

THE DIAPASON

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CHICAGOANS IN FORCE HEAR AFRICA'S ORGAN

IS NOW ON WAY TO PRETORIA

Several Hundred Organists and Friends Visit Kimball Factory to Hear John Connell Demonstrate New Organ for Town Hall.

Organists of Chicago and vicinity and their friends to the number of several hundred made an interesting trip on Oct. 8 to inspect the large new Pretoria, South Africa, Town Hall organ. They did not need to brave the perils of the south seas or span the 10,000 miles which separate Chicago from South Africa, but invaded the southwestern part of the city, going to the factory of the W. W. Kimball Company, where the four-manual instrument was set up and where it received its final inspection at the hands of John Connell, municipal organist of Johannesburg, who came all the way to America to look over the console and test every stop before the organ was taken down to begin its long journey.

Mr. Connell told the throng assembled in the large erecting-room of his dream as to the qualities of the instrument and illustrated its resources. The organ, the stop specification of which was published in THE DIAPASON in its June issue, is one of about 100 sets of pipes.

As erected in the factory it stood out in the open and this made it more difficult to judge its true splendor, but the individuality of various divisions and the powerful ensemble of the full organ made a marked impression on the audience. One feature is a lovely choir division, in which dulciana ranks predominate and which Mr. Connell calls the "dulciana organ."

The instrument will be installed in air-conditioned expression chambers. This is of more than ordinary interest as being probably the first instance of complete air-conditioning of an organ. It is of benefit in South Africa because sudden and extreme changes of temperature are the bane of the organist and the maintenance man, and by maintaining an even temperature in the swell-boxes it is hoped to avoid much tuning.

Mr. Connell, who designed the organ and who will open it when it shall have been installed, played a short program which closed with a virile performance of the Bach Fugue in D major.

CHRISTIAN WILL PLAY DEC. 4

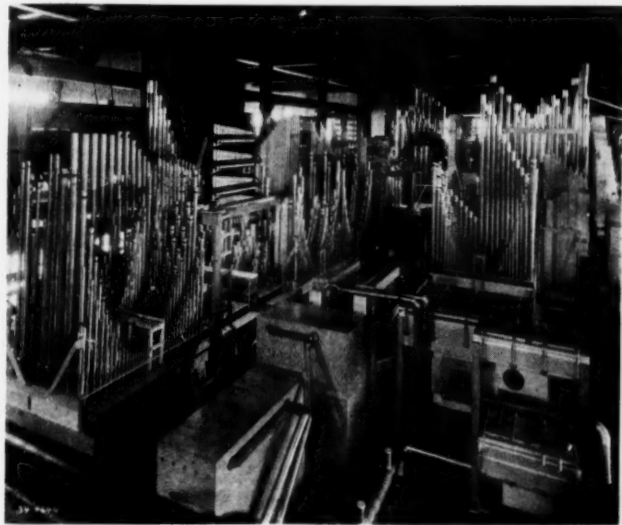
To Appear Under Auspices of the N. A. O. at Thorne Hall, Chicago.

Announcement is made of a recital by Palmer Christian of the University of Michigan at Thorne Hall, on the McKinlock campus of Northwestern University, Chicago, on the evening of Dec. 4. The recital is being arranged by the Chicago chapter of the National Association of Organists as an opportunity for all who enjoy organ music to hear a performance by a former Chicago man who now is in the front rank among recitalists.

Indianapolis Recital Series.

The second of a series of bi-monthly recitals of organ and choir music, sponsored by the Scottish Rite Cathedral, Indianapolis, Ind., was presented Sunday, Oct. 21, by Dale W. Young, organist of the Roberts Park Methodist Church, assisted by the cathedral consistory choir, directed by Arnold Spencer. The organ numbers were: "Salvation Now Is Come to Earth," Bach; "Dreams," McAmis; Fantasia, Dubois; Triumphant March on "Nun danket Alle Gott," Karg-Elert. The choral numbers were by Kreutzer, Schneckner, Campana and Hahn. The cathedral is a beautiful Gothic structure and the organ, one of the finest in the Midwest, is a four-manual Aeolian-Skinner.

Pretoria's City Organ Just Before It Left Chicago



PROGRAMS BY VIRGIL FOX DEDICATION AT FORT WAYNE

Three Recitals Constitute Vesper Series at Hanover, Pa.

Virgil Fox has undertaken a series of three Sunday vesper recitals this season at St. Mark's Lutheran Church, Hanover, Pa., of which he is organist. On the occasion of the first of these programs, the afternoon of Oct. 7, he drew a large and very enthusiastic congregation, including many visitors from nearby places. The remaining recitals are scheduled for Nov. 11 and Dec. 16 at 4 o'clock. For the first recital Mr. Fox selected this program: "Noel," d'Aquin; Allegro from Trio-Sonata in E minor, Bach; Chorale Prelude, "A Rose Breaks into Bloom," Brahms; Fantasia and Fugue in G minor, Bach; Andante from "Grande Piece Symphonique," Franck; "The Spinner," from "Suite Bretonne," Dupré; Chorale in A minor, Franck; "Perpetuum Mobile," Middelschulte; "Autumn Memories," Nevin; Toccata, Mulet.

Mr. Fox was assisted by Richard Weagly, tenor and director of music, who on each of the afternoons sings a solo.

The remaining programs are to be as follows:

Nov. 11—Toccata, Karg-Elert; Chorale Prelude, "Sleepers, Wake!" Bach; "Dreams," Wagner-Middelschulte; Fantasy and Fugue on B-A-C-H, Liszt; Scherzo from Fourth Symphony, Widor; Meditation, Sturges; "Pageant," Sowerby.

Dec. 16—Noel for Flutes, d'Aquin; Fantasy on "Good King Wenceslas" and "The First Nowell," West; Christmas Cradle Song (Bohemian), Poister; "Christ Is Born," from "Symphonie Passion," Dupré; Chorale Preludes, "Good Christian Men Rejoice" and "In dulci Jubilo," Bach; "Christmas Evening," Mauro-Cottone; "Christmas," Dethier.

KILGEN FOR NEW ZEALAND

St. Anne's Catholic Church at Wellington Having Instrument Built.

St. Anne's Catholic Church at Wellington, New Zealand, has ordered a two-manual organ from George Kilgen & Son, Inc., of St. Louis. The organ will be completely "straight" in design and will be installed in the choir gallery at the rear, screened by a case of Gothic design. The pastor of the church is the Rev. John Kelly. The organist is Leonard McCarthy. Mr. McCarthy is on his way to the United States to confer with the Kilgen representatives and expects to return on the same boat with the instrument to play the dedication recital.

NOTEWORTHY ORGAN OPENED IN PLAINFIELD

MRS. LOCKWOOD AT CONSOLE

Four-Manual in New Crescent Avenue Presbyterian Church Dedicated—Chancel and Tower Instruments of Imposing Design.

The large new organ built by M. P. Möller for the beautiful new Gothic edifice of the Crescent Avenue Presbyterian Church at Plainfield, N. J., was dedicated Oct. 11, with Mrs. Charlotte M. Lockwood, minister of music of the church, at the keyboard. The event was one which attracted many organists from New York and other cities, as well as the people of the parish and of Plainfield. The new edifice and the splendid four-manual instrument replace those destroyed when fire razed the old church Nov. 17, 1931. Oct. 7 the new church building was dedicated and other services occupied the week, with the organ dedication as the musical climax.

For her dedicatory program Mrs. Lockwood selected these organ selections: Chorale Prelude, "Now Let Every Tongue Adore Thee," Bach; Fifth Concerto, Handel; "Pense de Automne," Jongen; "The Soul of the Lake," Karg-Elert; Fantasy and Fugue on the Chorale "How Brightly Shines the Morning Star," Reger; Postlude on the Italian Hymn, Carl McKinley.

Every nook and cranny of the church was filled for the recital and chairs were placed in the aisles; yet 200 persons stood throughout the service. Remarkably impressive was the plan by which the organ was not used until after the words and prayer of dedication. The opening chorale, "Now Let Every Tongue Adore Thee," by Bach, sung a cappella, was heard in the distance before the choir entered. Then came the Scripture reading by Dr. John J. Moment, a hymn with the choir leading, the versicles and invocation, and the service of dedication. During the service the choir sang two anthems, the Martin Shaw "Te Deum Laudamus" and Cesar Franck's "Panis Angelicus." In the latter M. P. Möller, Jr., was the soloist.

Mrs. Lockwood achieved gorgeous effects in the Karg-Elert number, and mighty climaxes in the Handel Concerto and the Reger Fugue. One critic wrote: "The church seemed to fill with the mighty splendor of tone until one thought the limit had been reached, and then would come a further burst of tone which was almost awe-inspiring. Every organist, and there were many present from the metropolitan area, will envy Mrs. Lockwood her fascinating opportunity."

A reception to Mrs. Lockwood and the organ builders followed the service.

In its July issue THE DIAPASON published the stop specification of the new organ, which is to be ranked among the most noteworthy instruments built in recent years. The organ was built by M. P. Möller, Inc., under the supervision of R. O. Whitelegg, tonal director of the firm. In designing the organ, Mrs. Lockwood and Mr. Whitelegg endeavored to combine the principles of tonal ensemble found in the best European cathedral organs with the many beautiful orchestral colors for which American organs are famous.

The chancel organ is a complete instrument in itself, comprising eighty-five ranks of pipes in five separate divisions, located in the apse and in a chamber adjoining the chancel on the left. Three enclosed chambers supply ample means of dynamic expression, leaving a sufficient number of ranks unenclosed to assure the desired freedom of tonal speech in the ensemble. The tower organ is also a complete instrument of twenty-three stops.

The mechanical devices include thirty-seven couplers and sixty-one combination pistons, operating through a remote control system located in the basement.

Courboin Arouses Enthusiasm at Kilgen Organ in St. Mary's Church.

Charles M. Courboin's recital dedicating the large new Kilgen organ in St. Mary's Catholic Church at Fort Wayne, Ind., was a musical event that attracted widespread attention and a large congregation heard Dr. Courboin on the evening of Oct. 14 in a splendid recital, which, according to reports by prominent organists present, aroused their enthusiasm both for the instrument and for Mr. Courboin's well-known skill and artistry. The Bach Prelude and Fugue in D major was played in a manner to make the audience thrill and the first movement of Widor's Sixth Symphony became a real rhapsody which stirred the emotions. The organ, a three-manual, the specification of which was published in the April issue of THE DIAPASON, proved tonally most satisfying. This instrument is the gift to the church of Mrs. Mary Lauer Kappel, in memory of her husband, Henry Kappel, and her parents, Benedict and Anna Lauer.

Mr. Courboin's complete program was as follows: "Grand Choeur Dialogue," Gigout; "Ave Maria," Schubert; Sketch, Schumann; Overture to the Occasional Oratorio, Handel; Cantabile, Franck; Serenade, Grasse; Prelude and Fugue in D major, Bach; "Belgian Mother Song," Benoit; Allegro from Sixth Symphony, Widor.

NIZAN TO PLAY IN CHICAGO

Young French Woman Engaged for Recital at University Dec. 13.

Mlle. Renee Nizan, the young French virtuoso organist who has begun her tour of the United States and Canada, will be heard in recital at the University of Chicago on the evening of Dec. 13 at 8:15, it is announced from the university. Miss Nizan appeared at Kimball Hall on her first visit to Chicago two or three years ago and at that time aroused great enthusiasm by her playing. The appearance at the university will give Chicago organists an excellent opportunity to hear her.

William Doty Weds Miss Wortley.

The marriage of Miss Elinor Wortley of Walkerville, Ont., and William Doty of Ann Arbor, Mich., took place on Sept. 19. Both bride and bridegroom are accomplished organists and were students under Palmer Christian at the University of Michigan. Mr. Doty is Mr. Christian's assistant and teaches organ, canon and fugue and composition at the university. Mrs. Doty is a performer of unusual talent.

**SPLENDID EVENTS MARK
JUBILEE OF ST. JAMES'**

NOTED VISITORS RECEIVED

Clarence Dickinson and T. Tertius Noble Supplement Work of Leo Sowerby at Centenary of Historic Chicago Church.

With three of New York's most distinguished organists as guests, the centenary celebration of historic St. James' Episcopal Church, Chicago, announced in detail last month, has become an outstanding church music event of the year. Dr. Leo Sowerby's program of four evensong services has drawn congregations which have jammed the north side edifice and which have included a large representation of organists.

Dr. Clarence Dickinson, former organist and choirmaster of St. James', came and was the guest of honor Oct. 14.

Dr. Dickinson, both as organ soloist and as guest speaker, was "to the manner born," as one clergyman commented afterwards. With Robert Birch playing the service and Stanley Martin presenting the prelude recital, the boy choirs of four prominent churches united in the processions and service. Their glorious tone and remarkable precision were evident in concerted singing of Arkadelt's "Give Ear unto My Prayer," the Franck "Psalm 150" and an orison anthem by Webbe, "O Lord, Support Us All the Day Long," as well as in the service by Stanford. The rafters rang to a familiar sound, for boy choirs were the order when Dr. Dickinson served St. James' as organist from 1897 to 1898 and also as choirmaster from 1903 to 1909.

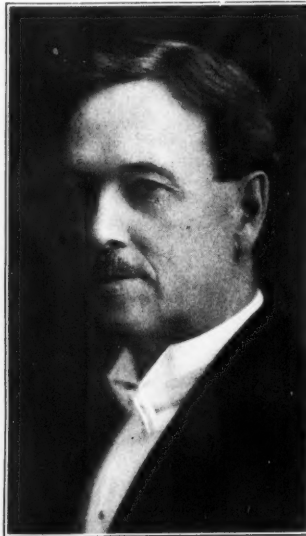
The organ solos consisted of a smooth but vigorous performance of the "Piece Heroique" by Franck and Dr. Dickinson's own Intermezzo from the "Storm King" Symphony. They preceded the speaker's remarks on the close relation of "Music and Worship." James Miller offered as a postlude the "Alla Fantasia" from the "Sonata Tripartite" by G. B. Nevin. Many members of the capacity congregation sought out the guest of honor in appreciation of his "home-coming."

Dr. T. Tertius Noble of St. Thomas', New York, was the guest Oct. 21 at an impressive service. On this occasion he played a group of his own compositions, including the Toccata and Fugue in F minor, composed by him in 1899, and a Chorale Prelude on "St. Peter," which is in manuscript. Dr. Noble's playing is best described as "satisfying"—ideal church organ playing of a class that has never been excelled by any modern faddist. The first selection was one of majesty and power, while the chorale prelude was a thing of sheer loveliness. Introduced by Dr. Duncan H. Browne, the rector, Dr. Noble delivered a short address on "Some Thoughts on Church Music." He said that while glorious music was written for the church service in the sixteenth century, a great deal of equal beauty has been written since that time. He instanced a number of eminent composers of the present day. To confine oneself to the contrapuntal age, he declared, meant to stand still. A Magnificat and Nunc Dimittis for the service were composed by Dr. Noble and sung for the first time. Dr. Sowerby composed a short cantata, "Great Is the Lord," for this service and it also received its first performance. The chorus work, in which the choir of St. James' was assisted by that of the Fourth Presbyterian Church, stood out as of marked excellence and the entire work breathed a festival spirit. The light and shade in the anthem by Charles Wood, "This Sanctuary of My Soul," and its beautiful close were noteworthy.

Dr. Eric DeLamar, who brought his choir from the Fourth Church, opened the service with a rendition of "A Gothic Prelude," dedicated to Dr. Sowerby, which gave the afternoon a fitting start, and Barrett Spach, Dr. DeLamar's assistant, played the postlude, a Prelude on "Ite Missa Est," composed by Dr. Sowerby.

The last of these services will be held at 4:30 Nov. 4, when Dr. David McK. Williams will be the visiting organist

J. Parnell Morris



and will deliver an address, and the choirs of St. Luke's Cathedral, Evanston; the Church of the Holy Spirit, Lake Forest; St. Chrysostom's and St. James' will sing.

HONORS J. PARNELL MORRIS

London, Ont., Church Celebrates His Thirtieth Anniversary.

A choir of more than 100, many of whom were former members, assembled on the evening of Sept. 23 at Dundas Center United Church in London, Ont., under the direction of J. Parnell Morris, A. C. C. O., on the occasion of the organist's thirtieth anniversary as leader of the church's music. The Rev. C. T. Scott, M. A. D. D., of Toronto, a former pastor of the church, was the special preacher of the day. Linking the musical occasion with the message of the evening Dr. Scott chose "The Ministry of Music" as the subject for his brief sermon. There had always been a subtle spiritual relationship between music and the gift of prophecy, Dr. Scott said, and that connection had been held in the church down to the present day.

Members and former members of the Dundas Center choir honored Mr. and Mrs. Morris at a choir reunion in the church auditorium Sept. 24. From former choristers now residing in various United States cities and in different parts of Canada messages and telegrams were received congratulating Mr. Morris on his long record of service to the church and choir. Speakers stressed the valuable and vital work the choir accomplishes in the life of the church, and expressed appreciation of the close co-operation between the choir and the church as a whole. F. Crossley was chairman for the evening. The Rev. E. W. Young, pastor of the church, proposed the toast to the guests of honor, Mr. and Mrs. Morris. Mr. Morris responded with an appropriate address. On behalf of the board of trustees of the church, A. N. Udy thanked the choir for its co-operation and paid tribute to Mr. Morris.

Recitals by Seder in Colorado, Etc.

Edwin Stanley Seder, F. A. G. O., combined a late summer vacation in the Colorado mountains with three recitals played during the first week in September at Hastings, Neb., Pueblo and Canon City, Colo. Oct. 28 he gave the annual home-coming recital at Wheaton College, Wheaton, Ill. Recitals booked for him for November include two on Nov. 25 at Sterling, Ill., and Kewanee, Ill., given jointly with Mme. Else Harthan Arendt, soprano, and the dedication of the Estey organ in the Baptist Church of Somonauk, Ill. Mr. Seder presented the Chicago Bach Chorus, of which he is conductor, in its first concert of the season at Immanuel Lutheran Church, Elmhurst, Oct. 21, before a capacity audience. He will also direct the Wheaton Oratorio Society in two oratorios, the first being "The Messiah" in December.

**San Francisco News;
Austin Organ Opened
in Oakland Church**

By WILLIAM W. CARRUTH

San Francisco, Cal., Oct. 17.—The new three-manual Austin organ in St. Paul's Episcopal Church, Oakland, was formally and impressively dedicated Oct. 4 before a capacity congregation. Wallace Sabin, who had served on the organ committee, was to have played the Prelude in E flat minor from the "Well-Tempered Clavichord" and "St. Ann's" Fugue, but on the day before the recital, while conducting a choral society, he had the misfortune to jam the baton through his left hand, so the organist of the church, Connell Carruth, played in his stead the Prelude in E minor by Bach and Bossi's "Hora Mystica." Mr. Sabin was able to conduct the "Hallelujah Chorus" and at the close of the service improvised most effectively, demonstrating some of the unlimited tonal resources of the organ.

Much credit for the new organ in these trying times is due to the tireless energy, enthusiasm and vision of the rector, the Rev. Ronald Merrix. I might add that the instrument is a memorial to the late rector, Dr. Alexander Allen, who was greatly beloved in the parish and community—a fact which made the task of financing somewhat easier. Organists who have played the new instrument and those who have heard it all agree in saying that St. Paul's now has an organ which is entirely adequate for the beautiful service of the church and for recital purposes.

The culminating event will be Ramin's recital on Oct. 29. On Oct. 14 the choir of Grace Cathedral provided the music for the evening service. Sidney Lewis, cathedral organist, played the following program: "Eventide," C. H. H. Pary; Chorale and Scherzo from "Gothic Suite" Boellmann; "Fideiis," Percy Whitlock; Sonata No. 9, Corelli; Cantilene in A flat, Wolstenholme; "To the Setting Sun," Edmundson; Fugue on the Chorale "Vom Himmel hoch," Bach.

The first Guild event under the regime of the new dean, Miss Frances Murphy, was a picnic at the famed Bohemian Grove on the Russian river. Arrangements to visit the grove were made by Wallace Sabin, whose music to "St. Patrick at Tara" was played at the grove play this summer. An Austin organ is part of the stage equipment, but it was tucked away for the winter, so the visitors could only see its location. A delightful day was spent under Mr. Sabin's guidance, seeing the various features which have made the grove famous.

Through the courtesy of Stanley Williams and the generosity of the Aeolian-Skinner Organ Company two recitals are to be given on the new four-manual organ in Grace Cathedral. On the afternoon of Nov. 13 Warren D. Allen is to play and on the next afternoon Clarence Mader of Los Angeles will play. Because no arrangements for lighting the cathedral have yet been made, the recitals have to be given in the afternoon.

Apollo Club Tribute to Bach.

Chicago's oldest musical organization will join in honoring the memory of Johann Sebastian Bach when the Apollo Musical Club and the Chicago Symphony Orchestra present the Bach Mass in B minor Jan. 8, 10 and 11,

IN THIS MONTH'S ISSUE

Large four-manual Möller organ in new edifice of Crescent Avenue Presbyterian Church, Plainfield, N. J., is dedicated, with Charlotte M. Lockwood at the console.

Important series of recitals at Church of St. Mary the Virgin, New York, by recitalists under management of Bernard R. Laberge is opened by Günther Ramin.

Concert organ being shipped to Pretoria, South Africa, is heard by large group as John Connell demonstrates it at the Kimball factory in Chicago.

Toronto organists honor Dr. Herbert A. Fricker on the occasion of his fiftieth anniversary in the musical profession.

Details of tests for the new choirmaster's certificate of the A. G. O. are announced by Chairman Frank Wright of examination committee.

Memories of Edwin H. Lemare and an appraisal of his compositions penned by Dr. Roland Diggie.

Harrisburg, Pa., churches which Alfred C. Kuschwa and Frank A. McCarrell have served for a quarter of a century honor these men.

Distinguished men play and speak at splendid musical services in connection with centenary of St. James' Episcopal Church, Chicago.

A. G. O., N. A. O. and C. C. O. open season of activities.

Classic and orchestral organs are subject of comparison and discussion in article by George W. Stanley.

1935, and the "Passion According to St. Matthew" April 18 and 19 at Orchestra Hall. The concerts are a part of a Bach festival in honor of the master's 250th birthday. They will also mark the sixty-third anniversary of the club's organization and its bringing of the Thomas Orchestra to Chicago shortly after the great fire of 1871. The soloists for the joint Bach concerts include Claire Dux and Jeannette Vreeland, sopranos; Rose Bampton and Kathryn Meisle, contraltos; Frederick Jagel and Dan Gridley, tenors; Chase Baromeo, baritone, and Fred Patton, bass. The Apollo Club, under the direction of Edgar Nelson, has begun weekly rehearsals in preparation for the opening of its season with Handel's "Messiah" Dec. 26.

Schantz Organ Opened in Ohio.

The new two-manual and echo Schantz organ installed in the Methodist Church at Shelby, Ohio, was opened Oct. 1 by Albert Riemschneider of Cleveland. The great, swell and echo organs are all under separate expression. The chimes are placed in the echo chamber and a harp in the swell. A beautiful Gothic grille conceals the tone openings. The console is detached. Another Schantz organ will be installed in Wesley M. E. Church, Massillon, Ohio, in December.

THE DIAPASON.

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PARVIN TITUS, MUS. M., F. A. G. O.

Organist and Choirmaster,
Christ Church, Cincinnati

RECITALS, SEASON 1934-35, NOW BOOKING

Address: Parvin Titus,
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TWO NEW ORGANS ARE DESIGNED BY AUSTIN

ONE TO INDIANA, PA., CHURCH

Entire Great to Be Enclosed in First Presbyterian — Three-Manual Scheme for St. Peter's Episcopal at Charlotte, N. C.

The Austin Organ Company has under construction a three-manual organ for the First Presbyterian Church of Indiana, Pa. The entire great division is to be enclosed in the choir swell-box. Preparation is made for the addition of an echo division. The resources of the instrument are shown by the following specification of stops:

- GREAT ORGAN.**
 Diapason, 8 ft., 61 pipes.
 Harmonic Flute, 8 ft., 61 pipes.
 Concert Flute (from Choir), 8 ft., 61 notes.
 Erzähler (from Choir) 8 ft., 61 notes.
 Octave, 4 ft., 61 pipes.
 Flute Harmonic (from Choir), 4 ft., 61 notes.
 Grave Mixture, 2 ranks, 122 pipes.
 French Horn (from Choir), 8 ft., 61 notes.
 Tromba, 8 ft., 73 pipes.
 Tromba Clarion (Ext. Tromba), 4 ft., 61 notes.
 Harp and Celesta (from Choir).
 Chimes (Deagan, Class A), 25 tubular bells.

- SWELL ORGAN.**
 Lieblich Bourdon, 16 ft., 73 pipes.
 Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Gamba, 8 ft., 73 pipes.
 Voix Celeste (with Gamba), 8 ft., 61 pipes.
 Chimney Flute, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Fugara, 4 ft., 73 pipes.
 Chorus Mixture (12th, 19th, 22d), 3 ranks, 183 pipes.
 Contra Fagotto, 16 ft., 73 pipes.
 Cornopean, 8 ft., 73 pipes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Tremolo.

- CHOIR ORGAN.**
 Contra Erzähler, 16 ft., 101 pipes.
 Concert Flute, 8 ft., 73 pipes.
 Erzähler (from Contra Erzähler), 8 ft., 73 notes.
 Erzähler Celeste, 8 ft., 61 pipes.
 Viola (Cello), 8 ft., 73 pipes.
 Flute Harmonic, 4 ft., 73 pipes.
 Erzähler Octave, 4 ft., 73 notes.
 Nazard 2½ ft., 61 notes.
 Flageolet, 2 ft., 61 notes.
 Tierce, 1½ ft., 61 notes.
 Clarinet, 8 ft., 73 pipes.
 French Horn, 8 ft., 61 pipes.
 Harp, 8 ft., 61 bars.
 Chimes (from Great).
 Tremolo.

- ECHO ORGAN (Prepared for).**
 Echo Bourdon, 16 ft.
 Cor de Nuit, 8 ft.
 Muted Viole, 8 ft.
 Flute, 4 ft.
 Violette, 4 ft.
 Vox Humana, 8 ft.
 Pedal Echo Bourdon, 16 ft.
 Pedal Cor de Nuit, 8 ft.
 Chimes.
 Tremolo.

- PEDAL ORGAN.**
 Resultant, 32 ft., 32 notes.
 Diapason, 16 ft., 56 pipes.
 Bourdon, 16 ft., 44 pipes.
 Lieblich Bourdon (from Swell), 16 ft., 32 notes.
 Erzähler (from Choir), 16 ft., 32 notes.
 Trombone (Ext. Great Tromba), 16 ft., 12 pipes.
 Contra Fagotto (from Swell), 16 ft., 32 notes.
 Octave (from Diapason), 8 ft., 32 notes.
 Flute (from Bourdon), 8 ft., 32 notes.
 Gedeckt (from Swell), 8 ft., 32 notes.
 Erzähler (from Choir), 8 ft., 32 notes.
 Super Octave (from Diapason), 4 ft., 32 notes.
 Gedeckt.
 Chimes (from Great).

The Austin Company also has received an order for a three-manual from St. Peter's Episcopal Church at Charlotte, N. C. In this instrument a part of the great is to be enclosed and there is to be an echo division of five sets of pipes and chimes. The specification is as follows:

- GREAT ORGAN.**
 Double Geigen, 16 ft., 73 pipes.
 First Open Diapason, 8 ft., 73 pipes.
 Octave Diapason, 4 ft., 73 pipes.
 Twelfth, 2½ ft., 61 pipes.
 Fifteenth, 2 ft., 61 pipes.
 Cymbal, 3 ranks, 183 pipes.
 *Viol d'Amour, 8 ft., 73 pipes.
 *Doppel Flöte, 8 ft., 73 pipes.
 *Flauto Traverso, 4 ft., 73 pipes.

- *Tromba, 8 ft., 73 pipes.
 Chimes (from Echo), 25 notes.

*Enclosed in Choir expression box.

- SWELL ORGAN.**
 Lieblich Gedeckt, 16 ft., 73 pipes.
 English Diapason, 8 ft., 73 pipes.
 Rohr Flöte, 8 ft., 73 pipes.
 Sallcional, 8 ft., 73 pipes.
 Voix Celeste, 8 ft., 61 pipes.
 Spitz Flöte, 4 ft., 73 pipes.
 Flageolet, 2 ft., 61 pipes.
 Cornopean, 8 ft., 73 pipes.
 Corno d'Amore, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 61 pipes.
 Clarion, 4 ft., 73 pipes.
 Tremolo.

- CHOIR ORGAN.**
 Violin Diapason, 8 ft., 73 pipes.
 Melodia, 8 ft., 73 pipes.
 Dulciana, 8 ft., 73 pipes.
 Vox Angelica, 8 ft., 61 pipes.
 Flute d'Amour, 4 ft., 73 pipes.
 Piccolo, 2 ft., 61 pipes.
 Cor Anglais, 8 ft., 73 pipes.
 Clarinet, 8 ft., 73 pipes.
 Geigen Principal, 8 ft., 61 pipes.
 Tremolo.

- ECHO ORGAN.**
 Echo Diapason, 8 ft., 73 pipes.
 Viol Aetheria, 8 ft., 73 pipes.
 Viol Celeste, 8 ft., 61 pipes.
 Stopped Flute, 8 ft., 73 pipes.
 Harmonic Flute, 4 ft., 73 pipes.
 Chimes, 25 tubular bells.
 Tremolo.

- PEDAL ORGAN.**
 Resultant Bass, 32 ft., 32 notes.
 Open Diapason, 16 ft., 32 pipes.
 Contra Geigen (from Great), 16 ft., 32 notes.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
 Echo Viol (extended Viol Aetheria), 16 ft., 12 pipes, 20 notes.
 Octave (extended Pedal Open), 8 ft., 12 pipes, 20 notes.
 Bass Flute (extended Pedal Bourdon), 8 ft., 12 pipes, 20 notes.
 Trombone (extended Great Tromba), 16 ft., 12 pipes, 20 notes.
 Tromba (from Great), 8 ft., 32 notes.

SHURE BACK FROM PALESTINE

Finds an Audience Hungry for Organ Music in Jerusalem.

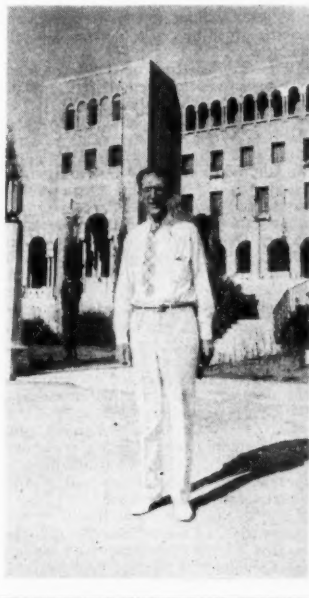
R. Deane Shure has returned to Washington and to his post at the Mount Vernon Place M. E. Church, South, after his recital trip to the Holy Land, where he had the interesting experience of playing his own compositions, based on Biblical themes, on the four-manual Austin organ in the new Jerusalem Y. M. C. A. Mrs. Douglas H. Decherd played Mr. Shure's "Palestine Suite" at the dedication of the Y. M. C. A. at Easter time two years ago. Lord Allenby and John R. Mott were the principal speakers. The program was used in a worldwide broadcast. The "Palestine Suite" was so much enjoyed that the composer was invited to come and play in the land around which it was written. He accepted and on Aug. 11 performed the suite, together with his entire "Twelve Impressions of the Holy Land," published by J. Fischer.

The auditorium in the "Y" is one of the finest concert halls in Palestine. The organ is, as Mrs. Decherd expresses it, "one of the bright spots in all that country." Sami Suz, the genial acting secretary of the "Y," arranged all of the details and left nothing undone to make the recital a success. Mr. Shure had a great thrill as he arrived in Jerusalem and observed posters everywhere advertising the recital in Arabic and Hebrew. He could not read his own name, not being able to read backwards, and had some natives translate at least that portion of the poster for him.

It is estimated that listeners from nearly every nation, tourists who were in Jerusalem, were in attendance. The Rev. Dr. Hawkey, rector of Grace Church, Orange, N. J., was one of those from the United States in the audience. Mr. Shure's impression of the audience is summed up in his own words: "Those Arabs, Moslems, Jews, Christians and Egyptians appeared to be so eager and hungry for organ music that it was the thrill of a lifetime to play for them. I only wish that American audiences would devour it as they do. After playing for an hour and a half, they actually wanted more."

Mr. and Mrs. Shure returned Sept. 5 from their tour, which included France, Spain, Italy, Egypt, Palestine and Syria. They drove for 500 miles through Palestine and Syria with a guide whose car was a new Plymouth.

R. Deane Shure in Jerusalem



CHRISTIAN ON RECITAL TOUR

Will Be Heard in New York Nov. 14—Engagements in the South.

Palmer Christian of the University of Michigan will make the first of his recital tours of the present season when he goes to New York and to several Southern cities in November. On Nov. 14 he will play at the Church of St. Mary the Virgin in New York in the series arranged by Raymond Nold and Bernard Laberge, and his program on that evening will include these works: Prelude in B minor, Bach; Concerto in D, Vivaldi-Bach; Passacaglia and Finale on B-A-C-H, Georg Schumann; "Clair de Lune," Vierne; Fantasia in A, Franck; Chorale Improvisations from Op. 65 ("O Gott, Du frommer Gott" and "Gelobet seist Du, Jesu Christ"); Karg-Elert; "Through the Mist" (MS.), Ibbotson; Rhapsody, Sinding.

On the evening of Nov. 1 Mr. Christian is to be the guest recitalist of the Georgia chapter, A. G. O., playing the following program at the First Baptist Church of Atlanta: "Psalm XIX," Marcello; "Minuet et Gigue en Rondeau," Rameau; Largo in E (Concerto Grosso No. 12), Handel; Fantasia and Fugue in C minor, Bach; Fantasia in A, Franck; Prelude in E, Saint-Saens; "Carillon-Sortie," Mulet; Prelude on an Ancient Flemish Theme, Gilson; Scherzo, Gigout; "O Zion" (Spiritual), Miller; Rhapsody, Sinding-Christian.

On Nov. 6 Mr. Christian will open the concert season at Davidson College, Davidson, N. C., with a recital. Other Southern appearances are being arranged for the Michigan man whose name and fame are known wherever organ recitals are appreciated.

Eigenschenk Engaged for Recitals.

Edward Eigenschenk, who spent the spring and early summer months in Europe, where he gave a number of recitals with marked success, resumed his fall activities at the American Conservatory and at the Second Presbyterian Church, Chicago, after a short vacation spent at Riverside, Mich. Mr. Eigenschenk is under the exclusive concert management of Frank Van Dusen and opens his 1934-35 season with recitals at the University of Chicago, Oct. 7; St. Patrick's Church, Dubuque, Iowa, Oct. 22; Milton College, Milton, Wis., Oct. 24; First Congregational Church, Benton Harbor, Mich., Nov. 5, and Grace Lutheran Church, Oak Park, Ill., Nov. 11.

Trip to Bermuda Gift to Organist.

Julian R. Williams has returned to his duties at Sewickley, Pa., after a summer trip to Bermuda. The trip was a gift to their organist and choir-master by the parishioners of St. Stephen's Church, Sewickley, who took this means of showing Mr. and Mrs. Williams their regard.

SERIES IN NEW YORK IS OPENED BY RAMIN

BIG THRONG FILLS CHURCH

Program of Works by Three Composers Played with Distinction at St. Mary the Virgin—Brilliant Performance by Virgil Fox.

By LILIAN CARPENTER.

To fill the large auditorium of the Church of St. Mary the Virgin completely is an achievement for any organist. That is what happened on Wednesday evening, Oct. 3, when Günther Ramin of Leipzig gave his recital. It was the first of an interesting series of eight recitals by eight organists who are being presented by Bernard R. Laberge, through the courtesy of the rector, the Rev. Granville Mercer Williams, and the music director, Raymond Nold.

Only three composers were represented on Herr Ramin's program—Bach, Buxtehude and Reger. With the firm touch, steady rhythm and breadth of style for which Herr Ramin is noted, the opening Toccata and Fugue in D minor was a masterpiece of interpretation, and at once commanded the attention of his audience. The same can be said of the Passacaglia. In the latter number changes in tempo took place, producing an effect of tranquility in the quieter sections that was interesting and gratifying. The beauty of the large Aeolian-Skinner organ's solo combinations was brought out in the chorale preludes "Herzlich thut mich verlangen" and "In dulci Jubilo," played between the larger Bach numbers. Herr Ramin's next offering was a Fantasia on the chorale "Wie schön leuchtet der Morgenstern." It was interesting and effectively played. The "Fantasia on the Name B-A-C-H" by Reger, closing the program, was an ideal vehicle for Herr Ramin's interpretative ability and splendid technique, showing his mastery control of the instrument.

At the close of the recital many of the German player's enthusiastic admirers paid tribute to him and his artistry at an informal reception.

Brilliant Playing by Virgil Fox

The second recital of the series was given Wednesday evening, Oct. 10, by Virgil Fox, the young virtuoso who made such a fine impression on his hearers at the recital given by him at Wanamaker's in New York last year. He is a young man of great promise and he played his difficult program with brilliance and style. The offerings were varied, his larger numbers showing him to possess unusual technique and mastery of the instrument, while the quieter ones brought out his innate musical feeling, especially in the Brahms chorale "Es ist ein' Ros' entsprungen." Mr. Fox's registration was interesting and original, and his pedal agility was brought out to its fullest in the "Perpetuum Mobile" for pedals by Middel-schulte. All through the program there was motion and vitality.

The complete program was as follows: "Noel," d'Aquin, with contrapuntal finale (in manuscript), by Dupré; Allegro from the E minor Sonata of Bach; Chorale, "Es ist ein' Ros' entsprungen"; Brahms; Fantasia and Fugue in G minor, Bach; Andante from the "Grande Piece Symphonique," Cesar Franck; "Fileuse" from Dupré's "Suite Bretonne"; Franck's Chorale in A minor; "Perpetuum Mobile," Middel-schulte; "Autumn Memories," by Gordon Balch Nevin, and "Thou Art the Rock," Mulet.

Contracts for Kimball Company.

Fall orders received by the W. W. Kimball Company organ department would indicate that there is an upturn in the organ business. Churches which awarded contracts to the Kimball Company in October include the Methodist Episcopal of Northfield, Minn., and Sacred Heart Catholic at Urbank, Minn. A residence organ contract was received for an instrument for the home of Thomas D. Anderson at Houston, Tex. The Kimball Company has also received an order for additions to be made to the organ in the chapel at Vassar College, Poughkeepsie, N. Y.

OHIO ORGANISTS HOLD SEMI-ANNUAL MEETING

TWO DAYS AT YOUNGSTOWN

Recitals at Guild Chapter's Convention
Supplemented by Discourse on
Organ Design—Bidwell Recital
as Final Event.

By LU R. ROWAN.

The annual fall convention of the Northern Ohio chapter, A. G. O., was held in Youngstown Tuesday and Wednesday, Oct. 23 and 24.

The meeting opened with a recital at the First Baptist Church by Rexford Keller, organist of Ohio Wesleyan University, Delaware. Mr. Keller is a newcomer in Ohio, and is a former pupil of Palmer Christian. With only an hour's practice he gave a very interesting program, consisting of: Chorale Prelude, "In Dir ist Freude," Bach; Concerto in D minor, Vivaldi-Bach; Prelude and Fugue in C minor, Bach; Minuet in A, Boccherini; "Harmonies of Florence," Bingham; "Dreams" (Seventh Sonata), and Allegro Appassionato (Fifth Sonata), Guilmant.

After this program the visitors went to the First Presbyterian Church to hear a talk by Dr. W. H. Barnes of Chicago, on a *cappella* program by the chorus of seventy-five voices of Rayen High School and a recital played by Mrs. Ida M. Reeder of Lakewood, Ohio. Mr. Barnes gave a very enlightening talk, in which he explained the intricacies of the mechanical parts of the organ. This talk opened up a new field of thought for many of those present. Mr. Barnes brought working models to illustrate his lecture and passed these around through the audience for closer inspection and study. The chorus sang beautifully, their voices blending and modulating in crescendos and diminuendos of five well-chosen numbers. As an encore they sang "The Night has a Thousand Eyes." This chorus has a high reputation in the musical circles of Youngstown and is very capably directed by Professor W. A. Nischwitz of Rayen High.

Mrs. Reeder's program consisted of some very beautiful numbers—"Pieve Heroique," Franck; Canzonetta, Buxtehude; Chorale Preludes, Bach; "Cor-tege and Litany," Dupre; Scherzo (Sonata in E minor), Rogers; "Benedictus," Reger; "Comes Autumn Time," Sowerby. The organ is a three-manual Austin, recently re-voiced in the general remodeling of the church.

Another program of delightful organ music was played at St. John's Episcopal Church by Leo C. Holden of the Oberlin Conservatory of Music. His selections were well chosen and played with musical interpretation and color. The organ is admirably suited to such a group of numbers; the lovely Karg-Elert "In Modo Dorico" and "Invocation," from "Sempere Semplice," Op. 142, with their harmonies and progressions, showed Mr. Holden's thorough knowledge of registration. The Willan Introduction, Passacaglia and Fugue was a splendid closing number on an all-too-short program.

The organists met again at the Westminster Presbyterian Church for dinner. The evening Guild service was held at St. John's Episcopal Church. Mrs. Hazel Wilkins Buchanan, organist of St. Luke's Lutheran Church, played the prelude—Sonata No. 6, Chorale and Variations, by Mendelssohn. The chorus was made up of three combined choirs of men and boys and one mixed choir. The men and boys were in the chancel and the mixed choir sat in the transept. During the anthems the mixed choir sang antiphonally and also sang the Introit anthem unaccompanied. Many visitors in the audience said they had never heard or seen a more beautiful church service and wished each community might promote such gatherings often. The dean, Paul Allen Beymer, played the postlude, Allegro from Concerto in G, by John Stanley, a very fitting closing to such a beautiful service. Frank E. Fuller, organist and choirmaster of St. John's, played the service in a very churchly and inspirational manner.

The social hour was attended by the local and visiting organists and their friends. Beautiful solos were sung by

Miss Marian Stravrovsky, soloist at Trinity M. E., and several readings were given by Miss Emma Cook, organist at Hinrod Avenue Baptist Church. The party broke up about midnight, willing to call it a day, and hoping for more to come on the morrow.

The first meeting of the second day of the convention began with a paper by Carleton H. Bullis, A. G. O., professor of theory and harmony at Baldwin-Wallace Conservatory, Berea, Ohio, the title being "That Perennial Bugaboo in the Guild Examinations." In his paper Mr. Bullis laid before the assembled group the pitiable plight of the organist who approaches the examination thoroughly unable to put into practice what he has spent untold hours in studying. The reason given by Mr. Bullis did not lie with the pupil, but rather in the teacher, who knew his rules, but not their methods of application. In a lighter vein Mr. Bullis demonstrated what happens when the average organist is called upon to make the necessary key modulations during the course of a church service and then showed how the use of harmonic principles would beautify and elevate both the musical and spiritual qualities of the service. The talk proved inspirational to all those present.

The group then went to the church auditorium, where Arthur W. Quimby, curator of the department of musical art, Cleveland Museum of Art, gave an inspiring display of musicianship. Mr. Quimby's presentation of Bach and his predecessors is worthy of mention, with its correctness of phrasing, the delicacy of registration and the precise technique necessary to solve any of the intricacies of the master. The organ is a newly-completed Hillgreen-Lane three-manual with drawknob console, and a very fine instrument.

John Gordon Seely of Toledo gave an entertaining and witty discourse on the subject "Common Sense in Church Music." Mr. Seely is always worth listening to and he created much hilarity with his stories and reminiscences of his choirs.

Marshall Bidwell's all-Bach recital was a fitting close to an organists' convention. Mr. Bidwell showed by his knowledge of program building and interpretation that an all-Bach recital can be made very interesting under a master hand. As many times as we have heard the D minor Toccata and Fugue, this new interpretation was refreshing. Then came that beautiful chorale, "Jesu, Joy of Man's Desiring," with its superb melody and delicate accompaniment. He closed with the Passacaglia and Fugue in C minor, one of Bach's greatest works. The whole program was received with much enthusiasm, and Mr. Bidwell very graciously played the small G minor as an encore.

Reuter Organ for Fort Lewis.

The War Department has awarded to the Reuter Organ Company of Lawrence, Kan., the contract to build the organ for the new post chapel at Fort Lewis, Wash. This project is one of the eight being undertaken by the government for chapels at army posts at various points in the country. The organ, a substantial two-manual, is to be built to specifications prepared by R. P. Elliot, who is serving as technical advisor to the War Department. The organ will be placed in the rear gallery of the chapel, and will have a large front case, which is to be furnished by the Reuter firm.

Marks Five Years of Work.

Charles A. Patrick marked his fifth anniversary as organist of the Grand Avenue Reformed Church at Asbury Park, N. J., with special music Oct. 14, in which he included one of his own compositions. The items on the program included: "Finlandia," Sibelius; "Clair de Lune," Debussy; "Ripples on the Water" (tone poem), Charles A. Patrick; Hallelujah Chorus, Handel. During Mr. Patrick's five years he has set a high standard of church and recital music. Several years ago he was organist at the city convention hall. He has presented such cantatas as "Stabat Mater," "The Greatest Love," "The Light Eternal," etc. Mr. Patrick is 21 years of age, but is already recognized as an asset to the community. He is a member of both the American Guild of Organists and the National Association of Organists.



CHARLOTTE LOCKWOOD

A GREAT AMERICAN ORGANIST
A GREAT MUSICAL PERSONALITY

HER TRANSCONTINENTAL TOUR,
SPRING 1935, IS ALREADY HALF BOOKED

THE EXCERPTS QUOTED BELOW EXPLAIN HER
QUICK RISE TO STARDOM

WASHINGTON, D. C.—*Herald*—Lockwood Recital Delights Hearers—A great artist visited Washington and took over the console of the organ at the First Congregational Church last evening. Charlotte Lockwood presented a program selected with superlative taste and performed with astounding mastery. . . . Her interpretations are proof of mature musicianship. . . . There was never a dull moment in the whole recital, which cannot be said often about an organ recital! . . . One of the outstanding musical events of the entire season.

WASHINGTON, D. C.—*The Washington Post*— . . . In technique, in registration, and in interpretation, Miss Lockwood is an exceedingly competent organist. Her playing is far removed from console routine, being distinguished by alert attention to the minutiae of voicing and volume and to the clarity of phrasing. Her pedal work is particularly commendable.

WASHINGTON, D. C.—*The Evening Star*—Her playing was marked by remarkable clarity of execution, in which her finger and pedal technique were of equal smoothness, and a rich fantasy that revealed in the use of every organ stop that could enhance the artistic color she was striving for. It was her skill in analyzing a phrase so that the essence of its meaning could be made clear and her talent for providing the appropriate tonal change that gave an individual character to her interpretations. She is a vivid player, keen and alive, with a fine sense of balance that excludes any monotony in her presentation.

HARTFORD, CONN.—*Times (Editorial)*— . . . Women have been considered second to men in music as much as in any other field . . . in the last month, however, two women musicians have played in Hartford who should be able to dampen the male ego for a time, at least. Myra Heas played the piano, and Charlotte Lockwood played the organ, and while there may be styles of playing that suit personal preferences more exactly, no one can well say that Mr. So-and-So plays better.

HARTFORD, CONN.—*Daily Times*—Charlotte Lockwood gave a brilliant organ recital at Bushnell Memorial Hall. The program was exceptionally well planned. The full and varied scope of the organ was beautifully displayed; there was the majestic dignity and tremendous power of the full organ, and the poignant sweetness of exquisite pianissimi. Her technique is flawless . . . her musicianship difficult to surpass. Her understanding and expression of the composer's feeling was exquisitely done. The enthusiastic applause after each number indicates satisfaction on the part of the audience with the program.

HARTFORD, CONN.—*Daily Courant*—The Bushnell Memorial presented Miss Charlotte Lockwood, in a recital before a packed auditorium Sunday afternoon. Her performance was distinguished both by her own virtuosity and the highly interesting program which she presented. The program was unusual in its range and temper. The opening number was a dramatic tone poem by a present-day Dutch composer. The concert was exceedingly well received and applauded.

SAN ANTONIO, TEXAS.—*Express*—An organ recital such as Charlotte Lockwood played at the Municipal Auditorium Sunday afternoon at 4:30 is reassurance for those who have been wondering if the most majestic of all instruments has been forgotten in the mad rush of things. Miss Lockwood, who plays with great depth of feeling, with sensitiveness, and with most apparent appreciation of the myriad moods to be expressed in fleeting pictures of sound, gave her audience something it will remember for a long time.

HER RECENT APPEARANCE IN WORCESTER WAS ONE
OF THE HIGHLIGHTS OF THE N. A. O. CONVENTION
MANAGEMENT: BERNARD R. LABERGE
2 W. 46TH STREET, NEW YORK CITY

Significant comments on the latest Aeolian-Skinner Organs

GRACE CATHEDRAL, SAN FRANCISCO

ALL SAINTS' EPISCOPAL CHURCH, WORCESTER

These two organs, only recently finished, have aroused great enthusiasm among organists who have heard them. We believe that critical organists, interested in real progress, will enjoy these spontaneous comments.

Christ Church Cathedral
Saint Louis
Daniel R. Philippi,
Organist and Choirmaster

October 12, 1934.

The Aeolian-Skinner Organ Company,
Boston, Massachusetts.

Dear Sirs:

It gave me great pleasure to spend considerable time this past summer at Grace Cathedral in San Francisco. In that Cathedral you have created an organ which bespeaks it of the Master mind. In short—a masterpiece in the realm of organ-building—truly a "King of Instruments." Its sheer Majesty is simply overwhelming. I am frank to tell you that I was simply "swept off my feet."

The silvery brilliance of the mixture work so perfectly blended with the foundation; the richness of choruses; eloquence of the Orchestral stops (notably English Horn and Flauto Mirabilis); loveliness of Flute Celeste; and another important factor—the gradual build-up of the ensemble all combine to make this instrument what it is—namely, a monument to Art.

And may I mention another great item. The profundity of the Pedal Division. I enjoyed playing all the manual Diapasons combined with uncoupled Manuals to Pedal.

Accept my profound admiration of this noteworthy achievement.

Very faithfully yours,
/s/ DANIEL R. PHILIPPI

3142 Lewiston Ave.,
Berkeley, California

August 28, 1934.

Aeolian-Skinner Organ Company,
Boston, Mass.

Dear Sirs:

Inasmuch as I was one of those consulted about the choice of builder and the general scheme of the organ for Grace Cathedral, San Francisco, it may not be out of place for one to give you my opinion of the outcome.

I tender you my warmest congratulations (as I have already to the Cathedral authorities) on the great success of the organ you have made.

It is a most complete and superb instrument in every way. What a joy to possess such a marvelous pedal organ and to have on each manual a perfect ensemble.

Every department is thoroughly characteristic and the balance between one another is exactly right.

One could write endlessly on the beauties and wonders of this masterpiece but I shall refrain and let others—(those will be many)—speak of them. I am sure they will endorse everything I could say in its praise.

It certainly is an *slurring* organ. Again my congratulations and best wishes for future success.

Yours very truly,
/s/ WALLACE A. SABIN

Old South Church in Boston
Carl McKinley, Mus. D.
Organist and Choirmaster

October 13, 1934.

Mr. William E. Zeuch,
Aeolian-Skinner Organ Co.,
Dorchester, Mass.

Dear Mr. Zeuch:

The All Saints' organ in Worcester unquestionably represents the finest achievement in American organ building that it has been my privilege to hear. In an instrument of such uniform excellence it is difficult to determine which features deserve special comment, but I was especially impressed by the essentially musical and singing quality of all the various ensembles, and the clarity and richness of the independent pedal organ are without parallel in my experience.

Sincerely yours,
/s/ CARL MCKINLEY

CM/G

The Chapter of Grace Cathedral Corporation

485 California Street
San Francisco, California

Right Rev. Edward I. Parsons, D.D., Bishop
Very Rev. J. Wilmer Gresham, D. D., Dean

W. H. Crocker, Treasurer
Frederic M. Lee, Asst. Treas. and Secy.

September 12, 1934.

The Aeolian-Skinner Organ Company,
Boston, Massachusetts.

Gentlemen:

The undersigned, the Music Committee of Grace Cathedral, San Francisco, having been requested by the Chapter of the Cathedral to write you of the satisfaction of the Cathedral authorities with the Alexander Memorial Organ built by your company and recently erected in the Cathedral, comply with great pleasure with the request of the Chapter.

At its dedication, at recitals and various Cathedral services, the organ has been played by prominent organists with large congregations, including organists and other musicians of note, in attendance. Praise of the organ has been the only comment that has been heard. The organ appeals to organist and layman; it has clear ensembles in its manuals and in the pedal, all blending together in a fine "tout ensemble"; it possesses characteristic solo stops and lovely soft stops; and it has a perfect build-up, well balanced at every degree, from the softest tonal effects to the full grandeur of a great cathedral organ. It is a true Church organ, and contributes greatly to the reverence, dignity and beauty of our Cathedral worship.

Your company fully complied with the contract and was generous in the permissive changes in the stop specifications. Our personal contacts with your representatives during the erection, tuning and final toning of the organ were very agreeable.

The Cathedral Chapter gratefully recognizes the great interest taken in our organ by your company. With thanks to all concerned, the Music Committee wishes particularly to say that, in its opinion, the Cathedral was most fortunate in having the organ designed by and built under the supervision of your able technical director. The gratifying artistic result obtained was due in part to the fact that the Cathedral accorded you and your technical staff a considerable discretion to modify the preliminary specifications attached to the contract. In this you fully justified our confidence.

Very sincerely yours,
/s/ FRANK P. DEERING
ROBERT H. NOBLE
GEO. E. CROTHERS

Music Committee of Grace Cathedral, San Francisco

Idlewild Presbyterian Church

Memphis, Tenn.

October 1st, 1934.

Mr. Wm. E. Zeuch, Vice President,
Aeolian-Skinner Organ Co.,
Boston, Mass.

My dear Zeuch:

Heartiest congratulations on your magnificent organ in All Saints' Church, Worcester, Mass., which I had the pleasure of playing at the recent Convention of the National Association of Organists.

The wealth of colorful and beautiful soft stops lead to a wonderful build-up and one of the most thrilling and clear ensembles imaginable, marking the greatest advance in artistic organ-building to be found in this country.

May you build many more such superb instruments.
Sincerely yours,
/s/ FRANKLIN GLYNN

Church of St. Mary the Virgin

Raymond Nold, Musical Director
145 West 46th Street, New York
Telephone BRyant 9-5913

Mr. G. Donald Harrison,
Aeolian-Skinner Organ Company,
Boston, Mass.

Dear Mr. Harrison:

I want to tell you of my great pleasure on hearing the new organ in All Saints' Church (Worcester). After a summer in Germany, where I heard many organs, the work of the famous builders of old, Schnitger, Gabler, Silbermann et al., as well as the work of the foremost contemporary builders, I wondered what my impression of your new work would be.

I wish to say that this, your latest opus, has my most thorough approval and that I consider it the finest work yet completed in this country. The ensemble is magnificent, thrilling, of great richness, warmth and brilliance. Individual tone qualities and colors are of almost infinite variety, yet they blend into one homogeneous and thoroughly cohesive whole. I found this an instrument of the greatest possible versatility and equal to every demand that could be made of it.

I feel that it is a great day in the history of American organ building when our leading builders present such an instrument to the public as representative of their standards and ideals. The highest commendation and heartiest congratulations are due you.

Yours sincerely,
/s/ RAYMOND NOLD

19 September, 1934.

726 Hilldale Avenue
Berkeley, California
July 11, 1934.

Mr. G. Donald Harrison,
Skinner Organ Company,
Boston, Mass.

Dear Mr. Harrison:

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,
/s/ ALEXANDER McCURDY, JR.

Trinity Church Choir

Boston, Mass.

Francis W. Snow,
Organist and Choirmaster

October 10, 1934.

Aeolian-Skinner Organ Company,
Crescent Street
Dorchester, Massachusetts

Gentlemen:

My heartiest congratulations to you for the magnificent organ you recently installed in All Saints' Church, Worcester, Massachusetts.

Your specification, scales, voicing, reeds, and the scientific compounding of the upper work have produced one of the clearest and most brilliant ensembles I have ever heard.

With best wishes to you, I am
Sincerely yours,
/s/ FRANCIS SNOW

AEOLIAN-SKINNER ORGAN COMPANY

Organ Architects and Builders

SKINNER ORGANS AEOLIAN ORGANS

CHURCH RESIDENCE AUDITORIUM UNIVERSITY

677-689 Fifth Avenue, New York, N. Y.

FACTORY: Boston, Massachusetts

Memories of Lemare as Organ Recitalist; His Work Appraised

By ROLAND DIGGLE, Mus. D.

The passing of my old friend Edwin H. Lemare brought vividly to mind a day some thirty-five years ago when, as a small choir boy, I was taken to St. Margaret's Church, Westminster, to hear one of his Saturday afternoon organ recitals. It was my first experience with organ recitals in church, and I was dumfounded then, as I certainly should be now, to find the church full and a crowd outside trying to hear some of the music through the open windows. The only number I can remember today was the Mendelssohn Sixth Sonata, and I have only to close my eyes to hear once again the lovely Andante and see the glorious east window of which St. Margaret's is so proud. From then on I hardly ever missed these recitals and week after week found me early in line waiting for the doors to open.

I wonder if there is an organist today who could fill a church on a Saturday afternoon at 5 o'clock, week after week, year after year! Was it the player? Was it the music? Was it the organ? Was it the loyalty of the audience? Without doubt it was something of each. First, the audience really enjoyed the recitals. One saw the same faces month after month. They came not to be educated to a higher type of music, but because they loved the music that Mr. Lemare played. Then the organ was a beautifully voiced instrument that was just right for the church, built by Walker in 1897. It had three manuals and, I believe, forty-eight stops. Small, indeed, compared with the monsters of today, but ample when used as Mr. Lemare used it! Then the music—here perhaps is the real reason for the great success not only of the St. Margaret's recitals, but of Mr. Lemare's popularity everywhere. It was before the day of Vierne, Karg-Elert, Dupré, de Maleingreau, et al. Music did not have to be ugly to be the vogue and the recitalist did not feel that he must display an outstanding technique in every number he played.

I would like to give a number of these programs, but it would be of little use, for we can never go back to those days, even if our audiences would enjoy that type of music. What self-respecting organist with the dignity of his profession at heart would play such a program as the following, for instance: First Sonata, Mendelssohn; Berceuse, Wolstenholme; Prelude and Fugue (Great G minor), Bach; "O Star of Eve," Wagner; "Ride of the Valkyries," Wagner; "Cantique de Soir" and "Carillon," Wheelton; "Marche Funèbre et Chant Seraphique," Guilmant; Overture in C major, Mendelssohn.

Here we have a typical program—a Bach number, a sonata or some other large-scale work, two or three transcriptions and, last but not least, three or four pieces of a popular character by contemporary composers. Lastly we have the man himself, who for two decades at least stood preeminent as one of the leading recitalists of the day. Without doubt he was a real musician in every sense of the word, and when he was in good form a recitalist par excellence. I have seen him lift an audience to a higher pitch of enthusiasm than would be possible today, and that is the man I wish to remember.

At St. Margaret's his choir was one of the best in London and his accompaniments were models of good taste. I remember a performance of Mendelssohn's "Hymn of Praise" and of his own splendid Communion Service in F that still linger in the memory. Were I to hear them today they might leave me cold, for my ears have been tuned in too long to modern harmonies via the radio. Be that as it may, I shall always have a soft spot in my heart for E. H. L. for what he gave me in those student days.

A word as to his music, much of which deserves a wider use not only on recital programs but in church. Like Rachmaninoff with his Prelude, Lemare is known by the Andantino in D flat, and while many of us sneer at

Two Men of Fame Who Made Organ History



THIS PICTURE, published in THE DIAPASON Oct. 1, 1928, recalls two famous organists whose careers came to a close in California. Edwin H. Lemare passed away a month ago, as recorded in the October issue, and Dr. Stewart, for many years city organist of San Diego, died Dec. 28, 1932. Each of them left a record that illumines the

pages of organ history. Both were Englishmen by birth and both of them served many years at the consoles of large municipal instruments in America. The picture shows Mr. Lemare and Dr. Stewart in front of their cabin in the famed redwood forest of the Bohemian Club of San Francisco on the Russian River in northern California.

this piece there is not one of us that does not wish he had written it. But aside from this piece and a number of others along the same lines, there are a score or more that will be well worth playing for some years to come, and I want to take time enough to mention some of them. The two symphonies, in D minor and G minor, are not a great success, although they show much clever writing. The Scherzo from the D minor and the slow movement from the G minor are perhaps the best movements, and I find the Allegro Giusto from the D minor makes a fine recital number. The Sonata in F, Op. 95, has been sadly neglected, although it has much effective writing, especially in the Scherzo and Finale. Of the other large-scale works I like the Overture in F minor, the Concert Fantasia on the tune "Hanover," the "Toccata di Concerto," Fantasia and Fugue, Op. 99, Toccata and Fugue, Op. 98, "Alla Tarantella," Op. 90, "Concertstück," Op. 80, and the jolly Improvisation, Op. 91, on the "Sailors' Hornpipe," "British Grenadiers" and "Rule, Britannia." Not satisfied with this, he has all three going together and we find "Annie Laurie" in the pedals.

Of the smaller pieces I believe the best and most useful to be the Reverie in E flat in five-four time, "Chanson d'Ete," Madrigal (one of my favorites), "Arcadian Idyll," "Liebestraum," Spring Song, "The Quest," Communion, Second Andantino in D flat, Lullaby (a charming piece of writing dedicated to his son), "Souvenir Joyeux," Air with Variations, Op. 97, and the delightful "Summer Sketches."

I have chosen these pieces from the eighty-two organ compositions of Mr. Lemare that I have in my library. They seem to me to be representative works of the composer. At the same time

my personal favorites are such pieces as the lovely "Romance" in D flat, the effective if rather difficult "Carillon," the "Rondo Capriccio," the jolly "Fantaisie Fugue" and the Barcarolle. Certainly there is music here to suit all tastes, music that we need not be ashamed to play and, lastly, music that always has appealed and always will appeal to the average listener. I for one shall keep the composer's memory green by playing some of his music whenever the opportunity offers.

Program of Chicago Woman Organists.

The Chicago Club of Women Organists opened its season with a business and social meeting at the Kimball Hall Salon Oct. 2, at which time the club adopted a constitution and standing committees for the year were appointed by the president, Mrs. Edith Heller Karnes. Sophie Richter very ably provided games for the social part of the evening and Vivian Martin had charge of the refreshments. The first program of the year will be given Monday evening, Nov. 5, at 8 in the Kimball Hall Salon, and the public is invited to attend. Organ groups will be played by Ethel Clutterham, Margaret Smith and Judith Storlie. Joel Lay, baritone, will sing some Thanksgiving songs, accompanied by Irene Belden Zaring, and Fred Braucher, violinist, with Edith Heller Karnes accompanying, will play a Handel sonata.

DICKINSON CHICAGO RECITAL

Plays Program at Thorne Hall on Occasion of Visit to Old Home.

Clarence Dickinson came from New York in October to pay his old home, Chicago, and his old church, St. James' Episcopal, a visit and on the evening of Oct. 15 he gave an hour and a half of unalloyed pleasure to a very large group of lovers of organ music who filled Thorne Hall on the McKinlock campus of Northwestern University. His recital, under the auspices of the W. W. Kimball Company, Northwestern University and the Chicago organizations of organists, was just one of those unblemished events which linger in one's memory. The climax of the evening was a stunning rendition of the Reubke Sonata—this reviewer cannot recall that he has ever heard a better one. He made excellent use of the highly effective ensemble of the four-manual Kimball organ. Another high point in the program was the interpretation of the Cathedral Prelude and Fugue of Bach. Dr. Dickinson gave an unusual reading of the fugue, instilling into it a very tender and appealing quality. Rinck's graceful Rondo and a sprightly performance of the recitalist's Scherzo from his "Storm King" Symphony were other interesting items.

The program was made up as follows: Chorale, Hendrik Andriessen; Rondo, Rinck; Andante Espresso, Elgar; "Qui Tollis," Couperin; "Giles Farnaby's Dream," Farnaby; "The Gold Finch," Cosyn; Cathedral Prelude and Fugue, Bach; "Badinerie," Bach; "Erbarne Dich," Bach; Sonata, "The Ninety-Fourth Psalm," Reubke; "A Lovely Rose Is Blooming," Brahms; Scherzo, Dickinson; Old Dutch Lullaby, Dutch Traditional; Norwegian Rhapsody, Sinding.

Dr. Dickinson took back to his many duties in New York not only the continued goodwill of his old friends in the city of his first successes, but a very pronounced admiration for his gifts and taste as a recital performer of the first rank.

Nordgren Goes to Wausau, Wis.

Eugene L. Nordgren of Freeport, Ill., moved to Wausau, Wis., Oct. 1 to become director of music at the Presbyterian Church. Mr. Nordgren has been director at the First Presbyterian Church in Freeport the past five years. Mauritz Lundholm, the former director at the Wausau church, and his family have departed for Seattle, Wash., where Mr. Lundholm will teach in the University of Washington Music School.

RECITALS FOR THE PROFESSION



Arthur B. Jennings
6016 Hampton Street
Pittsburgh, Pa.

CLARENCE WATTERS

Trinity College

Wellesley College

A U S T I N

St. Paul's Episcopal Church, Oakland, California

(New Three-Manual Fifty-three Stop Austin Organ)

MRS. WILLIAM W. CARRUTH, Organist

Austin Organ Company
Hartford, Conn.

Gentlemen:—

We have had the dedication and first Sunday's services with the new organ. It is difficult to express in a single letter, all the praise and comments of admiration which have been heard on all sides.

The console is a perfect gem of artistry. The front case-work has been remarkably well done, blending beautifully with other tones and furniture in the chancel. Concerning the instrument itself, all I can say is that one can sit in the nave of the church and imagine that one is in a lofty cathedral, listening to a truly great and magnificent instrument, sometimes with sounds of distant sweetness, sometimes filling the aisles and arches all around. I wish to assure you of the extreme satisfaction felt by the members of our vestry and parish, concerning this glorious product of your company's craftsmanship and tonal achievement.

With kindest regards and sincere thanks to all who participated in the making of the organ, I am

Sincerely yours,
A. Ronald Merrix, Rector.

Austin Organ Company,
Hartford, Conn.

Dear Sirs:—

Hearty congratulations on the complete success of your recent installation in St. Paul's Church, Oakland. The organ is a delight to all who have played and heard it. I have yet to hear an adverse criticism.

It has the true cathedral tone,—massive and noble Great, brilliant Swell, and piquant and delicate Choir. The Pedal embraces nearly every tonal quality and pitch, and so is well suited to all types of organ music.

Not only has the organ a truly magnificent "full", but it also has numerous "lesser fulls". It is so thoughtfully planned and well carried out that the range of effective combinations seems almost endless. This, of course, is due largely to the plentiful supply of correctly voiced and scaled mutations, and to keeping the various tonal families grouped where they belong.

The console is beautiful to look at, and most convenient to play upon. It has adequate control. I have seen all parts of the organ and noted the absence of all stinting in material, and that workmanship is most careful. It is, in every sense, a very fine organ.

I know of no other costing less than double its price that can be compared with it.

Yours truly,
Wallace A. Sabin.

(Wallace A. Sabin, F.R.C.O., F.A.G.O., Organist of Temple Emanu-El, and First Church of Christ, Scientist, San Francisco.)

AUSTIN ORGAN CO., HARTFORD, CONN.

**PORTSMOUTH, OHIO,
CHURCH BUYS KILGEN**

DESIGN FOR THREE-MANUAL

Instrument Will Be Installed in New Edifice, Largest in the City, Which Is to Replace Building Destroyed by Fire.

The Second Presbyterian Church of Portsmouth, Ohio, has placed an order with George Kilgen & Son, Inc., of St. Louis for a three-manual organ. This congregation is building a new church which will be the largest in the city and will replace the edifice destroyed a year ago by fire. The new church will be of imposing design, and its equipment, including art glass windows, will be among the finest in the country. The organ was designed by Dr. Charles M. Courboin in collaboration with the Kilgen brothers and Harold Thompson, and will be of the "straight" type, with varying wind pressures.

The swell section will be in a chamber on the left of the chancel, with the great and choir sections in the chambers on the right, console and choir being placed midway between the tone openings in the rear of the chancel.

Following is the stop specification of the organ:

GREAT ORGAN (6-inch wind).

1. Spitzflöte, 16 ft., 73 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Flute Harmonique, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Flute Harmonique, 4 ft., 73 pipes.
8. Twelfth, 2 2/3 ft., 61 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Tromba (10-inch wind), 8 ft., 73 pipes.
11. Chimes (Deagan class A), 25 tubes.
12. Harp (Deagan class A), 49 bars.

SWELL ORGAN (7-inch wind).

13. Lieblich Gedeckt, 16 ft., 73 pipes.
14. Geigen Principal, 8 ft., 73 pipes.
15. Stopped Flute, 8 ft., 73 pipes.
16. Salicional, 8 ft., 73 pipes.
17. Voix Celeste, 8 ft., 73 pipes.
18. Flauto Dolce, 8 ft., 73 pipes.

19. Flute Celeste, 8 ft., 73 pipes.
 20. Geigenoctav, 4 ft., 73 pipes.
 21. Flute Traversiere, 4 ft., 73 pipes.
 22. Flautino, 2 ft., 61 pipes.
 23. Mixture, 3 ranks (12th-15th-19th), 183 pipes.
 24. Trumpet, 8 ft., 73 pipes.
 25. Oboe, 8 ft., 73 pipes.
 26. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN (6-inch wind).**
27. Dulciana (from Dulciana), 16 ft., 12 pipes.
 28. Open Diapason, 8 ft., 73 pipes.
 29. Melodia, 8 ft., 73 pipes.
 30. Dulciana, 8 ft., 73 pipes.
 31. Unda Maris, 8 ft., 73 pipes.
 32. Flute d'Amour, 4 ft., 73 pipes.
 33. Piccolo, 2 ft., 61 pipes.
 34. Clarinet, 8 ft., 73 pipes.
 35. Chimes (from Great).
 36. Harp (from Great).

PEDAL ORGAN.

37. Resultant, 32 ft., 32 notes.
38. Diapason (bearded; 16-inch pressure), 16 ft., 32 pipes.
39. Spitzflöte (from Great), 16 ft., 32 notes.
40. Bourdon, 16 ft., 32 pipes.
41. Dulciana (from Choir), 16 ft., 32 notes.
42. Lieblich Gedeckt (from Swell), 16 ft., 32 notes.
43. Octave (ext. of Diapason), 8 ft., 12 pipes.
44. Flute (ext. of Bourdon), 8 ft., 12 pipes.
45. Still Gedeckt (from Swell), 8 ft., 32 notes.
46. Flute (ext. of Bourdon), 4 ft., 12 pipes.
47. Tromba (from Great), 8 ft., 12 pipes.
48. Trombone (ext. of Tromba; 10-inch pressure), 16 ft., 12 pipes.

Eskil Randolph to Freeport, Ill.

Eskil Randolph has resigned as organist and choirmaster of the First Lutheran Church of Moline, Ill., to accept a similar position in the First Presbyterian Church of Freeport, Ill. Mr. Randolph has been at Moline since 1930, going there from Trinity Lutheran Church in Norristown, Pa. He has given frequent recitals and under his leadership the choir has done outstanding work, featuring the presentation of several oratorios. The Freeport church has a four-manual Austin organ and a choir of twenty-eight trained voices. Mr. Randolph received the degree of bachelor of music from Augustana College.

Donald LeRoy Coats



DONALD LE ROY COATS has a busy winter ahead as organist and choirmaster of Grace Episcopal Cathedral, Topeka, Kan., where he will have three choirs. He is also organ instructor at Washburn College, Topeka. At Grace Cathedral he is organizing adult, boy and junior choirs, the latter for the church school.

Just past his twenty-fifth birthday anniversary, Mr. Coats comes to his new work with wide experience despite his youth. His ability as an organist has made him known throughout Kansas, a large part of Indiana and in Illinois, New Jersey and New York City. He was born at Moberly, Mo., Aug. 15, 1909, the son of the Rev. LeRoy Joel Coats, a Presbyterian minister. His mother before her marriage was an accomplished pianist and or-

ganist at the Coates Street Presbyterian Church in Moberly. While attending Washburn College he became, in 1928, organist of the First Presbyterian Church. A few months later he went to Indianapolis as organist of the First Presbyterian Church. He served this historic church a year, during which time he regularly broadcast half-hour organ recitals before the evening services.

After a year Mr. Coats went to the Rogers Park Congregational Church in Chicago to supply as organist for a year during a leave of absence of Bethuel Gross. At the same time he studied in the church and choral department of Northwestern University. At the end of this period he returned to Topeka, where he took up his former post in the First Presbyterian Church and was graduated from Washburn.

Last winter the First Church granted him a leave of absence to study in the School of Sacred Music at Union Theological Seminary, New York. In New York he substituted as organist in various churches, several times for Mrs. Charlotte M. Lockwood at the Crescent Avenue Presbyterian Church, Plainfield, N. J. While still in New York he was appointed to Grace Cathedral and to take over the organ work at Washburn. His plans for music at the cathedral this winter include the presentation of several Bach cantatas at the Sunday afternoon concerts.

Death of Dora Duck Seidell.

Mrs. Thomas G. Seidell, formerly Miss Dora Duck, died after a long illness at her home, Avondale Estates, Atlanta, Ga., Oct. 13. Mrs. Seidell studied in Buffalo with Mr. Hendy, at St. Mary's on the Hill, also at Syracuse University, and with Emory L. Gallup in Chicago. She had held the following organ positions: Assistant organist at St. Chrysostom's, Chicago, and organist at St. James', Texarkana, Tex.; First M. E., Shreveport, La.; St. Luke's, Atlanta, All Saints', Atlanta, and the Second Baptist, Atlanta. She also served as dean of the Georgia chapter, A. G. O.



KILGEN RESEARCH

Looks to the Years Ahead

For nearly 300 years Kilgen has been building organs, yet the Kilgen Organization looks not to the past but to the future for inspiration leading toward the constant improvement, modernization and development of the monarch of musical instruments.

In the Kilgen Research Laboratory, all the resources of modern science are at the command of Kilgen engineers. Here endless experiments are being made; here carefully thought-out improvement ideas are being developed and tested; here, from this laboratory, have already issued the many developments and refinements that have brought the Kilgen Brothers an international reputation as modern organ pioneers.

New Kilgen developments are never experimented with at the expense of the organ buyer. They must

be fully proved by exhaustive tests in the Research Laboratory before they are allowed to be incorporated in any Kilgen instrument built for sale.

As a result of this extensive research work, Kilgen engineers have not only produced many refinements in voicing and modernizations in various other parts of the organ, but their developments have added immensely to the useful life and trouble-free operation of the Kilgen Organ.

The scope of the work undertaken by the Kilgen Research Laboratory includes everything that may contribute, however remotely, toward the ultimate perfection of the Kilgen Masterpiece, or that would be a help to the American organ building industry as a whole.

Listen to the Kilgen Recital over KMOX every Monday Evening at 10:20 C. S. T.

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Organ Builders for over 300 Years

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CHOICE of the MASTERS

Carl F. Mueller to the Fore as Writer of Music for Choirs

Carl F. Mueller



The advice of friends, although well-meant and freely given, does not always produce the result intended. However, in the case of Carl F. Mueller, a bit of advice repeatedly urged does seem to have justified itself.

Organists all over the land have become familiar with his contributions to the literature of the organ both for church and recital use and few there are who have not played his "In Bethlehem's Town," his "Paeon of Easter" or any other of the dozen or more pieces introducing familiar hymn-tunes. Mr. Mueller has always been deeply interested in choral work and wherever he has been active outstanding choir work has been in evidence. Long before the vogue of a *cappella* singing, the Mueller choirs devoted at least one-half of their time to unaccompanied singing. Urged by those nearest to him and facing the necessity of arranging programs for his Montclair A Cappella Choir, he cast about for a text that had not been done to death. He found it in the Unitarian Hymnal and as a result there appeared about two years ago his first anthem, "Lo, God Is Here" (G. Schirmer, Inc.). Although issued in the late spring, the first edition was sold out by the end of the summer. During this period it was sung at a Sunday afternoon broadcast of the Chicago A Cappella Choir under the direction of Noble Cain and used at the summer sessions of Northwestern University and the Westminster Choir School. Since that time it has been sung by leading church and college choirs all over the country and will appear soon in an arrangement for male voices.

Recognizing that here was a man who had something to say and an audience to which to say it, the house of Schirmer published in rapid succession "God Is in His Holy Temple" and "Praise to the Living God." The former was selected last winter at the Midwest Church Music Conference held at Northwestern University as indicating a trend in present-day American church music. It is founded on a theme of plainchant character and combines in an unusual way the spirit of the old with the modern atmosphere. The other anthem uses a fourteenth century Jewish text and there is much in the music that breathes the spirit of the text. This has been sung by the Westminster Choir under the direction of Dr. Williamson and the St. Olaf College Choir, led by Dr. Christiansen. Last spring it was used as a contest number at a choral competition held in Los Angeles.

Realizing, despite the unprecedented interest in a *cappella* singing, that this was a limited sphere, and desirous of widening his influence, Mr. Mueller next brought out a Christmas carol, "The Christ-Child's Lullaby" ("Susanni") published by G. Schirmer. This is an arrangement for four-part mixed voices and optional two-part chorus of children's voices, with organ accompaniment. American audiences were already somewhat familiar with this tune because of its frequent use by the "Wiener Sängerknaben" both in concert and on the radio. In consequence this number was widely used last Christmas, and both publisher and arranger anticipate an even more general use of it this season.

Chronologically there followed an eight-part arrangement of the old German chorale "Now Thank We All Our God," and although this has been on the market only a few months, it is now in its second edition and promises to become a "best seller."

Forsaking for a moment the sacred field, there appeared a brilliant eight-part chorus entitled "Sunset" and the more meditative "Grow Old Along with Me," being the opening lines of Browning's immortal poem "Rabbi Ben Ezra." Secular choral organizations or church choirs giving concerts will do well to investigate these selections.

In time for the Easter season last year G. Schirmer brought out an impressive accompanied anthem, "The Day of Days," which has both tenor and soprano incidental solos. This is certain to become better known and

more widely used through the years. Early last spring the Galaxy Music Corporation, an enterprising organization building up a catalogue of American music, published the "Ministry of Song," an eight-part *cappella* anthem. The text by Frances Havergal has been given a setting which is sure to arouse keen interest.

Just before the summer vacation G. Schirmer issued a new accompanied Christmas anthem, "Today the Prince of Peace Is Born." At the same time appeared the four-part *cappella* anthem "Salutation of Peace," which has been characterized as "cathedral music," being founded on an original theme in the plain-chant manner.

A real tribute was accorded Mr. Mueller by the publishers when he was asked to arrange an *cappella* version of Kountz's well-known concert song "The Sleigh" for the use of the Westminster Choir on its European tour. Schirmer has also accepted for publication a humming arrangement of the middle portion of one of the Chopin Nocturnes. Both of these are novelties. Just off the press of Oliver Ditson is an arrangement of an old Slovak folksong entitled "Mary's Lullaby," the text of which was supplied by Mrs. Mueller, who, it will be remembered, was Mr. Mueller's collaborator in the now popular "Junior Choir Anthem Book," published a few seasons ago by White-Smith. The Slovak carol is intended for Christmas use and the haunting character of its theme is certain to make it a favorite wherever it is used. G. Schirmer also has just issued "The Light of Bethlehem," a Slovak carol for four-part mixed voices and two-part children's chorus *ad libitum*, with organ accompaniment, the text in this instance also being by Mrs. Mueller. The same firm has accepted for publication two settings of Psalms—"God Is My Refuge" and "I Will Lift Up Mine Eyes," both for eight-part chorus. Harold Flammer will soon issue "A Chorister's Prayer" and "A Petition," both for a *cappella* use.

Mr. Mueller spent the summer with his family at their summer home, "Lone Acre," at Craftsbury, Vt. Here the Mueller family has devoted the greater part of the last two vacation periods to rebuilding a century-old farm house, doing much of the work themselves. In the quiet and beauty of the Vermont hills Mr. Mueller expects to make some contributions to the music of the church.

Harrison M. Wild Club Meets.

The Harrison M. Wild Organ Club, which has entered upon its second year, held the first meeting of the season at the Cordon Club, Fine Arts Building, Chicago, Oct. 9, with President Allen W. Bogen in the chair. Plans for the season were discussed and good fellowship among the pupils of the late Mr. Wild was thoroughly enjoyed. The November meeting of the club, to which all who ever studied under Mr. Wild are invited, will be held Tuesday, Nov. 6, at the same place. The club is unique in that there are no dues.

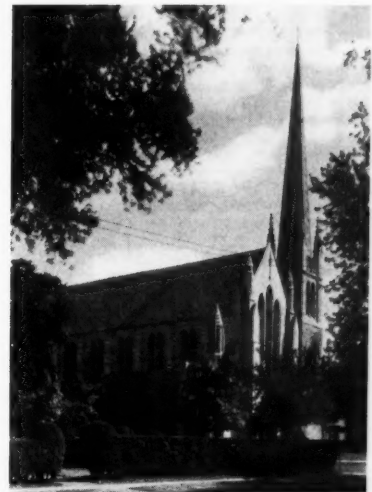
M. P. MÖLLER

announces the completion of the installation of the
Four-Manual Organ (with Tower Organ)

in the
CRESCENT AVENUE PRESBYTERIAN CHURCH
Plainfield, New Jersey
CHARLOTTE M. LOCKWOOD, Organist



INTERIOR



EXTERIOR

Dr. Rollo F. Maitland, of Philadelphia, nationally famous concert organist, has written the following letter as an expression of his opinion concerning this instrument:

Mr. M. P. Möller,
Hagerstown, Md.

October 8, 1934.

Dear Mr. Möller:

The organ recently installed by your firm in the Crescent Avenue Presbyterian Church, Plainfield, N. J., is truly a marvelous instrument. The acoustical conditions of the edifice have evidently been very carefully studied, with the result that the organ suits the building in a way unexcelled to my knowledge.

The Diapason Chorus is ideal—just brilliant enough, yet not sacrificing the full sonority of good, round organ tone, which I fear we are beginning to lose sight of a little these days. Withal, there is an abundant variety of the colorful registers which have come to be an indispensable part of any organ. These are all excellently voiced, especially the French Horn. In short, this organ is an ideal combination of the classic and the modern—a truly well-balanced instrument.

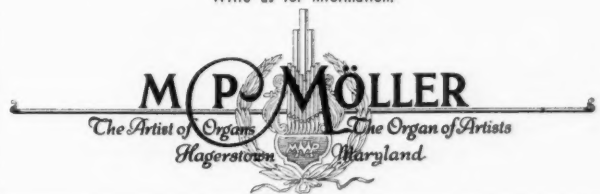
Wishing you the continued success you deserve, I am,

Sincerely and cordially yours,

[Signed] ROLLO F. MAITLAND.

This is but one of many similar letters received by us from prominent organists who have already heard and played this outstanding MÖLLER organ.

Write us for information.





National Association of Organists Section



OFFICERS OF THE N. A. O.

President—Dr. William C. Carl, 51 Fifth Avenue, New York City.
Chairman of the Executive Committee—Henry Hall Duncklee, 107 Hillier street, East Orange, N. J.
Secretary—Miss Helen Reichard, 16 Comstock street, New Brunswick, N. J.
Treasurer—George W. Volkel, 62 Cooper square, New York City.
Headquarters—62 Cooper Square, New York City.

Union-Essex Chapter.

The Union-Essex chapter resumed its season's activities Oct. 1 with a dinner at the Third Presbyterian Church, Elizabeth. A large gathering assembled and everyone seemed refreshed after the summer vacation. This is our third annual dinner at this church, and it was ably managed by the organist, Miss Jessie E. Bouton. Miss Bouton's tireless efforts in behalf of the chapter have won her the esteem and gratitude of all the members. It was our pleasure to welcome delegations from neighboring chapters, which list included: George William Volkel, national treasurer; Raymond B. Heston and Howard S. Tussey from Camden, and Mrs. Helen Antonides from the Monmouth chapter.

The musical portion of the evening was ably supplied by Mrs. Elsie McGall Persons, soprano, of Montclair, Mrs. Persons' program included both sacred and secular numbers. She was accompanied at the piano by Russell S. Gilbert.

Before calling on the principal speaker, President Gilbert introduced the honored guests and called upon Isaac Hamilton, who presented a colorful report of the Worcester convention.

Charles Henry Doersam, warden of the American Guild of Organists, who kindly consented to be our guest speaker, was then introduced. Mr. Doersam's talk concerned the forthcoming merger of the N. A. O. and the Guild and outlined in a most interesting manner the many benefits which the profession would reap when these two bodies are united.

ROBERT A. PEREDA, Secretary.

Central New Jersey.

The first fall meeting of the Central New Jersey chapter was held Monday evening, Oct. 1, at the home of the chapter's president, W. Augustus White, Morrisville, Pa. Announcement of the plans of the program committee for the year indicate that the chapter's activities will be varied and interesting. Active membership is now fifty-five and there are ten associate members. A report on the annual rally in Camden was given by Miss Nita B. Sexton. Following the business session the evening was spent in a social of games and refreshments.

JEAN E. SCHLICKLING, Secretary.

Connecticut Council.

Plans for the fall and winter seasons were formulated at a recent meeting of the executive committee of the Hartford chapter. A console party took place Oct. 24 at the Blue Hills Baptist Church, each member attending bringing two anthems for general inspection, and his favorite organ number. Names were drawn and most of those present were asked to play their selections. The musical program was followed by a luncheon in the church parlors.

The annual choral festival will be held Sunday evening, Nov. 18, at Immanuel Congregational Church, Hartford, the program being under the direction of Gordon W. Stearns. It is expected that the following choirs will participate: Wesleyan College Chapel, Middletown; Asylum Avenue Baptist, Middletown; Swedish Lutheran, Church of the Redeemer, First Methodist Episcopal, Blue Hills Baptist and Immanuel Congregational. Mrs. Esther Nelson Ellison, president of the Connecticut council, will accompany the singers. Mrs.

Frances Meach Carlson of Bristol will play the prelude, Miss Carmela Cavalier of Hartford the offertory and Donald B. Watrous the postlude. In view of the tremendous success of previous annual festivals that have been held by the Connecticut council, a large attendance is expected this year.

D. B. WATROUS, Secretary.

Worcester Chapter.

With the inspiration of the recent national convention fresh in consciousness, Worcester chapter could not have opened its new season in a more consistent manner than by having Miss Marguerite Hazzard of Union Theological Seminary as its guest speaker. Miss Hazzard chose as her topic "Music in Religious Education," and she brought to the organists a breadth of view and an enthusiasm that will carry them far in their work. The meeting was held on Oct. 8 at the parish-house of the Shrewsbury Congregational Church, where Mrs. Howard S. Shepard was hostess.

At a business meeting preceding the address of the evening the officers elected at the annual meeting in June were installed. These are: President, Hugh Giles; vice-presidents, Mrs. Walter C. Stevens and Walter E. Howe; recording secretary, Mrs. Leslie B. Phillips; corresponding secretary, Ethel S. Phelps; treasurer, William B. Leland. Four new members were welcomed—Dr. A. J. Harpin, music director Notre Dame Church; J. Edward Bouvier, music director Holy Cross College; Arvid Anderson, organist and director First Lutheran Church, and Mrs. Adelaide P. Merritt.

At the conclusion of Miss Hazzard's address a buffet luncheon was served by Mrs. Leon M. Simonds and Mrs. Bertis H. Adams.

ETHEL S. PHELPS, Recording Secretary.

Merriment for Harrisburg Chapter.

Sixty members of the Harrisburg chapter enjoyed a novel entertainment in the recreation hall of Redeemer Lutheran Church on Monday night, Oct. 1. The program consisted of five parts, each directed by a member of the committee, which was composed of Miss Laura E. Garman, Miss Doris S. Stuart, Miss Beth Clark, Mrs. Hazel A. Keeley and Miss Laura M. Zimmerman, chairman.

A number of clever impersonations of musical and radio celebrities were given by members of the chapter under the direction of Mrs. Keeley. Miss Garman directed an entertaining part under the name of "Baby, Take a Bow—without Shirley Temple." This consisted of showing the baby pictures of members, followed by photographs of the organists at their consoles, which were made recently by Mr. Roshon, organist and choir director of St. Andrew's Episcopal Church. Miss Clark proved herself a clever actress in a monologue entitled "Hiawatha" and Miss Stuart as a story-teller champion was at her best.

The last feature of the program was a one-act comedy, "Wanted, Lost Found," written and directed by Miss Zimmerman. This comedy was written especially for the members of the committee, who cleverly portrayed the characters created for them. Miss Florence A. Zimmerman substituted for Miss Garman and showed much talent in the roll of "Grandma Petunia Perkins." Miss Clark as "Sydney Ar-

nold Perkins" (SAP), the mischievous red-headed son, and "his" sister "Sallie Irene Maraschino Perkins" (SIMP), played by Miss Stuart, kept the members in an uproar from start to finish. Mrs. Keeley as "Mrs. Simon Oliver Simpkins" (SOS), a borrowing neighbor, was an excellent character and furnished the "plot" for the comedy in a professional manner. The part of "Ma Cynthia Perkins," portrayed by the author, showed her not only as a clever writer but also as the possessor of histrionic ability.

Miss Garman and Mrs. Robert C. Ream, organist of the Redeemer Church, were in charge of the refreshments and were cleverly assisted in serving by a "mechanical man" in the person of Lester T. Etter, who automatically handed out the "instruments" with which to eat the refreshments.

Kentucky Chapter.

The Kentucky chapter held its first meeting of the fall Oct. 8 at the French Village, Louisville. The meeting was well attended, with plenty of pep in evidence, and plans were made to get an interesting series of recitals and programs under way. Prospects for the season look bright, with the financial and membership status of the chapter the best it has been for several years.

On Sunday afternoon, Oct. 7, Julia Bachus Horn, organist and director of St. John's Evangelical Church, gave her annual recital at the church, an event which is always looked forward to in local organ circles. Her program included: "In Thee Is Gladness," Bach; "Ave Maria," Bossi; "L'Arlequin," Nevin; "Reve Angélique," Rubinstein; "Fiat Lux," Dubois; "Bells through the Trees," Edmundson; Funeral March and Seraphic Chant, Guilmant; "To a Wild Rose" and "In a German Forest," MacDowell; "Meditation a St. Clotilde," James, and "Finlandia," Sibelius.

From the Louisville Memorial Auditorium for the last several months there have been half-hour broadcasts of standard organ music every Sunday afternoon, the large Pilcher organ being used. The recitalists, William E. Pilcher, Jr., and Harry William Myers, have presented well-selected programs, which have been greatly enjoyed. It is hoped the Pilcher Company, which has sponsored these programs, will find

the results of the broadcasts such as to justify their indefinite continuation.

C. L. SEUBOLD, Corresponding Secretary.

Miami Chapter at Work.

The first meeting of the season of the Miami chapter was held Monday evening, Oct. 15, at the home of the president, Miss Alva C. Robinson. A report of the last N. A. O. convention was given by Miss Robinson, who was sent as a delegate. Business problems and plans for the coming merger of N. A. O. and A. G. O. were discussed.

Many fine programs for the season have been arranged, among them a Guild service, and in November an open meeting and formal reception for all organists, choirmasters and ministers, in a campaign for increased membership. Miss Robinson reported that the formal invitation extended for a national convention to be held in Miami was enthusiastically received by the N. A. O. in Worcester.

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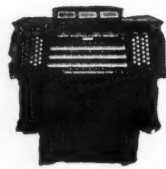
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Sees Hymn Singing Attain Real Glory with New Mixtures

Atlantic City, N. J., Oct. 11, 1934.—Editor of THE DIAPASON. Dear Sir: I do not often write letters to the editors commenting on what other people may say in THE DIAPASON, but I certainly do want to take issue with the paragraph on page 2 near the bottom of the fourth column, in the Oct. 1 issue, in which the writer in commenting upon the Zeuch concert in All Saints' during the N. A. O. convention stated that the constant blaze of the mixtures during the accompaniment of the hymn was painful to the ear. In my opinion the organ rose to its greatest height as a beautiful musical instrument during that accompaniment. It seemed to inspire the congregation, who sang the hymn with tremendous volume and sincerity. It is not often that congregations sing so well, and even allowing for the fact that there were many musicians present, it seemed to me that the organ had much to do with their unusual response.

After the concert I remarked to a number of those present that the design of the organ had justified itself more in that one number than in all of the recitals that would be played upon it during the convention. The pedal was simply magnificent, while the brilliance of the full organ actually did lead the congregation. It seemed almost to challenge them, and they responded with an inspiring rendition of that hymn. If mixtures will do the same thing to other congregations, then by all means let us have more mixtures of the same type in our organs.

All ears are not susceptible to the same sounds. The writer of the convention article may have an ear that is tuned to phoon diapasons and hooty flutes, wherefore he may dislike mixtures, but a matter of personal taste should not control in a matter of such vital concern to artistic organ building. Emphatically the mixtures at All Saints' do not scream. They do build up a brilliant, cohesive tone, which in the case of congregational singing does not serve to obliterate the voices, but simply gets under it and sustains and leads it.

German organs are full of mixtures. German congregations sing with a mighty voice. Recent American organs which have been well supplied with mixtures have had the same effect upon congregations as in the case at All Saints. Therefore the Worcester incident cannot be considered as an isolated example. The new type of classic design has for its very fundamental point the encouragement of choir and congregational singing, and for this purpose mutations and mixtures are far more serviceable than high pressure reeds.

Very truly yours,
EMERSON RICHARDS.

Death of Ray G. Burrington.

Ray G. Burrington, well-known organ expert and department head of the firm of George Kilgen & Son, Inc., St. Louis, died at his home in Normandy, St. Louis county, Sept. 21, after a year's illness. He was born in Warrensburg, Mo., thirty-six years ago. He entered the service of the Kilgen Company as an apprentice in 1921 and four years later was one of the leading organ erectors and finishers in the country. Shortly thereafter he was appointed, first, to take charge of the installation and service department of the St. Louis area, and in 1927 head of the installation and service department of the company. Mr. Burrington was a member of the Kilgen board of directors in 1931, 1932 and 1933. He was instrumental in training many young men in various branches of organ work. Mr. Burrington is survived by his widow, Mrs. Alma Blank Burrington, and two young sons, Ray, Jr., and Dale.

Self Played in Paris Cathedral.

William Self, organist and choirmaster of All Saints' Church at Worcester, Mass., was guest organist at the American Cathedral of the Holy Trinity, on the Avenue George V. in Paris, for two Sundays in August. During the summer Mr. Self did work with Joseph Bonnet in Paris.

Frank W. Smith



FRANK W. SMITH RETIRES
Leaves Church of Atonement, Chicago,
Amid Tributes of Parish.

After an uninterrupted service of nineteen years, Frank W. Smith has retired as organist of the Church of the Atonement, Chicago. His resignation was presented to enable Mr. Smith to regain his health. He has not been in his usual vigorous condition during the last few months, and his action was taken on the advice of his physician. He will retain his connection with the Chicago Title and Trust Company, of which he is a department manager. Mr. Smith has been connected with this large concern for two-score years and has been for the same length of time a factor in church music in Chicago.

The rector, wardens and vestrymen have adopted the following resolution on the resignation of their organist:

Be it resolved, That we, the rector, wardens and vestrymen of the Church of the Atonement, assembled in regular meeting Sept. 11, 1934, do accede to the necessity that impels Mr. Smith's resignation and in accepting it, recognizing ourselves as spokesmen for the vestries and congregations of previous years, do record our appreciation of the untiring services of Mr. Frank W. Smith for the past nineteen years, and express the hope that this step with the relief from pressure involved will accomplish its end with complete and thorough success, and do further convey to him the assurance of the affection and interest of a host of friends.

In publishing the resolution and announcing Mr. Smith's retirement *The Clarion*, the parish paper, reprinted a sketch of Mr. Smith published in THE DIAPASON Dec. 1, 1927.

Frank W. Smith was born Jan. 4, 1873, at Portland, Maine. He was the son of the Rev. Daniel F. Smith, D. D., and Eliza Stone Smith. His early musical education was received from an aunt who was a church organist. Later he studied piano with the late Albert F. McCarrell and organ and harmony under W. S. B. Matthews. His first organ position was at the Church of the Good Shepherd in Chicago, of which his father was rector. Next he was at St. Luke's in Evanston, a church of which his father was the first rector.

In 1908 Mr. Smith was appointed organist and choirmaster at the Cathedral of SS. Peter and Paul under Dean Sumner, remaining until 1915. That year he went to the Church of the Atonement in the Edgewater district under the Rev. Frederic S. Fleming, D. D. Here he was in charge of a choir of forty male voices and presided over a three-manual Casavant organ.

Mr. Smith has found time to write a number of hymn-tunes and has made arrangements from early composers for the services of the Church of the Atonement, besides writing settings of the Te Deum, the Benedictus, the Jubilate Deo and the Magnificat and Nunc Dimittis.

Mr. Smith married Miss Florence A. Carpenter of Evanston, a Northwestern University graduate, in 1902. She died in 1921, leaving a son, Daniel F. Smith II, who last year was graduated from Yale.

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

First Guild Night in New York.

The happy custom of opening the season at headquarters with a dinner in honor of the new fellows and associates was continued this year on Oct. 8, at Schraff's restaurant on Fifty-seventh street, New York City. The spirit of good fellowship was unbounded as a large number of people exchanged greetings after the summer season and sat down to a delicious meal. The warden, Charles H. Doersam, was toastmaster, and he spoke of the approaching merger of the Guild with the National Association of Organists, inviting the members of the latter organization to attend all Guild functions from now until the merger takes place next January.

The guest of honor was Dr. William C. Carl, president of the N. A. O., who was called upon for a few words of greeting. His plea to the organists was to do the best in their power even under the adverse conditions of these troublous times, so that they will find themselves better equipped and ready for better conditions when they come. His genial personality and cheerful manner so pervaded the atmosphere that when he sat down Mr. Doersam said he would have to give Dr. Carl the title of "chief smile producer."

Harry T. Burleigh, for forty years baritone soloist at St. George's Church, New York City, told of some early incidents in his career, of his frequent attendance at organ recitals in those days and of his respect for organists. He closed with a few humorous stories told in different dialects, showing mimicry to be another of his gifts.

The successful candidates at headquarters for Guild degrees were then presented with their certificates by Frank Wright, chairman of the examination committee. They were:

Fellows—Clifford Megerlin (highest mark at headquarters), Carlette C. Thomas and Mrs. Grace French Tooke.

Associates—Stanley Baughman, Charles Biesel, Vera M. M. Collins, Henry P. Cross, Ralph A. Davis, Virginia Duffy, Frederick J. Harrie, Warner M. Hawkins, Harold Herre, Viola Lang, Frank McConnell, Frank Crawford Page (highest at headquarters), William Heardt Reese and James Bernard Williamson.

Mr. Wright gave an outline of the requirements for the choirmastership examination and S. Lewis Elmer told of plans of the public meetings committee, of which he is chairman. It promises to be an unusually interesting season. The meeting adjourned early enough to give ample time for visiting and discussion in small groups.

Co-operation Pennsylvania Topic.

One of the most interesting and stimulating meetings of the Pennsylvania chapter, attended by Guild members, their ministers and guests, was held at the Philadelphia Art Alliance on the evening of Oct. 1. After a pleasant dinner Dean Smith announced as a topic for discussion "Co-operation for Greater Success of the Church Service." Before proceeding to the actual discussion we had the pleasure of hearing W. LeRoy Anspach play for us a piece by Scarlatti, "Moment Musical" in A flat by Schubert, and the same composer's "Erl King," arranged by Liszt. Mr. Anspach set the tone for the entire evening, for his beautifully sympathetic playing showed a complete submergence of self in the ideas of the composer and we were thus on the right plane from the start.

Canon Ernest C. Earp of the Church of the Redeemer, Bryn Mawr, who spoke first, emphasized the idea that

co-operation is a thing of the spirit, and as such priceless—not to be bought or bargained for. Dr. Luther D. Reed of the Lutheran Theological Seminary, Mount Airy, emphasized the need of a complete submission of both minister and organist to the means of best expressing the true intent of Holy Writ. Other addresses were made by the Rev. Dr. Wallace Conkling of St. Luke's, Germantown, the Rev. C. W. Harvey of the Swedenborgian Church and the Rev. H. A. Boggs of the Princeton Presbyterian Church. The meeting, which terminated with much good will, was attended by about sixty persons.

Tests for Choirmasters.

Chairman Frank Wright of the Guild examination committee announces that the examinations for the new choirmaster's certificate are to be conducted in the week after Easter, 1935. These examinations are open only to those who hold certificates of associateship or fellowship in the American Guild of Organists.

The examinations consist of two sections—paper work and the practical and *ad libitum*. The questions will be along the following lines:

PAPER WORK.

Questions will be asked regarding the following points:

1. Functions of the choir and congregation.
2. Choir organization and training.
3. Voice production and choir training.
4. The teaching of the rudiments of music and sight singing.
5. The organ accompaniment of the service.
6. Selection of suitable music for church services, taking into consideration the size, balance of voices and efficiency of the choir.
7. Hymn singing and chanting.
8. General knowledge of some of the representative compositions of the following four composers of anthems: Byrd, Palestrina, Purcell and Bach.

PRACTICAL AND VIVA VOCE.

1. To demonstrate exercises for good breathing and tone production.
2. To suggest a procedure which will secure purity of vowel sound and clear enunciation.
3. To rehearse the choir in the singing of a hymn or chant.
4. To rehearse the choir in the singing of one of the following unaccompanied anthems: "Lord, if Ye Love Me," Tallis; "O Lord, Increase My Faith," Gibbons, or "Come, Holy Ghost," Palestrina.
5. To accompany on the organ a performance of the whole or a portion of one of the following anthems: "If a Man Dies," Macpherson; "How Lovely Is Thy Dwelling-place," Brahms, or "He Watching over Israel," Mendelssohn.

The Guild does not recommend textbooks, but the following will be found useful: "The Amateur Choir Trainer," by Coleman, published by the Oxford University Press; "Voice Culture for Children," by James Bates, published by Novello; "Choral Technique and Interpretation," by Coward, published by Novello.

Open Season in New England.

The 1934-35 season of the New England chapter began most happily Oct. 1 with a social meeting at the University Club in Boston. A short business meeting was followed by a talk by Professor Leo Lewis of Tufts College on "Salvation or Damnation by Information." Professor Lewis termed his talk an "improvisation" and it proved to be a most amusing one, with many amiable digressions on topics of the day. The main body of the talk was a discussion of educational methods of the past and present and gave as a message of hope to musicians the thought that modern methods of spreading information, such as the radio, the screen and the phonograph, almost guarantee the gradual elimination of bad music through constant repetition. At the conclusion of the talk those present enjoyed a chance of meeting again their friends. Refreshments were served.

The first public service of the season was held Monday evening, Oct. 8, at Christ Church, Fitchburg, where Fred Cronhimer plays the organ and directs the choir. The service was most successful and will aid in establishing still more firmly the fast-growing reputation of Mr. Cronhimer. Anthems sung by the choir of boys and men were an arrangement by the rector of the church, Dr. Bennett, of the Biblical Song No. 5 of Dvorak, "I Will Praise Thee, O God," by Converse, and a

short anthem, "Grant, We Beseech Thee," by Francis Snow. One reason for Mr. Cronhimer's success in his work may be guessed from the fact that the rector not only made the arrangement mentioned but also gave an address on the "Chorale Prelude." The assisting organists were Homer Humphrey, who played the lovely Moderato Cantabile from Widor's Eighth; Dr. Carl McKinley, who played three of his successful hymn-tune preludes, and Dr. Francis Snow, who not only composed one of the choral works sung, but also played the "Westminster Chimes" of Vierne. William Heller of St. Ann's, Lowell, played the piano part in an arrangement by Stoessel of a Festival Prelude by Bach. Dinner was served in the parish-house before the service to the visitors from out of town, about forty of whom were present, and coffee was again served afterward, providing both warmth of body and warmth of spirit.

Big Season for Central Ohio.

The Central Ohio chapter has an unusually fine program outlined for the year. Historical recitals, which were the nucleus of last year's program, proved to be so popular that they have been continued in this year's program. A clergy-organists' "get-together" dinner has been included in our program for the first time. We hope that our dinner will be as successful as those given by other chapters from whom we have received enthusiastic reports.

The climax of this year's program will be the regional convention to be held in Columbus April 30 and May 1, 1935, at which the Central Ohio chapter will be hosts to the visiting chapters, which will include organists from Toledo, Cleveland, Youngstown, Cincinnati, Covington, Ky., and Indianapolis.

The first meeting of the new year was held Oct. 1 at the home of Mr. and Mrs. E. G. Alcorn, near Delaware. Twenty-five members met at 6:30 for a "pot-luck" supper. The business meeting, in charge of our dean, M. E. Wilson, A. A. G. O., followed. Miss Ella Johnson gave a report of the Rochester convention and Patrick Riley read a paper, which was written by W. S. Bailey, on the value and importance of the Guild examinations.

Ten new members have been added to our calendar this year, and we have started a membership campaign, the goal being to have every capable organist in the city of Columbus a member of the Central Ohio chapter by the end of the year.

NEOLA COTRELL, Secretary.

Georgia Chapter Marks Anniversary.

Palmer Christian is to open the twentieth anniversary year of the Georgia chapter of the American Guild of Organists with a recital Nov. 1 on the large Pilcher organ in the First Baptist Church of Atlanta. This recital is to be preceded by a Guild dinner at which the forty-five members of the chapter and their guests will be reminded of the illustrious past. Miss Eda E. Bartholomew, one of the charter members of the chapter, will recite the history of the local Guild. It will be necessary for her to begin with the story of Edwin Arthur Kraft and his meeting with the Atlanta organists in his office at the City Auditorium in 1914. George Lee Hamrick, organist of the First Baptist Church and a charter member of the chapter, is chairman of the banquet-recital program.

Wilbur H. Rowand, professor of organ and theory at Shorter College, Rome, is dean of the chapter and has, in this capacity, planned a program of wide activities for the anniversary year. A series of radio programs is being sponsored by the Guild, in which organists and their choirs are given an opportunity to present over the air the best of organ and choral music. It has been for many years the ambition of organists of Atlanta to interest other organists of the surrounding territory in the work of the Guild. Partly for this reason the Georgia chapter is sponsoring this year a contest in organ playing which has been planned to include the average organist. As announced in the October issue of THE DIAPASON, several cash awards are to be made. In addition to these activities the chapter is bringing to Atlanta organists of local and national reputation and conducting its usual number

of public programs. One of the features of the year is to be a dinner to which the organists will invite their ministers and chairmen of music committees. The purpose of this meeting is to establish more intimate relations between console and pulpit as well as to bring the work of the organization to the attention of the church.

District of Columbia.

The first fall meeting of the D. C. chapter of the Guild was held Oct. 1 in the choir room of Epiphany Church, Washington. The new dean, Miss Mary M. Wilkins, presided, and she announced her committees for the year. The recital committee was asked to arrange, if possible, to engage an outstanding artist for the first recital, preferably Günther Ramin or Renee Nizan.

Echoes of the Rochester convention were brought to the meeting by Misses Wilkins, Klein and Ferguson, who attended. Our dean expressed her earnest desire that the members give due consideration to presenting themselves for the Guild examinations, and a class in theory will be formed to arouse interest in preparation for these tests.

Walter Nash, F. A. G. O., a member of the chapter's examination committee, gave a talk, emphasizing the advantages and practical uses to which the requirements of the examinations can be put by the church organist in the regular services of the church. He illustrated this phase at the piano by the harmonization of a melody and improvisation on a theme. The meeting then adjourned to the church, where Louis Potter, F. A. G. O., played the Trio-Sonata in E flat by Bach, one of the test pieces for the next Guild examination.

After light refreshments were served a social hour followed.

PERCY T. BURNES.

Activities of Southern California.

The Southern California chapter held the first meeting of the year Oct. 1. After dinner was served we adjourned to the Blessed Sacrament Church of Hollywood, where was presented a newly-published mass written in memory of Father Junipero Serra by the organist and choirmaster, Richard Keys Biggs. The music was beautiful and was well sung by an excellent men's chorus drawn from the regular men's and boys' choir of the church. Later in the evening we were entertained as well as instructed with the latest developments in sound reproduction and synchronization of sound and screen work at the studios of the Electrical Research Laboratories of Hollywood. Some marvelous three-color pictorial effects were presented on the screen, accompanying Mendelssohn's "Fingal's Cave" music, played by a symphony orchestra and recorded on the new cellophane disc. We also enjoyed an exceptionally artistic "Silly Symphony" and interesting organ and chorus records, which had been played by Mr. Biggs, sung by the church choir from the Blessed Sacrament Church and relayed by telephone to the studio for recording. Mrs. Biggs' voice also sounded lovely in an "Ave Maria" recorded in the same manner.

After a short but very interesting talk on the latest trend of the sound picture, given by one of the technicians from the studio, we adjourned one of the most interesting meetings of our chapter.

The November meeting will honor the German concert organist, Günther Ramin, who plays a program Nov. 3 on the four-manual organ in the Philharmonic Auditorium.

The latter part of October this chapter will sponsor a memorial program of organ music by the late Edwin H. Lemare.

EDITH BOKEN-KRAGER BAILEY.

Northern Ohio Chapter Hears Ramin.

Günther Ramin, organist of St. Thomas' Church, Leipzig, again played to a capacity audience at the Cleveland Museum of Art Oct. 10. His program consisted entirely of classical German organ music: Prelude and Fugue in G minor, Buxtehude; Fantasy on "Werde munter, mein Gemuete," Pachelbel; Prelude and Fugue in E major, Luebeck; Fantasy in G major and Prelude and Fugue in E flat, Bach; Introduction and Passacaglia, Reger, and a brilliantly improvised set of variations on the well-known theme of

Handel's "Harmonious Blacksmith," done in much the same vein as the Pachelbel Fantasy, but with more modern harmonic coloring. Herr Rammin excels in variations, devoting to them his great technical dexterity, his deep musical intelligence and his extraordinary knowledge of the organ. He is wizard-like in his manipulation of stops and rapid changes of registration, proceeding from one intricate setup to another without a break in the rhythm, which is probably the reason he could make a very cosmopolitan group of Americans sit through and enjoy a program of polyphonic variations of the classical school of organ music. The rückpositif, new since his visit here two years ago, evidently appealed to him strongly; he used it throughout the recital for color and contrast, giving his American audience an interesting demonstration of the use of mutations in the school of organ playing of which he is a brilliant exponent.

FLORENCE WHITE, F.A.G.O.

Northern Ohio A. G. O. Opens Season.

The opening meeting of the season for the Northern Ohio A. G. O. chapter took place at the Holtkamp organ factory, Cleveland, Monday evening, Sept. 24. Mr. Holtkamp gave what he called "a musical party" and arranged with John Challis for a lecture-recital on the harpsichord and the clavichord. Mr. Challis is an outstanding American authority on these instruments. As there were two organs on the floor, the organists heard the harpsichord in ensemble with the organ. The artists of the musical party included Robert Noehren, Buffalo; John Challis, Ypsilanti; Walter Blodgett, Cleveland; Russell Gee, Cleveland, and John Gordon Seely, Toledo.

Chesapeake Chapter.

The first meeting this season of the Chesapeake chapter took place Oct. 8. After the regular business meeting we were treated to an organ recital by the dean, John H. Eltermann, who played with his usual distinction a program including "Evening," Benna Moe; "Arpa Notturmo," Yon; "Cantilena and Musette," Mauro-Cottone; "Scherzo Caprice," Candlyn, and "To the Setting Sun" and "Bells through the Trees," Edmundson. The remainder of the meeting was taken by Miss Della V. Weber, delegate-at-large to the Rochester convention. Miss Weber gave such a witty and spirited account of the proceedings that we almost felt we had attended the convention in person. Her entertaining talk was appreciated by everyone present and helped to start the new season's work with enthusiasm.

W. HENRY BAKER, Secretary.

Missouri Chapter.

The first meeting of the year was held Monday evening, Sept. 24, at Kingshighway Presbyterian Church. Plans were discussed as to the best methods for increasing the interest of the chapter. A number of letters were read from deans of other chapters stating their methods of enlarging the membership. At 8:15 we retired to the auditorium, where the host organist, C. Albert Scholin, M. M., played the following program in a most artistic manner on the Kilgen organ: Prelude and Fugue in G major, Bach; Air for the G String, Bach; Fantasia and Fugue in G minor, Bach; "Evening Shadows," and Berceuse, deLaunay; "Vermeland," Hanson; "Caprice Heroique," Bonnet.

LILLIAN CRAIG COFFMAN.

Central Missouri Opens Season.

The Central Missouri chapter held its first meeting of the season Sept. 24 at the home of Mr. and Mrs. Leo Eisenstein, Moberly, Mo. The business meeting was held in the garden and this lovely setting lent just the right touch to the beginning of the new year. Plans were made to follow up a course of study along with the organ recitals at each meeting. After the business meeting a delicious picnic supper was served by the Moberly organists.

At 7:30 a program of works of American composers was presented on the organ at the Eisenstein home by Mrs. Eisenstein, A. A. G. O., Dean C. L. Fichtorn, A. A. G. O., and Gertrude Bihl, artist pupil of Joseph Lhevinne. Mrs. Eisenstein played:

Concert Variations, Garth Edmundson; Berceuse, Clarence Dickinson; "In the Forest," Claude L. Fichtorn; Cantilena, Carl McKinley; Andante Cantabile, Gaston Dethier; Toccata, from "Oedipe a Thebes," arranged by Dickinson; "Legende," from Suite in B minor, Ernest Douglas; Fantasia on "Materna," Roland Diggie. Mr. Fichtorn played the Concerto in B flat major by Beethoven, with Miss Bihl at the piano.

After the program Mrs. Eisenstein led a discussion on hymn singing and conducted the group in the singing of a few worth-while hymns.

MRS. R. T. DUFFORD, Secretary.

Illinois Chapter.

The Illinois chapter held its first luncheon of the season at the Cordon Club, Chicago, Oct. 24, and on this occasion greeted the new dean, Dr. Eric De Lamarter. Frank Van Dusen, the retiring dean, presided and introduced Dr. De Lamarter. The latter made an inspiring talk in which he outlined plans for the chapter, which include activities that should benefit every organist in Chicago. Thirty members attended the luncheon and departed enthusiastically over the outlook for the year.

Louisiana Chapter.

A special choral evensong service at Christ Church Cathedral, New Orleans, Oct. 14 was under the auspices of the Louisiana chapter, with Professor William C. Webb, F. A. G. O., F. R. C. O., organist and musical director of the cathedral, in charge. Hollins' Spring Song was played as a prelude by Miss Sarah Henry of Grace Episcopal Church. Henry S. Jacobs of the Jackson Avenue Evangelical Church played Homer N. Bartlett's Suite for Organ and Mrs. Dudley Moore of the First Methodist Church played Faulkes' Postlude in A. A chorus consisting of the cathedral choir, assisted by singers from the First M. E., Trinity, Jackson Avenue Evangelical, First Baptist, St. Paul's Episcopal and Rayne Memorial Churches sang "All Men, All Things," from Mendelssohn's "Hymn of Praise," with Professor Webb at the organ.

Busy Season Opens in Albany.

The Eastern New York chapter, under the energetic leadership of the new dean, Dr. Russell Carter, organist of the Reformed Church, Albany, and director of music for the State of New York, has already started off on a busy season. On Sept. 16 Dr. Carter led a pilgrimage to the Austin organ factory at Hartford, where officials of the company welcomed the group and contributed to a pleasant and constructive afternoon. Sunday evening, Sept. 23, Dr. Carter was in charge of an evening of music at the First Methodist Church, Canajoharie, N. Y., where a new organ was dedicated. The program consisted of organ music by J. William Jones, organist of the Cathedral of All Saints, Albany, and choral music by Dr. Carter's Albany quartet and the chorus of the First Methodist Church under the direction of Mrs. Robert Burns, organist of the church.

The most important event of the new season was a recital in the Cathedral of All Saints Oct. 16 by Ernest White of St. James' Church, Philadelphia, which was preceded the night before by a dinner in Mr. White's honor and was attended by a representative group of capital district organists and clergy. A feature of the dinner was a talk by Ernest M. Skinner, whose distinguished presence added to the occasion. Charles Ives of Albany also made a contribution to the evening's entertainment in the form of a preview of his collection of autographed hymn-tune manuscripts and autographed pictures of famous organists which he has prepared for exhibition at headquarters. Mr. White's recital was one of the highlights of the new Albany music season and the fine organ in the cathedral, combined with the unusual acoustic properties of the building, together with Mr. White's thorough musicianship, made the recital a memorable one. After the recital Mr. White was a guest of honor at a reception given by J. William Jones at his apartment in the cathedral house, at which many Albany musicians were present.

Mr. White's program was as fol-

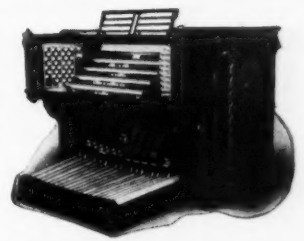
lows: Sinfonia from Cantata No. 156, Bach; Fantasia and Fugue in G minor, Bach; "Soeur Monique," Couperin; "Epithalame," Vierne; Chorale No. 1, in E major, Franck; Chorale Preludes, "O Welt, ich muss dich lassen" and "Es ist ein' Ros' entsprungen," Brahms; Passacaglia in C sharp minor, Candlyn; "Carillon," Sowerby; Scherzo in B minor, Willan; "Ave Maria," "Landscape in the Mist," Toccata on the Chorale "Herr Jesu Christ, dich zu Uns wend" and Sarabande, Karg-Elert.

The Guild is sponsoring a series of Saturday afternoon recitals at the Cathedral of All Saints, from December to the end of February, with dates and performers as follows:

- Dec. 1—Robert A. Leslie, First Methodist Church, Pittsfield, Mass.
- Dec. 8—Stanley E. Saxton, Skidmore College, Saratoga Springs.
- Dec. 15—Reginald Harris, St. Ann's Church, Amsterdam.
- Dec. 22—Frederick F. Quinlan, Pleasantville.
- Jan. 5, 12, 19 and 26—Dr. T. Frederick H. Candlyn, St. Paul's Church, Albany.
- Feb. 2—Miss Marion E. Conklin, Albany.
- Feb. 9—Miss Lydia F. Stevens, Emmanuel Baptist Church, Albany.
- Feb. 16—Miss Helen R. Honsaw, First Presbyterian Church, Albany.
- Feb. 23—John K. Zorian, St. George's Church, Schenectady.

Season's Work for Harold Tower.

Harold Tower has resumed his manifold activities at Grand Rapids, Mich., after the summer vacation. This is his twentieth season as organist and choir-master at St. Mary's Church, with a choir of sixty men and boys; his twelfth season as director of the St. Cecilia Chorus of forty women's voices, and his first year as director of the Excelsior Male Chorus of sixty voices. He is compiling the program notes for the Grand Rapids Symphony Orchestra and writing weekly articles for the *Grand Rapids Herald* on the orchestra. Among his organ pupils Mrs. Alyce Vandermeij Lantinga is now organist at Westminster Presbyterian Church and Carl Sennema is at the First M. E. Church.



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Ottawa Center.

The opening meeting of the season was held in the banquet hall of the Stewarton United Church Saturday, Oct. 6. About thirty organists and choir directors gathered for dinner, after which the members convened for a short business session.

The new chairman, W. Arthur Perry, organist and director of the music in the Stewarton Church, was in the chair. For the benefit of a number of visiting members of the profession and prospective members of the center Mr. Perry gave a short history of the college, dwelling at some length on its aims and objects. He emphasized the value of mutual helpfulness, which results from periodic contacts with conferees in church work. He also outlined the plans made by the executive for the year's work. A most unusual program is being prepared.

Following the business meeting those present went to the church, where a recital was given by Kenneth R. Meek, organist of First Church of Christ, Scientist. Mr. Meek, who plays with authority and musicianship, was heard in the following program: Prelude and Fugue in C minor, Mendelssohn; Chorale Preludes, "My Faithful Heart Rejoices," "Deck Thyself, My Soul" and "O World, I Now Must Leave Thee," Brahms; Capriccio, Reger; "Benediction," Karg-Elert; Introduction, Passacaglia and Fugue, Healey Willan; Folk Tune and Scherzo, Percy Whitlock; "Clair de Lune" and Toccata, Vierne.

Among those present was Dr. J. W. Bearder, F. R. C. O., the honorary chairman of Ottawa center, who has given long and much valued service to the college both as a member of the council and as chairman for thirteen years of the Ottawa organization. He and Edmund Sharpe, A. C. C. O., were again elected members of the council at the annual convention last August.

Montreal Center.

Secretary: W. Bulford.

The Montreal center held its opening meeting of the season, presided over by its new chairman, D. M. Herbert, at the Y. M. C. A. Sept. 17. The principal business of the meeting was an address by Howard S. Ross, K. C., on "Poets That I Know and Their Verse." He spoke of a number of poets, most of them still living and all of them either Canadians or with close Canadian connections, and read many excellent examples of their work. Nathalie Crane and her "Janitor's Boy" came first, with verses in somewhat the same vein by Vance Cook; there was a good contrast to these in the poems of Molly Bevan and Audrey Alexandra Brown. Archibald Murray was specially commended to the meeting as an organist as well as a poet and Mr. Ross went on to read specimens of the work of Leo Cox, Bliss Carman, C. G. D. Roberts and, more particularly, Wilson Macdonald. The spaces between the poems were well filled with pleasant digressions and descriptive notes on the poets themselves. The thanks of the meeting to Mr. Ross were well expressed by G. M. Brewer and Edward Sweeting.

Dr. Sanders and W. Bulford gave the meeting a report of the convention of Canadian organists at Toronto, and Dr. Alfred Whitehead reported the convention of the N. A. O. at Worcester, Mass. Greetings and good wishes were

received from Dr. Louis Balogh, past chairman of this center, and Dr. Charles O'Neill of Quebec.

Hamilton Center.

The Hamilton center held its first meeting of the season at the "Corner House" Saturday, Oct. 13. About thirty sat down to supper, including a number of visiting organists from Kitchener and Guelph. Routine business was transacted, with Egerton Boyce, chairman, presiding, and one new member enrolled. The visitors were welcomed and Eugene Hill, chairman of the Kitchener center, replied on their behalf. The annual election of officers was held, with the following results: W. H. Hewlett, Mus. B., honorary chairman; Egerton Boyce, chairman; Miss Nellie Hamm, Mus. B., vice-chairman; Miss Grace M. Johnson, secretary; Carman Treen, treasurer; committee: E. G. Elliott, A. T. C. M., Leslie Leman, A. G. Merriman, A. R. C. O., William Findlay, B. A., Paul Ambrose, Miss Eric Hossack and Harold Jerome, A. T. C. M. During the election Miss Nellie Hamm presided.

Interesting reports of the convention held in August in Toronto were given by E. G. Elliott, William Findlay and Egerton Boyce. The meeting then adjourned to Ryerson United Church, where an organ recital was given by Miss Nellie Hamm, Leslie Leman and William Findlay, assisted by Charles Pottier, well-known Hamilton baritone. The program was well chosen, of sufficient variety to appeal to all tastes and artistically performed throughout. Mr. Leman opened the recital with "Evening Song," Birstow; Berceuse, Hollins, and Prelude and Fugue in G minor, Bach. Miss Hamm played the chorale prelude, "Praise God, All Ye Christians," Bach; "Sunset" and "Chant Seraphique," both by Lemare, whose death recently was thus fittingly remembered, and Fugue, Sonata in G, Rheinberger. Mr. Findlay concluded the program with "Elfes," Bonnet, and Second Chorale, in B minor, Franck. Between organ groups Mr. Pottier, accompanied by Miss Hamm, sang two arias from Mendelssohn's oratorio "Elijah"—"Lord God of Abraham" and "It Is Enough." At the conclusion of the recital a vote of thanks to the contributing artists was moved by Mr. Ambrose and seconded by Miss Hossack.

London Center.

T. C. Chatloc, Secretary.

The September meeting did not take place until the 18th of the month, having been postponed to avoid the Toronto Exhibition and the Western Fair in London. Members engaged in an informal discussion on the recent C. C. O. convention in Toronto, this being followed by the usual luncheon.

The attendance at the next meeting, held Oct. 2, was very encouraging—fourteen members and two visitors. The club was invited to hold the annual Christmas carol service at St. Andrew's United Church. This will take place on Sunday, Dec. 16, after the regular evening service. C. E. Wheeler, organist of the church, and Dr. F. T. Egner of Cronyn Memorial Anglican Church will be jointly responsible for the musical program. The massed chorus, representing many city choirs, will again be the feature.

At this meeting George Lethbridge of St. Paul's Cathedral gave an interesting account of the recent lecture on hymns by Canon Pilcher of Toronto. Many examples were played by Ivor Brake of St. John the Evangelist Church.

Kitchener Center.

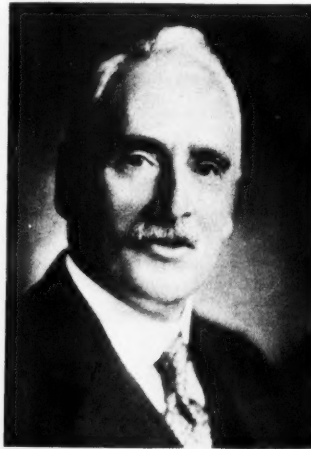
Secretary: Eugene Fehrenbach.

Music-lovers of Kitchener are indebted to the Kitchener center for opening to the public the first meeting for the autumn season at St. Peter's Lutheran Church.

The organists participating were Ruth Potter Bindernagel, organist of St. Peter's Lutheran Church; Franz Niermeier, A. C. C. O., Zion Evangelical Church; Edgar Merkel, St. Paul's Lutheran Church, and L. Eugene Hill, St. George's Anglican Church, Guelph. Karl Bull, tenor, was the assisting artist and the choir of St. Peter's sang.

Mrs. Bindernagel's numbers included: "Gavotte Moderne," Lemare, and Toccata from "Suite Gothique," Boellmann; Mr. Niermeier's numbers were "Praeludium," Rheinberger; In-

Dr. H. A. Fricker



termezzo, Hollins, and Prelude and Fugue on B-A-C-H, Liszt. Mr. Merkel's group included: "Exaltation," Frank Howard Warner; Prelude, Clerambault, and Fugue in G minor, Bach, and Mr. Hill's contributions were Bach's Chorale Preludes, "A Saving Health Is Brought Us" and "The Walk to Jerusalem," and "Now Thank We All Our God," Karg-Elert.

The choir's offerings were "Reformation Jubel-Psalm," Wonnberger; "O Sabbat Tag," Kirkpatrick, and "Siehe, Ich stehe vor der Thür," Gabriel, the latter two sung unaccompanied.

—♦—

The First Presbyterian Church of Gastonia, N. C., has ordered a two-manual organ of nineteen stops, with chimes, from George Kilgen & Son of St. Louis. Music at the church is in charge of Mrs. H. A. Query, organist and the Rev. C. G. McKnight, minister of music.

**HONOR DR. FRICKER
ON MUSICAL JUBILEE
FIFTY YEARS IN PROFESSION**

Organists of Toronto Give Dinner on Oct. 3 to Celebrate Anniversary of Conductor of the Famous Mendelssohn Choir.

To honor Dr. Herbert A. Fricker, M. A., Mus. B., Mus. D., F. R. C. O., on the completion of fifty years in the musical profession, Toronto organists held a dinner Oct. 3. Leading musicians were present and those who spoke included Dr. Ernest MacMillan, Dr. Healey Willan, T. J. Crawford, G. D. Atkinson, K. Tattersall and T. M. Sargent.

Dr. MacMillan remarked that Dr. Fricker, not only as conductor of the Mendelssohn Choir, but as conductor of the Exhibition Chorus, had contributed greatly to Toronto's reputation for choral music. The personal esteem and affection he had won in Toronto were also warmly noted by speakers.

T. J. Crawford had composed a parody on "When I Was a Lad," in which the achievements of Dr. Fricker's career were wittily related, and this was sung by George Aldcroft, with the organists as chorus.

Dr. Fricker, who was born in Canterbury, England, in 1868, became deputy organist of Canterbury Cathedral at the age of 16. The long line of appointments which intervened between that and his coming to Canada in 1917 included a term as organist for the Leeds Musical Festival, 1898-1913; chorusmaster, Leeds Musical Festival, 1904-1913; conductor, Leeds Philharmonic Society, 1900-1917; conductor, Bradford Festival Choral Society, 1909-1917; conductor, Halifax Choral Society, 1911-1917; conductor, Morley Choral Society, 1905-1914; founder and conductor of the Leeds Symphony Orchestra, 1902-1917; examiner for the associated board of the Royal Academy of Music, Royal College of Music, London, 1910-1917. He has composed numerous works.

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Two Harrisburg Men Serve Their Parishes a Quarter Century

Harrisburg, Pa., is one of the American cities in which they know how to appreciate good organists; consequently the organists, who find that their lines have fallen in pleasant places, serve their churches long and well. All of which is suggested and substantiated by the fact that two of the leading organists of the Pennsylvania capital city in the fall and summer celebrated their twenty-fifth anniversaries. Frank A. McCarrell has been for that length of time at the Pine Street Presbyterian Church, having completed a quarter century of service to that parish on the first Sunday of September. Alfred C. Kuschwa in June rounded out twenty-five years at St. Stephen's Cathedral. Both of these men are ornaments to their profession and assets to their churches and to the community.

Mr. McCarrell's choir arranged a party in his honor to mark the anniversary and presented him with a beautiful silver bowl.

The Pine Street Presbyterian Church erected a new edifice eight years ago and in it placed a four-manual Skinner organ. This church has a membership of more than 2,000 and the new edifice is one of the most beautiful in the state.

Like so many church organists, Mr. McCarrell received his first training in a clergyman's home. He was born May 21, 1877, at Shelbyville, Ky., the son of a Presbyterian minister. When he was 7 years old the family moved to McKeesport, Pa., a suburb of Pittsburgh, where the following twenty years were spent. Mr. McCarrell received his general education in the public schools and at the University of Pittsburgh, from which institution he was graduated. He studied piano with Fred E. Cluff and William Aborn, and later piano, organ and theory with Harry G. Archer. At the age of 14 he played the organ in the First Pres-

Frank A. McCarrell



byterian Church of McKeesport. In 1900 he became organist of the East Liberty Presbyterian Church, Pittsburgh, one of the largest churches of that city. He remained in this position until 1904, when he went to Europe, studying piano in Berlin with Edmund Monod, theory with Edgar Stillman Kelley and organ with Heinrich Reimann. In September, 1905, he was appointed organist of Trinity Methodist Church, Denver. Here he had a four-manual Roosevelt organ of sixty-seven speaking stops, on which he gave monthly recitals.

In 1909 Mr. McCarrell went to Harrisburg to become organist and musical

director of the Pine Street Presbyterian Church. Here he has senior, young people's and junior choirs. He has given numerous recitals and has been director of the Harrisburg Christian Endeavor Choral Union, an organization of about 100 voices, giving the standard oratorios; the Harrisburg Solo Choir, whose members are the leading solo singers of the city, and the Wednesday Club Chorus, this body being a women's choir in connection with the Wednesday Club, the oldest musical organization of the city. Mr. McCarrell was married in 1911 to Miss Lyde Holland Whisler of Shippensburg, Pa.

Mr. Kuschwa, who, like Mr. McCarrell, enjoys the affection of his fellow organists and of everyone who has come into contact with him, has been organist and choirmaster of St. Stephen's Cathedral since June 1, 1909. He was born in New York City July 29, 1881, moved to Scranton a few years later and at the age of 12 began the study of music. His early training was under Miss Lenore Rice, Haydn Evans, J. Willis Conant, Dr. D. J. Mason, J. M. Chance and J. Alfred Pennington. Later he studied organ in New York, in addition to taking boy choir training with Dr. G. Edward Stubbs and a special course in New York University. He was organist of First Church of Christ, Scientist, Scranton; Anshe Chesed Temple, Scranton, and Trinity Episcopal Church, Carbondale, before going to St. Stephen's. For a number of years he has been visiting choirmaster of St. John's Episcopal Church, Carlisle, Pa., and St. Mark's Episcopal Church, Lewistown, Pa. He is also director of the chorus of Pomeroy's department store.

At St. Stephen's Mr. Kuschwa has a three-manual Möller organ. Plans for a new four-manual are under way. The choir is made up of fifty men and boys.

Mr. Kuschwa was honored a short time ago by being elected to the vestry of St. Stephen's. He is also on the music committee.

Contest for Young Organists.
The Society of American Musicians

Alfred C. Kuschwa



announces its annual contests for young artists and again includes one for organists, with an award to the winner of an appearance as a soloist in recital under the management of Bertha Ott in Chicago. Complete information may be obtained from Edwin J. Gemmer, secretary of the society, 1625 Kimball building, Chicago. The entrance fee for the contests has been reduced to \$3. Organ contestants must not have reached their thirty-fifth birthday by Jan. 1, 1935. In the elimination contest to be arranged each applicant must play Bach's Fugue in A minor and one large composition by Widor, Cesar Franck or a composer of similar caliber. For the finals a fifteen-minute program must be played. The general conditions for the contest remain the same as in former seasons regarding American citizenship, study under a teacher who is a member of the society, and the usual plan of conducting the contests.

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Official Journal of the National Association of Organists.

Official Paper of the Canadian College of Organists.

S. E. GRUENSTEIN, Publisher.

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CHICAGO, NOVEMBER 1, 1934.

ETHICS PRO AND CON

The recent discussion of ethical problems, such as the propriety or impropriety of writing circular letters to churches asking for a position without knowledge as to whether a change is contemplated, continues to elicit letters. As usual, there is a division of opinion. One most interesting communication, taking up the new A. G. O. code and the statements in THE DIAPASON, contains several pearls that would be worthy of inclusion in a new edition of Benjamin Franklin's almanac. This letter is from an able and prominent woman organist.

"If some fellow comes along who can play better than you can and he wants your job, he's pretty sure to get it, all the codes to the contrary," writes our correspondent. "And why not? That's only common sense, unless your employers are running a charity agency. The only solution I can see to all this is the rule I always have given my pupils: Always be sure you are equal to the position you undertake, and then give them twice their money's worth, and you'll never have to worry about losing your job."

How two-sided every question really is our reader proves when she tells of her experience in the "movies." She writes: "Personally I deplore anything that stifles individual gumption and grit. I disliked the union I had to work under at the theater—taking musical orders from a plumber or boilermaker who played the tuba in his spare time and could dictate to me my hours, etc., wasn't very palatable. But I realized we had to have the union when I saw the insanitary conditions under which some of my pupils played * * * pay held up or cheated on, etc., etc. * * * I should feel very sorry to see the Guild degenerate into a union. It takes away the incentive to practice like the dickens and study and keep on the alert for new ideas to hang onto one's job. The Guild should remember that unions never mention quality of work done—only the quantity, and how much pay can be squeezed out of the employer for oft-times shirking service."

There need be no fear that the A. G. O. will ever take on the nature of a labor union; but as we see it our organizations have not been aggressive enough in the past to protect the members of the profession by means of legitimate propaganda. If we do not unitedly stand up for the dignity and the rights of our profession we need not expect others to recognize us. We must have the Guild back of us. Imagine the helpless situation of the ministry were it not for the laws governing all churches!

But, as THE DIAPASON has often pointed out, if one follows the rule of giving more than is required, rather than the principle of giving the mini-

mum, he need not usually worry much about his tenure of office, for few churches are so preoccupied with spiritual things that they cannot see a bargain. We grant our woman organist this last word, and it is a good one.

TO THE ENDS OF THE EARTH

It is a pleasant thought in these days that the voice of American organs is being heard in all the earth. As this is written a great four-manual built in Chicago by the W. W. Kimball Company is starting on its way to Pretoria, South Africa, 10,000 miles away—a month's journey—and when it has been installed in the Town Hall of that municipality it will sound forth the glory of American organ building for many years to come. The Holy Land ranks as one of its latest attractions the music of a great American organ, the Austin in the Jerusalem Y. M. C. A., as told in our issue of last month. All of this is something that justifies the pride of those who know that the organs built in America are something of which one may well boast.

A GLANT OF OLD DAYS PASSES

To anyone acquainted with the organ recitalists of the last half century mention of the name of Edwin H. Lemare at once suggests the thought that "there were giants in those days." Mr. Lemare indeed was one of those giants.

No doubt we have just as profound musicianship, just as phenomenal technique and just as fine taste today, when much of our organ recital playing is devoted to a greater proportion of Bach and of the moderns. In fact, we may be able to boast greater seriousness in our most select circle of virtuosos. But we have, unfortunately too often, just that much less human appeal. One can hardly expect in the era of seventy-five-mile an hour automobiles, 110-mile trains and even swifter airplanes, with all the wonders of the "movie" and the radio, to be able to draw audiences which stand in awe of the dexterity of upper and lower limb displayed by a recital organist. And it is equally true that many of our virtuosos scorn anything that appeals to the layman. Yet now and then we miss something we had in the day when a Clarence Eddy, a Frederick Archer and an Edwin Lemare electrified their hearers and made their recitals the talk of the town.

Mr. Lemare achieved his greatest fame as a concert performer on municipal organs, first in his native land and then in Pittsburgh and other American cities. His second claim to fame lies in his prolific work as a composer. That to all but organists he is known in this day solely because of "Moonlight and Roses," for which song his Andantino in D flat was adapted by hands other than his own, is merely an evidence of something too sad on which to dwell.

A very interesting article by one who admired Mr. Lemare from boyhood and was familiar with his early success in England, as well as with his last years in California, appears in another column. Roland Diggle has made a very fair appraisal of Mr. Lemare's career, news of the close of which, published in THE DIAPASON last month, must have brought sorrow to thousands of our readers, all of whom knew him either through hearing him or playing his compositions.

THE STORY OF AN ANDANTINO

When news of the death of Edwin H. Lemare was flashed across the country by the press associations he was described as the "author of 'Moonlight and Roses' and 200 other compositions." In the eyes of the world the other 200 apparently were "also ran" works.

Mr. Lemare's Andantino in D flat, long a favorite organ piece of the lighter type, was sold by him to a publisher for less than a song (literally and figuratively). It soon achieved a wide popularity and served a definite purpose. After the copyright had expired one of the concerns engaged in the noble task of subjecting musical classics to being hitched to sentimental songs, fell upon the Andantino. Mr. Lemare was asked for his consent to its use, and, newly fitted to "Moonlight and Roses," it became a favorite of the day and enjoyed a huge sale.

Mr. Lemare received the benefit of a share in the royalties.

The saddest part of the story perhaps is the fact that this marked the end of the day for the Andantino as a prelude to the service, a place which it still seemed to enjoy. Whenever a luckless organist played it there was sure to be someone in the congregation who would protest against the use of "Moonlight and Roses" in church. It was a plain case of a respectable but poor organ prelude severing all home ties in order to marry into a family of wealth but of no social position. Mr. Lemare often chuckled over the fate—or fortune—of his Andantino. And now that he is gone our newspapers write "Moonlight and Roses" and 200 other compositions" in his epitaph. Does all this story point a moral? Perhaps.

LET FHA PROVIDE ORGANS!

Certainly an adequate organ, or one in condition to give proper service, is as much a necessity for a church as a sun parlor or an additional bathroom is for a house. And as one benefits many, while the other is for the enjoyment of one family, it is self-evident that a government agency which supplies one should offer a means for helping a church to buy a new organ, or to finance the organ reconstruction of which it has been in need throughout the depression period. It remained for our enterprising contemporary, *The Living Church*, to investigate the matter. By extended correspondence with various government bodies the editor of this Episcopal paper has ascertained that the churches are in line for help to bring their equipment up to date through the Federal Housing Administration. Soon after the inauguration of the Federal Housing Administration, a clergyman wrote to a firm of manufacturers about having some windows installed in his church. The congregation had no money available but had secured pledges from a number of families who were willing to give the windows as memorials, and with these in hand they were able to obtain funds for the windows from the local bank, the loan being guaranteed by the Federal Housing Administration.

A letter to *The Living Church* from an official of the FHA contains the following statement:

I would like to point out that modernization loans cover not only structural repairs and improvements, but also any equipment which is built in, such as heating equipment, built-in organs and ornamental windows. Application for a modernization loan naturally must be made by the official board of the church, or whatever other body is in legal control of the property. If application is made to a bank or trust company, the loan may be on the same basis as a personal loan, with the exception that it must be repaid in equal installments, over a period of from one to three years—or even five years under special circumstances.

Here is an opportunity for the church to share in the aid which the government is offering. The object of the entire FHA plan is to create more work, and no group of manufacturers has suffered longer or more severely and deserves encouragement and stimulation of its industry more richly than do the builders of organs. It is to be hoped that the opportunity presented will be brought to the attention of churches throughout the nation.

Even an honest organist commands sufficient news interest to reach the front page in these troublous days. One of our readers sends us a clipping from the Elizabeth, N. J., *Daily Journal* recording the fact that Desider A. Gombert, organist at St. Joseph's Church, picked up a brown envelope near the church. Busy at the time arranging flower beds on the church grounds, he placed the envelope in his pocket, forgetting about it until some time later. When he opened it he found it contained three \$1,000 negotiable government home loan bonds, described as "a small fortune to him"—perhaps an unnecessary interpolation to those of us who know organists. Gombert went to police headquarters and handed the envelope to Sergeant John Cochran, who was just entering in the police blotter a report of the loss, made by Mrs. Meta Steckel.

That Distant Past as It Is Recorded in The Diapason Files

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

Cornell University had a gala day Oct. 8 to mark the opening of the large organ installed in Bailey Hall by the J. W. Steere & Son Organ Company. Andrew Carnegie, the largest contributor toward the instrument, and Dr. Andrew D. White, former president of Cornell, who was instrumental in bringing about the purchase of the organ, were guests of honor. At the console were James T. Quarles, the university organist; Clarence Dickinson, William Churchill Hammond and T. Tertius Noble.

In Chicago during the month the contract had been let to Casavant Freres for a four-manual for St. James' Methodist Church, Miss Tina Mae Haines organist; a three-manual Skinner organ was dedicated at the Hyde Park Baptist Church Oct. 25, and on the same day Irving C. Hancock opened the new three-manual Austin in Trinity Episcopal Church.

Officers of the newly-organized Georgia chapter of the Guild were announced. Edwin Arthur Kraft was dean, Walter Peck Stanley subdean and Charles A. Sheldon, Jr., treasurer.

Harold Vincent Milligan joined the staff as reviewer of new music and in announcing the acquisition to its forces THE DIAPASON said: "His department is sure to make THE DIAPASON more than ever in demand among up-to-date organists. Mr. Milligan is one of the most prominent of the country's younger organists. Coming out of the far West some years ago, he received his education as an organist under Dr. William C. Carl, and now is the occupant of the organ bench long occupied by John Zundel in the famous Plymouth Church of Brooklyn. He is also general secretary of the American Guild of Organists." Mr. Milligan continued his connection with this paper for upward of ten years, until his new duties at the Riverside Church made it necessary that he relinquish outside activities.

Albert Cotsworth finished his tenth year as organist of the New First Congregational Church, Chicago.

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

The new Skinner of seventy-five speaking stops in the Church of the Ascension, Pittsburgh, was dedicated. Daniel R. Philippi was the organist and choirmaster.

The large organ built by the W. W. Kimball Company for the Scottish Rite Cathedral in St. Louis was completed and Charles M. Coarboin played the opening recital.

M. P. Möller was installing a large four-manual in the Masonic Temple at Birmingham, Ala.

In addition to specifications of the foregoing instruments this issue contained the schemes of large four-manuals ordered for Temple Emanu-El, in San Francisco (Skinner); the First Presbyterian Church of Tulsa, Okla. (Hillgreen, Lane & Co.), and the Scottish Rite Cathedral at San Antonio, Tex. (Möller).

Word came from Davenport, Iowa, that Dr. B. J. Palmer, head of a chiropractic school, was to order one of the largest organs in the world for a theater he was to build. The organ never was built.

A four-manual Casavant organ of eighty-six stops—a war memorial—was completed in Centenary Church at Hamilton, Ont.

In the "Who's Who" department were published biographies of Professor Harry B. Jepson of Yale University and Edwin Arthur Kraft of Cleveland.

The Reuter Organ Company of Lawrence, Kan., has been awarded a contract by the First Presbyterian Church at North Bend, Neb., to build a new organ. The instrument will be a two-manual of moderate proportions and will also have a set of chimes. Installation is planned for the first of the year.

The Free Lance

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

It was in 1884, at the Inventions Exhibition in London, that I first heard E. H. Lemare play; he was only 19 and played a small two-manual at the exhibition, but I was completely enthralled by the clearness, rhythmical power, solidity and taste shown. I was studying with E. H. Turpin at the time and I gave vent to my enthusiasm to Mrs. Turpin, who told me that Lemare was then studying with her husband. Lemare told me in 1902 that he really got his start in recital playing from Turpin.

I next saw Lemare in his own home in Ventnor, in 1886. He gave me a capital recital on his father's organ in Holy Trinity Church; he had just won, in a competition against 149 candidates, the post of organist to the Town Hall of Cardiff, Wales, and to St. Andrew's Church, in the same town. He had full swing in that place of 115,000 people and was very happy that day in Ventnor. Another time, December, 1902, Lemare was at Wellesley for an organ recital; he improvised on a hymn-tune, deftly introducing the Wellesley musical cheer at the climactic point. There was snow on the campus, and I gave Lemare and Mrs. Lemare their very first sleigh-ride.

My admiration for Lemare has been consistently maintained all these fifty years; I know players who never fail to meet a high standard of excellence—among pianists Myra Hess, for example; Lemare did not always give his best, but at his best I know no one who has surpassed him and very few who have equaled him. He will be long and gratefully remembered.

Bach! Bach! Bach! Which Bach? Why, the immortal Johann Sebastian. Read Ernest Newman on "Sub-Bach and Super-Bach" in the London *Sunday Times* of Aug. 26. For the last year or two I have been waiting for a courageous soul to make a protest against the foolish idea that everything J. S. B. wrote was, because he wrote it, first-class. Absurd! Newman would be better pleased if "our audiences showed just a little more discrimination between the first-rate Bach and the second-rate or third-rate * * *. We see Bach at his most commonplace and most mechanical applauded with the same generous fervor as Bach at his incomparable best. * * * A good deal of the Bach that is applauded so frenziedly is merely second-rate Bach; it is not perceived that these joggling rhythms, these easy melodic embroideries of an obvious harmonic sequence are only * * * the small talk of an exuberant creature who for the moment is talking for the sake of talking, without anything in particular to say, and without exhibiting any genius in the saying of it."

It seems that the British Broadcasting Company (BBC) has prepared nineteen Sunday evening lectures which are to be broadcast the coming winter. A certain Dr. J. H. R. Dixon declared at the congress of the British Incorporated Association of Organists that "broadcast religion will empty our churches, as so much passive listening has emptied our concert halls and teaching studios." I must correct "passive listening," for it is a contradiction in terms, "listening" being making an effort to hear something. Why not adopt the Macdougall slogan—"In music be a performer and not merely a listener"?

At the N. A. O. convention in September in Worcester a part of one afternoon was given up to a recital on a two-manual organ. This seemed to me an excellent idea; the recitals given by our extremely clever recitalists on large organs (usually with four manuals and a long list of stops) give pleasure and a certain stimulus. The garden variety of organist who with his fellows is the foundation and support of the organists' profession in the majority of cases plays a two-manual instru-

ment. Why not give him more attention? The scheme was sound and is recommended to the A. G. O. for use in chapter meetings as well as in the general convention.

Speaking of two-manual organs: It was in 1928 that, calling on Alfred Hollins in Edinburgh, I was asked if I would like to go over to St. George's for a little music. Arriving at the church I was really astounded to find "Alfred the Great," as W. T. Best once called him, playing a small two-manual. The instrument had a few thumb pistons, the gifted player using these and the tonal resources of the organ with a facility and canny skill that counterfeited the variety of a three or four-manual.

I believe that one reason the registration of a small organ is so dry and mechanical is that there has been no systematic trying out of the stops in combinations of two and three, with the 16-ft. manual stops an octave higher, the 4-ft. stops an octave lower, and these in combination with the 8-ft. pitches. We usually reject a proposed combination without trying it on the ear, which is the ultimate judge. No theory of stop combination that condemns a certain blending of two stops can stand up for one moment if there is pleasure in hearing it. It is quite true that the mutation stops are fundamental building-up stops, but it would be a mistake to refuse to experiment with them for chord or melody combinations because one was told that their proper use was in connection with the overtone series.

I smile when I recall how I numbered all the stops on the two-manual Hutchings organ I played in my earliest years and resolutely, unflinchingly worked out all the combinations of two and three stops in the order of 1 and 2, 1 and 3, 1 and 4; or 1, 2 and 3; 1, 2 and 4; 1, 2 and 5, etc., and *ad infinitum*. It was absurd, but after trying these combinations *loco*, at 8-ft. pitch, 4-ft. pitch and 16-ft. pitch, I knew my organ. But weren't many of the combinations weird!

Excuse me: does your choir gabble? That is to say, does it ever chatter incoherently? Of course not, not even in the Gloria Patri. But I heard a country choir gabble the other Sunday three separate times after three Psalms in evening prayer. "Astwasintheb'gning." Oh dear me, why will choirs do it? Is it to save time, or what? I guess "what." We have in the second clause of the Gloria four affirmations of the glory of the Trinity, with a confirmatory word (amen) added; a magnificent working up of a climax, the beginning, the present, the future, to the end of the world. Why miss it? Indeed, why gabble? Am I forgiven?

Impressive Service at Montreal.

For the first time in thirty years Montreal had the honor of being selected for the convening of the General Synod of the Church of England in Canada, and Sept. 12 it opened in Christ Church Cathedral. In the evening of the same day a great "service of witness" was held in the Forum. Thirty-five choirs from churches in the diocese of Montreal combined to form the great choir, under the direction of Dr. Alfred Whitehead. The choir from Granby had driven over a hundred miles to attend the rehearsal. The musical part of the service started as the choirs began to enter the building. The band of His Majesty's Canadian Grenadier Guards, under the leadership of Lieutenant J. J. Gagnier, played appropriate music. The opening hymn, "Old Hundredth," in which choirs, band and the assemblage of 20,000 people joined, was magnificently impressive. Following the lesson, creed and collects Dr. Whitehead's anthem "Through the Night of Doubt and Sorrow," which has just been published, was sung for the first time. Before the beginning of the last verse—"Onward, therefore, pilgrim brothers"—there is a soul-stirring call—tuba on the organ or trumpets in a band, on the last notes of which the choir enters. At its conclusion the vast assemblage, apparently carried away by its feelings, burst into a storm of applause. The musical part of the service proper concluded with Mackenzie's beautiful "Benedictus," played by the Guards' band.

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Farnam on Anthems; A Posthumous Word and Friend's Tribute

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

I found it in a drawer of my desk that had been untouched for three years, a questionnaire which he had answered too late for use in my articles on the popularity of American anthems published in THE DIAPASON. It is signed and dated: "In London, Aug. 12, 1930, Lynnwood Farnam." That autumn he came home to New York to die.

Every memory of him is delightful and vivid and kind. There is Farnam copying into his note-book the specification of some little organ that seemed to me utterly commonplace; Farnam arguing excitedly about the specification for my own new organ, as delighted as if it were to be his; Farnam laughing his way through the latest play at some little theater—the stage was his second love; Farnam speaking with generous warmth of the compositions of "Ted" Barnes or some other of his friends; Farnam talking earnestly and happily with my children; Farnam in my garden, proving that he could always find a four-leaved clover; Farnam playing in the dusk of his church all his new repertoire for a single auditor who gasped at the inexhaustible glory and imagination of a great artist. Was there ever an organist since Bach more simple, commanding, generous, single-minded and happy? And now it is Aug. 12, 1934, and in memory of the last kindness he did me I am recording for you his decisions about our choral composers.

In some cases he gave no reply. I shall state briefly the questions and then give his answers or record his silence.

1. In my former questionnaire of 1923, the following composers led in popularity. Please underline the names of those whose anthems you now use: Parker, Noble, Buck, Rogers, Stevenson, James, Shelley, Dickinson, Spicker, Foote, Chadwick.

[Those in italics were underscored.]
2. Please indicate anthems by the following composers which you use oftenest: Parker, Foote, Chadwick, Shelley, Rogers, Buck, Spicker, Stevenson.

Parker—"I Will Set His Dominion in the Sea" and "Before the Heavens Were Spread."
Foote—"Awake, Thou That Sleepest."

3. The following composers have had special articles descriptive of their works published in THE DIAPASON. If you use their anthems, please indicate a favorite one:

Barnes—"Angel Voices."
Candlyn—"Three Kings."
James—"I Have Considered."
Noble—"Benedictus es" in A minor.
Dickinson, the Matthews, Willan, Woodman—None mentioned.

4. Please name a favorite anthem by the following other American composers, if you use any:

Clokey—"Voice of Mankind."
H. Gaul—"Let Us Now Praise."
Ambrose, Brewer, Christiansen, Coombs, Lester, Lutkin, Marks, McCollin, Mackinnon, Stoughton—No reply.

5. Whom do you regard as the three chief living composers of anthems in America, considering both quality and general availability for performance?

Barnes, James, Sowerby.
6. If you use their works, please list a favorite anthem from the following older English composers:

Byrd—"O Christ, Thou Art the Light."
Farrant—"Hide Not Thou Thy Face."
Purcell—"Rejoice in the Lord."
S. S. Wesley—"Blessed Be the God."
Tallis, O. Gibbons, Tye, Croft, Boyce, Greene, Attwood—No reply.

7. Underline the name of your favorite composer among the following Victorians: Barnby, Goss, Martin, Roberts, Stainer, Sullivan, Woodward.

8. Please name an effective anthem which you use by each of the following modern English composers:

Bairstow—"If the Lord Had Not

Helped."
Davies—"The Souls of the Righteous."

Holst—"Turn Back, O Man."
G. Shaw—"Psalm 150."

Thiman—"O Christ, the Heavens' Eternal King."

Williams, Vaughan—"Let Us Now Praise Famous Men."

9. What living English composer of anthems do you find most useful?
Bairstow and Thiman.

10. Name an anthem by Palestrina that you use: "Come, Holy Ghost."

11. An anthem by Vittoria: "Glorious in Heaven" (Novello).

12. Two favorite Russian anthems: Dvoretzky—"O Gladsome Light." Tchaikowsky—"Blessed."

13. Do you use Bach chorales as anthems?
Yes, extended chorales (Oxford Press).

14. Do you recommend any collection of anthems in book form?
Barnes' compilation, for summer.

15. Have you any suggestions for articles in THE DIAPASON?
Keep going.

These answers are interesting for what they include rather than for what they omit. I suppose that in some cases he did not recall the exact title of works which he liked, or could not make a choice. I know, for instance, that he admired the works of Dickinson and Willan. But it is certainly of interest to see which pieces he recalled with pleasure and recommended to others. He would not attach much importance to his own choices, because he always thought of himself as an organist rather than as a choirmaster; but I feel that an artist of his surpassing talents can still speak to us on a subject upon which he had brought to bear his singularly candid and disciplined taste.

Farnam had a comical little way, which had become a byword in my family, of exclaiming "Well!" when someone made an exaggerated statement or expressed a preposterous opinion. It was an exclamation of complete incredulity, kind but final. I am afraid that he would use a "Well!" upon this article. At least, I have followed his command to "keep going." Any word from him seems now a benediction from a saint who lived in "infinite expectation of the dawn" and one upon whom light perpetual has shone.

Original Christmas Anthems

Some of the most beautiful modern American carols are by Miss Mabel Daniels, who seems to me at the very forefront of America's women composers. This year she has two charming things, both published by J. Fischer. "Christmas in the Wood" has a beautifully tender text by that distinguished young poet, Frances Frost. The music, which is to be unaccompanied, needs sensitive interpretation and probably a chorus, though it would be worth trying with a quartet. Considering both words and music, this may well prove to be the most popular new original carol of the year. I believe that it should have an edition as a solo. The other Daniels carol, "Christmas in the Manger," has a good text by Katherine Shepard Hayden and a rising beauty culminating in loud jubilation. Here again a quartet might do fairly well, but a chorus is needed. See these carols first among the original numbers.

"Christmas Night," by Harry Banks, Jr. (Summy), was published too late in 1933 to be used by many choirs. This luscious little work has an unusual text by Flora Warren, an orchestral accompaniment and an easy choral part that can be sung by a quartet. The idiom may seem a little too luscious for some choirmasters, but many others will revel in it.

I am not acquainted with Chauncey R. Piety's former work, but he has composed a lovely modal carol called "O Bethlehem Beloved" (Gray), with simple and appropriate harmonizations by Parker Bailey. There are two editions of this trio—for SAB and for TBB. It seems to be more or less in the Dorian mode, without the sixth (I do not guarantee this description.) Anyway, it is a serene and charming melody that I recommend without reservation.

Dr. Francis Snow has a jolly carol called "Sing Noel" (Homeyer, Boston),

Stanley E. Saxton



PERFORMANCE OF ALL of the organ works of Charles Marie Widor is the ambitious undertaking of Stanley E. Saxton, who on Oct. 8 began a series of Widor recitals at Skidmore College, Saratoga Springs, N. Y. For each of his semi-monthly programs, which will cover the period up to Easter, he will present one of the symphonies. Mr. Saxton will include the "Trois Nouvelles Pieces," all dedicated to American organists, the publication of which this year was announced in THE DIAPASON a few months ago. Since these late works are included Mr. Saxton no doubt is giving the first American performance of all of Widor's compositions. Mr. Saxton has prepared exhaustive and valuable program notes for these recitals.

with echo effects and trumpets blowing in a vigorous and undoubtedly effective work for chorus. It runs to eight pages. It is not so difficult as Dickinson's similar work, with which it challenges comparison.

Carl F. Mueller has an anthem called "Today the Prince of Peace Is Born" (G. Schirmer), with solos for soprano and baritone and tenor—all of which can be sung by the quartet or chorus if preferred. The admirable text by James Russell Lowell is the poem beginning "What means this glory round our feet." It is an easy composition in seven pages; not one of the composer's best, but healthy music.

Traditional Carols and Chorales

There are three fine things in the Dickinson series, two of which I have reviewed previously. There is the Greek carol "Shepherds on the Hill" (Gray), a charming accompanied work with solos for STBar and with parts available for flute, violin, 'cello and harp. This is likely to be the most popular new edition of a traditional carol, though there are some good claims for the other Dickinson arrangement, an Italian carol called "Whence Come Ye?" This is to be sung unaccompanied if you so desire; it has a solo for high voice which may be sung by an antiphonal choir; one bit in two parts may be sung by children; parts are available for violin, 'cello and harp. Both of these Dickinson numbers are easy.

Dr. Dickinson has also edited "Glory to God in the Highest," by Bach, the "Gloria in Excelsis" originally planned for the composer's "Magnificat" (Gray). There are five pages of grand, simple music, to be sung by an accompanied chorus.

Edmund Jaques has edited "Holy, Holy, Holy" from Handel's "Redemption" as a chorus seven pages in length, useful for Advent. Of course, it is not Handel at his best, but it is smooth and effective and easy, with a little solo for high voice.

Dr. Lefebvre has two numbers (Gray). One is "Christmas Eve," a junior choir carol for two sopranos, based on what he calls an old Southern

melody. It is pretty, anyway. The other is for SSA, a Catalonian carol, "Cold December's Wint'ry Blast." There is a gay accompaniment, rather pianistic.

John W. Work has two editions of the Negro carol "Wasn't That a Mighty Day?" (J. Fischer), one for SATB and one for SSA, both effective, though this is not very typically Negro in musical character.

Dr. Francis Snow has a delightful French carol simply arranged in four parts unaccompanied, "Glory Be to God in Heaven" (Homeyer, Boston). I recommend it for any sort of choir.

Late last year Dr. Whitehead published with Novello a carol called "The Magi Journey Far," based on the fine French tune from Poitiers, "Partez, Magis." This is a graceful, tuneful, easy work which is bound to be very popular. Dr. Whitehead, whose carols are among the most admired and who is becoming one of the magi of our music, has also another easy carol of the early seventeenth century by Helder, "The Jesus-Child My Joy Shall Be" (Schmidt). It is very easy and just right.

Dr. William Lester publishes a set of "Four Chorales for Christmas and Advent," with descants (Gamble, Chicago), all admirable and all effective vocally.

Finally, Mr. Mueller has arranged a Slovak carol, "Mary's Lullaby" (Ditson), for mixed chorus unaccompanied. One section is for TTBB. You can do lots of stunts with this.

Other Christmas Works

There is an excellent "Pageant of the Holy Nativity" with music by Dr. David McK. Williams (Gray), not difficult and really imaginative.

Mr. Whitmer has arranged for the organ "Two Christmas Folksongs" (Gray), one Lithuanian and the other not described, though I happen to like it better. Both arrangements are too short, but both tunes are pretty. Dr. Hollins has an easy and tuneful "Christmas Cradle Song" (Novello).

If you can sing music of the Tudor period and the seventeenth century, you will be interested in a new series called "Novello's Series of Tudor Motets," which includes Dering's "Quem Vidistis Pastores," Byrd's "Surge Illuminare" and Byrd's "Laetentur Coeli."

Arranges a "Psalm Festival."

An unusual program that enhanced interest in the music of his church was arranged by Burton Lawrence at the First Congregational of Glen Ellyn, Ill. On the afternoon of Oct. 28 Mr. Lawrence presented a "Psalm festival," with the assistance of his quartet. He opened with a performance of Reubke's "Ninety-fourth Psalm" Sonata. Rabaud's cantata on the Fourth Psalm was sung and Franck's "Ninetieth Psalm." The Rev. Willis K. Williams, pastor of the church, delivered an address on "The Message of the Psalms." Ten Psalms constituted the words of the music presented during the afternoon. In keeping with the season's Bach anniversary celebration, Mr. Lawrence included the following numbers in his October church recitals: D major Prelude and Fugue; Chorale Prelude, "Das alte Jahr vergangen ist"; "St. Ann" Fugue; Chorale Prelude, "Der Tag der ist so freudenreich"; B minor Prelude and Fugue; Chorale Prelude, "Ich ruf' zu Dir, Herr Jesu Christ"; A minor Prelude and Fugue; Chorale Prelude, "Vater unser im Himmelreich"; and Chorale Prelude, "Wenn wir in höchsten Nöthen sein."

Son of Reginald L. McAll Weds.

Miss Reba Wallace, daughter of Mr. and Mrs. James William Wallace of Atlanta, Ga., was married to Robert Lonsdale McAll, son of Mr. and Mrs. Reginald L. McAll of New York, Oct. 14 in the Presbyterian Church of the Covenant, New York City. The ceremony was performed by the pastor, the Rev. Howard V. Yergin. After a wedding trip, Mr. and Mrs. McAll will reside in New York. The bride attended school in Sparta, Ga. Mr. McAll attended Deerfield Academy and received his engineering degree in 1930 from Johns Hopkins University. His father has been organist at the Church of the Covenant for more than twenty years and is a former president of the N. A. O.

Orchestral Versus Classic Organ; Middle Ground Is Advocated

By GEORGE W. STANLEY, JR.

The week of recitals at Worcester, on the occasion of the N. A. O. convention, was very entertaining and instructive. In a deeper sense it was provocative of thoughts as regards the relative merits of the orchestral and classic organs. These two terms have had such long usage that they are now well established, although I feel that neither name is particularly appropriate. I am using as a basis of comparison the Kimball in the Auditorium and the Aeolian-Skinner in All Saints. I contrast these two not because they may be the outstanding of their class in the country, but because of familiarity with the specifications of both and because of having heard five artists play on one and four on the other.

Donald Harrison, builder of the All Saints' organ, delivered an address just before the joint recital on his organ. This excellent, well-presented address was essentially a defense of the classic organ. I think the fundamental outlines of both the classic and orchestral organ are too well known to require extensive description here. Suffice it to say that the classic, or Gothic, as I prefer to call it, organ is based on a Gothic, harmonic pattern, in which the diapasons have considerable harmonic development, a great abundance of bright harmonics, brilliant chorus reeds, exclusion of all thick, opaque tone, in diapasons as well as other tone families, and sacrifice where necessary of solo stops for harmonics. It is essentially an ensemble organ, and, as I will attempt to show later, an accompanimental organ. The orchestral organ in its truest sense is the antithesis of the above. Its basic outline is founded on heavy, dark diapasons, lack of harmonics, wealth of solo voices, thick reeds and many cloying tones in various families. While the All Saints' organ is a true example of Gothic design according to the outline given here, the Kimball is not a true example of the orchestral organ. That is to say, the Kimball has many bright diapasons and harmonics, as well as fiery reeds. However, they are widely divergent in *tutti* effects.

My contention has been, and the events of the week have only strengthened this conviction, that it is not a question as to which of these organs is preferable. The important conditions are the matter of acoustics and the type of service for which the organ is to be used.

A great deal of interesting and instructive information concerning acoustics and effects of various wall treatments on sound waves can be gained from the experiences of the radio studio designers. From years of study and at a cost running into seven figures they have arrived at certain very definite conclusions. A hard-surfaced wall reflects high harmonics with ease, and reflects all sound waves with reasonably good accuracy. (This is the chief reason why swell-boxes should be lined with a good reflecting surface such as Keen's cement or hard-surface plaster.) A soft, or dead, surface is a poor reflector of sound; but the important point is not that much sound is absorbed, but that the sound is not absorbed evenly. The high harmonics are more easily absorbed and are lost to a large extent. A very interesting and striking experiment which most of the readers of this article can try for themselves is as follows: Go to your local radio station and inquire if their studios have "live" and "dead" ends. All modern studios are so constructed. If so, stand about one foot away from the live end wall with your back to it and say anything that comes to mind, as "This is a fine day." Then turn so as to face the wall in the same position and repeat your remark. You will notice little if any difference. Then repeat this experiment at the dead end wall—first with your back to the wall, then facing. To the uninitiated the difference is breath-taking.

What applies to the broadcasting studios applies also to large auditoriums. The unison diapason when

voiced on the very bright side, as must be done in the classic design, is quite unsatisfactory when used alone. It requires harmonic re-enforcement; and as each harmonic rank is added the resultant tone coalesces and becomes more satisfactory and pleasing. As proved by the experiment outlined above, this resultant harmonic tone will be reflected with good accuracy from a live or resonant building interior and the effect will be pleasing to the listener. In a dead building the opposite is true. The harmonics are absorbed and what is reflected back to the listener is the original unsatisfactory 8-ft. tone. I do not mean that all the harmonics are absorbed and the 8-ft. tone not affected at all in a dead building. I do mean that the harmonics suffer to a far greater degree. It is therefore evident that the classic organ in its true sense is impossible of attainment in a dead building. Furthermore, the majority of church buildings in this country are indubitably of the dead type.

The classic organ of the order of All Saints' is more of the English school than the French. We must therefore look to England to understand its development. The majority of the English people are members of the Anglican Church, the nearest approach to which in this country is the Episcopal Church. A large part of the remainder of the English people are members of the Roman communion. In either case both the building and the organ requirements are much alike. The edifices are of the cathedral type and of live construction. The services are very similar and of a liturgical nature. The organ is primarily an accompanimental instrument, with very little or no opportunity for solo use. It is a fundamental principle of sound production that harmonics will blend with harmonics, but will stand away from fundamentals. That is why it is impossible to blend mixtures with diapasons of the phonus type and is a chief reason for the decadence of mixtures in America. A choir of voices has inherently a fine harmonic development; and naturally, in view of the above law, the organ must have ample harmonic texture in order to blend with the voices. This was well brought out at the choir concert in All Saints'. The organ lost its identity as such and became a magnificent accompanimental instrument. An orchestral organ could not possibly blend as well. This is the chief reason for the "ripeno organ," as well exemplified at St. Patrick's Cathedral, where the chancel organ is of this type. But the All Saints' organ could no more sound as effective in a dead building than could Mr. Zeuch's fine choir. We see that everything is based on one common denominator—blend—the voicing of the organ, the acoustics of the building and the natural harmonic development of the human voice. Lack of any one of these factors will mean failure. Failure is therefore indicated in a large majority of American churches. It is also an explanation as to why the majority of the Episcopal and Catholic churches are of the general Gothic order. Any dead building is at once inimical to the highest musical and liturgical attainments. There is no question but that the Gothic organ stands supreme and alone in the Gothic edifice.

The writer has always looked with disfavor on the true orchestral organ. There is, however, a wide hiatus between the true classic organ and the true orchestral organ; and it is in the central road that progress in American organ tone and design must travel. The more deadness in a building the more opaque the tone structure must necessarily be. No building is so dead that there is any excuse for the phonus diapason as the pattern of the diapason structure. A bright, not stringy, diapason is possible in the majority of buildings, and this type of diapason will serve as a base for many ranks of harmonics voiced similarly. This is more of the order of the Auditorium organ. While it is true that opaque diapasons will not blend with bright diapasons and mixtures (a fact which many English organists apparently are overlooking, judging from their rebuilds, most of which call for a larger number 1 diapason), I do not feel that they should be summarily excluded

Charles Raymond Berry



CHARLES RAYMOND BERRY, who has been doing useful work at Sioux Falls, S. D., where he has been director of station KSOO and has given regular organ recitals over the air, under the title of "Cathedral Echoes," has left Sioux Falls to continue his musical studies at Rochester, N. Y., where he has enrolled at the Eastman School of Music. His 130th and last radio recital was broadcast Sept. 2 and Mr. Berry played: "Finlandia," Sibelius; Largo ("New World" Symphony), Dvorak; "Variations de Concert," Bonnet; "Ronde des Princesses," Berceuse and Finale, Stravinsky; "Clair de Lune," Debussy; "Piece Heroique," Franck.

At the First Congregational Church, of which he was organist, Mr. Berry played a farewell recital and in appreciation of his work a purse was given to him at the end of the first half of the program. The program included: "Jesu, Joy of Man's Desiring," Bach; "Carillon de Westminster," Vierne; Nocturne (Two American Sketches), Grielle-Berry; Toccata and Fugue in D minor, Bach; "The Flight of the Bumble-bee," Rimsky-Korsakoff; Prelude and Fugue in D major, Bach; Prelude to "L'Après Midi d'un Faune," Debussy; "Comes Autumn Time," Sowerby; Sinfonia to "Weinen, Klagen, Sorgen, Zagen," Bach; "Carillon," DeLamarter; "Etude Symphonique," Bossi. Bonnet's "Variations de Concert" were played as an encore.

from our organs. It is true that they will not blend in the full organ; neither do keen strings or wiry reeds, but it is not necessary to use them in full organ. The organ strings are by no stretch of imagination imitative of orchestral strings; yet they are not discarded, for they provide a distinctive class of tone. The round, mellow diapasons likewise form a distinct, pleasing tonality and should not be discarded merely because they are not conducive to full organ blend. Neither are the strings. The day is fortunately past when the organist pulled out everything in sight when he played full organ. All stops which do not blend with the full organ should be left off, not arbitrarily cast off.

Dr. Courboin's interpretation of the Passacaglia on the Auditorium organ was excellent, as might be expected, but his Saint-Saens was a beautiful

rendition, and flutes made up the chief tone color used. Directly after the applause died down (and incidentally the common people, who pay the bills for our organs, enjoyed the encore much more than the Bach) an organist of national repute was heard to say: "All flutes should be locked up." I was particularly pleased to hear the Worcester Symphony Orchestra play the finale of the "Eroica" Symphony directly afterward. That genius of musical composition, Beethoven, called for many repetitive passages alternating strings and flutes. Evidently this master of musical composition did not consider the lowly flute beneath his notice. Nor is he alone among the great masters of musical literature in repeatedly scoring passages for flutes. The large majority of American people are members of non-liturgical communions, and in all these communions the organ has many chances for solo use. There is, therefore, considerable justification for solo stops, though never any excuse for just a heterogeneous collection of fancy registers. I believe I was one of the first designers in the country, along with Messrs. Covell and Gammons of Harvard, to advocate ensemble designs for small two-manual organs, and I have had the pleasure of seeing such designs work out extremely well in very dead buildings. But they were not based exclusively on the classic design, which is not new. They had bright diapasons, with octave, twelfth and fifteenth, bright chorus reeds in swell and metal open 16-ft. in pedal—all in organs of eleven or twelve ranks of pipes.

But to return to Worcester, the Auditorium is a live building and consequently the All Saints' organ would sound very well if placed there. On the other hand, I consider the present organ a more satisfactory instrument for the purposes of the Auditorium. It has much more individual color and its *tutti* stands by itself better than the All Saints' in the sense that you do not consciously desire a fine chorus of voices in addition. It might be perhaps summed up by saying that the true Gothic organ in the Gothic edifice is the most reverential type of organ; and as a member of the Episcopal communion it has the strongest appeal to me; but to attempt to introduce this type of organ to the average dead building is as much a step backward as to continue to build misfit collections of solo voices under the name of organ.

Let us pick the sane middle road, take the best features from each, and govern ourselves by the immutable laws of nature.

Rollo F. Maitland on Faculty.

Dr. Rollo F. Maitland, whose address on improvisation before the Guild convention was published in THE DIAPASON on Sept. 1, has been engaged to teach organ, creative harmony, improvisation, composition and orchestration at the Zeckwer-Hahn Philadelphia Musical Academy in Philadelphia, one of the oldest music schools in the country. Dr. Maitland will also give a course of lectures at the school. Dr. Maitland spent his vacation with his parents on the Susquehanna Trail, near Williamsport, Pa. In the village of Liberty he conducted a successful class and on Sundays officiated at the organ in the Lutheran Church which he attended when a boy. This organ is a large one-manual reed organ made by the Estey Organ Company fifty years ago, and is still in excellent condition.

Westminster Choir School

TRAINING CHORAL CONDUCTORS FOR THE
CHURCH, CIVIC CHORUS, SCHOOL AND COLLEGE

JOHN FINLEY WILLIAMSON PRINCETON
PRESIDENT N. J.

Organ Built in 1773 Serves Historic Fane in South to This Day

BY THE REV. HERBERT SPAUGH, M.A.

A traveler today, journeying ten miles from the thriving modern industrial North Carolina city of Winston-Salem, known as the home of a certain brand of cigarettes, finds himself in the ancient village of Bethania. It is fragrant with an atmosphere of the past. He steps from today back into yesterday. It is with the beginnings of this ancient settlement and its venerable organ that this article has to do. This organ is probably the oldest instrument in North Carolina in active use today.

Into the North Carolina wilderness there came in 1753 a band of eleven settlers, members of a church noted through hundreds of years for an intrepid pioneer spirit. Two centuries earlier, in the year 1467, a group of the followers of John Hus, Bohemian patriot and religious reformer, had organized themselves into the first Protestant church. They were known as "The Bohemian Brethren" and their church as "The Brethren's Church." They grew rapidly in numbers in spite of fierce persecution and soon became the strongest Protestant church on the continent of Europe. But there came a turn in the tide, and the counter-Reformation, following in the wake of the Thirty Years' War in the seventeenth century, so depleted their numbers that as a church they became almost extinct.

There remained, however, a remnant which continued true to the teachings of the ancient church and preserved their "apostolic succession" of the ministry. In the early part of the eighteenth century some of them found refuge on the estate of a pious Saxon nobleman, Count Zinzendorf.

American Colonization Begins

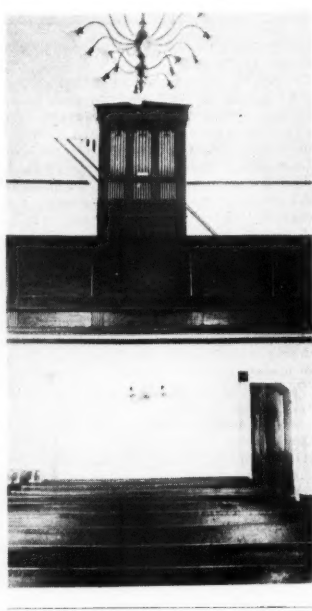
The church now took on new life, and with the opening of a general movement of colonization in North America sent bands of settlers and missionaries to the Indians to make their homes in this country. The first settlements were made in Georgia and Pennsylvania. Bethlehem, Pa., became the headquarters for settlement projects and missionary activity.

A settlement in the Carolinas was planned, and a tract of 100,000 acres in what is now Forsyth county was purchased from Lord Granville. This tract was named "Wachau," or "Wachovia," as it later was called. The name was taken from an estate of Count Zinzendorf in Austria. It was recognized by the governor and assembly of North Carolina and created a separate parish, known as the "Parish of Dobbs." North Carolina was then under the Anglican Church, and in this manner religious freedom was granted the settlers in accordance with an act of the English Parliament in 1749, which recognized them as "an Ancient Protestant Episcopal Church." The name "Wachovia" is preserved today in Winston-Salem in the names of banks, societies, business establishments and church organizations.

Into this tract of unbroken wilderness came the little band of eleven pioneers, establishing their first North Carolina settlement Nov. 17, 1753, at Bethabara (from the Biblical name meaning "house of passage"), seven miles from the present city of Winston-Salem. Although intended as a temporary settlement or encampment, as its name indicates, it became permanent. Among the first buildings to be erected was the congregation house, which contained a chapel for public worship. Their first distinctly church building was built in 1788, and is in use today. Thus Bethabara is the oldest Moravian congregation in the South and its church is the oldest Moravian church edifice in the South.

The Bethabara settlement was designed exclusively for Moravian use, but during the troubled times of the Indian wars a number of non-Moravians found refuge within the enclosure of palisades. These refugees were not favorably inclined toward the methods of common housekeeping in use there and other customs peculiar to that settlement. It was with the idea of

Historic Organ in South



accommodating them, rather than sending them elsewhere, that Moravian leaders selected the location of Bethania, where friends of the church, as well as members, could be allowed to locate. A spot was chosen three miles north of Bethabara and settlement was begun in 1759. The new town was laid out around a hollow square, which the church and other public buildings were to face. The square was, however, discontinued "because cattle grazed there and it became later unsafe for children." Twelve lots were laid out above and twelve below the square. The upper lots were given to friends of the church not yet full members, but the lower were to be given only to Moravians, charter settlers. The names "Bethabara" and "Bethania" proved to be difficult of pronunciation for the English-speaking friends, and Bethabara was soon called by them "The Old Town," a nickname which has persisted to the present day. Bethania was called "The New Town." This name long ago passed into disuse.

"Congregation House" Built in 1771

The first church building at Bethania was a small frame structure, which was used until 1771, when the congregation house was completed and put into use as the second place of worship.

The so-called "congregation house," much used in early Moravian settlements, was similar in many respects to the modern parish-house. In course of time the Bethania congregation outgrew this place of meeting and a separate church building was planned, the corner-stone of which was laid in 1806, the building being completed the next year. In accordance with the custom in these early Moravian settlements, a graveyard was laid out adjacent to the church, on the hill to the east of the town square. In the first settlement of the German church at Herrnhut, the graveyard was located on a hill, known as "The Hutberg," and the practice was followed in later settlements whenever possible. This was true in the first settlement at Bethabara, and likewise at Bethania.

Moravian Music Is Cultivated

The Moravians brought to North Carolina their native love of music and a wealth of church music of the finest quality. The diaries of the Bethabara settlement tell us that the adjacent valleys and forests resounded with the stately music of the Moravian chorales played by trombones, trumpets and French horns. Many of the instruments of these early days are to be seen in the Moravian Museum at Winston-Salem. The early settlers in Bethania, with their love for music, felt that the stately chorales required a pipe organ for proper accompaniment and rendition. They did not need to go beyond their own number for an organ builder. The contract was given to Joseph Bul-

litschek, a resident of Bethania, who had moved there with his wife and four children from Pennsylvania in 1770. He appears to have been a man of versatility and ability. It is recorded that he made coffins, did cabinet work of various kinds and constructed saw-mills and grist-mills as well as organs. It appears that he built several organs for the Moravian settlements in North Carolina, one at Bethabara, one at Bethania and one at Salem.

The Bethania organ, which is in regular use today, has furnished music for five generations. It is probably the oldest organ in use in North Carolina today, being 161 years old. It was built in 1773 and set up in the congregation house. In 1807 it was transferred to its present place in the spacious brick church which at that time replaced the domered three-story structure which had served as chapel, school and parsonage.

Over the vestibule is the large choir loft, facing the pulpit and behind and above the pews. At the front of this choir loft and in the center is the organ. It is enclosed, with the exception of display pipes facing the auditorium. The case was hand-made of solid walnut. Both case and organ are the work of Bullitschek.

Behind the organ and completely hidden from the congregation is the organist's bench or chair. The instrument is located on an elevated platform in the choir loft. Immediately to the rear is the pumping device, which for nearly two centuries supplied wind for the operation of this venerable instrument. The bellows is operated by two foot pumps, in appearance resembling stirrups. This method of wind supply was found adequate for many decades, but in 1931 it was decided to install an electric blower, which furnishes a more steady supply of wind and is not affected by tired feet or sleepy organ pumpers. The old device is, however, intact, and can be put into instant use if the occasion should demand.

The organ has only one manual, which is built into the case. Above this is a small window, so arranged that the organist may keep the minister in view during the service. There are three stops of four octaves. Two of these stops include eight bass, or pedal, notes. The third has sixteen bass notes. There is no pedal keyboard.

Rolling Canvas Shade as "Swell"

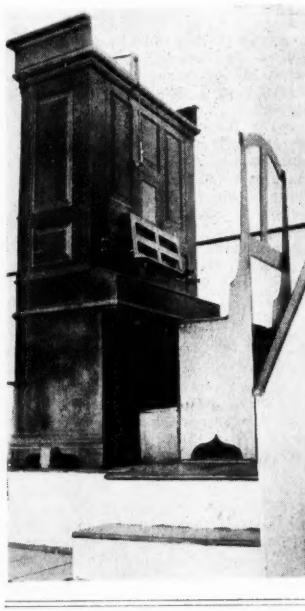
Originally the volume of tone was controlled by means of a rolling canvas shade covering the top of the instrument. This was operated by a strap running over a pulley at the top down to a pedal. At present this is not in use. A part of this device can be seen in the rear view of the organ. A combination of three stops gives full organ, which is the proper volume for congregational singing. Choir accompaniments and solo organ effects can be devised with a single stop or combination of two stops, depending upon the ingenuity of the organist. The drawing of stops is somewhat difficult.

An interesting feature of the keyboard is the reversed order of the keys. Probably as a measure of economy the "black keys" were covered with ivory and the "white keys" were simply smooth blocks of wood painted black. The key depression is very slight, about one-eighth of an inch.

The cost of the organ is not mentioned in the church diaries, but for the two-stop organ which Bullitschek made for the Salem congregation in 1772 he received £42. The organ was played for the first time when only one stop had been finished, Sept. 10, 1773, by Ludwig Meining, a resident of Salem.

Several interesting stories gather around the early Bethania organists. Wilhelm Grabs, son of Gottfried Grabs, the first resident of Bethania, was apprenticed to a shoemaker in Bethabara, so that he might learn from the pastor there, who was an organist, how to play the organ at the same time he was mastering his trade. He was the great-grandfather of the Rev. F. Walter Grabs, present pastor of the Bethania congregation. He began playing at Bethania in 1774 and served for three years. During the time he was exempted from military service because of his position as organist. In February, 1777, he was "called to muster

Keyboard of Bethania Organ



because he has given up organ playing."

Another account tells us that Jacob Loesch, business manager of the Bethania settlement, and an ancestor of the writer of this article, assisted Bullitschek in the building of the organ and became the first organist. It is stated that he was accustomed to take his 5-year-old son with him when he played, allowing the youngster to sit beside him on the bench.

Still another story of the early days tells us that Bullitschek was supposed to play the organ, but that there was a physician in the community of the name of Schumann who liked to play the organ, and often went to the church early and commenced playing so that he might get ahead of Bullitschek. The doctor was a temperamental gentleman whom no one cared to cross, so Bullitschek left him alone. The story is that Bullitschek tired of this and resolved to put an end to it, so one Saturday he went to the chapel and reversed the pipes in the organ. When the doctor arrived early the next day and took his place, there was nothing but discord and the doctor was disgraced as a musician. The next week Bullitschek rearranged the pipes, took his rightful place and the doctor disturbed him no more. The story has come to us orally from the daughter of a former minister of Bethania.

One of the Bethania organists of the present day, Edward M. Holder, who has written an interesting sketch of the organ, and to whom the writer is indebted for valuable information, writes: "Since the time of Bullitschek and Grabs many hands have brought forth the stately music of the Moravian chorales from the beloved instrument. Many weary feet have also pushed the ancient pedals down their grooves and won for their owners the privileges of membership in the organ pumpers' guild. * * * The organ has undergone but little change. Its tone carries the echoes of the distant past, of the daily evening song services and Sabbath Litany of the devout Moravian fathers, of the religious fervor of a people whose ancestry, nationality and church tradition marked them as one of the preeminently musical churches of the world."

Julius C. Zingg Appointed.

Julius C. Zingg has been appointed director and organist at the Union Congregational Church, Upper Montclair, N. J. He entered upon his duties Sunday, Oct. 7. At present he is engaged in assembling and training a chorus choir. For the last three years Mr. Zingg has been organist of the First Methodist Church, Asbury Park. Previous to this he served for fourteen years as organist of the First Baptist Church of Montclair.

Buffalo Activities
Opened by the Guild;
Radio Recital Series

By HELEN G. TOWNSEND

Buffalo, N. Y., Oct. 23.—The Buffalo chapter, A. G. O., held its first meeting Sept. 24 at Calvary Lutheran Church. Dinner at 6:30 was followed by a business meeting and plans for the year were outlined and discussed. These plans include an exchange meeting with the Rochester chapter at Buffalo in October, a choir rehearsal conducted by DeWitt C. Garretson and a paper on choral training by Mrs. Clara Foss Wallace in December, the annual service in January, a program of Tudor music by the Cathedral Singers and ensemble numbers for organ and piano by Helen G. Townsend and DeWitt C. Garretson in March, an exchange meeting with Rochester at Rochester in April and the annual meeting and student competition in May. After the business meeting a report of the A. G. O. convention was given by the dean.

On Oct. 22 the Rochester chapter was the guest of the Buffalo chapter at dinner at the First Presbyterian Church and three members of the Rochester chapter—Harold D. Smith, university organist at Cornell; Miss Catharine Crozier and Squire Haskins—assisted by Kenneth Spencer, Negro basso from the Eastman School of Music, gave the following program: Fantasie, Jerome Davidson; Two Chorale Preludes, Bach, and Fugue in E flat ("St Ann's"), Bach (Squire Haskin, Mus. B.); "Komm, Süsser Tod," Bach, and "Within These Sacred Halls," Mozart (Kenneth Spencer); Chorale Prelude No. 1, Roger Sessions; "Praeludium," Zoltan Kodaly, and Chorale in B minor, Cesar Franck (Harold David Smith, F. A. G. O.); "It Is Enough" ("Elijah"), Mendelssohn (Kenneth Spencer); Prelude on "As Now the Sun's Declining Rays" and Dorian Prelude on "Dies Irae," Bruce Simonds (Catharine Crozier).

A two-manual Aeolian-Skinner organ has been installed in the studios of WBen and several new programs have been arranged. A series of Sunday afternoon concerts is being given by the church organists of the city and the following programs, among others, have been played:

By Robert Noehren, organist of St. John's Episcopal Church: Sketch in D flat, Schumann; "Idyl," Baumgartner; "Pantomime," Jepson; "Clair de Lune," Karg-Elert; Gavotte, Wesley; "Carillon," Sowerby; Intermezzo, Vierne.

By Miss Frances Gerard, St. Mary's-on-the-Hill Episcopal Church: Prelude in F minor, from Sonata No. 7, Rheinberger; Scherzo in Modo Pastorale, from Sonata No. 2, in D minor, Rogers; "Priere a Notre Dame," Boellmann; "Roulade," Seth Bingham; "Vision," Rheinberger; Toccata from Sonata No. 1, in G minor, Rene Becker.

By DeWitt C. Garretson, St. Paul's Cathedral: Allegretto in B minor, Guilman; Pastorale, Cesar Franck; "The Angelus" (from "Scenes Pittoresques"), Massenet; "Sœur Monique," Couperin; Canon in B minor, Schumann; Chorale Prelude on the tune "In Thee Is Joy," Bach.

By Mrs. Clara Foss Wallace, First Presbyterian Church: "Ronde Francaise," Boellmann; "Arioso," Rogers; A Madrigal, Jawelak; "Carillon," DeLamarter; "Ariel," Bonnet; Andantino in D flat, Lemare-d'Agrien; Fountain Reverie, Fletcher.

By Lawrence Montague, North Presbyterian Church: Intermezzo, Archer; Fountain Reverie, Fletcher; Impromptu, Montague; "The Music Box," Liadoff; Minuet, Seebeck; Toccata, Truette.

By Harry W. Stratton, First Church of Christ, Scientist: Reverie, Debussy; Etude in C sharp minor, Chopin; "Ronde Francaise," Boellmann.

Two other organists who have played on these programs are Edna L. Springborn, organist of Grace Lutheran, and Harold A. Fix of Central Park Methodist.

On Thursday of each week a program of organ and piano is given by Helen G. Townsend and Lillian Goss, staff pianist of WBen. They have included the following selections in their programs: Symphonic Suite, Clokey; Grand Aria, Demarest; Fantasie, Demarest; Concerto in D minor, Rubinstein; "Liebestraum," Liszt; "Kamennoi Ostrow," Rubinstein; "Le

Cygne," Saint-Saens; Prelude in C sharp minor, Rachmaninoff.

Buffalo chapter announces a recital to be given by Pietro Yon, organist of St. Patrick's Cathedral and honorary organist of the Vatican, on the organ in the administration building of the Larkin Company on Tuesday evening, Nov. 13. Mr. Yon will include in his program his own "Concerto Gregoriano" for organ and piano.

DeWitt C. Garretson, organist of St. Paul's Cathedral, has issued invitations for a series of Monday evening recitals on the following dates: Nov. 5, Dec. 3, Jan. 7, Feb. 4, March 5 and April 2.

NOTES FROM LOS ANGELES

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Oct. 15.—The first meeting of the Pasadena branch of the Southern California chapter of the Guild was held Oct. 9, with a dinner honoring Edward P. Tompkins, who recently passed the fellowship examination. It was a gala occasion and Mr. Tompkins received the congratulations of his many friends, who are proud of his success. During the evening he was presented with the fellowship hood. After the dinner a public recital was given in All Saints' Church. Dudley Warner Fitch of Los Angeles and Iona Burrows Jones of Pasadena were the recitalists.

In Los Angeles the opening meeting of the Guild was held Oct. 1 with so large an attendance that I for one could not get into the dining-room. From all accounts the evening was a success and the performance of Richard Keys Biggs' new mass seemed to have pleased everyone.

Arthur W. Poister, the brilliant organist of the University of Redlands, who recently returned from a year's study in Europe, gave his first recital of the season Oct. 15. It was a splendid program, beautifully played on what I maintain is one of the finest concert organs in the southland. Bach, Handel, Reger, Widor, Karg-Elert, all were done to the king's taste, making an evening long to be remembered.

Plans are being made for some of the local organists to go to San Francisco the middle of November to hear the new Aeolian-Skinner organ in Grace Episcopal Cathedral. Recitals will be given by Warren D. Allen and Clarence Mader. It is hoped a recital can be arranged also in St. Paul's Episcopal Church, Oakland, where the new Austin organ has just been installed.

Alexander Schreiner has returned to his duties at the University of California in Los Angeles and his recitals there on Sunday, Tuesday and Friday are proving as popular with the students as ever. I understand that Mr. Schreiner has signed a five-year contract with the university, which will be good news to all his friends in and around Los Angeles.

The many friends of Arnold Dann, who was for some years organist and choirmaster of the First Methodist Church in Pasadena, will be interested to know that he spent the summer in England. He writes most enthusiastically of some of the new organs on which he gave recitals and of the cheerful and hopeful outlook in the business world there, which is so different from the gloom here.

Orcutt Plays at Dartmouth.

During the leave of absence for the present school year of Professor Homer Whitford, the position of organist and choirmaster of the Church of Christ at Dartmouth College, Hanover, N. H., will be filled by Stanley Orcutt. For the last eight years Mr. Orcutt has been assistant organist and choirmaster at St. Thomas' Church, Hanover, and for some years previous to that he was organist and choirmaster at the Second Church in Dorchester, Codman Square, Boston.

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New Music

By WILLIAM LESTER, D. F. A.

"Pieces for Two Pianos" (Four Hands), selected and edited by Albert E. Wier; published by Harcourt, Brace & Co., New York.

The handsomely bound and intrinsically valuable collection of instrumental ensemble numbers is primarily set out for two pianists. Because the second piano part for most of the pieces included is easily adapted to the organ, and because of the prevalent interest in and demand for piano and organ music, we draw attention to this practical publication. The arrangements are excellent, and the quality of music presented is high and of an attractive nature. Such selections as the Bach Air, and the same master's Toccata and Fugue in D minor, the slow movement from the "Moonlight" Sonata of Beethoven, the Minuet from the first "L'Arlesienne" Suite of Bizet, "Au Couvent," by Borodin, Debussy's atmospheric "L'Après Midi d'Un Faune," the Finale from the Cesar Franck Sonata for violin and piano, the Gavotte from Gluck's "Iphigenia in Aulis," Vivace and Largo from the "Concerto Grosso" No. 2, of Handel, the Mendelssohn Nocturne from the music to "Midsummer Night's Dream," Meyerbeer's pompous "Coronation March" from "Le Prophete," Rachmaninoff's beautiful "Nuit L'Amour," Gavotte and Variations, Rameau; Rubinstein's "Romance," "The Swan," by Saint-Saens; Pastorale by Scarlatti; "Marche Militaire," of Schubert; Adagio by Widor and Sarabande by von Wilh., all are specially well adapted in content and style to the organ plus piano idiom. The two Wagner selections, from "Lohengrin" and "Die Walkure," are equally valuable.

The editor has added greatly to the interest and cultural worth of the books by his terse but comprehensive program notes for each number. The issue is in score, one volume for each player. The set is a credit to editor and arranger, engraver and binder. The quality is superlative in each department.

Largo, Allegro, Aria and Two Variations by Michael Christian Festing, arranged for organ by T. Thalben-Ball; "Soeur Monique," by Couperin, arranged for organ by Guy Weitz; published by Novello & Co., London.

The miniature "suite" by Festing is a transcription of movements from a Sonata in E for violin and thorough-bass. The arranger has performed his task with good taste and discretion. The music is attractive, with an old-world flavor that is fascinating. The stop directions call for registers on the soft side—if the suggestions are followed the result will prove stimulating to the hearers.

The familiar Couperin piece is welcome in the new dress devised by the London virtuoso. Its place as a characteristic element in an antique group is certain.

"A Grammar of Plain-song," by a Benedictine of Stanbrook; published by Rushworth & Dreaper, Liverpool; sole agents for the U. S. A., J. Fischer & Bro., New York.

The first edition of this volume, issued in 1905 at the request of the Bishop of Birmingham, was successful enough to call for another and amplified printing in 1926. Another revision and extension produced the third edition, now under scrutiny. This can be truthfully recommended as a most efficient and ingratiating presentation of plain or Gregorian chant available. A listing of the chapter heads will give the most comprehensive outline of the scope and order of the points presented. They read as follows: The Aim of Church Music, Historical Sketch, Pronunciation, Notation, Transcription, Modality, Rhythm, Hints on Execution, Psalmody, Hymnody, Choir Chants, Liturgical Recitatives, Liturgical Books, The Voice. Two tables of transcription and analysis are added to these chapters.

TRIBUTE TO AN IOWA PIONEER.

Mount Pleasant, Iowa, Sept. 29, 1934.—Editor of THE DIAPASON: Since April I have looked in vain through the columns of THE DIAPASON for mention of the death—and life—of Dr. Alexander Rommel, who for so many years labored to uphold the ideals of real music with unswerving loyalty and purpose here in the Middle West.

I had hoped that some former student or friend, better qualified than I, would take up his pen to pay tribute to this grand old man, to whom hundreds of people of our state, and even of the nation, owe their appreciation of good music; and I do not doubt that THE DIAPASON numbers among its readers more than one who has known him as teacher or friend in the years that are gone.

Dr. Rommel was born in 1843, in Liebenstein, Germany, just twelve miles from the birthplace of Johann Sebastian Bach. His father, a highly trained musician, was his first instructor, and Dr. Rommel has told me that his first experience at the organ was when he would supply at his father's organ in one of the churches there while still a lad. His family also are fond of telling how as a boy he one time walked twelve miles and back to hear Liszt play.

After his father's death his mother decided to come to America. So when he was 16 years of age they arrived at Baltimore, where the boy obtained work with the William Knabe Piano Company for five years, at the same time studying with the eminent teacher and artist Courleander. He also organized and taught a large class of private music pupils.

In 1868 he was induced to come on West, landing in Burlington, Iowa, where he again successfully taught music for two years. Still another move, this time to Mount Pleasant, where he spent the remainder of a long, busy and useful life. He first taught music at a girls' seminary for a few years. Then in 1878 he went as dean of music to Iowa Wesleyan University (now Iowa Wesleyan College). It might be of interest to add that this school claims to be the first institution of higher learning to be founded west of the Mississippi River. Here he labored until 1918, when he retired as dean emeritus. Under his guidance the conservatory at this school gained considerable prominence.

Until the last few years of his life he was organist in one or the other of the leading churches. He often refused to play the average Sunday-school or evangelistic type of music and would not countenance it in the church service. Each year while head of the conservatory he would give an oratorio. Several of them were presented for the first time in Iowa under his direction. He also brought in at times some of the leading orchestras, often paying out of his own pocket a large part of the expense. One of his compositions, a Sonata in C minor for piano, was voted first place in a competition for piano music held in Iowa in 1892. Some of his anthems and solos have frequently been used in the local churches.

One event which will live long in the minds of his friends was his recital Sept. 25, 1923, on his eightieth birthday, when he played the following program entirely from memory: Chromatic Fantasia and Fugue in D minor, Bach; Sonata, Op. 10, No. 3, Beethoven; "Kreisleriana," Schumann; Mazurka, Op. 6, No. 1, Mazurka, Op. 33, No. 2, in C, "Andante Spianato" and Polonaise in E flat, Chopin; Serenade, Schubert-Liszt. His performance of this program would have done credit to a much younger man. It was played on the piano.

He passed away March 30, 1934, in his ninety-first year. He has been alluded to as a missionary of music to Iowa, and the name is well taken.

C. R. WILLITS.

Faassen in Lake Bluff Church.

Fred Faassen, who for seventeen years was the organist of Shiloh Tabernacle at Zion, Ill., has been appointed organist and director of Grace Methodist Church at Lake Bluff, Ill., a north shore suburb. He retains his home in Zion. Mr. Faassen is establishing a musical ministry that will do credit to this church.

Notes from Capital; New Recital Series by Kathryn H. Rawls

By MABEL R. FROST

Washington, D. C., Oct. 22.—Kathryn Hill Rawls, organist of the Western Presbyterian Church, has inaugurated a series of monthly recitals, the first of which was given on the evening of Oct. 7, assisted by Emily Coville, soprano. Mrs. Rawls played: Preludio and Adagio Molto, from Sonata in C minor, Guilman; Sarabande from Violoncello Suite, Bach; "Angelus," Karg-Elert, and "Marche Triomphale," Karg-Elert. Future recitals will be given on Nov. 4 and Dec. 2.

Walter H. Nash, enterprising choir-master and organist of St. Alban's parish, has added the role of publisher to his increasing round of activities. The entertaining and informative journal which he fathers travels under the captivating caption, *St. Alban's inCHOIRer*, and is issued monthly. Its splendid articles, correspondence from afar and fetching "personals" make it worthy of the attention of any choir.

John Russell Mason, organist of Central Presbyterian Church, is back at his post after an extended visit to Dublin and London.

Friends of Mrs. John Milton Sylvester and Rolla G. G. Onyun will rejoice to learn that both have quite recovered from recent serious illnesses. Mrs. Sylvester, registrar of the District of Columbia chapter, A. G. O., widely known through her choice literary morsels, has been dismissed by her physician as cured, while Mr. Onyun, former dean of the same chapter, has returned from an extended course of treatment.

Dr. and Mrs. Albert W. Harned entertained in the Harned studios at a charming private musicale Sept. 24, the guests of honor being the Commandant of the United States Coast Guard and Mrs. Hamlet, together with other staff officers and their wives. The program was given by Jessie Masters, contralto, and Malton Boyce, pianist, and, incidentally, organist of St. Matthew's Church. Dr. Harned is minister of music at the Universalist National Memorial Church.

The National Capital Choir, directed by Dr. Harned, was broadcast by the Columbia system on a coast-to-coast network Oct. 20.

The augmented choir of the Georgetown Presbyterian Church, under the direction of Mrs. Frank Akers Frost, participated in the formal service of installation of the new minister, the Rev. Robert M. Skinner, Oct. 9. The choir was fortunate to be able to present Ruby Potter, prominent soprano, on one hour's notice, following the sudden indisposition of the featured soloist. Mrs. Potter sang not only the announced solo, but unfamiliar choral music without rehearsal, none outside the choir being any the wiser. Organ selections by Mrs. Frost included compositions of Katharine Lucke, Mauro-Cottone and Gordon Balch Nevin, the last-named a direct descendant of the founder of the church.

Miss M. Lillian Jerome of Syracuse, N. Y., has been engaged as teacher of organ at the National Park Seminary, Forest Glen, Md. Miss Jerome is a Mus. B. from Syracuse University, having been graduated in organ from the department of fine arts in 1933 under the tutelage of Harry L. Vibbard. She is an experienced church organist and teacher. Moreover, this many-talented young woman has the advantage of experience in singing in church and university choirs.

The Edith B. Athey semi-weekly organ concerts at Washington Memorial Park have been discontinued temporarily.

The diamond jubilee of St. Aloysius' Church was observed with special music for the solemn pontifical mass Oct. 7. Victor Boenau, organist and director, secured the services of three members of the former quartet, through the courtesy of Christopher S. Tenley,

director of music in St. Peter's Church. Pietro Yon's "Missa Regina Pacis" was sung in its entirety, with an "Ave Maria" by the same composer at the offertory.

Mrs. Albert W. Volkmer, director of the Takoma Park Presbyterian choir, passed her vacation in Iowa and Vermont. The joy of the visit "home" in Iowa, however, was abruptly terminated by the sudden death of Mrs. Volkmer's father.

Robert Ruckman, sub-dean of the District of Columbia chapter, A. G. O., is presenting the second faculty recital, this one piano, at the Washington College of Music Oct. 27.

Organ numbers at St. Margaret's Church Oct. 7. Charlotte Klein, organist, included "By the Waters of Babylon," Bach; "Carillon," Scats, and "Rejoice, Ye Pure in Heart," Sowerby.

Eber Riley, organist, and the choir of St. Columba's Church presented a special musical service on the evening of Oct. 7, assisted by Clara Bernheimer, soprano, and Edwin Singer, tenor.

Orrin Clayton Suthern, Chicago organist, gave a recital at the colored Metropolitan Baptist Church Oct. 7, assisted by R. Todd Duncan, baritone, of the Howard University School of Music. Mr. Suthern's program was as follows: Aria, Hardt; Toccata and Fugue in D minor, Bach; Minuet, C. P. E. Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Allegro from Symphony I, Maquaire; Communion, Torres; "Cantilene Pastorale," Guilman; and Finale from Symphony I, Vierne.

Lyman McCrary has been appointed organist of the National City Christian Church, succeeding William Fletcher Smith, now organist and choir-master of St. John's, Georgetown. Mr. McCrary's previous organ positions include Holy Trinity, Middletown, Conn.; Emanuel Episcopal, Alexandria, Va., and Epworth M. E. South, this city. William Braithwaite is choir director.

Wedding bells have been ringing for Miss Esther Hull, organist of Columbia Heights Christian Church, who on Aug. 25 became the bride of Lester Earl Barrett.

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"ART OF FUGUE" IN SEATTLE

John McDonald Lyon Gives Noteworthy Performance of Bach Work.

John McDonald Lyon, the talented and ambitious Seattle organist, gave the first performance of Bach's "The Art of Fugue" on record on the Pacific coast Sunday afternoon, Oct. 14, the noteworthy performance taking place at St. James' Cathedral. This was in every way an extraordinary organistic event. A very numerous congregation assembled to hear Mr. Lyon. It was made up of organists, musicians of other kinds, members of the clergy and a large number of music-lovers, students and the general public. The performance began at 4 o'clock and lasted one hour and fifty minutes, including an interval of about five minutes after the eleventh fugue. In the audience were a number of persons from Tacoma, Everett and other nearby cities, and one man from Portland, Ore. Though he will play a number of short programs at Our Lady of Good Help Church, this is Mr. Lyon's last formal recital in Seattle until after the fall season. During the next month he is to make a tour of Washington, Oregon and British Columbia. He expects to play a number of recitals in California after the first of the year.

Recitals to Be Resumed at KMOX.

One of the few classical programs of organ recitals on the air in the United States was begun Oct. 15 at radio station KMOX in St. Louis. The programs will start every Monday evening at 10:20 and will last for twenty-five minutes. C. Albert Scholin, organist of the Kingshighway Presbyterian Church, St. Louis, will give the first four recitals. He will be followed by George L. Scott of the University Methodist Church, St. Louis. The programs will be sponsored by George Kilgen & Son, Inc., of St. Louis. The organ is a four-manual Kilgen that has recently been enlarged. It is installed completely under expression and speaks into a room of unusual size for a radio station.

Dr. and Mrs. William H. Barnes left Evanston Oct. 21 on a motor trip in the course of which he was to speak at the Northern Ohio A. G. O. convention in Youngstown and Mr. and Mrs. Barnes were to give a piano and organ recital at Converse College, Spartanburg, S. C.

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Who's Who Among the Organists of America

C. ALBERT SCHOLIN.

Though still to be classed among the younger organists of America, C. Albert Scholin has to his credit a record of achievement as a church musician which has made his name known in several important cities. He is at present a resident of St. Louis, where he is organist and director at the Kingshighway Presbyterian Church, a post he assumed last April. Previously he was at the Second Presbyterian Church of the same city. After receiving much of his training in Chicago, under such men as Dr. Wilhelm Middelschulte, Mr. Scholin established himself at Waterloo, Iowa, and then at Columbus, Ohio, previous to being called to St. Louis.

C. Albert Scholin was born May 24, 1896, at Jamestown, N. Y. He received his musical education at the American Conservatory of Music and Bush Conservatory in Chicago and at the Chautauqua Institution, Chautauqua, N. Y. In 1918 he received the degree of bachelor of music from the American Conservatory, graduating with honorable mention in both organ and piano. In 1929 he received the degree of master of music from the same institution. He studied organ with Dr. Middelschulte, Herbert E. Hyde, Edgar Nelson and Frank Van Dusen; piano with the late Victor Garwood, Joseph Lhevinne and Allen Spencer; theory with Arthur Olaf Andersen and Leo Sowerby and hymnology with H. Augustine Smith.

Mr. Scholin was organist at the Woodlawn M. E. Church in Chicago from 1916 to 1918, and also accompanist for the Swedish Choral Society of Chicago. From 1918 to 1921 he was organist and director at the Zion Mission Church, Jamestown, N. Y.; from 1921 to 1930 organist and director of the First M. E. Church, Waterloo, Iowa, and from 1930 to 1931 minister of music at the First Broad Street M. E. Church, Columbus, Ohio. In September, 1931, he was appointed organist and director at the Second Presbyterian Church, St. Louis. In his new position at the Kingshighway Presbyterian he has a paid quartet and a volunteer choir of forty voices.

Last season Mr. Scholin broadcast over station KMOX for George Kilgen & Son and he will have seventeen broadcasts under the same auspices in the coming season and has signed a contract to play seven radio recitals in the fall and winter over the Columbia network.

Mr. Scholin has directed successful performances of oratorios and was the organizer and director of the spring music festivals held at Waterloo, Iowa, for several years. As a composer he has several works to his credit, including a suite for orchestra, a sonata for organ, several smaller works for organ, anthems, trios, duets and solos. He is a member of the American Guild of Organists and the National Association of Organists and is treasurer of the Missouri chapter of the A. G. O.

Mr. Scholin married Miss Ruth B. Worley at Waterloo, Iowa, June 20, 1923, and they have two sons and a daughter.

FREDERICK CHAPMAN, M. S. M.

On Washington avenue in Stamford, Conn., St. Andrew's Church is a sanctuary in a setting of trees and wide lawns. That peaceful setting, with the focus of a high Episcopal service, possesses a ministry of music of the highest order in the person of Frederick Chapman, B. A., M. S. M.

Mr. Chapman has at least a threefold proficiency in music, possessing an excellent baritone voice, a fluent

Frederick Chapman, Stamford, Conn., Organist



C. Albert Scholin



piano technique, and ability as an organist. It is evident that his twenty-nine years have been marked by enterprise and aided by a large measure of native talent. Born at Sevenoaks, in Kent, England, Aug. 28, 1905, he began musical work as a choir boy and soloist at St. John's, Stamford, Conn. William Anderson, the organist, was his first teacher.

The Chapman family then moved to Rhinebeck, N. Y., where Frederick sang and studied under Norman Coke-Jephcott at the Church of the Messiah. Mr. Coke-Jephcott was his first organ teacher. When Mr. Coke-Jephcott was called to Utica, Mr. Chapman continued with his successor, Eugene Devereaux.

After graduation from high school, Mr. Chapman entered the Institute of Musical Art, New York City, and

studied for a year with Lillian Carpenter. The following year he entered Carnegie Institute of Technology, Pittsburgh, and studied with Dr. Caspar P. Koch, holding a founder's scholarship, until awarded the B. A. in music in 1929. During college days he was assistant to Dr. Harvey B. Gaut at Calvary Church in Pittsburgh.

Returning to New York in the fall of 1929, Mr. Chapman entered the School of Sacred Music of Union Theological Seminary, studied organ with Dr. Clarence Dickinson, and was awarded the master of sacred music degree in 1931. While at the seminary he assisted Maurice Garabrant at the Cathedral of the Incarnation in Garden City. After graduation from the seminary, Mr. Chapman continued private study under Dr. T. Tertius Noble. In the fall of 1931 he became organist of St. Luke's, East Hampton, the fashionable summer colony, and remained there until called to All Saints', Richmond, Va.

During the summer of 1932 Mr. Chapman studied carillon with Kamil Lefebvre at Riverside Church, New

York. The next year he returned to his native heath and became organist and choirmaster of St. Andrew's, Stamford.

Frederick Chapman has appeared with the orchestra and has given recitals and radio performances. He is a member of the American Guild of Organists and of Phi Mu Alpha, Sinfonia.

RALPH CRAWFORD.

HALF-CENTURY AT CONSOLE

Service of Mrs. W. H. Morgan to Lawrenceburg, Ky., Church.

During just half of the history of the First Baptist Church of Lawrenceburg, Ky., which this summer celebrated its centenary, the parish has had as its organist Mrs. W. H. Morgan. At the jubilee late in June Mrs. Morgan played with the zest of a young artist just entering upon a career. Dramatic was the moment on the program when she sounded the "striking of the years" on the chimes.

Mrs. Morgan is a native of Lawrenceburg. Her first musical instruction was received under an Englishman, Professor Candy. She afterward studied voice and piano and in 1884 became the regular organist of the church. It was not until 1917 that the church purchased its first pipe organ, a two-manual Möller. This organ was destroyed by fire in 1924 and a larger Möller was bought. Chimes were added later.

Mrs. Morgan has not missed a Sunday service for five years. She has also found time to engage in other activities of the church and was for a number of years president of the Ladies' Aid Society, during that period compiling and editing a cook-book which proved very popular. She has also engaged in many civic activities in a musical way. She is a member of the United Daughters of the Confederacy, secretary of the Woman's Missionary Society and superintendent of the intermediate department of the Sunday-school.

Death of Mrs. J. Fred Wolle.

Mrs. Jenny Stryker Wolle, widow of Dr. J. Fred Wolle, founder of the Bethlehem Bach Choir and an organist of national reputation, died Oct. 2 in St. Luke's Hospital at Bethlehem, Pa., of acute appendicitis. Her daughter, Mrs. G. Prescott Baker of Yarmouth, N. S., was with her at the end. Mrs. Wolle was born on June 2, 1865, at Long Valley, N. J., a daughter of the late Mr. and Mrs. Pohlman Stryker. She attended the Moravian Seminary in Bethlehem, the principal of which was the Rev. Francis Wolle, father of her future husband. Their marriage took place in 1886. Dr. Wolle died in January, 1933.

A two-manual organ built by the Hinners Organ Company was opened in Immanuel Lutheran Church at Waukegan, Ill., Sept. 9 with a recital by Professor Martin Lochner of River Forest, Ill. Elbert Snyder is the organist of the church.

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PORTER HEAPS

RECITAL ORGANIST
University of Chicago

Pittsburgh Events; Guild Opens Season; Ramin Heard by 2,000

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Oct. 18.—The opening meeting of the Guild chapter was held at Cathedral Mansions Oct. 2, with sixty-two members present for the dinner. Dean Peabody was in charge and outlined plans for the season, introducing new ideas and some surprises, and the season promises to be a very successful one. Dr. Will Earhart, director of music in the public schools of Pittsburgh, was guest of honor, and gave a short talk on music in the schools. Alan Floyd and Arthur Jennings put over a short skit depicting a candidate knocking for admission into the Guild, Jennings being the candidate and Floyd acting as interrogator and judge of the candidate's fitness to become a member. The meeting then adjourned to the auditorium of the P. M. I., where Dr. Charles N. Boyd delivered a lecture on "Dissonances," illustrating it with excerpts from music ranging from Palestrina to Scriabine.

The study classes for the Guild examinations are again in session, under the direction of W. K. Steiner, and judging from the interest being shown, several additional classes will be started very shortly.

Over 2,000 people heard Günther Ramin play a recital at Calvary Church the evening of Oct. 14. A special invitation had been issued to the German population of Pittsburgh, and to organists. After the recital a reception was held in the parish-house, with refreshments, and an opportunity to meet Mr. and Mrs. Ramin.

Earl Collins on Sept. 23 celebrated his fifteenth anniversary as organist and director at the Bellefield Presbyterian Church. He has made the Bellefield Church outstanding for the high quality of its music, and he plans notable services for the coming season, making use of his splendid quartet and the senior and junior choirs. Through the whole-hearted co-operation between the minister of this church, Dr. C. Marshall Muir, and Mr. Collins, the services at the Bellefield Church have an "atmosphere of worship."

Calvary Church was the scene of a spectacular service, "The Michaelmas Festival," Sept. 30, with the choirs of Calvary, Ascension Church and St. Andrew's participating. Aneurin Bodycombe of St. Andrew's played his Prelude No. 1. The anthems were: "O Gladstone Light," by Arkhangel'sky, and "Hail, Gladd'ning Light," Martin. Herbert Peabody of Ascension Church played the postlude, "Grand Choeur," by Robert G. Hailing.

Robert Izod, assistant organist at Calvary Church, Pittsburgh, will give a recital at the Second Presbyterian Church of Washington, Pa., Sunday afternoon, Nov. 11, at the invitation of Howard Ralston, organist at the Second Church. Mr. Izod will play among other numbers Bach's G minor Fantasy and Fugue and several of Garth Edmondson's works.

William H. Oetting has been appointed organist and director at Asbury M. E. Church, effective Oct. 1. This position was made vacant last May through Alan Floyd's appointment to the First Baptist Church.

Albert Reeves Norton played an organ recital at the P. M. I. Oct. 17, assisted by Robert Owrey, baritone.

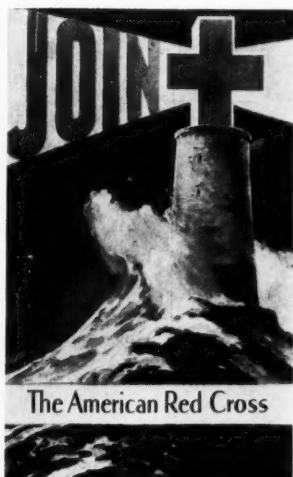
The Pittsburgh Musical Institute is offering a new course this year called "Service Playing for Organists." This course is under the direction of William H. Oetting.

J. Herbert Springer

St. Matthew's Lutheran
Church

HANOVER - - PENNA.

Appeal of the Red Cross



IN THE LAST FIVE YEARS of economic depression the Red Cross has given help to one out of every five persons in the United States. An average figure of 100 disasters a year indicates the need there is for Red Cross help to thousands of sufferers. More than a million people wear the insignia of the life-saving and first-aid courses of the Red Cross, and during the year have proved the practical value of their training in quick thinking and prompt action. Every year a thousand nurses qualified as teachers conduct classes in home hygiene and care of the sick. Last year more than 53,000 men, women and children received this instruction. All these activities were financed by last year's membership campaign. They will go on into the future in direct ratio to the support that is given in the annual roll call of memberships, which begins on Armistice Day and will continue until Thanksgiving.

Germantown Organ Rededicated.

The two-manual Kimball organ installed about thirty-five years ago in the Episcopal Church of the Epiphany, on Lincoln drive, Germantown, Philadelphia, was rededicated Sunday, Oct. 7, after a complete overhauling by Fabry & Appleby of Philadelphia. A sermon on "Music in Worship" by the rector, the Rev. J. Wesley Twelves, and special music by the choir and the organist, Albert H. Fayre, were part of the dedicatory service.

While the appointment of a successor to the late Clement R. Gale, for thirty years organist and instructor in music at the General Theological Seminary, is being considered, the Rev. Dr. Frank Gavin, professor of ecclesiastical history, is playing the organ. Dr. Gavin, who is an accomplished musician, is assisted by the Rev. Theodore P. Ferris, one of the tutors, and Raymond Rogers, a senior.

SEASON OPENS IN SEATTLE.

By JOHN McDONALD LYON.

Seattle, Wash., Oct. 16.—The Western Washington chapter of the A. G. O. held its initial meeting of the season at the Pine Tree tea-room Oct. 10. Lindsey Curtis, dean-elect, asked the chapter to accept his resignation, as his work will keep him out of the city for a great part of the coming season. Mrs. Helen L. McNicoll, sub-dean, will be the dean. The chapter elected Adam Jardine sub-dean in Mrs. McNicoll's place. The high light of the meeting was a discussion on "The Guild, the Chapter, the Code and Me." Speakers were Adam Jardine and Professor Carl Paige Wood.

Harold Heeremans will play a recital at the University Temple Oct. 19. The program will consist of "Tu es Petrus," Mulet; Chorale in A minor, Franck; Chorale Prelude, "Now Blessed Be Thou," Bach; "Kyrie Eleison," Karg-Elert; "Ave Maria," Karg-Elert; Introduction, Passacaglia and Fugue, Willan. The last-named work will receive its first performance in Seattle.

Einar Lindblom, director of choral music at the Cornish School, has asked Seattle singers to enroll in a huge chorus he is organizing for the purpose of singing the "Missa Solemnis" of Beethoven on Palm Sunday in 1935. All arrangements for the presentation of the work have been made. The concert will take place at the Civic Auditorium. Mr. Lindblom plans to have a chorus of 500 voices.

John McDonald Lyon played the following program at Our Lady of Good Help Church Sept. 30: Introduction (Sonata 2), Elgar; Two Preludes on Old English Hymn-Tunes ("Salisbury" and "Old 139th"), Harwood; Andante (Symphony 1), Maquaire; Magnificat 5, Dupré; "Rythmes" ("Symphonie de l'Ageau Mystique"), de Maleingreau.

The new organ in Bethany Presbyterian Church was dedicated by Walter Guernsey Reynolds, A. A. G. O., organist of the First Methodist Church, on Oct. 6. I was unable to attend the concert, but I have heard many very favorable reports of the new instrument, which is a small two-manual Möller.

Gordon Dixon, A. A. G. O., former organist of the Queen Anne Methodist Church, is back in Seattle after spending a year teaching in a high school in Alaska. Mr. Dixon is doing some work at the University of Washington.

Father of J. Finley Williamson Dies.

Dr. W. W. Williamson, retired United Brethren minister and father of Dr. John Finley Williamson, conductor of the Westminster Choir of Princeton, N. J., died Oct. 13 at his home in Cuyahoga Falls, a suburb of Akron, Ohio. He was 76 years of age. The choir is now touring Europe. Dr. Williamson heard his son's greetings from Moscow, Russia, on Oct. 6 in connection with an international radio program. Dr. Williamson was a minister for fifty years. His widow and three daughters also survive him.

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RECITALS A SPECIALTY

Methods to Enhance Service of Worship Told to Ministers

[The following is the principal part of a suggestive address delivered last month before the members of the Illinois conference of the Methodist Episcopal Church on the occasion of a conference of church music conducted in connection with the annual session at Urbana, Ill., by the head of the organ department of Illinois Wesleyan University, Bloomington, Ill.]

By FRANK B. JORDAN

In taking up a discussion of the topic of "The Ministry of Music in New Forms of Church Services," I wish to say first of all that I am not attempting to present entirely new material. In this type of subject one is confronted with the problem of a gradual development; some of the ideas presented are rather new, and some were old when Martin Luther was a priest.

Anything that has to do with a service of worship either adds to or detracts from its effectiveness. Some factors help, some hinder. Before I take up the central idea of this talk—that is, a discussion of new forms of worship services—I should like to speak concerning some of these factors that help or hinder a service or worship. Last month I passed by a very prominent Methodist Church. I saw a sign on the front of the church that interested me. The sign made a statement somewhat as follows: "XYZ Methodist Episcopal Church. Preaching services at 10:45 a. m. and 7:30 p. m." I immediately knew that in the mind of this minister, or of the church board that ordered the sign erected, the preaching was all that counted. The form of the worship service and the other parts of the service meant little or nothing. I state this in no way as a criticism, but just as a fact. It is probable that this pastor does not even have a regular order of worship—that on Sunday mornings he hurriedly writes down an order just before church and hands it to the organist. No one is ever certain what will happen next. This is a deplorable situation. How can we expect to interest people in such a haphazard service?

Now let me paint another picture. During this same month one of our ministers had a vacation. He decided to have visiting speakers in his church, and to visit his own services. He told me after visiting his own service as a layman that he was tremendously impressed with the form of his service. He also made this illuminating statement: "I believe we have a fine service of worship in my church. It is because all participants are interested in producing a fine, correlated unity of thought throughout the service." I happen to know that this pastor, his director of religious education and his director-organist spent a great deal of time two years ago in thinking and studying their service. The result was a change in the order or form. All agree that this change has helped the entire service. Another fine thing about this church is that the minister carefully plans his entire service, deciding what is to be the central thought. He then talks to his music director and appropriate music is selected. I have attended this church. The net result of all this careful effort is an inspiring service.

The Protestant church of our own country has laid unusually small emphasis on a real worship service. I know that all present are, of course, well acquainted with the facts of religious psychology, but I should like to review briefly a few statements. According to Gautier, the first artistic expression of man was of religious impulse. This is probably true—of course not in as elevated a way as our own, but undoubtedly in as true a sense. One can well imagine our early ancestors, impressed with the majestic beauty of the virgin forest, and raising their voices in a Tarzan chorus, making what to them seemed a cry of thanks. We are told by many writers that in early savage worship the service was the entire thing—that is, they did not give primary interest to their speaking; in fact, it is doubtful if they gave any time to this. We can well believe this statement owing to the fact that some of our contemporaries

have visited present-day savage rites. It was most interesting to me recently to see a sound picture which showed a primitive African people holding what the narrator said was their most impressive service of worship. Have you ever thought of this fact? All the members of a savage village took part in these rites and seemed to enjoy them. Their earnestness was inspiring. Every member of a present-day congregation should have the opportunity to participate largely in the service through music and ritual. I remember the narrator of this picture mentioned that the service they were performing was hundreds of years old. I am trying to point out how all early peoples seemed to value the idea of a form service.

I sincerely believe that if our present-day churches would be as particular about the planning and exactness in details of their services as is, say, some famous radio hour, where, if you will allow the slang, everything "clicks," we would have much larger crowds. The other great branch of Christianity in our country, of course, pays more attention to form and ritual. Perhaps the greatest factor in attracting such large crowds is the enjoyment of the awe, beauty and majesty created in the mind of the worshiper. Let us not be misled. Every person likes some display and ritual. If it were not so, no fraternal order could exist, for even very primitive peoples had fraternal orders.

What is the logic of the idea still held by some that the preaching in a service is all that counts or has religious value? I believe that no one here will wish to defend this idea. On the other hand, if it is worth while to have a service of worship surrounding the central idea in words as expressed in preaching, why should not the same fine attention and skill be directed to this part of the service that every good pastor gives to the preparation of his sermon? I am not trying to minimize the value of sermons and preaching. Any thoughtful and sane person will realize that this is the most important part of a service as we know it. But I also believe that this sermon or preaching can be greatly enhanced by the fitting companion of a carefully planned service of worship.

It is almost always true that a really great church has both a great minister and a fine musical ministry. I believe that it is seldom that we find only one of these constituents in a great church. More often we find a great preacher encouraging and inspiring the director of music to create fine music, and a genuine cooperation, both working toward the same end, not two totally divergent goals.

Have you ever visited a church in which you were conscious throughout the service of a general hum and whispering—in fact, the very opposite type of situation from that conducive to worship! I know that many of us have. Many persons gain most of their religious impulses from outside sources. But there are also many who gain their greatest religious heights from meditative thinking. Perhaps this has been motivated by some spoken thought. But it takes a sympathetic situation for this thought to flower in the soul of man.

In this present time we are all extremely busy, or at least we think we are. We have a new problem of creating a situation in which people may really think, not necessarily original thoughts, those rare jewels, but perhaps a mixture of original thought coupled with thought as presented by an outside agency. More than ever before it seems to me that we should help our worshipers have a chance to apply the great truths as presented by the able pastor. This situation might be compared to a farmer who was extremely careful about all his planting except that he overlooked his climate. He planted wonderful seeds in the soil, but of a variety that required a much different climate. True, he might harvest a crop, but certainly not the abundant crop he might expect with the right climate.

Many times pastors say that they cannot have a fine worship service because they do not have fine music. Fine music from a concert point of view may not be necessary. What is

Frank B. Jordan



needed is appropriate music, and in some situations this may be produced even by a single voice without accompaniment, or a small volunteer choir. To begin with, no church ever had fine music without the pastor being the leader in the idea of good music, not for music's sake, but for the sake of his service. However, I shall never admit the impossibility of any church that wishes it having at least good music—music that will not detract from worship. Our general Protestant denomination is rather noted for its mediocre music, and in so far as this is carried over, its service of worship.

Why is it that so few great musicians are attracted to the field of church music? I will admit that we have some, Clarence Dickinson, Tertius Noble, Edwin Arthur Kraft, and others. But think of the great names that secular music commands! I probably could not even complete a mere reading of their names in the time remaining to me. This situation should not be. There is a saying among musicians that no great musician will work for a church. In general he feels that his work in this field will not be allowed to flourish to its finest ability. Now I wonder if we have thought of this fact. Until the formation of the present Protestant churches, almost all great musical names were associated with the church in Europe—Palestrina, Bach, Beethoven, Mozart to name only a few. True, they wrote great secular music, but none of this exceeded the great classics they wrote for the church. Why is it, then, that the Protestant church lost the great idea of commanding the service of master musicians? Perhaps there are many contributing reasons, but we must admit that many churches have not realized the worship possibilities to be had by commanding the services of great musicians. The Protestant church to my mind still commands the services of as fine a group of men as its ministers as can be found, but, sad to say, it does not with its ministry of music.

But luckily this sad picture that I have painted of the present status of church music does not still exist in every church. At the present time many people think that one of the greatest fields of religious service is to be found in what I shall choose to call the "ministry of music." Great institutions such as Union Theological Seminary of New York City now have a school of sacred music as a part of their organization, with as distinguished a faculty as can be found.

Perhaps in a talk of this type it would be in keeping to say something about what a church needs to have a real ministry of music. First of all let's have a pastor interested in the project and willing to help with work, enthusiasm and counsel. To my thinking, whenever a church has this type of pastor, it has won half the battle. It then needs some person to act as music

director, best of all the organist, especially if the choir is small. If the choir is large it may help to have a director besides the organist. I would say that this is an individual problem in each church.

Now comes the problem of forming the choir. It certainly takes work, but it can be done. The local situation will determine what type of choir to form or maintain—perhaps a chorus choir, perhaps a young people's choir and perhaps a quartet. I would say that the ideal is to have all three, but a church with one of these three can work out a satisfactory program of music. We now have good church music of all scales of difficulty. It is possible to find really excellent music which is also very simple to sing. Every church will, of course, have to decide many questions for itself, such as how many rehearsals a week, the matter of attendance, etc. The pastor is a great aid to rehearsals and services. To my mind the ideal group for a church, if they are to have only one, is the chorus choir.

I believe that a pastor has a right to expect the people in charge of the music in his church to be sincere Christian people. I honestly believe that if music is produced by persons having no appreciation of the church, or who may even scoff at the whole idea, their music is a detriment to the service. The lack of sincerity creates a disturbing element. A sincere Christian experience is just as necessary for the musical director as for the pastor.

Too often churches hire the musician for organist or director who will work for the lowest pay. I once heard a music committee member say: "Let's hire the person we are able to engage for the least money; anyone can play a church service." I am certain that no person present agrees with this viewpoint, but it is one that pastors and music directors must be prepared to answer. The director of music should be able to command the respect of the most highly trained musician in the church. A choir cannot possibly be built up beyond the capabilities of the musical director. A good musical ministry is a financial asset to a church. I know that many churches have a policy of not hiring a music director or organist who is not a member of their particular denomination. This is a mistake. My belief is that a church should obtain the very finest persons for the management of its musical ministry.

The great need of our Protestant church with reference to its musical ministry is that the music should be appropriate. The advancement or difficulty of the music presented in a church should be in keeping with the type of congregation in the church. I am not a theorist who believes that the same musical numbers should be presented in every church. But I am a sincere believer in every church having music suited to the general theme of the service. Each church has its particular problem of deciding what music to use. I am the first to admit that what would make an excellent musical ministry in one church might not fit in so well in another church.

I shall never admit that it is impossible to form a choir in a church if the pastor really wishes to have a good choir. I will admit that sometimes it does take a great deal of effort. People like to sing. At the present time in a nearby county hundreds of rural people come to the county seat once or twice a month for chorus rehearsals. These people dearly love this activity, and I have noticed that they attend this rehearsal period even in very bad weather. Any church worthy of the name has the natural talent; the leadership is the thing that makes or breaks the entire undertaking. This initiative must come first of all from the pastor. If he has a director of music with fine vision, his task is of course much easier, but it is one of the duties of a pastor to see to it that he has a good ministry of music.

While I will admit that a musicianally trained pastor is a great aid to any church in a musical ministry, he is not an absolute necessity. In other words, a non-musical pastor with the vision and leadership can see to it that he has excellent music in his church. A business executive does not always know all the details of the work in

the various departments under his control, but he knows how to secure good work in these departments, and he knows when he is having good work done.

When it comes to assembling talent for our worship program, are we really "mining our mine." Russell Conwell used to tell of the man who sold his farm that he might go to the diamond fields of South Africa in search of riches. The purchaser found that the farm contained "acres of diamonds." That lecture built Temple University.

In the year 1836 the world saw the birth of public school music. It was introduced into the schools of Boston at the insistence of school patrons who thought that it would improve the singing in the church services. To a certain extent that hope has been realized. But in many places the churches are not "mining their mine." It is still possible to find communities which have a fine school music program with class teaching of instrumental music, with fine bands and orchestras, with choruses, with small ensembles, with nationally known soloists, where very little of this diamond mine of trained talent ever filters into the worship service of the church, or the church school or the choir. But the picture is not always dark. I know a medium-sized city in which such a music program in the school has borne fruit in six church school orchestras and one church school band and in one of these orchestras a nationally known soloist has religiously held down first chair for the past seven years. The diamonds are there—it is our task to mine them.

There are some worshippers in our congregations who receive little from the church service except the inspiration from the music or ritual. We must do our very best to aid this type of church attendant to receive some religious help from the service. The present-day studies of the psychology of music tell us that it is a proved fact that every person hearing music in any form reacts to it in some way. Naturally he reacts to different music in different ways. If we present for his hearing inspiring, worshipful music, it is easy to imagine the reaction of the worshiper. He is led upward as the great poet Moore had in mind when he wrote the immortal words

Music—O how faint, how weak,
Language fades before thy spell,
Why should feeling ever speak
When thou canst breathe her soul
so well?

On the other hand, if he hears music without any spiritual value, it is doubtful if he receives any benefit. In fact, his mind may be so diverted from the central idea the minister wishes to emphasize in his sermon that not even a masterly address will bring his mind to focus upon the thought of worship.

Two Frazee Organs Opened.

The large three-manual organ built by the Frazee Organ Company for St. Mary's (French) Church at Lewiston, Maine, was dedicated Oct. 14 and the occasion was one marked by an elaborate celebration. Father Eugene Gauthier, pastor of the church, had invited a number of distinguished clergy and other guests. The dedicatory program was played by Rodolphe Pepin, organist of St. Jean Baptiste Church at Lowell, Mass. The specification of this organ was published in THE DIAPASON July 1. Another instrument built by the Frazee Company was opened Oct. 14 in the Hillside M. E. Church, Medford, Mass. The organ was dedicated by the Rev. Ira J. Roberts, Mrs. Ira J. Roberts is the organist and director. On Friday evening, Oct. 19, a recital was played by Roy Frazee, assisted by Marjorie Posselt, violinist.

Walter Wild



THE CONCERT SERIES of the Meriden, Conn., Woman's Club opened auspiciously Oct. 9 at Immanuel Lutheran Church and was attended by a large and enthusiastic audience. Walter Wild, organist of the Fort Washington Collegiate Church, New York, assisted by Henry Clancy, tenor of the Fifth Avenue Presbyterian Church, New York City, gave a program of much beauty and variety. The organ offerings included: Overture to the Occasional Oratorio, Handel; Andante from Trio-Sonata No. 4, Bach; Toccata and Fugue in D minor, Bach; "Fiat Lux" and "In Paradisum," DuBois; Chorale in A minor, Franck; "The Swan," Saint-Saens; "Suite Gothique," Boellmann.

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**Philadelphia News;
Church Music Topic
of Episcopal Meet**

By DR. JOHN M'E. WARD

Philadelphia, Pa., Oct. 18.—A conference on church music sponsored by the Episcopal Diocese of Pennsylvania was held in St. James' Church Sept. 25 to Oct. 4 and was participated in by Dr. Walter H. Hall, H. William Hawke, Harold Gilbert, Edward Shippen Barnes, the Rev. H. B. Satcher and Canon Walter Williams, each lecturing on a pertinent phase of the subject.

The conclusion that bones unearthed in the graveyard of Old Christ Church are those of Francis Hopkinson has been reached by the church authorities. For some time the vestry have been renovating the cemetery and came across the tombstone of the Hopkinson family. Careful examination of the bones was made at the University of Pennsylvania. Many portraits were viewed, and the conclusion is that undoubtedly the remains are those of Hopkinson. He was a signer of the Declaration of Independence, organist of old Christ Church, a composer of early colonial music, and writer of essays. Born in Philadelphia, Sept. 21, 1737, he died in 1791.

Senator Emerson L. Richards gave a dinner party Oct. 10 at the Shelburne Hotel in Atlantic City to a group of organists. His guests included Donald Harrison, Dr. Charles M. Courboin and wife, Firmin Swinnen and wife, Arthur Howes, Newell Robinson, George Alexander A. West, Nathaniel Watson, Raymond Heston, Howard S. Tussey, Alexander McCurdy, Robert Cato, H. M. Ridgely, Dr. Henry S. Fry, J. C. Warhurst and Alfred Kilgen. Following the dinner all attended the recital by Firmin Swinnen in Convention Hall.

On Oct. 11 a group of Philadelphia organists were taken to Plainfield, N. J., as the guests of the Möller organization, to hear the new organ played by Charlotte M. Lockwood.

The Reformation Cantata by Bach was given at the Second Presbyterian Church Oct. 7 and on Oct. 21 Mozart's Requiem was rendered under the direction of Alexander McCurdy, with Walter Baker at the console.

St. Clement's choir, under the direction of Dr. H. S. Fry, led the procession of Pennsylvania clergy at Convention Hall in Atlantic City Oct. 10.

Miss Roma Angel has celebrated her first anniversary as organist of St. Matthew's Episcopal Church. She was duly honored by the church authorities on her effective activities in behalf of good music.

A course of ten lectures on Gregorian chant at the Philadelphia Musical Academy is under way by Dr. R. Mills Silby, beginning Oct. 9 and weekly thereafter.

At the radio and electric exhibition being held in Convention Hall Dr.

Rollo Maitland officiated at the organ, frequently playing with the large orchestra. At one of his recitals a group of small boys were standing near the console when one said to his fellows: "Gee, ain't that a big organ! You can get thunder, and drums, and birds, and a dog in it."

Rollo was interested in the dog, and asked: "Where's the dog, son?" The boy pointed to a tablet and replied: "There it says 'setter.'"

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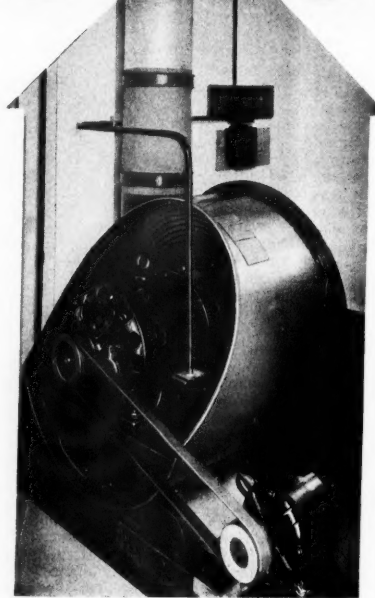
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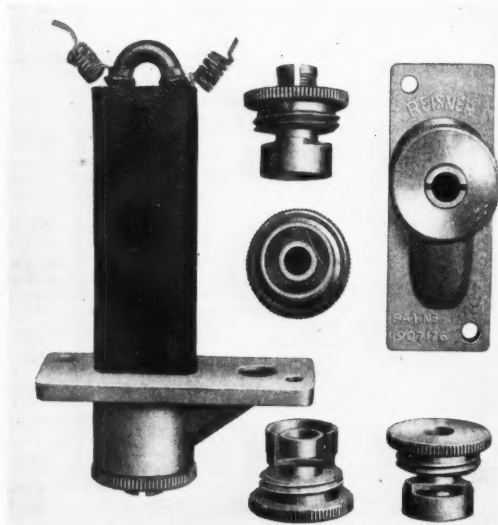
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