adventure" of Dr. Wood's improvisations during the communion.

Can this great art of composing and rendering beautiful music on the spur of the moment be acquired by any normal person, or is it a gift to the favored few? It must be admitted that the latter opinion has been the one almost universally held. Only a limited number of persons who showed a special talent for developing a theme and making some more or less agreeable chord progression could cultivate this talent. Moreover, it is pointed out that a beautiful composition in any of the elaborate and extended forms is analogous to a great and beautiful building, such as a cathedral. An architect spends much time and thought in the planning of such an edifice, and craftsmen spend even more in the construction of it. So it is impossible for a composer to conceive and execute in half an hour something analogous in tone. So say the authorities. Let us see.

Suppose we consider for a few moments the matter of speech. Speech may be defined as the audible expression of thought and feeling through the medium of language. We may express thoughts and feelings which have been previously put in writing by others as does the actor or the elocutionist; we may arrange and carefully write out our own thoughts on a subject, then either read them or repeat them from memory, as do most clergymen and lecturers; and we may express immediately thoughts and feelings that come to us, as in extemporaneous public speaking or ordinary conversation. The last-mentioned form of expression could be termed improvisation.

It is very evident that conversation which is mostly improvised or extemporaneous is the most common form

Trio of the Mohr Family



THIS TRIO consists of well-known organ men with a tradition of more than a century of activity by one family in their profession as a background. We hasten to say this lest someone be misled by the Solomonic glory of the gentlemen's uniforms. Reading from left to right they are Louis F., Walter M., and Edward H. Mohr, all of the firm of Louis F. Mohr & Co. of New York City, who have been in charge of the maintenance of a very large proportion of the instruments in the metropolis for a number of years and have restored or enlarged many organs. The garb of Walter M., in the center, is that of the famous Old Guard of New York and the others wear the uniforms of the Veteran Corps of Artillery of New York City. The picture was taken on the occasion of the Memorial Day parade of the G. A. R., when they were named to be the guard of honor to the reviewing officer. They were photographed at the Columbia Yacht Club.

While the Mohr family has been established in the organ business for over 100 years, the present head of the company, Louis Mohr, has been in the business more than fifty years. The company has been in its present location on Valentine avenue for thirty-four years. Louis Mohr is a charter member of the Bedford Park Presbyterian Church, in the Bronx, organized by the Rev. Dr. Henry Skane Coffin, now president of Union Theological Seminary, and he has been the active and enterprising head of the men's club of this church during the last year. His brother Edward is active in Rotary circles and is known to all New York organists who attend events of the A. G. O. and N. A. O.

of speech. While it is true that we cannot all be great orators or actors, or have the great thoughts to express that philosophers and poets have given us, still every one of us can learn to talk, and some great speakers have given us marvels of oratory on the inspiration of the moment. The late Dr. Robert Norwood, with whom it was my distinguished privilege to be associated for three years as organist in Philadelphia prior to his becoming rector of St. Bartholomew's, New York, used to improvise his sermons and have his secretary record them in shorthand. Sometimes he would choose his subject ahead of time, even to planning several series of sermons; sometimes not.

How did we learn to talk? For any form of expression we need a vocabulary or "means whereby" we express ourselves. The vocabulary for speech consists of words, which, through their relationship to each other, have a meaning and are combined into phrases and sentences. The child first senses a thing and its motion, expressed by the noun and the verb. Almost simultaneously the desire element is manifest. Nouns and verbs, then, form his early vocabulary, which he learns by pure imitation. He uses this vocabulary constantly, enlarging it by adding more and more words, and by developing the

ability to form more and more elaborate phrases and sentences. Four important points must be stressed here—first, that the child must have something to express; second, that he must have an innate language sense which enables him to develop the ability to express himself through the movement of words, phrases and sentences; third, that this ability and his vocabulary are developed through use. Adding to this we may say that what he has to express is the sum of his life experiences. In music we may play or sing that which has been previously composed by others, as most of us do; we may render that which we ourselves have previously composed, as some of us do, or we may express our feelings and thoughts on the spur of the moment, as a few of us do.

In music the vocabulary is rhythm and tone, the latter including melody and harmony. So if we can learn the vocabulary of speech by using it, is it not possible to learn the vocabulary for musical expression by using it in somewhat the same way?

"Well," someone says, "granting that, what about inspiration?" Does not inspiration consist in having something to say, and can we not say that this depends largely on the experiences of life? In both speech and music do we not believe that inspiration, as the word implies, has to do with the spirit in man? True, we may not be able to express the beauty and sublimity of the works of the great masters, but still, can we not all learn to converse musically?

Dr. Frederick Schlieder, whose researches in this field have extended over a period of some thirty-odd years, answers these questions in the affirmative. He believes that there is a great harmonic law, or principle, governing one's musical expression, which is in reality the same law or principle underlying one's expression by means of language, and this law can be learned. Dr. Schlieder also believes that just as the normal person possesses a certain language sense which can be trained to aid him in his expression by means of the movement of words, phrases and sentences, so the normal person possesses a harmonic sense which can be trained to aid him in expressing himself through the movement of tones and their relation to one another.

As the experiences of life relate fundamentally to things and their motion, so in music the two great prime factors are tone and its motion. In fact, since tone itself is the result of vibration, which is motion, one might say that motion is the most important factor. Music must move, and our task is to feel and express this motion from within ourselves outwardly. The governing principle of motion is rhythm, and the governing principle of tonal relationships is harmony. Rhythm tells us when to move and harmony tells us where to move.

We begin by learning to sense the duality of rhythm—the impulse, and what may be called the non-impulse, or relaxation. We develop this sensation through ordering our own vital force by means of certain physical exercises. This is then applied to the beat, measure and phrase. Almost simultaneously the sensation of key is cultivated. The scale is the outward manifestation of the key sense and we soon distinguish the first degree from the others—the rest tone from those which must move. Our first real musical improvisation consists in creating little tunes, using the degrees of the scale in various orders, in a very simple meter, making at first a four-measure phrase, then an eight-measure phrase. This phrase at first always ends on the keynote, so while we are moving around the scale degrees we have to think, hear and feel ahead where and when we intend to stop. This thinking, hearing and feeling ahead, which Dr. Schlieder calls "futurizing," is a most important factor in any form of improvisation, whether in speech or music. We must always feel the motion forward—going somewhere. Incidentally, futurizing is the one great factor in sight-reading and memorizing.

The scale tune is the germ from which melody is developed. As we progress a single harmony is added in the left hand, consisting first of single

tones, then chords built on them. These are the tonic, sub-dominant and dominant. We may note here the analogy of these chords to the child's first sensations—the thing, the desire and motion. And so we proceed through the major and then the minor mode, modulation, etc. The form is also enlarged, and various lengths of notes are employed. Harmonic relationship is first sensed by the simple harmonic values of scale degrees, and the elements making up a musical composition are learned through their use. In this way we learn the grammar of our art by using it.

Memory is also a very important factor in improvisation. Not only should we be able to call from our memory our entire harmonic vocabulary, but we should be able to remember certain episodes as well as themes in order to develop them. Most of us are afraid to use our memories and must play all doxologies, responses, etc., no matter how short, from the printed page. One of my pupils was recently surprised when I asked him to try to play a certain very familiar hymn from memory, and was more surprised at the number of hymns he could actually play without the notes. The beginner in memorizing would do well to start with hymns and responses, because of their harmonic and melodic simplicity.

Since motion is such an important factor—one might almost say the prime factor—in musical expression, it seems reasonable to conclude that it is possible to conceive a worthy composition of extended proportions and execute it at the same time just as it is possible to improvise a worthwhile sermon or lecture. We have had many examples of this—we know the work of Dupré, Hollins, Vierne, and some of us remember the work of Guilman and Wolstenholme. May I say, however, that I agree with those who decry improvising in public on a theme furnished by someone else. Fundamentally it seems to me that this kind of stunt improvising has sprung from a distrust of human nature; we are

afraid that what we hear is an original composition worked out beforehand. I have transgressed in this respect many times, but I for one will assert that while such improvisations in some cases satisfy the listeners, I never derive the keen enjoyment and uplift from improvising on another's theme that I do when I select my own theme.

Here I should like to distinguish between complete improvising and partial improvising. Both in speech and music one may take a theme and at once elaborate on it. Conversation might be termed complete improvising. Partial improvising—the choosing beforehand of a subject and preparing an outline from which one talks—is a common practice with public speakers. In music this would consist of choosing a theme or themes and working out beforehand in the mind some ideas of general harmonic content, form and structure, then creating at the keyboard a composition from this outline. It is this form of improvising that is most effective in the church service. In my opinion it was the form used by Günther Ramin at the time I heard him in Philadelphia.

Dr. Wood affirmed that those who would be good improvisers should devote much time to composition; the two forms of expression should go hand in hand. Many compositions are the outgrowth of improvisations. Bacon said "Reading maketh a full man, conversation maketh a fluent man, writing maketh an accurate man." A study of the methods of some of the great composers, with some conjectures, might be interesting. When Mozart wrote the overture to "Don Giovanni" in one night, it seems probable that he improvised it in his mind, then remembered it long enough to put it down as his mind worked, without much revision. We know Schubert wrote songs very rapidly, probably using the same method. We may conceive that Bach worked in the same way, judging from the almost inconceivable quantity of his output. Dr. Carl tells of Guilman writing a composition on the train between New York and Philadelphia. On

the other hand, Beethoven wrote almost innumerable sketches and made many changes before he was satisfied with his work. Yet Beethoven was known as probably the greatest improviser of his time. The conjecture is that when he started to write down his ideas, the flow of his mental motion, so to speak, was checked, he could not remember his ideas, and through a long process of revision arrived at a satisfactory result. Perhaps this might have been the reason why Wely, whose improvisations were so highly spoken of by Saint-Saens, left so little of musical value to posterity; he probably had not the ability or the patience to work out details.

From all that has been said it is evident that there is no short cut to great achievement in the art of improvisation any more than in any other great art. Guilman is said to have spent twenty years in the practice of it. Modern methods of pedagogy have shortened the time considerably, however. Through knowing and using the law a normal person can learn to converse musically in a much shorter time; with adequate practice one could acquire a very simple vocabulary in a year or two. There is more common sense than jest, however, in the story of Sebastian Wesley. A friend called to see him one Thursday and was told that Dr. Wesley was practicing his improvisation for the following Sunday and could not be disturbed.

But is not any great achievement worthy the endeavor? It seems that in this day of much listening to music the tables are gradually turning. There is a growing desire among more and more persons to express themselves. The teachers or leaders who are able to guide and develop this self-expression are, it seems, the ones whose services will be sought. We must realize that in a sense self-expression applies also to interpretation of written compositions. Notes on the printed page are but plans, as it were. The performer, by his own life force, must re-create the tone and motion necessary to expression. The ordered motion of

music has its analogy in life. Might not this desire for self-expression in music be an indication of a greater desire for harmonic relationship and ordered motion, which constitute a better life? Could it not be the high and noble mission of music to train us in these principles and by their application to life do our part to make the world a better place in which to live? I leave this for your consideration.

Special Guilman School Courses.

Dr. William C. Carl announces that he will conduct a special course in service playing with the beginning of the fall term of the Guilman Organ School, which opens Oct. 9. This course will cover anthem accompaniments, chants, chorales, hymn-tunes and preludes and postludes. Special attention will be given to the preparation of motets and oratorios which are suitable for musical services. As this is to be a Bach and Handel year, Dr. Carl is arranging another course for the study of the organ works of those masters. In anticipation of the examinations for the new choir-master's certificate to be given by the American Guild of Organists, Hugh Ross, director of the Schola Cantorum of New York City, will conduct a class in which every detail of the requirements for that degree will be covered. This class will be organized early in the fall. Other features for the season include a series of lectures by Willard Irving Nevins on the "History of the Organ" and another on "Worship and Music," by Dr. J. V. Moldenhauer. Frank Wright as usual will direct the theory department and George William Volkel will assist in the organ department. The scholarship examinations will be held Friday, Oct. 5.

Doersam's Choir Heard Over Air.

The summer session choir at Columbia University, under the direction of Charles H. Doersam, F. A. G. O., warden of the American Guild of Organists, was heard on the evening of Aug. 10 over the Columbia network in a program of high excellence, which was broadcast for fifteen minutes.

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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the National Association of Organists.

Official Paper of the Canadian College of Organists.

S. E. GRUENSTEIN, Publisher.

Address all communications to The Diapason, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

Subscription rate, \$1.50 a year, in advance. Single copies, 15 cents. Rate to Canada, including tariff, \$2.50. Foreign subscriptions must be paid in United States funds or the equivalent thereof. Advertising rates on application.

Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

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

THE WORCESTER CONVENTION

No doubt a poignant feeling of the sadness of farewell will come to many who attend the twenty-seventh—and last—annual convention of the National Association of Organists this month at Worcester, Mass., for they will recall the happy days at these conventions. But they will take comfort in the fact that after all it is not a funeral, but a wedding, which they are attending. Meanwhile, no matter what sentiments may well up in their bosoms, they will have the satisfaction of knowing that the N. A. O. conventions go out with a note of triumph, for the program promises a week of unalloyed enjoyment for all whose hearts are attuned to good organ music and good fellowship. And no doubt all those who by their attendance and encouragement have made possible the growth of N. A. O. conventions to their present standard of excellence will be present at the convention of the Guild next year, when the newlyweds will have their first opportunity to show what united effort can accomplish.

Looking over the program of the Worcester convention as it appeared in THE DIAPASON last month, one notes that such nationally-known lights as Edwin Arthur Kraft, Charles M. Courboin, William E. Zeuch, Charlotte Lockwood, Willard I. Nevins, Franklin Glynn, George W. Volkell and Hugh Porter will be among the recitalists, while new figures of eminence will include Andrew Tietjen, disciple of Dr. T. Tertius Noble; Clarence Watters, William Self and Walter Howe. Herbert S. Hammond, Dr. Harold V. Milligan, Miss Jane Whitmore, author of the new code of ethics of the N. A. O., and Alfred E. Whitehead of Montreal will be among the speakers—all of them names associated with the history of the organization. These will be supplemented by G. Donald Harrison and Hugh Ross, distinguished men who are relative newcomers. Then there will be a gala concert by the famous Worcester Festival Chorus and the Worcester Philharmonic Orchestra.

With the program as announced and with that youthful veteran, President William C. Carl, in the chair, the tradition of the N. A. O. will indeed mark the meetings. Amalgamations may erase names, but the old N. A. O.

spirit survives and will continue to thrive in the union so happily to be effected next January.

LIMITS ON "GO-GETTING"

Our comment last month in condemnation of the practice of soliciting a position without knowing—or caring, one might add—whether a vacancy is in prospect has elicited a number of letters, most of them commending the stand taken by THE DIAPASON. The "chiseling" connected with circularizing pastors with the view to ascertaining whether an opening may be found apparently has come to the attention of many organists and they realize the harm and unfairness involved in it, especially when the application is accompanied by offers of willingness to serve at a "depression salary," or whatever terms may be used.

But one organist takes us to task and asks some pertinent questions. He writes as follows:

I was interested in your current editorial on the subject of "chiseling." There has been much said about that line lately and it has occurred to me that much might be said on the other side. What, then, is a man to do if he has no position and knows of no vacancy? Why is it unethical to inquire if there is a vacancy? It is done everywhere in everything, and if it were not done vacancies never would be filled.

Suppose no one made any attempt to sell goods until people went around yelling for them. There would not be much sold in the way of merchandise, and it is the one who is continually on the alert who in these times gets a job. I, for one, can see nothing offensive or unethical in an organist's sending a form letter around to all the churches in a given community in order to learn of a possible vacancy. I did that once long ago and found an Episcopal church where they were looking for a man. No one is going to come around and offer one a job. It simply isn't done.

The writer supplements this by saying that the American Guild of Organists has not done anything as a Guild to solve the problem, although he admits that individual members frequently do take a good deal of trouble to be helpful.

In reply one may say that there is no sin in going after a job, or in making inquiries, but we must choose between obeying the ethical rules governing relations of members of a profession and the practices of certain types of second-hand stores or street hawkers. If we descend to the customs of the latter we shall enjoy the respect which these latter have earned and organists will be rated accordingly as a class. It will then be only a few steps back to the laws of the jungle, when the one who covets the other's position will hit the incumbent over the head to create a vacancy. God and Moses made provision in the Decalogue to eliminate such forms of covetousness among the people of Israel and thus to put them that much ahead of their Gentile contemporaries.

If one believes in the efficacy of circular letters and canvassing of churches, why not write to all the organists in the locality asking them whether they contemplate change or retirement and, if so, whether they have any objection to the applicant's writing to the pastor? This certainly would seem to be a fairer method than to write to the church behind the incumbent's back. And if you are a capable man, worthy of the job, why underbid your fellows?

So much for the "Thou shalt not" side. Our correspondent asks a fair question when he inquires: "What is a man to do if he has no position and knows of no vacancy?" At the present time word of vacancies is passed around in an informal and unsystematic way. The majority of places are filled on the recommendations of teachers or prominent organists acquainted with the general situation. Some are filled through agencies, of which there are several, especially in the educational field. The suggestion that the Guild should do something in an organized manner is timely and no doubt this is one of the plans under consideration for next year, since those in charge of the policies of the A. G. O. have shown a desire to do all they can do for the benefit of the entire body of organists. A clearing-house to which all who are seeking positions might apply would seem to be a proper and useful func-

tion for the Guild to undertake.

Meanwhile THE DIAPASON is willing to do its part. Any reader seeking an appointment may send us for free insertion in at least three successive issues his name, address, with degrees and record of his training and experience, all to be stated in not over thirty words, and we shall be happy to publish this information for the benefit of churches and others.

Meanwhile we trust that organists in general will not forget that an insidious scheme to unseat the other fellow usually does no good to the one who is guilty of it and will result only in lowering church musicians in the esteem of those whose respect is an asset to them.

Organists seem indeed to be blessed with long lives. The newspapers have been carrying an item about Baraboo, Wis.—Baraboo, incidentally, is famous as the home of a great circus—to the effect that it can boast the youngest organist, Charles Taborsky, who is only 14 years old. Meanwhile Calais, Maine, gets into the public prints with a claim to the oldest active organist, Martin Bradish, who at the age of 93, according to the story, "is still able to play difficult organ selections which he learned more than fifty years ago."

Pittsburgh's musical monthly, *The Musical Forecast*, is to be congratulated on entering upon its fourteenth year. Editor David H. Light announces that with the next issue the format will be changed and the number of pages increased. *The Musical Forecast* has reason to express pride over the fact it has withstood the depression period, whereas nearly 5,000 periodicals in various fields have perished, and we join in felicitating our contemporary because it has "weathered the storm and we are still among the living." Incidentally there is always a reason for this survival of the fittest.

Heard over the radio: "At the console of the grand piano is Mr. So-and-So."

PLANNING HYMN FESTIVALS

Organizations to Promote Singing by Congregations.

At a joint meeting in New York of representatives from the A. G. O., the N. A. O. and the Hymn Society it was voted that emphasis be laid on the promotion of hymn festivals throughout the coming musical season. The object of these festivals is to show the use of hymn-tunes in organ and choral music of the finest character and to give a larger place to congregational singing in the service. Their success in New York City has led to the plan for similar festivals to be held throughout the country. The Federal Council of Churches of Christ in America has endorsed this movement. It has been suggested that an appropriate time for such a festival would be on St. Cecilia's Day, which is the last Sunday in November. An address on hymns by a clergyman has usually been made part of each festival and it has been found that this adds much to the significance of the occasion. Members of the A. G. O. or N. A. O. may obtain a copy of "Hymn Festival Programs" by sending a self-addressed and stamped envelope to John Barnes Pratt, treasurer of the Hymn Society, 67 West Forty-fourth street, New York City.

PLAY FOR VAN DUSEN CLASS

Organists Heard in American Conservatory Interpretation Work.

Programs given for the organ interpretation classes of Frank Van Dusen at the summer session of the American Conservatory in the Kimball Hall salon included the following:

July 3—Allegro (Theme and Variations), Symphony 5, Widor (D. Sterling Wheelwright); Intermezzo, DeLamarter (Kenneth Cutler); "Florentine Chimes," Birmingham (Wilbur Held); Sonata No. 1, Borowski (Winston Johnson); Scherzo, Symphony No. 2, Vierne (Burton Lawrence).

July 10—Bach program: Chorale Prelude, "Lord God, Now Open Wide the Heavens" (Winston Johnson); Chorale Prelude, "From Heaven Above to Earth I Come" (Wilbur Held); Concerto, No. 1 (Burton Lawrence); Chorale Prelude, "In dulci Jubilo," and Prelude and Fugue in

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF SEPT. 1, 1914—

Samuel B. Whitney, one of the most eminent of American organists, died Aug. 3 at Brattleboro, Vt. He was born in 1842 and was organist of the Church of the Advent in Boston from 1871 until 1908, and thereafter organist emeritus.

The National Association of Organists held its seventh annual convention at Ocean Grove, N. J., Aug. 5 to 12. Arthur Scott Brook was elected president, Dr. J. Christopher Marks vice-president, Walter N. Waters secretary and George Henry Day treasurer.

Gordon B. Nevins' "Will-o'-the-Wisp" had just been published by the Clayton F. Summy Company and was reviewed in THE DIAPASON. The reviewer said it filled a need for music that will brighten up organ programs, and it has indeed been in great demand in the last two-score years for this purpose.

The list of new fellows and associates of the A. G. O. who had passed the 1914 examinations was announced by Chairman Warren R. Hedden of the examination committee. Among the new fellows were Charles Henry Doersam of Scranton, Pa., and among the associates Pauline Voorhees, Elmer A. Tidmarsh, E. Stanley Seder, Homer P. Whitford and W. W. Carruth.

TEN YEARS AGO, ACCORDING TO THE ISSUE OF THE DIAPASON OF SEPT. 1, 1924—

Atlantic City entertained the annual convention of the N. A. O. the last week of July. T. Tertius Noble was elected president for a third term.

Isaiah Temple in Chicago ordered a four-manual Moller organ and the specification was presented.

Emory L. Gallup of St. Chrysostom's Church, Chicago, resigned that position to go to the Fountain Street Baptist at Grand Rapids, Mich., and to preside over the large new four-manual Skinner organ.

J. Fischer & Bro. announced the approaching publication of a new volume by Dr. George A. Audsley, entitled "The Temple of Tone."

B minor (Cathedral) (Whitmer Byrne).

July 17—Bach program: Sonata No. 6 and Prelude and Fugue (Wedge) in E minor (Harold Cobb); Prelude and Fugue in D major (Wilbur Held); Prelude and Fugue in A minor (Burton Lawrence); Prelude and Fugue ("St. Ann's") (Kenneth Cutler).

July 21—Second Symphony, Vierne (Burton Lawrence); Scherzo, Symphony 4, Widor (Clara Gronau); Finale, Symphony No. 1, Vierne (George Leland Nichols); Intermezzo, Reger (Whitmer Byrne).

July 31—Program of American music: Overture in B flat, Rogers (James Culliff); Fantasia, Ceiga (George Ceiga); Scherzo, Pastorale and Toccata, Westbrook (Helen Westbrook); "Fulfillment," Keller (Whitmer Byrne); "Carillon," Sowerby (Clara Gronau); Suite in B minor, Douglas (Merle Heise); Cantilena, McKinley (George Leland Nichols).

FOR AN ORGAN SKYSCRAPER.

["Choragos" in The New Music Review.]

Dear Anletes: Thank you for sending me the July number of THE DIAPASON. I like to keep in touch with things, though "far from mortal cares." I see that our excellent warden would like to have a Guild building, and this leads me to an idea of mine, which I know you will pronounce absurd but which I claim is at least no crazier than most ideas one hears about these days. It is this: To make an office building out of the next world's largest organ.

Can you not picture it in your mind's eye? Note those majestic columns; not the usual Doric, Ionic or Corinthian. No, they are pedal opens, and speaking pipes, too. Floor 1 means choir organ; floor 2, the great; three is the swell and four the solo, as we all know; five the echo and six—say, what is six? Then we could have all kinds of floating organs for the other floors. Is this too flighty?—CHOROGOS.

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

In music be a performer and not merely a listener. I might also add: Be a listener rather than a mere hearer. That would cut out turning on the radio simply to have it "going on." The most beautiful music becomes merely noise when merely heard. Perhaps, on the whole, I might make more headway in my crusade (will you please join it?) by saying once more: "In music be a performer and not merely a listener."

In thinking about John Sebastian Matthews, whose death occurred on July 23, his career as an organist and choirmaster rather than his work as composer and recitalist—honorable as these both were—has occupied my attention. Presumably none of us regrets the astonishing increase in ability among the organ recitalists from 1890 to the present. Anyone who goes to the conventions of the A. G. O. and N. A. O., really listening to what is offered in the way of organ recitals, must think very deeply as to the significance of the magnificent playing we hear. So far as I can tell, so far as I can find out by talking with fellow musicians, the world of organ players nowadays is a world of young men—don't forget the women!—of great talent, ambitious of achievement especially along the lines that are included in the word "virtuosity."

John—he was my friend for many years—was a church organist and a composer of music for the church; his tastes and style were formed on English models; he was an articulated pupil of Dr. Arnold, Winchester Cathedral. He did not care for organ recitals and was not interested in playing them; when I was carrying along a series of recitals at Wellesley I could not induce him to give one. It is evident to me that John found in the associations, atmosphere, quiet and dignity of the church his satisfaction and inspiration.

To my mind—and I say this from the artistic point of view—if a man is associated with clergymen of fine artistic feeling, and if the congregation for which he works appreciates the delicacy, sincerity and self-abnegation that are and must be marked characteristics of the church musician's ideals, the born church organists and choirmasters, and not the recitalists, form the flower of the profession.

And that leads to this query: When the union of the A. G. O. and N. A. O. is consummated, will the new organization—for I assume that the word "new" is not entirely out of place—have the disposition and sufficient influence with the more gifted of the rank and file to stress the importance of the organist and choirmaster? Read the remarkable address by Uselma Clarke Smith, page 12 in the August DIAPASON. You will note that the article of eight columns discusses the manifold activities of the professional organist in his church work; the recitalist is dismissed in an appreciative paragraph of thirty-seven words.

Unlike John Sebastian Matthews, I like to go to organ recitals; clear, rhythmical organ playing well orchestrated gives me great pleasure. Some recitals I have heard I place among my supreme musical experiences and I honor and am proud of our best American recitalists. I reverence the dignity, skill, religious feeling, the artistic care lavished on every detail of the church service by our best church organists, and I hope the American Guild of Organists will do everything in its power to help the church players, stimulate their interest in their noble profession, and take every possible means to improve their musical and financial status. Is it in order to suggest that we honor good church organists now living and known to all of us?

Some of the organists in small places, and poor in facilities, but rich in courage and love of their work, earn their

haloes. Here is a man who has a choir of ten boys and girls with one tenor and one bass; a few Sundays ago the organ gave out (doesn't that have a familiar sound?) and they sang the whole service, Psalms and all, unaccompanied. Har!

"Memoirs of Hector Berlioz, Annotated and Edited by Ernest Newman" is a handsome volume of 530 pages, with an astonishingly brilliant jacket. By the way, I hate book-jackets—don't the English call them dust covers?—and as soon as I get a book with one I paste the jacket on the inside of the covers, front and back. This book of memoirs has too little about music to interest musical people and too much about it to please the merely literary, but it is a lively hodge-podge of the adventures of a rattle-brained musician-journalist who has written some music that may outlast much of the classic repertoire. As an old fogey, however, I recommend all self-admitted old fogies to read particularly page 115 (note on bottom of the page), and the top paragraph on page 116, "showing up" that princely old fogey, Cherubini, the hated of young contrapuntists. To all young fogies I say: "Read what Berlioz says about Cherubini and shake off your tails of rudimentary old fogeyism before it is too late."

It would be giving a wrong impression of this diverting book if I did not credit Berlioz with many shrewd criticisms on music in general and on his own successes and failures. As a distinctly lukewarm appreciator of Italian church music of the sixteenth and seventeenth centuries, looking at its vogue in certain Protestant churches as a mere vagary of fashion, I add here a citation from the memoirs, page 155. Alluding to a quotation from Palestrina's "Impropria," Berlioz remarks: "It is quite possible that the musician who wrote these four-part Psalms in which there is neither melody nor rhythm and in which the harmony is confined to perfect chords with a few suspensions, may have had some taste and a certain amount of specific knowledge; but genius—the idea is too absurd."

In glancing carelessly over a foreign local telephone directory I came across: "Amanoullah, Sa Majeste, cottage, Mt-gibert, 3, Clarens." Cottage! How are the mighty fallen!

RADIO AS AN AID IN CHURCH

Rangertone, Inc., Makes Study of Problems—A. J. Thompson on Staff.

Rangertone, Inc., is devoting itself to special study of the application of modern radio and sound equipment to problems of church music. Besides its regular group of engineers, the staff has been augmented by the addition of Arthur J. Thompson, who contributes his wide practical knowledge of the organ and acoustical problems. Among other things an improved microphone set-up has been invented whereby an organ can be picked up with a minimum of chamber reverberation, and without resorting to any deadening materials on the walls of the church or organ chambers. This technique will serve as a basis to put amplifiers and loud-speakers to many useful purposes. For example, loud-speakers placed in the choir room or sacristy provide a reliable way to pitch the choir for the professional. The same type of installation is also a boon to organists who have difficulty hearing their instrument, owing to bad console placing, and in other cases the choir cannot hear the organ properly. A common example of this is where the organ is in the gallery and the choir in the chancel, or the organ speaks to one side or in front of the choir.

Schnelker to Fort Wayne Cathedral.

Josef Schnelker of New York has been appointed organist and choirmaster of the Catholic Cathedral of the Immaculate Conception at Fort Wayne, Ind., and will take up his duties there early in September. Mr. Schnelker has been studying this summer at the Pius X. School of Liturgical Music. He is a former pupil of George O. Lillich at Oberlin, where he won his degree of bachelor of music. Last year he passed the associateship tests of the American Guild of Organists.

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Charles Black



CHARLES BLACK has completed his first season as minister of music of the First Presbyterian Church of Passaic, N. J., and during this period has presented a musical program in consonance with the setting of a beautiful Gothic edifice and a devotional atmosphere. Since last September Mr. Black has established five choirs—a chancel choir of approximately forty voices, a junior choir of thirty-five voices, an intermediate choir of twenty-five voices and an oratorio choir of 100 voices. Events of the year included a Christmas candle-light carol service attended by over 1,200 people, in which the combined choirs of about 120 voices participated. After this service the singers drove around the city in an enormous truck, singing carols for the sick. On the occasion of the state convention of the Christian Endeavor societies, held for five days in October, with 2,000 delegates present, a festival performance of Mendelssohn's "Elijah" was given by the oratorio choir, with New York soloists, including Lillian Gustafson and Theodore Webb. The oratorio choir is composed of lovers of music who do not have the time to sing in the chancel choir every Sunday morning and evening, but who enjoy music to such an extent that they welcome the opportunity to participate in the oratorios.

As readers of THE DIAPASON may recall, the installation of Mr. Black at this church Oct. 22, 1933, was marked by an impressive service. The procession included the vested choir, the music committee, the deacons and elders, the guest speaker and the ministers. The whole service was of such a nature as to impress people that here was not "just another organist" taking up a new job, but a real minister of music who had been duly called and was being installed with the same ceremony and solemnity as a minister of the gospel. For this service Dr. Clarence Dickinson presided at the organ and delivered the charge to the congregation. Dr. George Talbot, pastor of the church, gave the charge to Mr. Black. Dr. Helen A. Dickinson delivered an inspiring address on "Beauty in Worship." The service concluded with a short organ recital by Mr. Black, followed by a reception.

The schedule for the coming season's activities has been partly arranged. In addition to the regular services Mr. Black is planning a sacred concert, combining his choir with that of the First Presbyterian Church of Paterson. He will present Handel's "Messiah" on Dec. 2 and a candle-light carol service will take place Dec. 23. Mendelssohn's "Elijah" is to be sung some time in February.

The Passaic church is a new Gothic edifice dedicated in December, 1932, and is said to be one of the most beautiful churches in the East and one of the outstanding Presbyterian churches in the metropolitan area. The organ is a four-manual Aeolian-Skinner of fifty stops.

Charles Black was born Nov. 24, 1903, at Augusta, Maine, and was one of a family of eleven children, all musical. His mother was a church singer

and pianist and the father a choir director and performer on several instruments. Charles began the study of music at the age of 8 and was a boy soprano in Christ Episcopal Church at Gardiner, Maine. Later he became organist of this church. He entered the Eastman School of Music in 1923 and took the four-year course, including four years of study of the organ under Abel Marie Decaux. While in Rochester he was organist and director at St. Mark's and St. John's Episcopal Church and assistant at St. Paul's. He was graduated in 1927 with the degree of bachelor of music *cum Laude* and for his graduation recital played Howard Hanson's Second Symphony for organ and orchestra.

On leaving Rochester Mr. Black was appointed organist of the First Presbyterian Church of Jamestown, N. Y., and remained there four years. He resigned to continue his studies in New York and entered the School of Sacred Music of Union Theological Seminary. At the same time he was minister of music at the Congregational Church of Rockville Center, L. I. In 1933 he was graduated from Union Seminary with the degree of master of sacred music.

CURRY WINS HIGHER POST

Appointed Head of the Music Department at Beaver College.

Beginning with the fall session of school, W. Lawrence Curry will assume his duties as head of the music department of Beaver College, Jenkintown, Pa. Mr. Curry has been with the college five years as a teacher of piano and organ and has been organist of the college for the same period. The appointment fills the vacancy made by the retirement of Mrs. Virgil Ryder, the dean of music. Besides this post Mr. Curry will continue his teaching at the University of Pennsylvania in the subjects of theory, piano and organ. He is a graduate of that institution, receiving the A. B. degree in 1927, and also of Union Theological Seminary, where in 1931 he received the master's degree in sacred music.

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**Work Done by Choir
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Repertoire for Season**

Morris W. Watkins



Choir directors who make a study of the repertoire of their fellow organists and directors will find much of interest in the year's work of Morris W. Watkins, the genial and able musician who presides over the music at the Church of the Saviour, Brooklyn, a large Unitarian church in the Brooklyn Heights district. Mr. Watkins, who possesses the degrees of master of arts, master of sacred music and associate of the A. G. O., is still one of the younger leaders in the field of church music in the metropolis. As his church is a liberal one, he has a wide range in the choice of the selections presented. His choir of nineteen voices has attracted most favorable attention.

Scanning the choral repertoire of the 1933-34 season, it is noted that of the 117 compositions used in thirty-seven regular services, besides two joint services with other choirs, forty-two are by German composers, and the United States comes second with twenty-nine. The German predominance is due largely to the use of many of Bach's works.

"As an admirer of Dr. Thompson's column, and one who has profited from its revelations of extensive choral repertoire, I recall, one time, that Dr. Thompson commented upon the absence of American things on a certain Christmas program of ours," writes Mr. Watkins. "It stirred me to investigate a bit. No doubt many of us plan our programs without too much thought of the nationality of the composer; but it is gratifying to observe the progress being made by men like David Williams and Leo Sowerby; we may well watch their tendencies in the next five years."

English composers come third on the list with twenty-eight, while six French anthems, five Italian, six Russian and one Bohemian complete the list. In the course of the last season twenty-nine new numbers were sung by the choir for the first time.

Following is the interesting list:

- Adam—"O Holy Night."
- Bach, Chorales—"All People That on Earth," "As a Bird at Dawning Singeth," "Beside Thy Cradle," "Christmas Oratorio," "Blessed Father, at Thy Word," "Come, Holy Ghost," "Come, O Come," "God Who Madest," "Grant Me, True Courage," "I Know, My God," "Light of Light," "My Soul, Awake and Render," "Lord God, Our Praise We Give," "O Sacred Head," "O Thou Who Dost," "Sing Praise," "The Spacious Firmament," "Thy Testimonies, Lord," "Wake, Awake," "While Yet the Morn" and "Ye Heavens."
- Bach, Extended Chorales—"Awake, Thou Wintry Earth" and "Father, Joy of Loving Hearts."
- Bach, Anthems—"Crucifixus" (B minor Mass), "O Saviour Sweet" and "Ye Are Not of the Flesh."
- Barstow—"I Sat Down under the Shadow."
- E. S. Barnes—"The Builders."
- Baumgartner—"My King Rode In."
- Beethoven—"The Heavens Are Declaring" and "Hallelujah!" ("Mount of Olives").
- W. S. Bennett—"God Is a Spirit."
- Brahms—"Blessed Are the Dead" and "How Lovely" (Requiem).
- William Byrd—"Dies Sanctificatus," "Candlyn—"Ride on in Majesty," "Closely—"Hymn Exultant."
- H. E. Crimp—"My Master Bath a Garden."
- Mabel Daniels—"Exultate Deo."
- Dickinson—"Shepherds' Christmas Song" (arr.).
- Domovian—"Saviour, When Night" and "Come, Sing Now."
- Dubois—"Adoramus Te, Christe" ("Seven Last Words").
- Dvorak—"Blessed Jesu, Fount of Mercy" ("Stabat Mater").
- Elgar—"As Torrents in Summer."
- César Franck—"O Lord, Most Holy" and "Psalm 150."
- Percy Fletcher—"Ring Out, Wild Bells."
- Harold Friedell—"Lute Book Lullaby,"
- Harvey Gaul—"All Praise to God" (arr.).
- Gevaert—"Slumber Song."
- Orlando Gibbons—"O Lord, Increase My Faith."
- Gounod—"Lovely Appear" ("Redemption").
- Gretchaninoff—"Cherubic Hymn."
- F. Gruber—"Silent Night."
- Walter Henry Hall—"Benedictus Es, Domine," in D.
- Handel—"And the Glory," "For unto Us," "Hallelujah!" "O Thou That Tellest" and "Surely He Hath Borne Our Griefs" ("Messiah").
- Haydn—"The Heavens Are Telling" ("Creation").
- Holst—"Festival Te Deum, D minor, "Of One That Is So Fair" and "Turn Back, O Man."
- Philip James—"Ballad of Trees and the Master" and "I Have Considered."
- Channing Lefebvre—"Holy Day, Holly Carol" (arr.).
- H. G. Ley—"Eternal Ruler of the Ceaseless Round."
- Macfarren—"Psalm 23."
- G. C. Martin—"The Great Day of the Lord" and "Rejoice in the Lord."
- Mauder—"Then Came Jesus Forth" and "March to Calvary" ("Olivet to Calvary").
- Mendelssohn—"He, Watching" and "Thanks Be to God" ("Elijah") and "How Lovely" ("St. Paul").
- George Mead—"Benedictus Es, Domine," F sharp minor.
- Mozart—"Father, Source of Every Blessing."
- T. Tertius Noble—"But Now, Thus Saith the Lord," "Grieve Not the Holy Spirit" and "O Wisdom."
- Palestrina—"Come, Let Us Worship," "Sicut Cervus" ("Like as the Hart"), Sanctus ("Christi Aeterna Munera" Mass) and "Tenebrae factae sunt."
- Horatio Parker—"Hora Novissima" (opening chorus), "Pars Mea, Rex Meus" and "Stant Syon Atria" ("Hora Novissima") and "In Heavenly Love Abiding."
- Rimsky-Korsakoff—"The Lord Is Nigh" and "The Bridegroom Cometh."
- Pergolesi—"Glory to God in the Highest."
- Tractorius—"Lo, How a Rose."
- Rachmaninoff—"Triumph! Thanksgiving!"
- Alec Rowley—"December Morn," "Geoffrey Shaw—"Spring Bursts Today" and "Worship."
- Martin Shaw—"Patapan" (arrangement) and "With a Voice of Singing."
- Leo Sowerby—"Benedictus Es, Domine," in D minor.
- Spohr—"Teach Me Thy Way, O Lord."
- Stanford—"Magnificat in B flat."
- Stokowski—"Benedicite in F."
- Eric Thiman—"Sing Alleluia Forth."
- Tschaikowsky—"How Blest Are They" and "A Legend."
- Berthold Tours—"The Pillars of the Earth."
- W. R. Varis—"Blessed Is He."
- E. W. Wadely (English)—"O God of Wisdom."
- S. S. Wesley—"Lead Me, Lord" and Sanctus in F.
- John E. West—"Hide Me under the Shadow of Thy Wings."
- David McK. Williams—"Cantate Domino" in A minor, "Darest Thou Now,

O Soul?" and "The King's Highway," F. H. Young—"O Lord, Our Governor."

Mr. Watkins received his bachelor's and master's degrees from Columbia University and that of master of sacred music from Union Theological Seminary. His study was pursued under the direction of Charles H. Doersam, David McK. Williams, Seth Bingham, Clarence Dickinson, Louis Vierge and Charles Marie Widor. He is at present a member of the faculty of the School of Sacred Music at Union Seminary.

The Church of the Saviour (Unitarian) is in the neighborhood where are historic churches such as the First Presbyterian, of which R. Huntington Woodman is organist and director; Holy Trinity, Dr. Louis Robert, organist and choirmaster; Plymouth Church of the Pilgrims, A. Y. Cornell, organist, etc. Services are held once on Sunday, in the morning; services of special music are held on the Sunday evening before Christmas, Palm Sunday evening and Good Friday afternoon.

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New Music

By WILLIAM LESTER.

Introduction and Passacaglia for Organ, by T. Tertius Noble; published by the Arthur P. Schmidt Company, Boston.

Gentlemen, here is a great work! From the fertile brain of this sterling and veteran composer has come a series of remarkably fine compositions—I can think of few men who have kept such a high uniformity in quality coupled with such fecundity. But nowhere has he attained and retained a higher level of eloquence and nobility than in this cyclic epic; this is the magnum opus thus far.

The prelude enters by means of a soft phrase given out by pedal 16-ft. and 32-ft., a thematic fragment suggestive of much that follows. Impressionistic chords for soft strings carry along the idea. An English horn solo extends the promise of the opening theme; then a short build-up based on the same pattern leads into a powerful section, wherein the main motive is used in augmentation. A broad climax, followed by a dramatic and potent pause, leads to a new start with the same material as at first. Some lively elaboration set for French and English horn carries us to a delightfully handled cadence of monastic flavor.

Then comes a tremendous series of variations over a plastic and individual

ground-bass. There is little point in giving detailed analysis of the successive feats of imagination and technical mastery. Architecturally, the scheme used is that of a triple ascent, each peak reaching a higher point of intensity and volume, until an utterly satisfying close is reached.

Not only is this Noble work a marvelous exposition of compositional technique, it is also intriguing organ-playing matter, and an achievement of remarkable and genuine beauty. It is a great credit to a first-rank composer and to a generous and loyal publisher. It will do no harm to American music, either as to loyal pride or to intrinsic worth, if this great composition is substituted for some of the foreign material (to which it is certainly superior) that has been ground out on every possible occasion.

Variations and Finale for Organ on an old Flemish Song, by Flor Peeters; published by Musikverlag L. Schwann, Dusseldorf.

This long and intricate work, dedicated to Marcel Dupré, is a brilliant series of variants in the modern manner on a somewhat insignificant theme. The composer, evidently adept at his vocation, has been able to write real organ music of considerable interest, calling in many places for real virtuosity of playing technique. In the hands of a capable player this number undoubtedly will please the audience and interest the performer. Incidentally it might be well to suggest that this is one of the few recent works of large dimension that does not demand a large and modern organ. The stop demands are remarkably modest—but effective.

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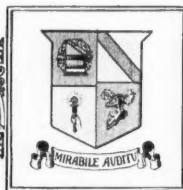
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Visitors from out-of-town who have called at the office of THE DIAPASON late in July and in August have included the following:

- Cyril Buschle, Covington, Ky.
- Senator Emerson L. Richards, Atlantic City, N. J.
- D. Bratigan Verne, London, England.
- Miss Elisabeth Spooner, Wheaton, Ill.
- Louis F. Mohr, New York City.
- Conrad Preschley, Cleveland, Ohio.
- Miss Margaret Rhodehamel, Cleveland, Ohio.
- Frank K. Owen, Minneapolis, Minn.
- Kenneth R. Osborne, New Sharon, Iowa.
- Edward C. Haury, Dallas, Tex.
- Ernest F. Hawke, Memphis, Tenn.
- Wilfred Layton, Flint, Mich.
- Henry J. Klooster, Muskegon, Mich.
- Arthur Blakeley, Los Angeles, Cal.
- J. Herbert Springer, Hanover, Pa.
- Frederick Self, Atlanta, Ga.

NEWS FROM SEATTLE, WASH.

By JOHN McDONALD LYON

Seattle, Wash., Aug. 16.—James Hamilton Howe, founder and director of the Howe School of Music and organist of the Sixth Church of Christ, Scientist, died in this city Aug. 12. Mr. Howe was 77 years old. Born in Massachusetts, he was at one time a member of the faculty of De Pauw University, Greencastle, Ind. He later went to San Francisco, where he conducted choral societies in San Francisco and Oakland and was at one time conductor of the San Francisco Symphony. After the San Francisco earthquake and fire he came to Seattle, where he was an active member of the profession for many years.

The contract has been signed and arrangements made for the installation of a fair-sized two-manual organ in the chapel of Forest Ridge Academy. The contract was given to the Wicks Pipe Organ Company of Highland, Ill. The organ will probably be ready for use within the next two months. The specification was drawn up by Dr. Frank-

lin Sawyer Palmer, organist and choir-master of St. James' Cathedral.

In a recital played for the summer school of the University of Washington, Harold Heeremans, organist and choir-master of the University Temple and member of the faculty of the university, played the following program on the four-manual Kimball Aug. 2: Two Sinfonias, Bach; "Meditation in a Cathedral," Bossi; "Legende," Vierne; "The Soul of the Lake," Karg-Elert; Canzone, Reger; "To Thee, Jehovah," Kaun; "Afternoon Prairie," Rarig; "Little Shepherd," Debussy; Serenade, Wood; Finale ("Grande Piece Symphonique"), Franck.

On the occasion of the convention of the Third Order of St. Francis, a special musical program was sung by the choirs of St. James' Cathedral Aug. 12 at the solemn high mass, under the direction of Dr. F. S. Palmer, organist and choir-master, and John McDonald Lyon, assistant. The choral program was as follows: Proper of the Mass, Gregorian; Kyrie and Gloria, Refice; Credo, Gregorian; "Ave Maria," Zittle; Sanctus, Von; Benedictus, Gregorian; "Agnus Dei," Refice; "Domine Salvam Fac," Gounod.

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Who's Who Among the Organists of America

NESTA L. WILLIAMS.

Nesta Lloyd Williams, M. A., F. A. G. O., who is the instructor in organ, harmony and appreciation of music at Stephens College, Columbia, Mo., the Athens of Missouri, is known throughout that state and in other states by virtue of her sterling musicianship and the influence she has been able to exert in inculcating in her students a real understanding of and love for organ music. She has been heard in recitals in many cities and she has been active in connection with the Guild, being corresponding secretary of the Central Missouri chapter.

Miss Williams is a native of Wales and a graduate of the University of Iowa, where she studied piano and organ under Anna Diller Starbuck. After teaching for a year in the Oklahoma College for Women, she decided to continue her studies in Boston under Mme. Helen Hopekirk in piano and Francis W. Snow and Professor Walter R. Spalding in organ. At the same time she took graduate work in the music department of Harvard University and received the degree of master of arts from Radcliffe College.

Since then Miss Williams has continued her study under the late Charles Galloway of St. Louis, Albert Riemen-schneider of Cleveland and Marcel Dupré of France. During the summer of 1927 she traveled and studied in England and Wales. The following summer she was a member of the master organ class conducted by Mr. Riemen-schneider at Baldwin-Wallace College, Berea, Ohio. Her latest period of study was during the summer of 1930, when she was a member of the master class conducted by Marcel Dupré. This included class lessons in the music of Bach, Franck and Dupré, and individual instruction in organ.

Before going to Stephens College, Miss Williams was in charge of the

Nesta Williams, F. A. G. O.



department of music and college organist at Wheaton College, Norton, Mass. Miss Williams will preside over the new three-manual Kilgen organ to be installed in the Stephens College auditorium in August. The organ will be used for teaching as well as for recitals and for various college activities.

WILLIAM WALL WHIDDIT.

William Wall Whiddit, the Charlotte, N. C., organist and choral conductor, comes from a musical family on both maternal and paternal sides. His father, born in Canterbury, England, a choir boy in Canterbury Cathedral and educated in the choir school,

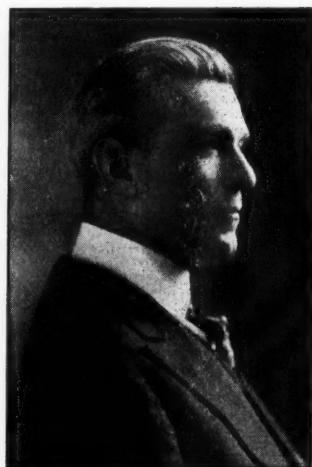
came to America when 18 and married Lucretia Jennings of Catskill, N. Y., descendant of Seth Thomas, of clock fame. His mother had a beautiful contralto voice.

William Wall Whiddit was born at Newburgh, N. Y. At the age of 14 he was engaged as organist of the Church of Our Father. At 16 he became organist at St. John's and two years later at Trinity Methodist Church, Newburgh, N. Y. From this church he was called to the First Presbyterian Church at Goshen, N. Y., as organist and director, and served there seven years. During this time he was also organist for the Oratorio Society of Goshen. He studied violin, piano and organ with local teachers and in New York City with Samuel P. Warren.

Mr. Whiddit married Clara Louise Whidden of Goshen, N. Y., who is also an organist and choir director. Mrs. Whiddit has held positions in Norfolk, Va., and was associated with her husband in several churches where he conducted large chorus choirs and where Mr. Whiddit was also tenor soloist and director. They have one daughter, Marie Louise, wife of Dr. Edward Remick of Wayne University, Detroit, Mich. She was graduated with the highest degree given in music for a four-year course at the Eastman School of Music, Rochester. Mr. Whiddit has been very successful as a teacher of voice and organ and a number of his pupils have filled positions as vocal soloists and organists. Mr. Whiddit while holding the Goshen position spent some time in London and Paris studying under prominent organists.

In 1900 Mr. Whiddit accepted a position as organist and director at the old First Presbyterian Church, Norfolk, Va., later accepting a similar position at Epworth Methodist. In 1907 he was honored with the position of official organist and director of the entire

William Wall Whiddit



music program for the Jamestown Exposition, at which he gave many organ recitals and organized and directed a chorus of 500 voices and a children's chorus of 1,500. These great choruses sang on the opening day and many of the other special days during the exposition.

From Norfolk Mr. Whiddit went to the Baptist Temple, Brooklyn, and was assisted in this work by Mrs. Whiddit. This great volunteer choir numbered 175 voices and sang at all of the services. Three years later he was called to the Tabernacle Church, Utica, and from there to the Central Presbyterian,

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His brilliant technique, his command of registration, his musical temperament and his sense of rhythm and phrasing were pronounced in everything he played * * * outstanding example of brilliant organ playing.—*Glasgow Herald*.

Tocatta and Fugue in D minor, with which the program started, was well received * * * Widor's famous symphony was also well received, the audience making repeated calls for the artist. Never for one instant did his nimble fingers hesitate on the running accompaniment, despite its many difficult passages in the first movement of the symphony.—*Edinburgh Evening Dispatch*.

Wonderful playing.—*Henry Coleman, Peterborough Cathedral, England*.

All the members of the Organ Club who were present agree with me that your recitals both at St. Dunstan's in the East and at St. Paul's School (London) were amongst the finest they had ever heard, both from the point of technique and as a feat of memory.—*President, Organ Club, London*.

We have learned through our representative in Paris that you have delighted the auditors with your phenomenal playing.—*N. F. Standaert, Antwerp, Belgium*.

AMERICA

Mr. Eigenschenk is an exponent of the golden means of organ playing, not highly specialized and limited on one side, and not trivial on the other * * * In all numbers he presented his music clearly, accurately, with excellent climax and fine tone coloring.—*Chicago Tribune*.

One of the choicest selections offered was the lovely Scherzo from Widor's Fourth Symphony. Under his nimble fingers the impish music trailed along the pipes like a rush of melodious winds whispering haunting sounds.—*World Telegram, New York*.

Edward Eigenschenk thrilled an audience of more than 2,500 persons yesterday afternoon at Bushnell Memorial Hall with the unusual skill and proficiency which he showed in a program of exceptional interest. As a technician he ranks with the great organists of the country today and his work was remarkable for its clarity and good taste in registration.—*Hartford Daily Times*.

This young musician is of the newer school of organists. His art is the flowering of a broad, substantial musicianship. * * * He presents with crystal clarity the musical idea, the structure and ethereal beauty in the mind of the composer.—*Grand Rapids Press*.

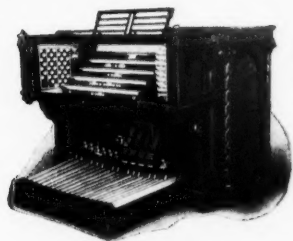
Mr. Eigenschenk immediately captured and thrilled his audience with the brilliance and clearness of his technique as well as the spontaneity and freshness of his interpretations.—*Waco News*.

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Buffalo, at a large increase in salary. At these churches Mr. and Mrs. Whiddit devoted their entire time to the music for a period of seven years. In 1926 they gave up their work for a year's rest, going to Florida, but a few months later accepted an offer of the position as organist and choir director at St. Peter's Episcopal Church, St. Petersburg.

Five years ago Mr. and Mrs. Whiddit moved to Charlotte and Mr. Whiddit was appointed organist and choir director at St. Peter's Episcopal Church.

Mr. Whiddit studied voice for years with George Sullivan Sweet and organ, harmony, voice and public school music at Cornell University, later taking up special organ study at the Eastman School.



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Just a few words to inform you of the delightful time I had at Hamilton, Ohio, last Thursday, when I dedicated the new MÖLLER organ in Zion Evangelical Lutheran Church.

I think that this organ is about the finest organ of its size I have seen anywhere. The balance, the superb voicing of the Flutes—I do not know when I so thoroughly enjoyed playing a recital. Mechanically it caused no trouble—I wasn't concerned about the console as everything is placed just where it should be placed. The finish of the console is very, very beautiful. As to the combination action—it worked perfectly and with great speed.

As I tried the organ last Wednesday night I wished that more organists could have heard the organ. Here in the Hamilton organ I found a diapason chorus that was voiced for the building and voiced to sound well when the auditorium was filled. So many organs are finished to sound well—and when the auditorium is filled the organ loses all its virility.

I want to tell you that the men who worked on that job were all gentlemen and I enjoyed meeting them. My congratulations on the fine instrument. I certainly hope you build many more like it.

With kindest regards, I am

Sincerely yours,

THOMAS H. WEBBER, JR.

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RECITALS A SPECIALTY

Programs of Organ Recitals of the Month

Roxana B. Love, Plainfield, N. J.—Miss Love was heard in a recital at St. Barnabas' Church in Apponaug, R. I., on the evening of July 25, playing a program made up of these compositions: "Salve Regina," Peter Cornet; Prelude and Andante con Moto, Henry Purcell; Chorale Preludes, "O Man, Bemoan Thy Fearful Sin" and "We All Believe in One God, Creator," Bach; "The Bells of St. Anne de Beaupre," Russell; Prelude Pastorale and Andantino from Second Suite, Boellmann; "To a Wild Rose" and "To a Water Lily," from "Woodland Sketches," MacDowell; "Sunshine and Shadow," Clement R. Gale.

Leslie P. Spelman, F. A. G. O., Raleigh, N. C.—Mr. Spelman, of the faculty of Meredith College, gave a recital at the University of North Carolina Aug. 6, being presented by the department of music of the summer school. Mr. Spelman's offerings consisted of these works: "Psalm XIX," Marcello; Gavotta, Martini; Air from "Orpheus," Gluck; Finale from First Sonata, Guilman; Fantasia and Fugue in G minor, Bach; Prelude and Fughetta, Hubert W. Lamb; "Sacramentum Unifatis" (dedicated to Mr. Spelman), Russell Broughton; "Will-o'-the-Wisp," Nevin; "Rhapsodie Catalane," Bonnet.

Walter A. Eichinger, M. Mus., Tacoma, Wash.—Mr. Eichinger, professor of organ at the College of Puget Sound, gave a recital at the West Park Baptist Church of St. Louis, assisted by the choir of that church, under his direction, with Nickolans M. Enig at the organ, on Sunday evening, Aug. 5. The organ numbers included: "Piece Heroique," Franck; Andante Sostenuto (Gothic Symphony), Widor; "Cathedral" Prelude and Fugue, Bach; Sketch in D flat, Schumann; "Ave Maria," Karg-Elert; "Ave Maria," Reger; Canon in B minor, Schumann; Finale in B flat, Franck.

Charles H. Doersam, F. A. G. O., New York City.—Mr. Doersam, warden of the American Guild of Organists and a member of the faculty of Columbia University, gave a program of works of organ music by members of the Bach family as guest organist at the Riverside Church on the afternoon of Aug. 1. His offerings consisted of these compositions: Fantasia and Fugue in C minor, Karl Philipp Emanuel Bach; Chorale Prelude, "Von Gott will ich nicht lassen," Johann Michael Bach; Concerto in D minor, Wilhelm Friedemann Bach; Chorale Prelude, "Wir danken Dir, Herr Jesu Christ," Wilhelm Friedemann Bach; Prelude and Fugue in B minor, Johann Sebastian Bach; Five Chorale Preludes, Johann Sebastian Bach.

In a recital at the Riverside Church Aug. 8 Mr. Doersam presented a program of works by composers of the Romantic period and these selections: Sonata No. 6, "Our Father, Who Art in Heaven," Mendelssohn; Sketch in F minor, Schumann; Canon in B minor, Schumann; Fugue No. 6, on "B-A-C-H," Schumann; "Ora pro Nobis," Liszt; Fugue on the Chorale "Ad Nos, ad Salutarem Vindam," Liszt.

Edwin Arthur Kraft, Cleveland, Ohio.—Mr. Kraft's summer Sunday afternoon recitals at Trinity Cathedral have provided excellent organ programs for Cleveland people to enjoy throughout the hot weather. His offerings in August have included the following:

Aug. 5—First Movement of Sonata in D minor, Guilman; Serenade, Raelmaninoff-Kraft; Toccata from "Suite Gothique," Boellmann; Capriccio, Kinder; Concert Piece, Parker; Prelude to "The Blessed Damsel," Debussy-Edvard; Introduction to Third Act of "Lohengrin," Wagner; Scherzo from Fourth Symphony, Widor; Finale from Third Symphony, Vierne.

Aug. 12—First Movement of Fifth Sonata, Guilman; Berceuse, Faure-Kraft; Fantasia in A, Franck; Canzonetta, D'Ambrosio-Kraft; First Movement of Sonata in G minor, Merkel; "Will-o'-the-Wisp" (Concert Scherzo), Diggle; Toccata in D minor, Gottfried Federlein; "By the Brook," de Boisdoffre-Kraft; Finale from Sixth Symphony, Widor.

Aug. 19—Allegro from Sixth Symphony, Widor; Adagio Pathetique, Godard-Salter; Rhapsody, Rossetter G. Cole; "Evocation," Op. 7, Joseph Suk-Weitz; Capriccio,

"The Brook," Dethier; Largo, Handel; "Carillon-Sortie," Mulet; Meditation from "Thais," Massenet-Kraft; Festival Toccata, "Alleluia, He Is Risen," Diggle.

Aug. 26—Overture to "Euryanthe," Weber; Melodie, Tschakowsky-Kraft; Berceuse and Finale from "L'Oiseau de Feu," Stravinsky; "Ave Maria," Henselt-Kraft; Toccata, Candlyn; Pastorale, Foote; "Salida," Urteaga; "In a Chinese Garden," Stoughton; "Marche Triomphale," Hollins.

Two recitals in September, at 4:30 p. m. on Sundays, remain of the series and the programs will be as follows:

Sept. 2—Fantasia-Sonata, Op. 21, Neuhoff; Cantilene, McKinley; Prelude in G minor, Holbrooke; Chorale Prelude, "Erbarnt Dich mein, O Herre Gott," Bach; Fugue in D major, Bach; Capriccio, Faulkes; "Piece Heroique," Franck; "En Mer," Augusta Holmes-Kraft; "Marche Religieuse," Guilman.

Sept. 9—Overture to "Phedre," Massenet-Kraft; Andante, Starnitz; "Kiki-mora" (Legende), Lladoff-Kraft; Ent-raete, from "The Atonement of Pan," Hadley-Kraft; Toccata in E minor, de la Tombelle; Chorale Prelude, "Rejoice Now, Christian Souls," Bach; "Saul," Symphonic Tone Painting, Stehle.

August R. Maelkelberg, Mount Clemens, Mich.—In a recital for the Michigan chapter of the American Guild of Organists at Christ Church, Cranbrook, Bloomfield Hills, Mich., Mr. Maelkelberg presented the following program: "Fantasia de Concert," Op. 52, Van Durme; Prelude and Fugue in A minor, Bach; "Air Languedocien," Dolmetsch; Andante con Moto, Guilman; "Piece Heroique," Franck; Recitative, Aria, Chorale, Armstrong; Capriccio, Cadman; Adagio from First Sonata, Mendelssohn; Rhapsody in B minor, Silver.

Ray Berry, Sioux Falls, S. D.—Mr. Berry's "Cathedral Echoes," broadcast by station KSCD, have been marked by the following programs among others:

July 1—Chorale in A minor, Franck; "Priore," Jongen; "Cantilene Pastorale," Guilman; "Elegie," Held; "Elfen," Bonnet; "To a Water Lily," MacDowell; Prelude to "La Demoiselle Elue," Debussy; "Le Petit Berger," Debussy; Prelude to "L'Enfant Prodigue," Debussy; Toccata in G, Dubois.

July 8—Concert Overture in B minor, Rogers; "Kamennod Ostrow" (request), Rubinstein; Fugue, Honegger; Chorale, Honegger; Fantasia in G minor, Bach; "Andante du Quatuor," Ravel; "Finlandia," Sibelius.

July 15—First of a series of American programs: Solemn Prelude, Barnes; "In Summer," Stebbins; "Will-o'-the-Wisp," G. B. Nevin; Rhapsody, Silver.

July 22—Second in series of American programs: "A Stately Processional," DeLamar; "Carillon," DeLamar; "Told by the Camp-fire," Goodwin; Idylle, MacDowell; Maestoso, MacDowell; Four Japanese Color-Pictures (complete), Marsh; Prelude on the Benediction "Ita Missa Est," Sowerby.

July 29—Third in the series of American programs: Three Mountain Sketches (complete), Clokey; "From the Southland," Gaul; "Easter Morning on Mount Rubidoux," Gaul; "La Beume," Gaul; First Sonata (complete), Borowski; "Thanksgiving" (Pastoral Suite), Demarest.

Josef Schnelker, A. A. G. O., New York City.—Mr. Schnelker, newly-appointed organist and choirmaster of the Cathedral of the Immaculate Conception, Fort Wayne, Ind., played a recital at Pius X. Hall, College of the Sacred Heart, New York, July 27. His program included: Fantasia and Fugue in G minor, Bach; "Choir de Lume," Karg-Elert; Chorale Preludes, "Adorn Thyself" and "A Rose Breaks into Bloom," Brahms; Allegro (Symphony 6), Widor.

Henry Rosevear, Toronto, Ont.—In his most recent Sunday evening recitals at the Metropolitan Church this summer Mr. Rosevear played: Prelude and Fugue in D, Bach; Fantasia in E minor (The Storm), Lemmens; Fifth Sonata, Mendelssohn; Chorale Improvisation on "Hanover," Thiman; Chorale Prelude on "Rhosymedre," Vaughan Williams; Concert Overture in C minor, Fricke; Chorale Prelude "Allein Gott in der Hoeh sei Ehr," No. 2, Bach; Adagio and "Marche

Pontificale" (First Symphony), Widor; "Marche Religieuse," Guilman; "Chanson de Mathu" and "Chanson de Nuit," Elgar; Allegro (from Second Symphony), Vierne; "Piece Heroique," Franck; Allegretto, Vierne; Fugue in C minor, Liszt-Fricke.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm, organist of the Church of the Holy Communion, played the following compositions in his fifteen-minute recitals preceding the Sunday morning services in August:

Aug. 5—Fantasia, Liszt; Passacaglia, "Impressions Gothique," Edmundson; "Risolutto," Parker.

Aug. 12—Chorale in E major, Franck; "To the Setting Sun," Edmundson; Postlude in C, Parker.

Aug. 19—Aereadian Idyl, Suite for Organ, Lemare, consisting of Serenade, Musette and "Solitude," Allegretto, from Sonata in E, Parker.

Earl R. Larson, Duluth, Minn.—Mr. Larson is making good use of the four-manual Austin organ over which he presides at the First Methodist Church by giving radio programs which have attracted much attention during the last few months. These programs are called "Organ Echoes." Mr. Larson has played the following programs among others recently:

July 23—Melody in E, Raelmaninoff; Southwestern Sketches, Homer Nearing; Ballet, Debussy; "By the Cradle," Grieg; "Where My Caravan Has Rested," Loehr; "Evening in Naples," Fritul.

July 27—Allegretto (from Sonata for Violin and Piano), Franck; Berceuse from "Jocelyn," Godard; "A Summer Idyll," Harry C. Banks, Jr.; "Yestertoughts," Victor Herbert; "Romance," Debussy; "Patrol of the Boxers" from Chinese Suite, Irene Berge; "One Who Has Yearned Alone," Tschakowsky; Adagio from "L'Arlesienne," Bizet.

July 30—"Eventide," Fairclough; A Sea Song, MacDowell; "Chanson," Rudolf Fritul; "Within a Chinese Garden,"

Stoughton; "The Girl with the Flaxen Hair," Debussy; Serenade, Franz Lehar; "Song of Songs," Moya.

Aug. 3—Melodie, Tschakowsky; "Romance," Rubinstein; Entr'acte from "The Atonement of Pan," Hadley; "Calm as the Night," Bohm; "Gitaniilla Suite," Paul Lacomme; "Tango," Albeniz; "Trees," Raabach.

Aug. 6—Legion convention week; Legion Airs (songs of over there and over here); "The Mist," Harvey; Gaul; "The Dream Melody," from "Naughty Marietta," Herbert; "A Tear," Moussorgsky; "A Sylvan Idyll," Gordon Balch; Nevin; "Ich liebe Dich," Grieg.

Hugh Giles, Mus. B., M. Mus., Worcester, Mass.—Mr. Giles gave a recital at the chapel of Duke University, Durham, N. C., Aug. 19 at which he presented the following program: "Cathedral" Prelude and Fugue in E minor, Bach; "Le Coucou," d'Aquin; Prelude and Fugue on "B-A-C-H," Liszt; "Ave Maria," Arkadedt; Toccata from Symphony 5, Widor.

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

Aug. 5—Fantasia on Psalm 24, Cor Kee; "Bells through the Trees," Garth Edmundson.

Aug. 12—"Castilleja" Sonata, Latham True.

Aug. 19—Toccata, Adagio and Fugue in C major, Bach.

Aug. 26—Symphony No. 2, Johannes Haerkloer.

Claude L. Murphree, F. A. G. O., Gainesville, Fla.—In his recital at the University of Florida Sunday afternoon, July 29, Mr. Murphree played: Prelude and Fugue in G major, Bach; Aria, Tenaglia; Three movements of First Symphony, Widor; "Ariel," Bonnet; "Carillon," DeLamar; Paraphrase on an Old Hymn, Horace Alden Miller; "Imagery in Tableaux," Garth Edmundson; Chorale, Seventh Symphony, Widor; "Tre Giorni," Pergolesi; Toccata in F major, Bach.

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| Purday-Spence — Unto the Hills..... | .10 |
| Firmen Swinner — Lord's Prayer..... | .12 |
| Alfred Whitehead — Almighty God, Whose Glory, Motet..... | .12 |
| Deck Thyself, My Soul (Advent)..... | .12 |
| Lord of Our Life..... | .12 |
| Alleluia, Sing to Jesus..... | .12 |
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Recital Programs

[Continued from page 20]

John F. Grant, Buffalo, N. Y.—Mr. Grant, organist and choirmaster of the Church of the Ascension, played the following program at the commencement exercises of the Bryant & Stratton Business College at Elmwood Music Hall Aug. 24: Concerto in B flat (No. 2), Handel; Cantabile (Sixth Symphony), Widor; Cavatina, Raff; Fantasia with Chorale, Smart; "Bridal Song" (Wedding Symphony), Goldmark; Minuet and Trio, Faulkes; "Gavotte Moderne," Lemare; "Cornelius" March, Mendelssohn.

John McDonald Lyon, Seattle, Wash.—Mr. Lyon played this program at Our Lady of Good Help Church July 22: Introduction (Sonata 2), Elgar; Chorale Preludes, "By the Waters of Babylon" and "Lord Christ Reveal Thy Holy Face," Bach; "The Earl of Salisbury" (Pavane from "Parthenia"), Byrd-Farnam; Trio in E flat, Rheinberger; "Dedication," Vierne; "Stella Matutina," Bonnet.

At St. James' Cathedral, Seattle, July 29, he played: "Wie Schön leuchtet der Morgenstern," Buxtehude; "Nun Komm der Heiden Heiland," Anton Kniller; "Veni Creator," Johann Nep David; "La Nuit," Karg-Elert; "Vitrail," Toccatina, Reger.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in his popular programs at the Philharmonic Auditorium have been: Chorale, "O Beauteous Light," Bach; Adagio from Septet, Beethoven; Crescendo, Lassen; Intermezzo from "Suite L'Arlesienne," Bizet; Grand Selection, "Carmen," Bizet; "Celestial Triumph," from "Mefistofele," Boito; "A Dream" (written for Dr. Hastings), Creator; Intermezzo, "Starlight" (new), Brisbin; "La Bacchante," Hastings; "Prelude Solennelle," Hastings.

Frank Crawford Page, A. A. G. O., New York.—Mr. Page gave the following program at Pius X. Hall July 20 for the summer school of liturgical music at Sacred Heart College: Dorian Tocatta, Bach; "St. Ann's" Fugue, Bach; "Carillon de Westminster," Vierne; Adagio (Symphony 6), Widor; Tocatta (Symphony 5), Widor. Mr. Page is one of the faculty of the Pius X. School of Liturgical Music and organist of St. Martin of Tours, Brooklyn.

Albin McDermott to New York.
Albin McDermott of Pittsburgh has been appointed organist and choirmaster of the Church of the Holy Name, New York City, effective in September. This church is said to have the largest congregation in New York, having a membership of over 10,000 people. For the past seven years Mr. McDermott has been in charge of the music at St. Agnes' Catholic Church in Pittsburgh and has brought the music to a high standard. He has made a study of Catholic liturgical music and has lectured extensively on this subject. He has also been active as a recitalist, giving a radio recital once weekly over station WWSW. Mr. McDermott received his A. B. degree from the University of Pittsburgh in 1928 and M. A. in 1929. Earl Scanlon has been appointed organist and choirmaster at St. Agnes, succeeding Mr. McDermott. Mr. Scanlon was at one time organist at Sacred Heart Church and more recently was in charge of the choir at St. Boniface Church, on the north side.

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**Los Angeles News;
Promotion for Mader;
Hirschler Recitals**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Aug. 12.—Otto T. Hirschler, assistant organist at the First Methodist Church, has been presiding at the organ during the absence of Alexander Schreiner and his preservice recitals have been much appreciated. Among the works played recently were the Franck Chorale in A minor, Widor's Fifth Symphony, Guilmant's First Symphony and compositions by Yon, Bach, Tschaiikowsky, etc.

Clarence Mader, A. A. G. O., who has been the organist of Immanuel Presbyterian Church during the past few years, will also take over the duties of choirmaster beginning in September. F. Hoffman, who has done such fine work with the choir, has left for Princeton, where he will be on the faculty of the Westminster Choir School. Mr. Mader is splendidly equipped to take over this work and the authorities of Immanuel Church are to be congratulated on their foresight in placing the music of the church in the hands of one person.

Messrs. Douglas, Dorr and Fitch have been busy with their respective choir boy camps. In each case the camp seems to have been a complete success.

I was glad to be able to tune in to one of Alexander Schreiner's Sunday morning broadcasts from the Salt Lake City Tabernacle two weeks ago and to hear a fine performance of Vierne's "Westminster Chimes" and pieces by Bach and Mendelssohn. This organ comes over better than any other organ here in the West and it is a great pity that the programs are not relayed locally.

Speaking of radio broadcasts, I was interested in the recitals which I saw printed in the *English Radio Times* a week or so ago. Among the numbers were three performances of the Bach Toccata and Fugue in D minor, two of the Scherzo from Guilmant's Fifth Sonata, Lemarc's Barcarolle and "Romance," Fantasy and Toccata in D minor (played by Harry Goss Custard), the Barcarolle of Wolstenholme, Sonata No. 2 of Mendelssohn, the Borowski Suite, Bonnet's "Lied des Chrysanthem," Franck's Third Chorale and Handel's Concerto in F, for organ and orchestra, with G. D. Cunningham at the organ.

Dudley Warner Fitch gave a very successful recital at Pomona College recently in connection with the summer school of church music and Halstead McCormac gave his monthly recital in Santa Ana. It was encouraging to see the American composer well represented on both programs.

In this connection may I call your attention to the "Introduction and Passacaglia" by T. Tertius Noble recently published by the Arthur P. Schmidt Company? We have here some of the best organ music that Dr. Noble has given us, and that is saying a great deal. Twenty pages in length and not of great difficulty, it makes one of the finest recital pieces that has come from the press in recent years.

I understand that plans for an exposition at San Diego next year have taken concrete form and with this in mind I hope that it will be possible to arrange for a convention of organists to be held there next summer.

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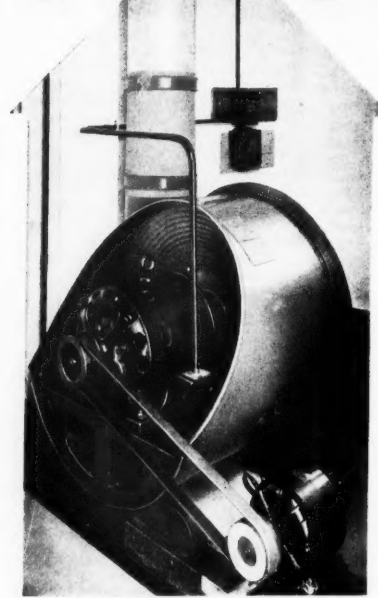
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Tells Experiences in Modernizing Organ Dating Back to 1900

By HENRY WARD PEARSON

(Director of Illinois Conservatory of Music, Jacksonville, Ill.)

My experience as a church organist and teacher goes back many years, during which time I have had numerous opportunities to act in an advisory capacity in connection with the purchase of new organs or the rebuilding of instruments which contained good tonal forces, but whose actions were obsolete. Ultimate results were generally gratifying; however, no single one afforded me greater pleasure or exceeded my expectations as did the recent work in the Church of Our Saviour, Jacksonville, Ill., of which our mutual friend, Dean F. F. Formaz, also a keen student of the organ and a noted musician, is pastor. It interested me to such an extent that I feel as though this experience will prove interesting to you and your readers.

The organ was originally built by the Hook & Hastings Company in 1900. Father Formaz was pastor of the church at that time and has remained in charge ever since that time. It was of the tracker action type, three-manual, and I might add that it had an unusually light touch considering its size. As a whole the tone quality was very good; in fact, the diapasons and flutes were outstanding. Reeds and strings, as was the case with most old organs, did not compare with our modern work. After somewhat over thirty years of service Father Formaz decided to have the organ rebuilt and some refinements added. He asked me to assist him and we chose the Wicks Organ Company of Highland, Ill., to do the work.

We were especially anxious to retain the dignity, refinement and grandeur of the ensemble and we knew that to increase the pressure would defeat our objective. The Wicks direct electric action solved our problem nicely. As a result the entire organ except the tromba, corneoan, French horn and trombone, is voiced on three-inch pressure. Thus the character of the old pipes remained as it was originally. All new sets except the reeds outlined above were likewise voiced on three-inch pressure and for this reason fitted perfectly into the ensemble. The new reeds are voiced on six-inch pressure with excellent success. There are four large reservoirs which serve to provide absolutely steady wind.

It might interest your readers to know that in this entire instrument there is not a single chest pneumatic. The former pedal units have been replaced by a very ingenious device that operates on any air pressure, without the slightest increase in current consumption or power. A three-inch valve requires no more current for its operation than a one-inch size. It is as fast as lightning, the usual "pop" when a large valve returns to its seat is absent, and a full tone is developed on even the fastest staccato touch. In fact, the action throughout is absolutely "clean" and, above all, noiseless.

The diapasons were very good and therefore remained undisturbed except for cleaning, slide tuners and regulating. There is considerable discussion about the use of a doppefloete in the great. This particular one, no doubt due to its proper scaling and regulation, is not at all objectionable—in fact, very desirable. It is clear and liquid, therefore does not "muddy" the great ensemble. The new gemshorn and gemshorn celeste are indeed a worthwhile addition to the great and, of course, there is a new reed to replace the old "thin" trumpet. This tromba is not loud and assertive, fitting in nicely and smoothly, as I had specified.

In the swell we did a little borrowing, which is judicious enough, to gain some flexibility. This was done at little or no expense by our builders because of the simplicity of their action. I can see absolutely no harm in this; in fact, I still consider the organ "straight," despite these few borrowed effects. Far be it from me to advocate a unit organ, or even bourdon or dulciana units, but to borrow an occasion-

Henry Ward Pearson



al 4-ft or 2-ft. rank from soft sets which are not very assertive in the ensemble appears to be very good judgment in my estimation.

The new strings in the swell are beautiful. What surprises me particularly is the fact that they are so characteristic on low pressure, for in recent years the impression has been created that higher pressure is a decided advantage for string tones. I think that the corneoan deserves special comment, for it is invaluable. It is ideal as a chorus reed and yet small enough so that it can be used to splendid advantage for solo purposes against a fairly light accompaniment. Mr. Schaefer did a very fine bit of work in voicing the old oboe and also the choir clarinet. I find the 4-ft. borrowed oboe very effective.

The addition of an unda maris and a French horn in the choir added just enough refinement to this division. An unda maris is very useful and devotional. In my estimation it should be included in every organ over ten ranks. It certainly serves a far better purpose than the vox humana, which you will note has been omitted, much to my pleasure.

A good pedal organ was one of my pet desires and I venture to say that this one is much more nearly complete than a vast majority of the pedal organs built today. We have a wonderful range from the soft liebhich gedeckt to the 16-ft. trombone, which is of a large scale, producing a good, sound

tone. I find the independent violoncello very useful. Then we have an abundance of 8-ft. ranks likewise ranging in strength so as to give one anything he desires without resorting to a coupler.

We hear much these days of combination actions, and I feel that in Our Saviour's organ we have something worthy of note. It is all-electric, remote controlled. Pistons are set at the console in the usual manner. If one desires to change a combination set-up it is not necessary to cancel the original, for the setting of a new combination of stops automatically cancels the previous one. It is really one of the most ingenious devices I have ever used, and very simple. There are independent pedal pistons duplicated by toe studs and these pistons may be connected to the manual pistons by merely throwing a small toggle switch on the left side of each key cheek. Six universals make the piston arrangement complete.

The console is one of the most convenient and compact units I have ever seen. Stopkeys are arranged in a straight row with stops above and couplers below. All couplers belonging to the great are under the great stops, swell under the swell, etc. This is very convenient and instead of having another color to distinguish them from the other white stopkeys, all couplers are marked with a black circle. Indirect lighting makes every stopkey visible. It is truly a fine console, attractive, yet not gaudy, and built to A. G. O. standards.

The builders provided a feature in connection with the crescendo which I consider quite worth considering on all instruments. When the crescendo is used the tremolos are automatically cut out. Thus if one should forget to shut off the vibratos before using the crescendo it makes no difference, because they are made inoperative. Having a sforzando piston No. 1 and No. 2, together with the crescendo, is very convenient and useful. The tremolos are perfect despite the three-inch wind, at which pressure it is difficult to obtain good results. They are much larger than the type used for higher pressures.

Taking everything into consideration I think that we obtained excellent results in this case. It proves what can be done in the way of rebuilding by the addition of a few sets of pipes, new mechanism and all modern improvements. Much credit is due the builder for this accomplishment. The finishing of Mr. Schaefer is worthy of comment. He possesses rare judgment in this respect. Nothing was left undone. On April 13 Lucien Emile Becker, F. A. G. O., of Trinity Episcopal Church, Portland, Ore., gave the inaugural recital. He played a splendid program of thirteen numbers and several encores. The organ specifications and the program of the recital have been published in THE DIAPASON.

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