

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Twenty-sixth Year—Number Ten.

CHICAGO, U. S. A., SEPTEMBER 1, 1935.

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

WURLITZER INSTALLS THREE-MANUAL ORGAN IN CHURCH ON LONG ISLAND

New Instrument Completed in St. Agnes' Catholic at Rockville Center, N. Y., Has Fifteen Sets of Pipes, Harp and Chimes.

A three-manual organ has been installed by the Rudolph Wurlitzer Manufacturing Company in St. Agnes' Catholic Church, Rockville Center, Long Island, N. Y. There are fifteen speaking stops; also a harp and cathedral chimes. Included in the specification are twenty-four couplers, twenty-two combination pistons adjustable at the bench, pistons for unison couplers, subs, supers and coupler cancels, and reversible and sforzando pedals. The great and choir are in one chamber and the swell is in another.

The stop specification is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Clarebelle, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Trumpet, 8 ft., 73 pipes.
Cathedral Chimes, 21 tubes.
Harp, 49 bars.
Tremolo.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
English Diapason, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 73 notes.
Quint, 2 1/2 ft., 61 notes.
Flautina, 2 ft., 61 notes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Cathedral Chimes, 21 tubes.
Tremolo.

CHOIR ORGAN.

Violin Diapason, 8 ft., 73 pipes.
Clarebelle, 8 ft., 85 pipes.
Dulciana, 8 ft., 73 notes.
Vox Maris, 8 ft., 73 pipes.
Flute, 4 ft., 73 notes.
Clarinet, 8 ft., 73 pipes.
Cathedral Chimes, 21 tubes.
Harp, 49 notes.
Tremolo.

PEDAL ORGAN.

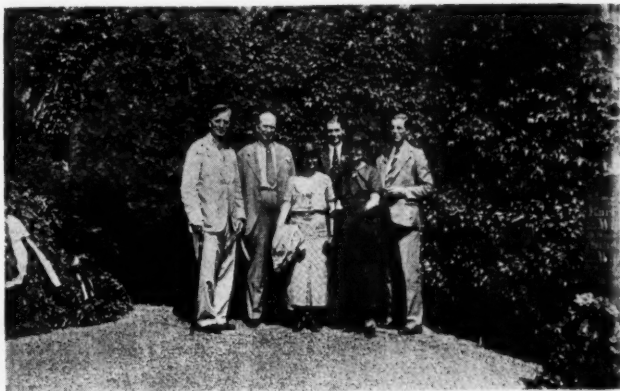
Resulant, 32 ft., 32 notes.
Open Diapason, 16 ft., 44 pipes.
Sub Bass, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 notes.
Octave, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.

PLAYS 20 RECITALS ABROAD

Heeremans Back in Seattle After Visit to England and Ireland.

Harold Heeremans, the Seattle organist, passed through Chicago late in August on his way home from a tour that took him to his old home in England, where he enjoyed a visit with his father, and to the New York A. G. O. convention, at which he was a recitalist. His entire tour was punctuated by a number of other recitals both abroad and in New York. July 12 he played at the Bristol Cathedral on the occasion of his visit with his father in Bristol. The following week he gave a recital at St. Mary Redcliffe Church in Bristol, on one of the best organs in England. July 30 he played at St. George's Church, Dublin, Ireland, for the Leinster Society of Organists and was heartily greeted by the Dublin organ fraternity. After the recital the members of the society met in the parochial hall and refreshments were served. T. H. Weaving, organist of Christ Church Cathedral and president of the society, proposed a vote of thanks to Mr. Heeremans and sent greetings to the members of the A. G. O. The American visitor yielded to a request to describe American organs and the work of the builders in this country. Altogether Mr. Heeremans gave twenty recitals in England and Ireland before sailing for the United States with his family Aug. 7 on the Berengaria. Sept. 1 he resumed his work at the University Temple in Seattle.

RIEMENSCHNEIDER AND PARTY AT GERMAN BACH FESTIVAL



This picture was taken near the entrance to the Marienkirche in Roetha. In front of the foliage from left to right are Bruce Carey, Albert Reimenschneider, Mrs. Carey, Edward Johe, the Pittsburgh organist.

Dierich Luetjohann of Breitkopf & Haertel, the music publishers; Mrs. Riemenschneider and Edward Johe, the Pittsburgh organist.

COLUMBIA, S. C., DEDICATION TAKES BARD COLLEGE POST

Möller Three-Manual Opened with Fred H. Parker at Console.

Dedication services to mark the installation of a three-manual organ built by M. P. Möller at the Park Street Baptist Church of Columbia, S. C., were held July 28. Fred H. Parker, head of the department of music at Columbia College and organist and director at the First Presbyterian Church of Columbia, was at the console. The quartet of the First Presbyterian Church sang several selections. Mr. Parker's numbers included: "Prelude and Fugue in G major, Bach; "In Summer," Stebbins; "Bells through the Trees," Edmundson; "To a Wild Rose," MacDowell; "Will-o'-the-Wisp," Nevin; "Dreams," McAmis; "Ave Maris Stella," Gaul; Allegro ma non Troppo, from First Sonata, Borowski; "The Bells of St. Anne de Beupre," Russell; "Finlandia," Sibelius.

The stop specification of the new instrument is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Flute d'Amour, 4 ft., 61 pipes.
Octave, 4 ft., 61 notes.
Chimes, 20 tubes.

SWELL ORGAN.

Lieblich Gedeckt, 16 ft., 12 pipes.
Open Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Traverse Flute, 4 ft., 61 pipes.
Salicet, 4 ft., 61 notes.
Twelfth, 2 1/2 ft., 61 notes.
Fifteenth, 2 ft., 12 pipes.
Oboe Horn, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.

Gamba, 8 ft., 73 pipes.
English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.
Dulciana, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 61 notes.
Clarinet, 8 ft., 73 pipes.
Chimes, 20 notes.
Tremolo.

PEDAL ORGAN.

Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 12 pipes.
Flauto Dolce, 8 ft., 32 notes.

GOES TO CHURCH AT ERIE, PA.

Charles H. Finney Appointed to Post at Covenant Presbyterian.

Charles H. Finney of Vineland, N. J., has been appointed organist and director of the three choirs at the Church of the Covenant (Presbyterian) in Erie, Pa. He will assume his new duties in September. Mr. Finney is a product of Oberlin who has made an excellent record.

ORGANISTS ON COAST GATHER IN SAN DIEGO

GOOD PROGRAM IS ENJOYED

Recitals and Addresses Fill Two Days, with Visit to the Exposition—Visitors from Eastern Points Are Present.

By ROLAND DIGGLE, Mus. D.

The Pacific coast organists' convention in San Diego July 23 to 26 has gone down in history. In looking back it strikes me as marking a chapter in the progress of organ music here on the coast. This convention is the fourth held in the last two decades, and while the attendance was smaller than at the conventions held in Los Angeles, it was better than the committee expected.

The convention brought together organists from Boston, New York, Philadelphia, Chicago, Youngstown, St. Louis, Salt Lake City, Denver, San Francisco and a score of other places, the program of events was well planned and the hospitality of the San Diego Chapter of the American Guild of Organists did much to make the convention the success it was.

The opening event on Tuesday evening in the sun room of the San Diego Hotel was delightful. A short program was given by the Berger String Quartet and the Polyphonia A Cappella Choir. This fine choir sang admirably and Dr. Earl Rosenberg, the director, is to be congratulated on some of the best singing I have heard for some time.

On Wednesday morning at St. Joseph's Catholic Church an address of welcome was made by Mrs. Ethel W. Kennedy, dean of the San Diego Chapter, to which Dean Clarence Mader, A. A. G. O. of Los Angeles responded. A great deal of credit for the success of the convention must go to Mrs. Kennedy. Being on the spot, it fell to her to look after all the little details that go toward making a convention run smoothly. After calling on some of the visitors from distant points for a word or two Mr. Mader presented Dr. Rosenberg of San Diego, who read an instructive and interesting paper on "The Singer and the Organist from the Singer's Viewpoint." Dr. Rosenberg did not spare the organist's feelings and a great deal of what he said was undoubtedly true.

The morning closed with an excellent recital by Harold Schwab of Boston on the three-manual Austin in the church. Mr. Schwab, who is a Los Angeles boy, has made a name for himself in the East and it was fitting that he should give the first recital of the convention. His program was interesting and he played it with technical proficiency and real musicianship. One of the numbers was a charming Scherzo by Frank H. Colby that proved one of the hits of the convention. Among other composers represented were Bach, Reger and Vierne. I was particularly glad to hear the "Imagery in Tableaux" written by Garth Edmundson.

Hammond Studios in New York.

The Hammond Clock Company, manufacturers of the Hammond electronic organ introduced for the first time last spring at the New York Industrial Arts Exposition, has established New York studios at 119 West Fifty-seventh street, where organists may try the instrument for themselves. Designed, decorated and furnished by P. Dodd Ackerman, one of New York's best-known stage designers, the series of rooms, the largest of which is 40 by 20 feet, offer beautiful settings for music. Here several Hammond organs are at the disposal of anyone who wishes to play. The studio is in charge of John Hammond, who is no kin of Laurens Hammond, inventor of the instrument.

The afternoon session at the First Methodist Church was under the direction of Dudley Warner Fitch. The first speaker was William Ripley Dorr, who spoke on "Organizing and Maintaining a Voluntary Choir." Arthur W. Poister of Redlands University spoke on "A Bach Repertory for the Average Organist." Mr. Fitch spoke on "Faddism in Church Music." All three being experts along the different lines on which they spoke, the audience dutifully gathered the pearls which fell from their lips. The next speaker was Duncan Mackenzie, who is in charge of the educational department of Carl Fischer, Inc., of New York. Mr. Mackenzie referred to some of the modern composers of church and organ music

here and in England.

Russell H. Miles of the University of Illinois was the next recitalist and gave a fine performance of the Bach Fugue in E flat, his own "Sonata Cromatica," which he recently played in Los Angeles, and a most effective Prelude and Toccata by William Berald.

The afternoon session was concluded with a splendid recital by Mrs. Winifred Jolly Bengson of San Francisco. Mrs. Bengson is a pupil of Arthur Poister. She plays with a keen sense of organ values. I liked very much her performance of the first movement of Widor's Sixth Symphony and the Scherzo from Vierne's Second. It was real organ playing.

In the evening a "hymn service festival" was given under the direction of James H. Shearer of Pasadena at the First Presbyterian Church. Organ numbers by Noble, McKinley and Karg-Elert were played by Archibald Sessions and Mrs. Kennedy was at the organ for the hymns. Mr. Shearer gave an interesting address on "The Evolution of the Hymn" and a choir organized for the event sang a number of hymns from the new Presbyterian Hymnal. It was an inspiring service and the use of descants was ably demonstrated and proved most effective.

Thursday was exposition day and opened with a demonstration of the Hammond electronic organ in the Ford Bowl by Walter Flandorf of Chicago. Mr. Flandorf explained this fascinating instrument, and what he does not know about it is not worth knowing. It proved one of the most interesting events of the day.

During the afternoon a special program was given by the Salt Lake Tabernacle Choir, with Frank W. Asper at the organ. The choir sang wonderfully well and it was good to see them in the flesh after hearing them over the radio so often.

The big event of the day was the recital by John Doane and Alexander McCurdy on the outdoor organ in Balboa Park. This fine old Austin, with its new console, brought back memories of Dr. H. J. Stewart and other expositions. Both Mr. Doane and Mr. McCurdy played splendidly, the only disappointment being that two such prominent organists could find only one American composer between them.

The concluding sessions were held Friday morning in La Jolla, a delightful place fifteen miles from San Diego. Clarence Mader gave a stunning recital, repeating by request the numbers he played at the recent convention in New York. The organ in St. James-by-the-Sea is a small three-manual and it must have been difficult to adapt such modern music to it; however, the recital was a joy and the three numbers—Clokey's "Bell Prelude," James' Sonata (first movement) and the Durille Toccata—came off splendidly.

The last paper was presented by John Smallman, perhaps the leading authority on choral matters on the Pacific coast. Mr. Smallman gave us plenty to think about and I am sure that all who heard him must have been helped materially.

The closing event was a luncheon at the famous Casa de Manana, presided over by James H. Shearer, whose wit and tact made everyone feel sorry that the convention was over.

Notes of the Convention

Royal A. Brown gave a Bach recital on the exposition organ Tuesday evening and it was good to see several hundred people listening. A day or so before I heard a recital being played without a soul sitting on the benches listening.

It was delightful to have a short chat with Ralph Kinder of Philadelphia, who happened to drop in on his way up into Canada.

There is talk of a convention in San Francisco next year and a number of organists, including Miss Frances Murphy, dean of the Northern California Chapter of the A. G. O., seem very much interested. It would be a splendid undertaking, for there has been no convention outside of Los Angeles. There are some excellent instruments in northern California and I am sure a convention there would prove popular.

The most popular man at the con-

vention was James H. Rogers, who has been living in La Jolla. I heard three visitors say it was worth the trip just to meet and talk with him.

JUBILEE OF F. J. BOERGER

Indianapolis Man Completes Fifty Years of Service as Organist.

Completion of fifty years of service as an organist in Catholic churches was celebrated quietly June 21 by F. J. Boerger of Indianapolis, Ind., one of the veteran organists of the Central West. In deference to Mr. Boerger's modesty the celebration was confined to a social arranged by the choir of Sacred Heart Church, where Mr. Boerger has been at the console for the last twenty-three years. Despite his half century of labor, not only in music but as a teacher, Mr. Boerger today feels as young as the youngest organist in Indiana and promises to remain active for a number of years to come.

F. J. Boerger came of a musical family and his father and three brothers were teachers and organists. He received his training as an organist under that shining light who spent his life training Catholic church musicians—the late John Singenberger of Milwaukee—at Pio Nono College. From 1885 to 1887 Mr. Boerger was organist at Sainte Genevieve, Mo., and then for eight years was organist of St. Peter's Church, Jefferson City, Mo. From 1895 to 1912 he was at St. Augustine's Church, Minster, Ohio. From there he went to Sacred Heart Church at Indianapolis. In his early days he made a reputation as a recitalist. He has conducted male, mixed and boy choirs and for four years was director of the Indianapolis Liederkrantz.

While devoting himself to the organ, Mr. Boerger has taught literature and languages for thirty-five years in public and private high schools. He is well known as a Shakespeare scholar and can recite five or six of the Shakespearean dramas from memory. Botany has been his hobby and over thirty years ago he mounted and classified more than 2,000 plant specimens. Mr. Boerger has written extensively for newspapers on choirs and organ playing.

SUMMER SCHOOL AT CLOSE

Festival Conducted by Dr. Williamson at East Northfield, Mass.

Dr. John Finley Williamson of the Westminster Choir School, Princeton, N. J., closed his summer school, held this season at Northfield Seminary, East Northfield, Mass., on Aug. 11 with a big festival. The chorus of nearly 300 was composed of choirs from the surrounding towns and members of the school. A portion of the program was broadcast over WEAJ and the red network of sixty-five stations. On the evening of Aug. 10, in the auditorium of the seminary, the school, which numbered over sixty, gave an *a cappella* program before an audience of nearly 2,000. Learning of the program was one of the requirements of the school work. It was a remarkable demonstration of Dr. Williamson's native ability to make this varied group of singers, organists, teachers and music supervisors into an acceptable chorus. The program had been given the preceding night at Keene, N. H.

The school was attended by musicians from as far west as Utah and Montana and as far south as Florida and Oklahoma. A remarkable fact brought out on the closing day was that these leaders saw in rehearsal every week over 12,000 people.

Dr. Williamson believes that he has found a permanent home for his summer school. East Northfield seems ideal in quietness and beauty and in the contacts he can make. The school, he feels, was the most successful he has ever conducted in the summer.

Toledo Church for Maurice Pedersen.

Maurice Pedersen, who has been teaching at Seabury-Western Theological Seminary, Evanston, Ill., and has been assistant to William H. Barnes at the First Baptist Church of Evanston, has been appointed organist and director at the Collingwood Presbyterian Church of Toledo, Ohio, and left for Toledo late in August.

RUTH BAMPTON



RUTH BAMPTON IS APPOINTED

Joins Musical Faculty of Beaver College at Jenkintown, Pa.

Beaver College, Jenkintown, Pa., announces the appointment of Miss Ruth Bampton, M. S. M., to its music faculty. She will teach theory and composition and be associate director of the college choir. She will also assume the position of organist of Grace Presbyterian Church in Jenkintown. W. Lawrence Curry is head of the music department at Beaver College.

Miss Bampton received her early education in Boston, graduating from Choate Preparatory School in Brookline in 1922 and from the organ department of the New England Conservatory of Music, with advanced honors, in 1927. She also studied piano with Mrs. Frances L. Grover privately. For two summers she studied with Nadia Boulanger in Gargenville and Paris. In the summer of 1930 she attended the Riemenschneider organ class and studied for five weeks privately with Marcel Dupré.

For two years, from 1928-30, Miss Bampton was head of the instrumental department at Montpelier Seminary, Montpelier, Vt., teaching piano, organ, and theory and being organist and director at Christ Episcopal Church. In the fall of 1930 she returned to Boston, taking courses at Boston University and completing work for the Mus. B. degree at the conservatory. She gave a recital in Jordan Hall Dec. 1 of that year. The next fall she went to the School of Sacred Music at Union Theological Seminary, studying organ with Dr. Clarence Dickinson. She received her master's degree in June, 1933. From 1933-35 she taught piano and theory, and directed a chorus at Harcum School and Junior College in Bryn Mawr, Pa., and was organist and director at Lehigh Baptist Church, Philadelphia.

For the last two summers Miss Bampton has attended the Eastman School of Music, where she has taken graduate study in musicology and composition. She has written pieces for piano and an organ suite. Much of her training and musical activity has been interspersed with travel. She has toured across the continent twice and has made four trips to Europe and one cruise to Norway.

Miss Bampton is a member of Sigma Alpha Iota musical fraternity and Pi Kappa Lambda, honorary musical society.

Beaver College is a college for women with an enrollment of about 600.

Dedication at Hamilton, Ohio.

The new edifice of the United Presbyterian Church of Hamilton, Ohio, with its three-manual Pilcher organ, was dedicated the last week of June. The program opened Sunday morning, June 23, the dedication sermon being preached by the Rev. E. C. McCown, D. D., of Pittsburgh, moderator of the General Assembly of the United Presbyterian Church of North America. In the evening a musical service was arranged by the organist and director, Miss Elizabeth Todd Gilmore. Mon-

IN THIS MONTH'S ISSUE

Pacific coast convention of organists held at San Diego draws visitors from East and West and program proves attractive.

Albert Riemenschneider writes of his visit to the Bach festivals in Leipzig and Zurich.

Louis J. Schoenstein tells interesting story of the installation of the large organ at the San Francisco Exposition twenty years ago.

Ernest M. Skinner's address at the A. G. O. convention in New York, late in June, reviewing what he has seen in fifty years as an organ builder, is published.

William Lester reviews Garth Edmundson's "In Modum Antiquum" and other new compositions.

Harold Tower recounts the joys and privileges of directing a boy choir in a paper reviewing twenty years of activity in this field.

Dr. Herbert Sanders lays down rules for creative artists when in search of inspiration.

day evening William E. Pilcher, Jr. of Louisville gave the opening recital before an appreciative audience. His program included: Chorale Preludes, "In Thee Is Gladness," "Hark! a Voice Saith, All Are Mortal" and "The Blessed Christ Is Risen Today," Bach; "Liebestraum" No. 3, Liszt; "Will-o'-the-Wisp," Nevin; "Prayer" ("Suite Gothique"), Boellmann; "Pilgrim's Chorus" ("Tannhäuser"), Wagner; Allegretto, Wolstenholme; Sonata in D minor (Chorale, Allegro Molto), Mendelssohn; Evening Song, Schumann; Pontifical March, Lemmens. On Tuesday evening music was provided by the Reid Memorial Choir of Richmond, Ind. This service was in charge of the First Ohio Presbyterian, and the Rev. J. L. Thome, D. D., of Oxford, Ohio, presided. Wednesday evening was inter-church night, and the music was by the choir of the Presbyterian Church, Mayor Ramond H. Burke, director, and Mrs. Fred T. Baumgartner, organist. The specification of the new organ was published in THE DIAPASON June 1.

Details of Harper Tragedy.

Further details of the fatal crash reported in the August DIAPASON, which cost the lives of the Rev. Thomas H. Harper, pastor of the Chula Vista, Cal., Congregational Church, and his wife, Elsie G. Harper, the organist, in Missouri July 13 indicate that the Harpers were en route to New York, where they were scheduled to sail for England. Mrs. Harper was planning to attend the London convention of the International Organists' Guild. The automobile in which they were riding crashed into the side of a trailer truck near Cape Girardeau, Mo., killing them both instantly. Mrs. Harper, just elected dean of the San Diego Chapter of the A. G. O., was born in England and had devoted the forty-one years of her life to music, as organist, teacher and accompanist, at one time having toured with the famous Mendelssohn Choir. Funeral services were held in the little Congregational Church at Chula Vista, where throngs paid tribute to the two friends who, for four years, had ministered there to their community through sermon, music and Christian living.

CHARLES H. FINNEY

A. B., Mus. B., A. A. G. O.
CHURCH OF THE COVENANT
(Presbyterian)
ERIE, PENNA.

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.
Issued monthly. Office of publication, 308 South Wabash avenue, Chicago, Ill.

**Handbook on Hymnal
of Presbyterian Church
Boon to the Organist**

A volume that should be of value to every organist who takes the hymn playing and singing in his church seriously—and especially to those whose churches have adopted the new Presbyterian Hymnal—has just been published by the Presbyterian Board of Christian Education in Philadelphia. Its contents were prepared by Dr. William Chalmers Covert, the editor, and Dr. Calvin Weiss Laufer, associate editor. Both of these men are hymnologists and Dr. Covert, former moderator of the Presbyterian General Assembly, has been a leader in the effort to enhance the beauty of the services in his denomination. The purpose of the handbook is to present the facts concerning the authorship, inspiration and the story of each of the hymns in the new Presbyterian Hymnal. The composer is given attention equal to that accorded the writer of the words. The object set forth is to arouse both ministers and organists to a realization of the real spiritual value of the hymns. A number of clergymen and church musicians have contributed material to help Dr. Covert in his task.

The comprehensiveness of the volume may be judged from the fact that for every hymn information is given as to its author and as to the composer of the hymn-tune, the circumstances of its origin, recommendations as to the most effective singing and playing of the hymn, comments on the translators in the cases of hymns originally in another language than the English, etc. Thus the organist has at his instant command all the important data he may need on every hymn in the book.

If every organist would have this handbook on the music rack and would consult it before the service as to every hymn to be sung there is no doubt that the understanding and interpretation of our hymns would be greatly improved in many churches.

TO UNITE YOUTHFUL CHOIRS

Work of Music Committee of New York Federation of Churches.

The music committee of the youth department of the Greater New York Federation of Churches, of which Miss Caroline B. Parker is chairman, will resume monthly meetings for its second season in October. The plan of the group is to bring together directors of young people's choirs for the discussion of their problems under a leader who can speak with authority on the subject of the day.

The meetings of the first year were helpful and attendance was large. Directors from the various boroughs came together and talked freely on many difficulties, such as how to tie the music of the church school to the religious education plan, why the adult congregations sometimes decreed that the young people should be seen but not heard beyond the boundaries of their own domain, the value of junior choir festivals, especially in neighborhoods, as a means of promoting inter-church understanding and friendship, the importance of giving the church school group good material in music as well as trained directors, the question of awards, etc. The mid-season forum was devoted to the attributes of a successful director and to the great chorales. Henry F. Seibert, organist and choir director of Holy Trinity Lutheran Church, led the discussion, which was prefaced by a valuable paper on the subject, prepared and read by him.

The committee was asked to give a program on the hymn reveries hour on the radio. G. Darlington Richards, organist and choirmaster of St. James' Episcopal Church, was in charge and was assisted by a quartet. Mr. Richards gave the background of several hymns, both ancient and modern, and the quartet illustrated them. In June the committee closed its season's work with a luncheon meeting at the Town Hall Club. Dr. Robert W. Searle, executive secretary of the Federation of Churches, spoke on the work that had been accomplished. The theme of the meeting was "The Interpretation

of the Negro Spiritual and Its Value in Church Worship." Dr. Harry T. Burleigh led the discussion and made an illuminating address.

Among those who have been largely responsible for the success of the meetings are: Miss Lilian Carpenter, Miss Grace Darnell, Mrs. Ruth Harsha, Horace Hollister, the Rev. Ernest E. Piper, Harry F. Seibert and Mrs. Blanche Thomas.

REUTER ORGAN TO CONVENT

Two Consoles for Instrument to Be Installed in Omaha.

The Reuter Organ Company has received a contract from the Convent of the Good Shepherd at Omaha, Neb., to build an organ for the chapel there. The instrument is to be a substantial two-manual, and will have two consoles. Installation will be made in the early fall.

R. M. Fitzgerald of the new Fitzgerald Mortuary at Las Vegas, N. Mex., has placed with the Reuter Organ Company an order to build a two-manual for his establishment. The organ will be installed in a large chamber to the front and one side of the chapel, with the console detached.

Frank S. Adams in Europe.

Frank Stewart Adams, the New York organist, made use of the summer months touring Europe with a party of teachers from various American universities, under the leadership of Professor Peter Dykema of Teachers' College, New York City. The group of travelers has had opportunity to visit the cathedrals, universities and festivals of England, Germany and Holland. They have heard many cathedral organs, met the organists, and have been privileged to look over and study original manuscripts. Mr. Adams intends to remain in Paris for a short time while the group left for home the latter part of August. Mr. Adams' latest choral composition, "Woodland Reverie," for women's chorus, was broadcast from London over NBC via WJZ on the afternoon of July 14. Mr. Adams accompanied the chorus in the broadcast.

G. HUNTINGTON BYLES



AT THE LAST MEETING of the wardens and vestry of Trinity Church, New Haven, Conn., G. Huntington Byles was appointed organist and choirmaster, succeeding Robert G. Barrow, who has been on leave of absence in Europe and recently was appointed to the cathedral at Washington, D. C.

Mr. Byles received the degree of bachelor of music from Yale University in 1931. Afterward he studied in New York City under Dr. David McK. Williams of St. Bartholomew's Church and in Paris under Marcel Dupre and Louis Vierne. Mr. Byles has held several important positions in Connecticut and was also organist of the American Church of Paris during his study there. Since he went to Trinity last October a three-manual Aeolian-Skinner organ of over sixty stops has been installed. The tonal scheme of this instrument was designed by G. Donald Harrison. A series of recitals on the newly completed organ is being planned for the late fall.

Hillside Presbyterian Church of Orange, New Jersey, is the recipient of a gift from Mrs. Daisey B. Smith, who selected the Aeolian-Skinner Organ Company to build and install in this Church a three-manual organ of thirty-five stops with a full complement of couplers and accessories.

The organ is to be completed this fall.

AEOLIAN-SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS

Skinner Organs

Aeolian Organs

CHURCH

RESIDENCE

AUDITORIUM

UNIVERSITY

677 - - 689 Fifth Avenue, New York

FACTORY: Boston, Mass.

San Francisco Organ Described and Days of 1915 Are Recalled

[Paper by Louis J. Schoenstein of Felix F. Schoenstein & Sons, custodians of the San Francisco Auditorium organ, on the occasion of Guild day of the Northern California Chapter of the American Guild of Organists.]

By LOUIS J. SCHOENSTEIN

The San Francisco Exposition Auditorium organ was built by the Austin Organ Company of Hartford, Conn., and received as its opus number "500." At the time it was built it was claimed to be the seventh largest organ in the world. It was built for the Panama-Pacific International Exposition, was installed in Festival Hall by Felix F. Schoenstein & Sons for the Austin Company and was completed on the morning of the opening of the fair, Feb. 20, 1915. Wallace A. Sabin conducted the band and exposition chorus in the opening number, "The Heavens Are Telling," Haydn, and a special exposition hymn written by Mrs. H. H. A. Beach. He then played the opening recital, beginning with Handel's "Hallelujah Chorus," followed by works of Bach, Mendelssohn, Bonnet, etc.

It might interest you to know the conditions under which we had to work to install an organ of this size. You can imagine the hectic days during the course of the construction of the exposition, with the date set for the opening drawing closer, with a penalty of \$100 a day for each day overdue, with each contractor intensely concerned in rushing the completion of his own work, resulting in a policy of each one for himself. Although the general working conditions were well managed and supervised, the feeling was one of suspense and anxiety.

On arrival of the organ in five large furniture cars we were confronted with the difficulty of having no finished roads between the railroad tracks and the building and had to resort to laying planks on the soft sand and engage a special flat-body wagon and team to haul the organ to the hall. The interior of Festival Hall was a forest of scaffolding, building material and debris. On entering the future organ loft we found that no convenient means of access had been provided. A trap door had to be cut through the floor and a ladder used. A rough flooring of planks covered with six inches of litter greeted our sight. Light and current were not obtainable for some time. You received no gratuitous support or accommodations, and favors or considerations had to be paid for.

After employing all needed help and after four months of expeditious work, the last two weeks of which were spent in two shifts a day and night work in tuning and tone regulating, on the morning of the opening of the fair, when the light of early dawn broke through the east windows, we succeeded in having the organ completed. After a hasty return to our homes for breakfast and a change of clothes, we found Festival Hall thronged with a capacity house.

Both John T. and Basil G. Austin, builders of the organ, who arrived the same morning from the East, and Fletcher Tilton, Western representative of the company, were present; also my father, Felix F. Schoenstein, and my four brothers, co-workers in the installation, were eager to hear the first official notes of the organ on this auspicious day.

May I mention that we took particular pride in the fact that the organ was completed on time; not so much that we wished to avoid paying the heavy penalty, although the amount was no small matter for any organ builder, but the organ at the St. Louis World's Fair was not completed on time, and we wished to beat that record.

During the course of the fair the management had arranged for a series of recitals which were given by about sixty of the leading organists of the country. This series was terminated by the then greatly heralded Edwin H. Lemare of England. You will recall that at the time the world war was on and crossing the Atlantic through the

submarine infested area was far from comforting. Lemare arrived and was received with great acclaim, followed by his family. The recitals were well attended, averaging about 2,000 daily. Well would it be if this enthusiasm could greet recitalists nowadays. Toward the close of the fair the attendance at Festival Hall became so large that at great expense to the fair authorities alterations were made in the building to accommodate the large audiences. And may I mention at this time that among the many organists who played we should not forget our own Uda Waldrop, then a young man, twenty years more youthful than today, who was the first organist to play from memory. This fact evidently impressed the audience. A remarkably clean-cut rendition and a well-selected program made his performance outstanding and it earned its deserved reward, not because he was a local player in his home town, as the audience was undoubtedly largely transient, but because they appreciated real worth.

After the fair we dismantled the organ and installed it in the new Exposition Auditorium, which, with the organ, was donated to the city of San Francisco by the exposition authorities. Mr. Lemare was appointed municipal organist at a salary of \$10,000 a year, giving recitals twice a week. I have been informed that this salary has been outstanding in organ history. Later it was reduced to \$7,500, with a recital once a week, which was still a princely salary compared with what organists receive today. Later Mr. Lemare accepted the position of municipal organist of Portland, Maine, and still later played at Chattanooga, Tenn. On completion of this engagement he made a return visit to San Francisco and gave a recital on the Exposition Auditorium organ to a capacity house of 10,000 people. Mr. Lemare remarked to me personally on how he was elated over this vast attendance, and said it undoubtedly broke a record for all time for an organ recital attendance. Mr. Waldrop now has the distinction of being our municipal organist.

Other celebrities who played on the organ before and after it was installed in the Auditorium were: Camille Saint-Saens, Lynnwood Farnam, Joseph Bonnet, Marcel Dupré, Clarence Eddy, H. J. Stewart, Alfred Hollins, Pietro Yon, T. Tertius Noble, Charles M. Courbois, F. C. Cunningham, Palmer Christian and, last but not least, Günther Ramin. An anecdote regarding the blind organist, Mr. Hollins, might be of interest to you. On arrival of visiting organists at the Auditorium, in making myself accommodating, I usually explained to them the layout of the console. In Mr. Hollins' case I took special pains by holding his hands, passing them over the various divisions of stops, couplers, pistons, etc., at the same time naming each one. After being apparently all set to play he asked me whether the swell to great coupler knob was "on," and, believe it or not, before I, who should have been familiar with the location of every knob, could locate it, he remembered its location and picked it out correctly, undoubtedly a remarkable demonstration of the sense of touch and memory.

The console when first placed in the Auditorium was directly in front of the organ, but, finding this impractical for large musical events, where chorus and orchestra would be fifty feet ahead of the organist, and in pageants with a large stage setting, such as the Miracle Play, in which the organist would be completely hidden from view, a cable of 150 feet was applied to the console and the latter was placed on the Auditorium floor. It is movable and may be placed in any desired location. It might interest you to know that this is the fourth cable applied to the organ. The first was part of the new organ. Before the expiration of the fair, due to breakage of cable wires on account of the frequent moving of the console, as many new wires as were originally in the cable were temporarily strung alongside. After installing it in the Auditorium we applied a third cable, which gave better service, but still cable wires would break. We finally applied this fourth cable, with wire specially wound and material made for the purpose, with the whole cable pulled through a three-inch rubber hose. Since its installation seven years ago not a

DR. HARRY E. COOPER



AFTER EIGHT YEARS of service at the Country Club Christian Church, Kansas City, Mo., Harry E. Cooper has resigned to become organist and choirmaster of St. Andrew's Episcopal Church in Kansas City. He will continue as head of the department of music of Ottawa University.

wire has broken and undoubtedly it will be good for years to come.

The organ is a four-manual of 114 stops, with some 7,000 pipes. There are only two unifications; the posaune, 16 ft., and lieblich, 16 ft., taken from the swell, are used on the pedal. The pedal 32-ft. bombarde is extended to the pedal trombone, 16 ft., and pedal octave trombone, 8 ft. The pedal 32-ft. double open (wood) is extended to the pedal open, 16 ft. (wood), and the pedal 32-ft. contra violone is extended to the open diapason, 16 ft. (metal). Outside of these extensions the organ is "straight" and complete. We have been informed that the large pedal organ in proportion to the manual stops is typical of European organs. The organ has a full complement of diapason or foundation tone, ten or eleven stops, now commonly called the diapason chorus, with their corroborating octave, 4 ft., and mixtures. Also we have the necessary chorus reeds. The swell, for instance, has two 16-ft. reeds, three 8-ft. reeds and one 4-ft. The choir has three 8-ft. reeds. The solo, with its heavy pressure tuba magna and orchestral solo reeds, nine in number, and the echo with one reed make a total of about thirty sets of reeds. The required strings and flutes of various scales and character give one all the possible tone color. The work of keeping these reeds all in tune and regulation with the rest of the organ is a job of no small proportion. The chests being all placed on one level and the uniform temperature of the building are, however, a great help in this direction.

The largest pipes in the organ are the 32-ft. pipes, of which there are three sets—the metal contra violone front display pipes, the metal bombarde 32-ft. reed and the double open diapason, 32 ft. (wood). The CCCC of this set weighs 1,300 pounds. Special timber had to be selected to get boards of one length for these pipes. The largest front display pipe measures forty-one feet in length and twenty inches in diameter and weighs 600 pounds. All front pipes are speaking pipes with the exception of both end towers, which were added later.

The swell, choir and solo divisions are enclosed in specially built expression chambers. The great division and pedals are unenclosed. The pressure

used on the swell, great, choir and part of the pedal is ten-inch. The solo and part of the pedals are on fifteen-inch pressure and the solo tuba magna on twenty-five-inch pressure. The latter is unenclosed.

The full ensemble of the organ is rich and majestic, yet well balanced. Two hundred and fifty feet distant from the main organ, directly opposite it, is the echo organ, consisting of nine stops and chimes. There are two sets of chimes and a celeste in the organ. Wind for the organ is supplied by two blowers of twenty horsepower each and one of five horsepower for the echo organ.

The console is distinctive. It is a replica of the Liverpool Cathedral organ in England, the latter, however, being larger. The arrangement of stops, couplers, measurements and appointments was designed by Mr. Lemare. The specification was drawn up by the local exposition authorities in consultation with Wallace A. Sabin, H. J. Stewart, Otto Fleissner and other local organists. The console is furthermore noteworthy for the fact that it is direct electric action and that no compressed air is used, although combinations are adjustable at the console. We consider it quite remarkable that this was achieved twenty years ago, in the infancy of direct electric action.

RECITALS FOR THE PROFESSION



Arthur B. Jennings
6016 Hampton Street
Pittsburgh, Pa.

G. L. Fichthorn, M. A., A. A. G. O.

Organist and Composer
Missouri Valley College
Marshall, Missouri

VERNON DE TAR

Organist and Choirmaster
Calvary Episcopal Church,
New York
61 Gramercy Park, North
RECITALS INSTRUCTION

Joseph Ragan, F. A. G. O. ATLANTA, GA.

Organist and
Choirmaster
All Saints'
Church

Organist and
Choir Director
Scottish Rite
Bodies

ROSSETTER COLE
Composition and Theory. Prepares for
Examination in American Guild of
Organists
1625 KIMBALL BUILDING, CHICAGO

Julian R. Williams RECITALS

Address: St. Stephen's Church
SEWICKLEY, PA.

WALL STREET or MAIN STREET

THE rumor that our business is dominated or managed by Wall Street is of course unfounded. We would not be true to our Vermont traditions, were we to lose our independence, either of spirit or in the conduct of our business.

The sole owners of the business are Jacob P. Estey, Joseph G. Estey, and A. O. Brungardt. These three men devote their entire time to the organ business and have no ties, financial or otherwise, with Wall Street.

The Wall Street rumor is seemingly intended to convey the impression that Estey has lost the distinctive individuality of artistic accomplishment so long associated with the name. It is inconceivable that this invaluable heritage acquired through nearly a century of organ building should be sacrificed by the three men to whom it is of most importance.

ESTEY ORGAN CORPORATION

BRATTLEBORO

VERMONT

Bach Festivals in Leipzig and Zurich, and What They Teach

By ALBERT RIEMENSCHNEIDER

As long ago as the first visit of Günther Ramin to America and at various times since, we had received numerous hints concerning the unusual preparations which were under way for a proper observance of the 250th anniversary of John Sebastian Bach at Leipzig. Our interest was awakened to a high degree, but inquiries directed to various sources failed to elicit definite information as to dates or details of the program. Even the Neue Bachgesellschaft, of which we happen to be a member, could not enlighten us. The reason for this, which we learned later, was because of an unusual situation. The Bach festivals of the Neue Bach Gesellschaft, which in late years have become annual affairs, have dominated this particular field in the past, but, because of the 250th anniversary, it was decided to add another element for this year's celebration, namely a festival under the direction of the German government, called "Reichs Bach Fest." Because of this and the desire of the Neue Bachgesellschaft to maintain its identity, it was decided to hold a festival on an unusual scale, divided into halves, the first part under the direction of the German Reich and the second half to be the regular festival of the Neue Bachgesellschaft.

Owing to the delay in completing plans, information as to the time reached us too late to change our own Bach festival at Berea and, as a consequence, we were not able to reach Leipzig until the completion of the first half of the program. It was an occasion to delight the heart of any lover of Bach's music. From Sunday, June 16, until Tuesday, June 25, a continuous stream of concerts consisting of the works of Bach was offered. From two to five concerts every day succeeded in covering a perspective of Bach's masterpieces which was very comprehensive. The attendance was striking, consisting, as it did, largely of professional German musicians, with a fair representation of musicians from England, America, Switzerland and elsewhere. The guiding light of the whole affair was genial Dr. Karl Straube, Bach's successor as cantor at the Thomaskirche. He reminded us in many ways of our own late Dr. Fred Wollé, and he certainly knows his Bach. He seemed to thrive on a schedule which would have laid low many another man of more robust physique and he developed more and more interest as the demands seemed to pile in upon him. Another who met almost a similar schedule of duties was Günther Ramin, organist of the Thomaskirche and known to America through his tours here. His duties were even more varied than those of Straube and included accompaniments and soli on the organ, an outstanding cembalo performance and a splendid appearance as director of the performance of the "St. John Passion."

The concerts and services were held at the Thomaskirche, the Nikolaikirche, the Johanniskirche, the Grosser Saal des Landes-Konservatoriums, Grosser Saal des Gewandhauses, in various smaller chamber music halls, where many of the programs had to be given a second performance, in the Aula of the University and on the Leipzig Marktplatz. Because of this variety of halls every event could be given as nearly as possible a perfect setting. Two further events of interest were the display of Bach manuscripts and first editions in the Gohliser Schlosschen and the visit to the Grassi Museum to view the display of old keyboard instruments.

A chronological listing of the events of the first half of the festival program and some comments upon the second half will no doubt prove of interest.

To inaugurate the festival all the church bells of Leipzig were active on Saturday from 7 to 8 p. m. and at 8 there was a "Turmblasen der Leipziger Posaunenmission." On Sunday morning at 9:30 at the Nikolaikirche there was a service at which Dr. Straube directed a Bach cantata, "Gelobet sei

der Herr, mein Gott," with his Thomas choir and the city orchestra. For the afternoon and evening performance Dr. Max Schneider had prepared a new edition of the "St. Matthew Passion," which was based upon the original score and parts. It had as its objective a performance with such forces as Bach was wont to conduct, consisting of very small groups in the chorus and orchestra. We heard very excellent reports of this experiment, which was again conducted by Dr. Straube in the two concerts.

For Monday, June 17, there was first a chamber music concert consisting of compositions of Bach's time. At 4 p. m. the "Trauerode" was presented at a memorial service to Bach at the Johanniskirche, where Bach's remains now rest. This was directed by Kantor Willy Stark. At 8 the Conservatory orchestra under Professor Walther Davison played two suites and three concertos of Bach.

On Tuesday the sessions opened at 3:30 p. m. with a chamber music concert at the Conservatory and at 8 p. m. the city orchestra under the well-known pianist Edwin Fischer presented two of the Brandenburg Concertos and the D minor Concerto for piano. Edwin Fischer also played the Chromatic Fantasia on the piano.

Rudolph Opitz presented the first of his two concerts, in which he played the "Well-tempered Clavier" complete on the clavichord, at 10:30 Wednesday and at 8 p. m. Professor Max Ludwig directed the Riedel Society and the city orchestra in the Mass in B minor. From reports this one occasion did not come up to the heights which might be expected from such famous organizations.

At 10:30 Thursday morning Mr. Opitz played the second part of the "Well-tempered Clavier" and at 5 p. m. Professor Karl Hoyer presented an organ recital at the Nikolaikirche. For the evening performance a novelty was arranged in the form of a play based upon J. S. Bach's life and written by the well-known Bach authority, Arnold Schering. It was presented by players of the city theater, who made a splendid success of the endeavor. This ended the division of the festival undertaken by the Reich itself.

On Friday at 12 o'clock the opening services of the Twenty-second German Bach festival of the Neue Bachgesellschaft were held before specially invited guests. At 4:30 Professor Friedrich Hoegner played an organ recital at the Conservatory and at 8 p. m. Professor Hermann Abendroth directed the city orchestra in an outstanding concert at which the chancellor and "Reichsfuehrer," Adolph Hitler, was a guest of honor. The first Brandenburg Concerto, the Fourth Suite, the Triple Concerto in A minor and the D minor Concerto for two violins proved to be a splendidly balanced program.

At 9 a. m. Saturday the special membership meeting of the Neue Bachgesellschaft was held. Two addresses by Dr. Richard Benz and Professor Dr. Arnold Schering followed at 10:45. In the latter Professor Schering threw a bomb into the meeting by stating that the cembalo had no place in Bach's religious music. This statement, in view of the fact that Dr. Straube has practically settled the question in his manifold performances at the Thomaskirche and also in view of the fact that the Neupert brothers of Nuremberg have developed such a perfectly splendid instrument in their reproductions of the cembali and clavichords of Bach's time, caused consternation among the listeners and was met with audible disapproval. At 1:30 Dr. Straube directed the motet service with three of the great motets, "Der Geist hilft," "Jesu, meine Freude" and "O Jesu Christ, mein's Lebens Licht," the last-named with brass accompaniment doubling the voices. Mr. Ramin alternated with the Thomas choir by playing three splendid organ numbers. At 4 the visit to the Grassi Museum was made, where a rare exhibit of keyboard instruments was seen and illustrated with a performance by Professor Friedrich Hoegner. One of the high spots of the festival was the "St. John Passion" with the Gewandhaus chorus and orchestra directed by Günther Ramin at the Thomaskirche at 8 p. m.

The second church service was held

Sunday at 9:30 and carried the Cantata No. 75, "Die Elenden sollen essen," directed by Karl Straube with his usual forces. The minister gave a splendid address, with J. S. Bach as the central point. After the service the people gathered at the Marktplatz to listen to 135 choirs sing a half-dozen Bach chorales directed by Armin Haufe. At 3:30 in the chamber music hall of the Gewandhaus the musical offering was beautifully presented and Karl Straube directed an aria and the solo cantata for soprano, "O holder Tag, erwuenschte Zeit." At 7:30, in the Thomaskirche, Dr. Straube directed a "Kantatenabend" consisting of four cantatas and Mr. Ramin played two organ numbers, Prelude and Fugue in B minor and Pastoral in F. This was the third concert for Dr. Straube for that day.

Monday morning at 11 and in the afternoon at 4:30 a chamber music concert of unusual interest was played in the small hall of the Gewandhaus. The outstanding numbers were Ramin's cembalo performance of the Sixth English Suite and Carl Bartuzat's playing of the A minor Sonata for flute alone, although the whole program was a rare delight.

In the evening at the Thomaskirche Hans Weisbach directed the Leipzig Symphony Orchestra through a performance of Wolfgang Graeser's orchestration of the "Art of Fugue." While extremely subjective, the performance was impressive and, as the orchestra completed the last fragments of the last fugue as Bach left it in its unfinished state, and the organist began to play the organ chorale, "Vor Deinen Thron tret ich hiermit," the audience arose with one accord and stood with bowed head as if in prayer, deeply moved by what had been heard and experienced in this stupendous final work of the great master. The close of this concert was the most impressive musical moment of our lives.

The whole of Tuesday was devoted to an automobile trip to the Bach organs in Stoermtal, Roetha and Wechsberg. The various organs were demonstrated with programs by Friedrich Hoegner, Günther Ramin and Karl Hoyer. A delicious dinner and tea were included on this interesting trip. Space has not allowed us to mention soloists and other participants. They were uniformly of very high order and some were outstanding. The whole festival was an event probably without parallel and the effect produced was one never to be forgotten.

On Tuesday night we took the sleeper for Zurich, where we had heard of another ten-day Bach festival. We were disappointed in finding that the festivals had overlapped. Since there was only one concert each alternate day, we were privileged to hear only two concerts of the Zurich festival. We heard some remarkable Bach playing by the violinist Adolph Busch, but the orchestra was not to be compared with the one at Leipzig. A good choir was heard to advantage in one sacred cantata, "Sie werden aus Saba alle kommen," and one secular cantata, "Was mir behagt." Other things of the Zurich festival, which consisted in toto of seven events, were an organ recital

by Karl Matthaer, two performances of the "Noted Passion," an address by the noted Bach scholar, Dr. Hans J. Moser, a cantata concert which included Cantatas 190, 86, 78 and 50, the two concerts previously mentioned and a lecture by Walter Reinhart, director of the festival choir. The scope of the festival will thus be seen to have been a much smaller one than that at Leipzig, but, aside from the obvious comparison into which its juxtaposition brought it, the Zurich festival must be considered a success.

The character of the audience was entirely different from that at Leipzig and consisted almost entirely of delighted local music enthusiasts. It was interesting to study the reaction of both kinds of audiences—that consisting of the professionals, as at Leipzig, and that consisting of amateurs, as at Zurich—to the music of Bach. It was another verification of the universality of the appeal which is made by Bach's music when adequately and properly presented.

May the day soon arrive when we in America shall think of Bach's music in the light of Bach's own conception of it! This includes a proper consideration of the value of his linear thought process and with this a greater comprehension of the perfect realization of the voice lines and less attention to massed effects by large choruses of a spectacular nature. The lesson of the Leipzig festival was one of moderately-sized choruses. It also means that the performance of a cantata or one of the larger choral works is entirely inadequate with an accompaniment consisting of a reduction of the orchestral score for organ or piano alone. Such a performance remains now as always a great hindrance to the understanding of Bach, since over one-half of the voice parts which appear in the orchestra and which carry the message are lost. It also means that the playing of Bach with injudiciously selected full organ or the use of sub and super couplers when playing these eloquent polyphonic textures is a veritable crime. When Bach is correctly conceived it is found that all classes of listeners alike are captivated by the interest which his music offers. Therefore let us return to a simple, sane and commonsense attitude toward the greatest of all composers.

Guilmant Summer Course Ends.

One of the most successful summer courses in the history of the Guilmant Organ School came to a close Aug. 9. Many of those attending will remain for the winter course, which opens in October. The following were among those who took the work under Willard Irving Nevins: Carole Burt, Salt Lake City, Utah; Frederick Savage, Corpus Christi, Tex.; Maureen Montgomery, Little Ferry, N. J.; Frank Berdan, Jr., Allendale, N. J.; Isabella Buchanan, Woodside, N. Y.; Edith Porter, Bronxville, N. Y.; Edith J. Hill, Woodhaven, N. Y.; Fred H. Parker, Columbia College, Columbia, S. C.; Anna Shoremount, Brooklyn, N. Y.; Mother M. Clothilde, College of New Rochelle, New Rochelle, N. Y.; and Corinne M. Barker, George J. Turchin, Theodore Harris and Alice Miller of New York City.

New Organ Compositions

ARIOSO	BACH-BLEECKER	\$0.75
CHRISTUS CRUCIFIXUS	GARTH EDMUNDSON	1.50
FOUR CHORALE IMPROVISATIONS	ERIC H. THIMAN	1.25
LET ALL MORTAL FLESH	H. C. BANKS	.75
O SACRED HEAD SURROUNDED	BACH-HOLLER	.75
ST. COLUMBA	H. C. BANKS	.75
SIX SONATAS (Edt. Atkins)	MENDELSSOHN	3.00
THREE PRELUDES & FUGUES (Edt. Atkins)		
.	MENDELSSOHN	1.50
TWO CHORALE PRELUDES	MARGERY MOORE	1.00
WHEN JACK FROST PAINTS A PICTURE	W. A. WOLF	.75

THE H. W. GRAY CO., 159 East 48th St., NEW YORK

Sole Agents for NOVELLO & CO., Limited

THE Hammond Organ



Wherever organ music is desirable, there is a place for the Hammond Organ. The compact size, low cost and endless tonal possibilities are just a few of the many features of this unusual organ. You owe it to yourself to hear the Hammond before making any plans affecting music.

A DISTINGUISHED SUCCESS

Announced in May of this year, the Hammond Organ has already made musical history. Its future will be dramatic. Professional organists throughout the country foresee in its development a new vista of opportunity for their art.

You will be interested in reading here the names of some of those who have purchased the Hammond Organ. And you are invited to write for descriptive material. *The Hammond Clock Company, 2911 N. Western Avenue, Chicago, Illinois.*

SOME HAMMOND ORGAN PURCHASERS

CHURCHES

New England Congregational, *Chicago, Ill.*
 St. Ita's Catholic, *Chicago, Ill.*
 Our Lady of Peace Catholic, *Chicago, Ill.*
 St. James Evangelical, *Chicago, Ill.*
 Christ Lutheran, *Chicago, Ill.*
 University Place Christian, *Champaign, Ill.*
 St. Margaret Mary Catholic, *Nee Nah, Wis.*
 Tabor Evangelical, *Chicago, Ill.*
 First Church of Christ Scientist, *Pelham, N. Y.*
 First Congregational, *Rockford, Mich.*
 St. Aidan's Episcopal, *Cheltenham, Pa.*
 St. Paul's Reformed, *Stowe, Pa.*
 St. John's Episcopal, *Brooklyn, N. Y.*
 St. Scholastica Convent, *Ft. Smith, Ark.*
 Mary Immaculate Hospital, *Jamaica, L. I., N. Y.*
 First Methodist, *Wisconsin Rapids, Wis.*
 First Baptist, *Guthrie, Okla.*
 St. Francis Friary, *Brookline, Mass.*
 St. Paul's Evangelical Lutheran, *Wichita, Kan.*
 Trinity Church, *Southport, Conn.*
 Catholic Chancery, *Ogdensburg, N. Y.*
 First Christian, *Blackwell, Okla.*
 First Christian, *Ada, Okla.*
 St. Augustine's Episcopal, *Atlantic City, N. J.*
 Christ Reformed, *Altoona, Pa.*
 St. Monica's, *Tulsa, Okla.*
 First Church of Christ Scientist, *Richmond Hill, L. I., N. Y.*
 St. Joseph's Catholic, *Syracuse, N. Y.*
 Central Christian, *Enid, Okla.*
 Chapel of St. John the Divine, *Mount Vernon, N. Y.*
 St. Gabriel's Episcopal, *Marion, Mass.*
 Kingswood Country Day School, *Ipswich, Mass.*
 Episcopal Church, *Dalton, Mass.*
 Advent Christian, *Bristol, Conn.*
 Memorial Baptist, *New Britain, Conn.*

First Church of Christ Scientist, *Hartford, Conn.*
 Christ Luth. Church, *Wilksburg, Pa.*
 St. Patrick's, *Pittsburgh, Pa.*
 St. Mary's Catholic, *Racine, Wis.*
 Euclid Ave. Temple, *Cleveland, Ohio*
 St. Paul's Lutheran, *Youngstown, Ohio*
 Union Church, *Rye, N. H.*
 St. John's Episcopal, *Montclair, N. J.*
 King's Highway Methodist Episcopal, *Brooklyn, N. Y.*
 Christian Reformed, *Waupun, Wis.*
 Clarendon M. E., *Clarendon, Va.*
 Eighth Church of Christ Scientist, *Detroit, Mich.*
 Mount Grace Carmel, *St. Louis, Mo.*
 St. Andrew's Reformed, *Penbrook, Pa.*

PROFESSIONAL MUSICIANS

George Gershwin, *New York City, N. Y.*
 Otto Harbach, *Mamaroneck, N. Y.*
 Sigmund Romberg, *New York City.*
 Rudy Vallee, *New York City, N. Y.*
 Victor Schertzinger, *Hollywood, Calif.*
 Ted Fiorito, *Chicago, Ill.*
 Al Katz, *Chicago, Ill.*
 Murray W. Paterson, *Detroit, Mich.*
 Manuel and Williamson, *Chicago, Ill.*
 Richard Bach, *Philadelphia, Pa.*
 Pearl L. Reece, *Oklahoma City, Okla.*
 Jerry B. Sass, *Oklahoma City, Okla.*
 Miss Marion Morton, *Salisbury, Md.*
 Herman Stein, *Chicago.*

FILM PRODUCERS

Columbia Pictures Corporation, *Hollywood, Calif.*

SCHOOLS AND COLLEGES

Newton High School, *Newton, Mass.*
 Kingswood Country Day School, *West Hartford, Conn.*
 Taft School, *Watertown, Conn.*
 Oklahoma College for Women, *Chickasha, Okla.*

Central College, *McPherson, Kan.*
 Edward T. Clark, *Goshen, N. Y.*
 Walden Woods School of Sacred Music, *Hartland, Mich.*

HOTELS, RESTAURANTS AND BALLROOMS

Bismarck Hotel, *Chicago, Ill.*
 Kugler's Restaurant, *Philadelphia, Pa.*
 Stevens Hotel, *Chicago, Ill.*
 Aragon Ballroom, *Chicago, Ill.*
 Hotel Touraine, *Boston, Mass.*
 The Oriole Cafeteria, *Baltimore, Md.*
 Hotel Staller, *Detroit, Mich.*
 Book-Cadillac Hotel, *Detroit, Mich.*

MORTUARIES AND CEMETERIES

Wilton Mortuary, *Peoria, Ill.*
 C. H. Smith, *Pomona, Calif.*
 Jas. T. Pratt Co., *Hartford, Conn.*
 Geo. T. Davis, Inc., *New Rochelle, N. Y.*
 Dampier-Baird Mortuary, *St. Paul, Minn.*
 Shannon Funeral Chapel, *Modesto, Calif.*
 Forest Lawn Memorial Park Assn., Inc., *Glendale, Calif.*
 Chas. T. Holland, Inc., *Santa Barbara, Calif.*
 Pierce Bros., *Los Angeles, Calif.*
 Gill Mortuary, *Wichita, Kan.*
 Lamb Funeral Home, *Ottawa, Kan.*
 Joseph L. Lohmeyer, *Ft. Smith, Ark.*
 Davis Undertaking Co., *Guthrie, Okla.*
 Edwards Funeral Home, *Ft. Smith, Ark.*
 Fowler-Anderson, *Alameda, Calif.*
 W. A. Stock, *St. Louis, Mo.*
 Harvey A. Neely, *Detroit, Mich.*
 Ralph M. Whitaker, *Canton, O.*

MISCELLANEOUS

Ford Motor Bowl, *San Diego, Cal., Exposition*
 Henry Ford, *Stephen Foster House, Dearborn, Mich.*

TO HEAR THE HAMMOND ORGAN

IN NEW YORK
 COME TO OUR PENTHOUSE
 STUDIOS AT 119 WEST 57TH ST.
 IN LOS ANGELES
 COME TO 730 WEST 7TH ST.

The Hammond Organ may also be seen and heard in the following cities:
 Baltimore—Chas. M. Stieff, Inc.
 Boston—M. Steinert & Sons
 Buffalo—Denton, Cottier & Daniels
 Cleveland—The Halle Bros. Co.
 Des Moines—Stoner Piano Co.
 Detroit—Grinnell Bros.
 Harrisburg—J. H. Troup Music House
 Hartford—Watkins Bros., Inc.
 Kansas City—Jenkins Music Co.
 Milwaukee—J. B. Bradford Piano Co.
 Omaha—Schmoller & Mueller
 Philadelphia—John Wanamaker
 Pittsburgh—C. C. Mellor Co.
 Reading—Wittich's
 St. Louis—Aeolian Co. of Missouri
 Syracuse—Clark Music Co.
 Washington, D. C.—E. F. Droop & Sons Co.

HAMMOND ORGAN

THE ORGAN OF A MILLION TONES

**Falls from Grace
and Thus Wins Others
to Love Organ Music**

Dear Free Lancer: Ah, how they cut, those cruel words you spoke of the garden variety of organist who employs a vocalist or violinist to liven up organ recitals for the public! Admitting humbly that I am at best the garden variety of organist, playing for a very liberal church in the fabulously liberal Midwest, I am moved to submit a few remarks in defense of the garden variety of organist. Most of that variety emerged from academic schools of organ playing with lofty ambitions to give the public pure organ literature, notably, of course, the inviolable Bach, and not to compromise with the tastes of the "peepul" so much as to allow the merest whisper of "To a Wild Rose" or "Liebestraum," etc. The public would get Bach, Guilman, Vierne and Widor, and a daring dash of Karg-Elert, and like it. The public we got *did*, all fifteen of 'em!

Finally, for various reasons such as lust for popularity or ignoble compromise with common requests, we began doing Schubert's "Serenade" or "The Song of India," and advertising that a little. Our public grew to twenty-five or thirty. And then came a request for some transcriptions. "Do you know 'The Unfinished Symphony'?" We were so touched by having new faces in the audience coming down to the console to make requests that we swallowed our conscience and played "The Unfinished Symphony" at our next recital. To our surprise our public swelled to fifty. Some ex-theater musicians, ex-high school orchestra and ex-local symphony orchestra players were there; they knew *that* piece and were curious to hear how it sounded on the organ. The reactions to the performance were terrifyingly critical: "You had *strings* do the horn part!" [show of horror]. "I missed the answering choirs of strings and woodwinds." "The organ muddles up the inner voices." Most of which was

our fault for not preparing carefully enough. We were used to doing Widor symphonies as directed on the copy, and knowing that we were nearly immune to criticism because we were the only organist present, and only organists would know the difference. But, upon request, we did a transcription of the "Berceuse" and "Ronde des Princesses" from "The Firebird" at the next recital and the instrumentalists turned out stronger than ever to listen and criticize. Well, then, having shamelessly surrendered to popular tastes to that degree, we persisted in doing a few numbers of "pure organ literature," with the gratifying result that the public showed some real human interest in Bach, Vierne, Widor, etc. They came to hear what was already familiar to them and became interested incidentally in organ music.

Next in our career of moral encounters came some dreamy-eyed folk who hadn't heard "that beautiful tune 'My Heart at Thy Sweet Voice'" in years. No! Our conscience rebelled. A thousand times No! If they must hear that tune again they'll hear it sung, as it should be rendered. So we got the best contralto in our chorus choir at the church and she dug out a copy from her repertoire of conservatory days, her maiden name scrawled in the upper righthand corner.

"My goodness! I haven't done this in years!" she said, with a smile of reminiscent pleasure. "Maybe I can't do it any more," looking a little excited at the idea. And we rehearsed several times, taking intermittent pauses to recollect those long-since days when she sang with a symphony orchestra and a corsage of orchids. It was a genuine thrill for her to sing a repertoire song again in public, for there had been no occasion for it since she graduated from the conservatory.

We advertised in the local paper that our next recital was to feature Mrs. So-and-So, contralto (picture appended), who would sing "My Heart at Thy Sweet Voice" from Saint-Saens' opera "Samson and Delilah." Our public reached 100.

That's how it all started, this base

fall from grace, this errant departure from academic nobility. But the effect has been to bring blustering business men and fluttering housewives to ask for the Bach Passacaglia; timid little street waifs and brisk, bridge-shark Junior Leaguers to request Franck Chorales. So now we have, after abhorring and then enduring, come to embrace the "peepul's" tastes to the shocking extent of playing old album favorites and transcriptions, featuring soloists, and writing chatty program notes, in the hopeful belief that by the roadside the "peepul's" tastes will one day acclaim pure organ literature as well.

Yours brazenly,
VOX HUMANA.

Recital Series for New Orleans.

New Orleans is to have a series of monthly organ recitals at the Masonic Temple Auditorium, arrangements for which are being made by Malcolm Williamson, organist of the grand lodge, and William F. Bassich, New Orleans representative of the W. W. Kimball Company. The object is to offer the people of the city more organ music. The first recital will be played Oct. 20 at 4 p. m. by Professor William C. Webb, F. R. C. O., F. A. G. O., dean of the Louisiana Chapter of the American Guild of Organists and organist and director of Christ Church Cathedral. There is to be no charge for admission and no offering will be taken up.

Einecke Studies in Europe.

C. Harold Einecke, organist and chirmaster of the Park Congregational Church, Grand Rapids, Mich., has been in England since July 1 attending the Oxford Music Course in London and studying organ with Dr. Bullock at Westminster Abbey and voice with Dr. W. S. Drew. Mr. Einecke reports that he found time to attend the London Conference of Organists at the Royal College. Before returning to American soil Sept. 10 Mr. Einecke will give a recital at the Oxford Chapel, in which he will feature the works of American composers.

GOES TO PITTSBURGH POST

William E. Bretz Succeeds John A. Bell at First Presbyterian.

The First Presbyterian Church of Pittsburgh, Pa., announces that the session has engaged the services of William E. Bretz of West Chester Philadelphia, to succeed John A. Bell at the organ. Mr. Bell went to the First Presbyterian Church in 1884 and served as organist for fifty-one years, until the tragic automobile crash of April 8 on the Lincoln Highway ended the lives of both Mr. and Mrs. Bell. Mr. Bell's musical genius and strong personality made him noted throughout the country, but his place at the First Church was not only that of organist, for he had served the church as an elder since 1904.

Mr. Bretz will take up his work as Mr. Bell's successor the latter part of September. He received his college education at Dickinson College, Carlisle, Pa., graduating from there in 1921 with a bachelor of arts degree, having specialized in the Romance languages. During this time he was college pianist and had charge of all of the musical activities, including the direction of the women's glee club in his senior year, and for four years following.

In 1918 Mr. Bretz became organist at Zion Lutheran Church, Harrisburg, one of the large churches of the Lutheran faith, where he served for ten years, during which time he did private teaching and gave many recitals throughout the state. In 1920 he became teacher of organ at Irving College, Mechanicsburg, Pa., remaining in that position for seven years.

In 1927 Mr. Bretz began work at the Teachers' College of West Chester as instructor in piano and organ and director of the men's glee club. In May, 1928, he was appointed organist and director of the chorus choir of the Bryn Mawr Presbyterian Church, continuing there until the present time.

Mr. Bretz received his organ training under Frank A. McCarrell of Harrisburg, Gaston M. Dethier of New York City and Charles M. Courboin, the famous concert organist.

Kilgen Organs

MIRABILE

AUDITU

Petit Ensemble

**MAKING SCIENCE
THE SERVANT OF ART**

Musicians everywhere are commenting upon the many distinctive improvements in recent Kilgen Organs.

These are all sane, logical developments rather than innovations. Constant research and the application of scientific principles have here, for example, produced a steadiness of wind supply and an improvement in console control far in advance of anything known before. Such advancement in organ construction is notably apparent in the large Three-Manual Organs

recently installed in the following churches:

- ST. JEROME'S CATHOLIC CHURCH
HOLYOKE, MASS.
- THE CATHEDRAL
SIOUX FALLS, S. D.
- ST. JOSEPH'S CHURCH
PATERSON, N. J.
- ST. ANTHONY'S CHURCH
HAWTHORNE, N. J.

With so many organ masterpieces to their credit—with unstinted praise received on organs recently installed—the Kilgen Brothers have reached new heights in fine organ building.

Geo. Kilgen & Son, Inc.

Organ Builders for Over 300 Years

4010 N. Union Boulevard Saint Louis, Mo.

NEW YORK — LOS ANGELES — CHICAGO — DETROIT — AND OTHER PRINCIPAL CITIES

**BOOST FOR THE ORGAN
AT ILLINOIS WESLEYAN
TO ENLARGE FOUR-MANUAL**

**Hinners Will Add Eight Stops and
Install Amplification Equipment
so Instrument May Be Heard
All Over Bloomington.**

As part of a development at Illinois Wesleyan University, Bloomington, Ill., which is making of that school a center of organ education, the university's four-manual organ is to be modernized and enlarged. The contract has been awarded to the Hinners Organ Company of Pekin, Ill., and besides adding eight stops, the builders are to move the console to a better location for recitals and change the swell openings. The organ is also to have a complete amplification equipment, so that the entire instrument may be heard in all parts of the city. The electrical equipment for this and the loud-speakers will be placed in a new tower to be built on the campus. All this work is also to be done by the Hinners Company. When it has been completed Illinois Wesleyan believes it will have an organ such as only a few even among the larger universities possess.

Frank B. Jordan, head of the organ department, will also have an additional two-manual for his department. This will be installed this month, in time for the new school year. The organ equipment then will consist of six two-manual organs and the four-manual recital organ. Last February a new two-manual was added.

Last year Illinois Wesleyan had fifty-five organ students. The full time of Mr. Jordan and his assistant, Miss Alma Abbott, is taken up in the organ department. Mr. Jordan looks forward to a busy and very fruitful year. There was a large enrollment for the summer session. Mr. Jordan directed "Eve," by Massenet, in concert with a chorus of eighty voices July 23.

NEW COMBINATION SYSTEM

**Reisner Company's All-Electric Device
Attracts Much Attention.**

Perfection of a new combination system by the W. H. Reisner Manufacturing Company of Hagerstown, Md., is attracting much attention among organ builders who have examined it. This all-electric combination consists of individual units, allowing additions to be made without disturbing the original scheme. It is designed so as to do away with noise or sluggishness. The new action is adaptable either to remote control or to the console-contained system, and can be readily assembled from standard parts to conform with any specification.

Two solenoids are placed opposite each other, with a floating armature, contained in a single housing. A pin in the armature acts as a stop and makes contact for either the "on" or "off" control, as determined by the position of the stopkey or drawknob. Each unit is separate and they may be assembled in groups according to the number of stops desired on any combination piston.

For setting, relay magnets energize the setter unit coils for movement of the armature to the position of the stop control. After once set, these units act as a connection between the combination relays and the stop control. Very little current is necessary, as the setter units have only to make contact while the setting of combinations is being done. For operating the combinations an armature of the relay magnet is the only moving part. This accounts for the quietness and the 80 per cent silver contacts assure a positive connection.

The capture system is used because of its preference among organists. This style enables the player to set a combination by simply holding the setter piston, either by hand or pedal, and pressing the piston on which that particular combination is desired.

The W. H. Reisner Company has been known favorably in the organ trade for many years, both in this country and in Europe. It has been a large manufacturer of magnets for organs, having launched in this field as long ago as 1907.

VIRGIL FOX



VIRGIL FOX TO BALTIMORE

Wins Post in Prominent Brown Memorial Presbyterian Church.

Virgil Fox, the young organ virtuoso, has been appointed organist of Brown Memorial Presbyterian Church at Baltimore, and his associate, W. Richard Weagley, is to be choirmaster. These two men have cooperated in the same positions with marked success at St. Mark's Church, Hanover, Pa. Mr. Fox succeeds John Eltermann, dean of the Chesapeake Chapter, A. G. O., who retires Sept. 1 after distinguished service to this important church.

Brown Memorial Church is one of the largest in Baltimore and has had a succession of prominent ministers. The present pastor is the Rev. Thomas Guthrie Speers. There will be a chorus choir with a solo quartet. The organ is a large and beautiful four-manual Aeolian-Skinner built four years ago.

H. P. Seaver Injured in Fall.

H. P. Seaver, the veteran organ man of Providence, R. I., is in the Homeopathic Hospital in that city as the result of a fall in which he broke his thigh. The accident occurred at Mr. Seaver's summer home on Cape Cod. He was taken home in an ambulance and is getting along as well as could be expected. Although over 80 years old, Mr. Seaver was in excellent health until the accident. Mr. Seaver has represented M. P. Möller in Providence for more than twenty years and is known to organists and organ men throughout New England.

Dr. Eversden Undergoes Operation.

Dr. Percy B. Eversden, the St. Louis organist and former state president of the N. A. O. for Missouri, underwent a major operation a month ago, but his friends will be pleased to hear that he is recovering slowly but surely and that he was able to play for the first time since the operation at the Wednesday evening service in First Church of Christ, Scientist, on Aug. 14. Dr. Eversden has been the organist of this church for fifteen years.

**The Indian World
Three Pieces
for Organ**

- 1. The Indian Flute**
- 2. Barbaric Splendor**
- 3. Largo (after "New World")**

by
HORACE ALDEN MILLER
50 Cents Each
Published by
CORNELL COLLEGE
Mt. Vernon, Iowa

M. P. MÖLLER

installs three-manual organ in the
**NEW YORK STATE VOCATIONAL
INSTITUTE**
WEST COXSACKIE, N. Y.



The fourth Möller organ to be installed
in State Reform Institutions in New York.



A thorough investigation by designated authorities proved that the Möller Organs easily met the rigid requirements of the State in quality of materials, workmanship and artistic tone.

As Möller Organs lead in the number that have been installed in churches of every denomination, they also lead in the number that have been purchased for schools, colleges, public auditoriums and state institutions.

Write us and we will tell you why Möller Organs have attained this enviable record.



Ernest M. Skinner Says the Good Will Live in Organ Design

[The following is the text of an informal talk by Ernest M. Skinner, the eminent organ builder, before the convention of the A. G. O. in New York, at which time he was the recipient of an ovation on the occasion of his fiftieth anniversary as an organ builder.]

By ERNEST M. SKINNER

At the time of the last convention of the N. A. O. in New York City I was one of a party of four who went to the top of the Empire State building. In conversation with a young lady from the West Al Smith's name was mentioned, and she asked me: "Are you a republican or a democrat?" I said: "I have always been a republican," and she said: "I have too, but, you know, Mr. Skinner, I know some democrats, and they are really very nice people."

With your permission I would like first to read some lines by Peter Christian Lutkin which came to me in a circular issued by Northwestern University. They are as follows:

Music in its higher aspects is concerned with enriching and ennobling life. It is so elastic and comprehensive that it ministers alike to the rich and the poor; the cultured and the ignorant; the just and the unjust. It is so simple that children become enthusiastic over it. It is so complex that its depths are sounded only by specially endowed natures. Its practice puts a stamp of culture on any community. It is a social, a religious and an aesthetic necessity.

I wonder if the membership of the American Guild of Organists is aware of the tremendous influence it is having in stimulating the young organist to work and to make himself proficient in his chosen art.

My work has carried me into every state in the Union. In many, many places I have come into contact with young organists who have told me they are preparing to take the Guild examinations. My contacts have shown me that the influence of the Guild has proved a tremendous incentive in stimulating ambition in the young organist, and at this particular convention I was told by an organist over 60 years old that he had just taken the Guild examination and he had to work "like blazes" to make it.

I have lived long enough to contrast organ playing as it *was* with organ playing as it *is*. I well remember that it was by no means uncommon for a player to hang on to a final chord on a page while he deliberately turned the leaf to the next page, and then, finding he had turned two pages instead of one, with equal deliberation to return the second page, after which he was all prepared to select a new combination while the same chord persisted. I also recall that the key touch of the organ at that time required several pounds' pressure per key in playing the full organ, and that organ playing as it is today was utterly impossible on that instrument.

I am asked to speak on presentday tendencies in organ building, in which term "classic" is frequently invoked. At what point between Tubal Cain and the present are we to decide that the organ became classic? The term "classic" implies the best of its kind, if we are to accept the term literally.

Suppose we start with the organ as Bach knew it. I will quote from his specifications for improvements in the organ, at which time he presided at St. Blasius:

New and proper bellows must be arranged so that one stop and immediately afterward all the stops can be played without affecting the wind pressure, which has never been done before and yet is very necessary.

The tremolo must be adjusted so that its action will be regular.

The management of the organ should be somewhat easier and the keys ought not to have so great a fall; however, it must still be possible to play in such a manner that there need be no fear of coming to a sudden stop. The builder is to connect the new glockenspiel to the pedal. [I suppose this was a mechanical action.]

Bach afterward had a glockenspiel installed in the organ at Weimar. We know, therefore, that Bach approved all the modern improvements of his

time, including the chimes and the tremolo; so bear in mind if you omit these you are departing from the classic form of the instrument.

It may surprise you to learn that Bach's requirements regarding wind supply were not realized, even in part, until our own time. About thirty-eight years ago George S. Hutchings applied a Sturtevant blower to an organ that went to Cincinnati, Ohio. Even then the perfect wind was not achieved, nor was it until weights were discarded and individual reservoirs were provided for each manual, and the pressure determined by springs.

I do not think it is well to dwell too heavily upon any tendency in organ building until it has sufficient age to be regarded as promising permanence.

Some of you will probably recall that thirty-five years ago there was a meeting of the American Guild of Organists in New York City, at which Edwin H. Lemare was present. There were heated discussions as to the merits of having the combinations move the stops, or of using what were called "dead" combinations, which sometimes put out of action any stops that were drawn. This served to embalm the deceased. Both sides were sure they were right; but *time is the umpire*, and the movable type survives.

Some time after this we had the "unit organ" sprung on us. I need not comment further on this type of construction.

Then we had the stopkeys. I will say with regard to them that, whatever their merits, they have not been able to kill the stopknobs, which I believe are gaining ground.

Total enclosure came next, and that, I believe, is more or less forgotten.

As I am limited to twenty minutes we cannot stay long in any one place, so for further material we will move to England.

The mechanical or tracker action prevailed until the advent of the Barker lever, which was succeeded in England by the tubular action. Ten or twelve years ago I visited an organ in England having a tubular action and I think I may say in all fairness that it was the noisiest, clumsiest, most unresponsive action I have ever seen. I have not spoken of this before because I was a guest of the builder, but a visitor from that country recently looked us over in America and he found nothing that pleased him except an organ sent here from Germany, so in the circumstances I feel at liberty to speak a little more freely.

About forty years ago I designed a tubular action which is in satisfactory working order today and may be seen in the Church of the Saviour, Brooklyn. It is nearly as prompt and quite as silent as an electric action. This organ has a detached console with tubes of considerable length.

Next comes the electric action. Forty years ago I designed an electric action which showed a speed of over 200 movements per second. I have been asked many times why such speed was necessary, and I will say it is because I have tried to eliminate all feeling of remoteness between the organist and his pipes. The human sensibilities are very acute; if you look through the shutter of a camera set to a speed of one-thousandth of a second you will see with perfect clarity everything within the line of vision, even in this brief interval, although you may not be able to remember it. The sense of hearing is as sensitive to small intervals of time as the sense of sight. Phrasing is made up of the precise disposition of the beginnings and endings of notes, and organists would quite easily be able to determine the difference between one action having 200 cycles per second and another having 300 cycles owing to the extra responsiveness of the faster mechanism.

The violinist is in actual contact with his tone, and there is nothing between his mind and his tone except the limitation of his technique; to parallel this condition as far as possible was my purpose in developing the high speed action. This responsiveness is so far removed from any Bach ever knew that the contrast is little short of ludicrous. You have capitalized the speed of the American organ action and developed a technique all your own. The finest

organ playing in the world is heard right here in America. America has produced every modern mechanical convenience as we know it today. The individual valve wind chest pioneered by Roosevelt was followed by various other types. The pitman chest is the most largely used of any individual valve chest at the present time. Incidentally the action of the valves of the pitman chest has the same effect upon the speech of the pipes as do the valves of the slider chest provided the pitman chest is given a fast action. The crescendo pedal and electro-pneumatic swells are used in America almost exclusively.

Now we come to tonal questions. The violinist will pay fabulous prices for a violin having a particular type of tone. Regardless of his technique or what he plays, or how much musicianship he puts into his playing, he must have the perfect tone to get what he wants. It is something he cannot put into his instrument if the instrument is without it. Is there any good reason why sympathetic tone is less necessary to the organ?

There are two attitudes on this point. I was once standing beside a console where an organist was practicing Widor's "Symphonie Romane." I remarked: "That is a beautiful combination." He slammed the stops in and said: "I don't want it then." I said: "Don't you want people to like the organ?" He said: "No, the organ is a serious instrument."

Next we come to imitative orchestral color. The clarinet is very ancient and well established. It is now traditional. A tradition is a precedent that wasn't knocked out. Sometime the French horn will be antiquated and then it will become a classic stop. If you doubt the desire of the ancients for color I advise you to look up the illustrations of the pipes by which they hoped to achieve it.

Some time ago I heard the Westminster Choir and the Philadelphia Orchestra perform the Bach B minor Mass in the university chapel at Princeton, N. J. Dr. Stokowski reinforced

the strings of the orchestra occasionally with the strings of the organ, and I was very much interested to note that they were practically identical in character. So we have real string tone in the organ.

Dupré, in a talk given in Cleveland, said he had played in every European country and that the only new thing anywhere was the development of orchestral tone here in America.

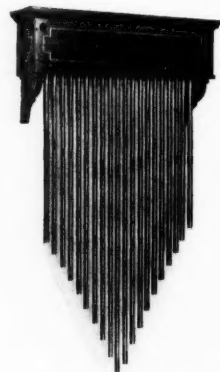
So after looking back over the last fifty years I think it may be said, with confidence, that the established tendency in organ building is the development of color. I will say further that it is wholly an American development. It is ours. It does not matter much what you or I say of any new thing. Only that lives which deserves to live. I seem to have devoted a considerable part of my life to a search for musical tone. I think it was a labor worth while and I do not regret it.

Father and Son Give Recital.

Norbert E. Fox, organist of Queen of the Most Holy Rosary Cathedral in Toledo, and his son, Robert F. Fox, gave a joint recital on the large four-manual Aeolian-Skinner organ at the cathedral on the afternoon of July 12 for Toledo Teachers' College. Robert Fox played a group consisting of: Prelude in B minor, Bach; "Meditation a Ste. Clotilde," James; "Pantomime," Jepsen; "Adorate Devote," N. E. Fox; Toccata ("Suite Gothique"), Boellmann. Norbert E. Fox played: Sortie on "Orbis Factor," N. E. Fox; Chorale Prelude, "O Mensch, bewein' dein' Sünde Gross," Bach; Toccata (Fifth Symphony), Widor.

PORTER HEAPS

RECITAL ORGANIST
University of Chicago



NEW ELECTRIC CHIME ACTION

THE chime unit illustrated may be placed at any distance from the organ because it is electric and therefore requires only a very small cable from console to chimes and NO AIR. Many unique installations have been made. This action opens a new field for chimes.

Here again the flexibility of the direct electric action is demonstrated very forcibly. The stroke of the mallet can be regulated very closely, the damper is effective, action quick and above all exceedingly quiet.

WICKS PIPE ORGAN CO.

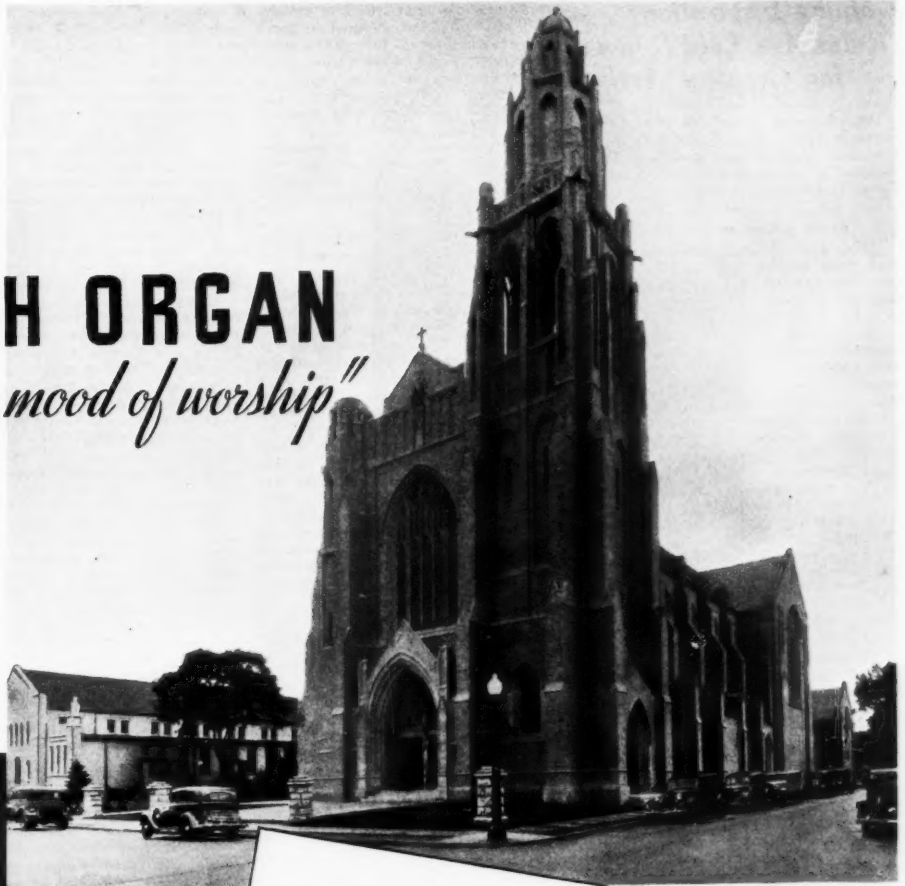
Highland, Ill.



"Distinctly
A CHURCH ORGAN
suitable for every mood of worship"

THUS Bertha M. Reilly of St. Agnes' Church, Rockville Centre, Long Island, adds her words of praise to the plaudits many organists have heaped upon the Wurlitzer Church Organ.

Superb in operation, this organ never fails to elicit favorable comment from those who play it.



62 Reid Avenue,
 Rockville Centre, L. I.
 July 6, 1935

The Rudolph Wurlitzer Co.,
 120 West 42nd Street,
 New York, N. Y.

Gentlemen:

Wish to express my appreciation of the excellent work you have done in building the recently completed three manual organ for St. Agnes' Roman Catholic Church at Rockville Centre.

The mechanism is indeed a delight -- the quality of tone exceptionally pleasing -- in brief, our organ is distinctly a Church organ -- suitable for every mood of worship.

The cheerful and courteous cooperation of all connected with your firm, with whom we had contact, also deserves a word of praise.

Very truly yours,
Bertha M. Reilly
 Organist.

The tone is recognized as true and of high quality. These advantages, as well as Wurlitzer's ability to build trouble-free, correct installations, are the result of over two hundred years of musical experience . . . the assurance of satisfaction that can be yours, in all your contacts with one of the world's largest builders of pipe organs.

Write for Brochure

THE RUDOLPH WURLITZER MFG. CO.
 NORTH TONAWANDA, N. Y.
 NEW YORK STUDIOS: 120 W. 42d ST.



WURLITZER CHURCH ORGANS

Gaining Inspiration; Rules Are Laid Down for Creative Artist

[The following is the text of a lecture delivered by Dr. Sanders, the well-known Canadian organist and composer, at a meeting of the Montreal Center of the Canadian College of Organists.]

By DR. HERBERT SANDERS

"The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh and whither it goeth; so is everyone that is born of the Spirit."

Our creative artists have always encouraged the masses to believe that as the wind mysteriously comes and as mysteriously goes, so does inspiration. Haydn once told a Viennese audience he did not himself compose, but that his music came to him straight from heaven. Keats gave expression to the same idea:

For I was taught in Paradise
To ease my soul of melodies.
Wordsworth too, has the same thought—

Think you midst this mighty sum
Of things forever seeking
That nothing of itself will come
But we must still be thinking.

And Whitman—
I loafe, and invite my soul.

"Who by searching has become inspired" might as reasonably be asked as "Who by searching has found out God?" The lives of great authors, composers and artists, even if they did regard themselves merely as mediums of inspiration and incapable of originating ideas, bear evidence to the fact that they knew inspiration could be wooed and that their modes of wooing are as curious as they are interesting.

Genius instinctively seeks for external conditions favorable to cerebration—and the study of the lives of men of genius shows these conditions to be purely personal matters. Wagner always had to have silk underwear. He borrowed the money to buy it from Liszt. The creative moment would not arrive until he wore a satin dressing-gown. Lachini required cats and mistresses. Liszt could dispense with cats.

Mrs. Alec Tweedie when visiting Ibsen "saw a little tray and on the tray one of those small carved wooden bears so common in Switzerland. Behind it was a little black devil for holding a match and two or three little rabbits in its coppice, one of the former of which was playing a violin."

"What are those funny little things?" she queried.

"I never write a single line of any of my dramas unless that tray and its occupants are before me on the table. I could not write without them," he added; "but why I use them is my own secret," and he laughed quietly.

Kant used to write looking on a distant tower. In course of time the tower was hidden by growing trees. He complained to the city fathers and asked them to cut the trees down so he could see the tower and think. They complied.

Lamb couldn't work in a room with bare whitewashed walls—conditions favorable to Stevenson. Beethoven said he could compose only in the summer. Zola worked best with the blinds down, even at noon and with artificial light.

Schiller found old Rhenish and rotten apples beneficial. Addison and Sheridan found wine sufficiently effective without the rotten apples; Hardy was unable to work if he had his shoes or slippers on.

A little reflection will make patent the fact that some of these apparent eccentricities had a purpose, and that from them we may suggest a rule to the would-be originator: (1) *Seek external conditions favorable to physical unconsciousness or comfort.*

The man who accepted these invitations to passivity and did nothing but "loafe and invite his soul" would be unlikely to have his product stamped with the hallmark of genius. Great originalities owe more to hard work than to laziness. Material has to be gathered and subjected to processes of rejection, selection and arrangement, so that when a creative artist tells us

that inspiration comes to him mysteriously and unbidden, we must interpret him as saying that the preparatory work was finished and the actual manifestation was accomplished with the minimum of intellectual effort. The coming of a germinal idea involves previous thinking and work for its subsequent development. But originalities always imply work—angels did not originate Beethoven's Fifth Symphony, St. Paul's Cathedral or "Faust."

A second rule for creative artists might be: *Seek favorable mental conditions.*

Pindar says: "Poet from poet learns his art both now and of old." This is true. Goethe was influenced by Shakespeare, Scott by the German poets, Galileo by the study of Leonardo's manuscript. All later composers have studied Bach and even Bach studied his contemporary Buxtehude and his predecessors.

How Cesar Franck secured mental activity favorable to creation is told by his biographer: "How often we used to see him pounding away on his piano in a jerky and continual *fortissimo* the overture to 'Die Meistersinger' or something by Bach, Beethoven or Schumann! After a time the deafening noise sank to a murmur, then silence—the master had found his idea."

Somerset Maugham tells us how he prepares for writing. "A week or two before I begin to write a book," he says, "I always read a good deal from the prose of Addison. The style of this author is so perfectly limpid that I have found it a specific beyond compare for dissolving any tension that may exist in the mind, and for refreshing and invigorating the latter for the task of creation."

A third rule might be: *When ideas do not come, try a change of, or relaxation from, mental activity.*

Berlioz wanted to compose a song and chorus for the "Cinz Mai" of Beranger. He composed the song, but could not find a refrain. This came to him two years later, after rising from a dive in the Tiber.

It was while playing billiards that Mozart conceived the aria of the beautiful quintet in the "Magic Flute." Mozart carried a notebook in which to record his vagrant ideas. The composer of the popular cantata "The Holy City" (A. R. Gaul) wished to record a theme on the train and gave a man half-a-crown to use his back as a writing desk.

Thomas Aquinas was having a social time with the king of France when in the middle of the conversation he banged his fist on the table and exclaimed with delightful irrelevance: "This is conclusive evidence against the Manicheans." Sir Walter Scott when in difficulties would say: "Never mind, I shall have it at 7 o'clock tomorrow morning."

A celebrated Frenchman once said: "Since I studied nothing I have learned much. It is indeed in our leisurely strolls that our great intellectual and moral discoveries come to us." Evidently Rabindranath Tagore believes in letting things simmer: "From dawn to dusk I sit here before my door and I know the happy moment will arrive when I shall see. In the meantime the air is filling with the perfume of promise."

Here are two thought-provoking sayings: (1) "We learn to skate in the summer and to play tennis in the winter" (Professor Henry James) and (2) the reply of the great man who was asked how he concentrated his mind on a subject and answered: "I try to think of something else."

Bernard Shaw says: "I can produce literature and I can produce drama. I am a playwright and a great many other things as well, but I cannot tell how it is done."

"My method, my system, my tradition," he says, "is founded on music. It is not founded on literature at all. I was brought up on music when I was young. I did not read plays very much because I could not get hold of them, except, of course, Shakespeare, who was mother's milk to me. What I was really interested in was musical development."

The composer knows that the writing of an essay and the movement for

a symphony involve similar artistic principles—the material only is different. There must be musical statement, the equivalent of which is characterization in literature; next follows development, in which the main themes or portions of them are varied and embellished. This is the equivalent of the plot. Finally the music returns to and finishes in the home key just as the story's conclusion unravels the problems or difficulties of the plot and brings it to a logical ending.

Shaw expresses this parallel in this way: "If you study operas and symphonies you will find a useful clue to my particular style of writing. If you want to produce anything in the way of great poetic drama you have to take a theme, as Beethoven did in his symphonies, and keep hammering at the one theme. * * * I depend entirely on inspiration. A play grows in my mind and I put it on paper, I do not know how or why. The funny thing is that it sometimes strikes me, when I see an early play of my own, that it looks as if I had elaborately constructed it."

Rule 4—*Be alive.*

Macterlinck says: "Do not forget that nothing happens to us that is not of the same nature as ourselves—climb the mountains or go down into the village, travel to the ends of the world, or take a walk round the house, you will meet only yourself on the path of chance." And this is in a way true, but the man who is really and truly alive does not return from the mountain, village, sea or a walk round "the path of chance" as he was—being alive to the haunting suggestions of environment adds something to him.

A curious story is told by Roth—a member of Weber's orchestra. Once when he was walking in the rain with Weber, they entered a beer garden. Tables and chairs were piled on the tables. When Weber saw them he suddenly exclaimed: "Look here, Roth! doesn't that look like a great triumphal march? Thunder! Hear those trumpet blasts! I can use that—I can use that!" His great march in "Oberon" was what he imaginatively heard in the beer garden and it was committed to paper on the evening of the day the beer garden was visited.

Mendelssohn was similarly sensitive to natural objects. It is related that when in an English garden he was struck with the beauty of a creeping plant covered with trumpet-like flowers. He was so impressed with them that he played what (he said) the fairies might play on those trumpets. He drew a branch of the flower on the margin of the paper, and some arpeggio passages, he said, were "a reminder of the sweet scent of the flower rising up."

A. G. Gardiner tells the story of a blasé policeman he met when waiting for a bus at Finchley one bank holiday.

"A lot of people abroad today?" he said interrogatively.

"Yes," said the policeman, "thousands."

"Where do most of them go this way?"

"Oh, to Barnet, though what they see in Barnet I can't make out. I never see nothin' in Barnet."

"Perhaps they like to see the green fields and hear the birds," he said.

"Well, perhaps," replied the policeman in the tone of one who tolerated follies which he was too enlightened to share.

"There'll be more at the exhibition, I suppose," said Mr. Gardiner, hoping to turn his mind to the contemplation of a more cheerful subject.

"The exhibition! Well, I was down there on duty the day it opened, and I never saw such a poor show. Oh yes, the gardens; they're all right, but you can see gardens anywhere."

With a touch of despair Hampstead was mentioned as a merry place on bank holiday.

"Well, I never see nothin' in 'Amstead myself. I dunno what the people go for. And there's the Garden City there, and crowds and crowds a-going to look at it. Well, what is there in it? That's what I asts. What is there in it? I never see nothin' in it."

Many people let the world lose its charm and magic through familiarity. They make no effort to extract happiness out of life. The rainbow, the light-

ning, the thunder cloud are regarded by them as unworthy of observation, and life itself is nothing but a twice-told tale, vexing the dull ears of a drowsy man. To the man who is really alive, nature, friends, environment tap fresh springs in his spirit at every turn.

Rule 5—*Be yourself.*

This rule does not imply that one is self-contained or self-sufficient; indeed, the greatest genius, of necessity, is the most indebted man. Sharper Knowlson gives as a law of inspiration: "Think for yourself." What is meant is that unless the work is stamped with the personality of the author as the golden sovereign is stamped with the image of the king, it cannot rank as great art.

A candidate for a musical degree at Durham once told the examiners he did not study other composers for fear it would mar his style. Even the greatest masters began as copyists. The man who starts with himself, starts where his predecessor started instead of where he finished. Progress in art depends very largely on the artist appropriating to himself the experience of his fellows. Sir Hubert Parry once said the difference between a fool and a wise man was that the fool could learn from nobody, but the wise man could learn from anybody—even from the fool. The order is apprenticeship, mastery, maturity. It is when the milestone of mastery is passed and the period of maturity is reached that work takes on the essential personal note. Only then is a composer's technique able to reveal the finer essences of his personality.

Great art is always personal and does not require the creator's signature. The author of "King Lear," the composer of the great Mass in B minor, or "Dido's Lament," is written in every line or is patent in every bar.

Emerson tells us that "every individual nature has its own beauty. One is struck in every company, at every fireside, with the riches of nature, when he hears so many new tones, all musical, sees in each person original manners, which have a proper and peculiar charm, and reads new expressions of face." He perceives that "nature has laid for each a foundation of a divine building if the soul will build thereon." But to see, to hear, to observe, to compare, to reflect, to build, depends on being sufficiently alive to express ourselves to the utmost.

These stories, sayings, doings of genius, are merely devices designed to hasten the time when, in the words of Sharper Knowlson in his stimulating book, "Originality," "external and internal conditions are *en rapport* with each other." Then, and then only, is the mental highway clear for the trafficking of inspiration, then and then only, can a man say with Whitman: "One's self I sing."

To Publish Middleschulte Work.

Dr. Wilhelm Middleschulte's latest work of large proportions, his "Symphonie Contrapuntistica," on themes by Johann Sebastian Bach, has been accepted for publication by Breitkopf & Haertel and will be off the presses during the coming season. This work has been played by Dr. Middleschulte in his European recitals this summer and was heard in Chicago at the N. A. O. convention of 1933. It was on his American program at the Cathedral in Zürich July 17, as announced in the August issue of THE DIAPASON, and the critics of the Swiss city gave the performance high praise. Dr. Middleschulte sailed for America from Antwerp Aug. 26 after a recital Aug. 17 in the Kreuzkirche of Dresden.

Goes to Moody Church, Chicago.

Alfred Holzworth, for eight years organist of the First Methodist Church of Oak Park, Ill., has been appointed organist of Moody Memorial Church, Chicago. Mr. Holzworth is a member of the music faculty of Moody Bible Institute and has been connected with the institute for eighteen years. He has served as organist and director of the Warren Avenue Congregational Church and the Fullerton Avenue Presbyterian Church, Chicago.

More Sacred Solos; Some of Best Are in American Cantatas

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

In my last article I made the statement that some of the very best American sacred solos are to be found in cantatas. Proofs should be forthcoming at once, and here they are. You may think at first that it is rather expensive to buy an entire cantata just for one solo. The answer is that most cantatas cost only a little more than the price of one solo, whereas several of these cantatas contain more than one number that you will wish to use. The more convincing answer is that these solos are on the average of much better quality than you will find in separate folio editions. The final argument is that you should have at least one copy of the following cantatas in your library anyway:

Candlyn—"The Prince of Peace" (Gray) contains: "The Song of Mary" (alto) and "There Fared a Mother" (soprano), the latter with a superlatively fine text by Chesterton.

Candlyn—"A Song of Praise" (Gray) contains: "There Is an Eye That Never Sleeps" (tenor), "I Sing the Almighty Power of God" (baritone) and "Rise, My Soul" (soprano, high and brilliant solo with harp *ad lib.*).

Candlyn—"The Four Horsemen" (Gray) contains: "My Soul, There Is a Country" (tenor), one of the loveliest of American solos, with text by the mystical poet Vaughan of the seventeenth century.

Cole—"The Rock of Liberty" (Schmidt) contains the following numbers suited to patriotic occasions: "We Who Have Challenged Fate" (tenor) and "Come, Let Us Build a Temple" (baritone).

Matthews, H. A.—"The Story of Christmas" (G. Schirmer) contains: "The Angel Gabriel Was Sent" (soprano) and "O Lovely Voices of the Sky" (high voice, one of the most popular of American solos, also published separately).

Matthews, H. A.—"The Life Everlasting" (G. Schirmer) contains: "In My Father's House" (baritone) and "Blessed Are They" (high voice).

Matthews, H. A.—"The Triumph of the Cross" (G. Schirmer) contains: "I Came from the Father" (baritone) and "Was There Ever Loneliness so Great" (high).

Matthews, H. A.—"The Conversion" (G. Schirmer) contains: "O Master, Let Me Walk with Thee" (high).

Matthews, H. A.—"The City of God" (G. Schirmer) contains: "Rejoice, Ye with Jerusalem" (high) and "I Am the Way" (baritone).

Matthews, J. S.—"The Paschal Victor" (Gray) contains: "How Quiet Lie the Far Judean Hills" (low) and "The Following Love" (tenor).

Matthews, J. S.—"The Eve of Grace" (Gray) contains: "The Virgin's Lullaby" (soprano) and a number of carols that can be sung as solos.

Matthews, J. S.—"The Way, the Truth and the Life" (G. Schirmer) contains: "O That I Knew" (tenor) and "Lead Us, O Father" (high).

Matthews, H. A. and J. S.—"Christ in the World" (Ditson) contains: "I Am Not Worthy" (soprano) and "My Jesus, as Thou Wilt" (baritone).

Matthews, H. A. and J. S.—"The Day-spring" (Ditson) contains: "Light of the World" (high) and "Comes at Times" (low).

Parker—"The Holy Child" (G. Schirmer) contains: "Now Appears the Glorious Morning." This is the prettiest of Parker's cantatas; it has a delightful little duet also.

Parker—"The Vision of Mary" (Gray) contains: "There Shall Come Forth a Rod" (bass).

Parker—"Hora Novissima" (Gray) contains: "O Bona Patria" (soprano) and "Urbs Syon Aurea" (tenor), with English and Latin words; long but beautiful solos.

Parker—"The Wanderer's Psalm" (Gray) contains: "They That Sit in Darkness" (alto), long but impressive solo.

Rogers—"The Man of Nazareth" (G. Schirmer) contains: "Greater Love Hath No Man" (high) and "Stabat Mater" (soprano); two short and melodious solos.

Rogers—"The New Life" (Ditson) contains: "God Created Man to Be Immortal" (bass), effective with a real bass.

Rogers—"The Mystery of Bethlehem" (Lorenz) contains: Section 4, for alto solo.

Thompson, Van D.—"The Evangel of the New World" (Prezser) contains: "Come, Holy Ghost" (soprano) and "The Harvest Truly Is Plentiful" (baritone).

Timmings—"The King Shall Come" (Summy) contains: "Behold, the Days Come" (tenor) and "Light of Those Whose Weary Dwelling" (soprano), both easy and melodious.

Voris—"The Redeeming Love" (Gray) contains: "Love's Redeeming Work Is Done" (soprano).

All of these numbers are of the sort that soloists call "singable"; that is, they have fluent and effective melodies lying within the proper range of the voice. The ones from Candlyn's "A Song of Praise" and Parker's "Hora Novissima" are parts of ambitious oratorios and make more demand than the others. Dr. H. A. Matthews of Philadelphia knows exactly what a solo voice can do, and he has unending melodic invention; he has therefore written a greater number of good, singable sacred solos than any other American composer now living. Some of his melodic talent was shared by his late lamented brother, and some of it is possessed by his pupil, Mr. Timmings. Mr. Rogers, whose secular solos are among the most admired in concert repertoire, is also a most melodious composer. Of all the solos listed above I think that I have enjoyed Candlyn's best, because they seem the most original without losing melodic interest or pleasure of performance.

There are a good many other cantatas with admirable solos, but in such works as "The Comforter" by Barnes (G. Schirmer) and "Adoramus Te" by Clokey (Birchard) and the lovely, mystical "Mystery of Bethlehem" by Wilan (Gray), I do not feel that the solos can be removed from their choral surroundings.

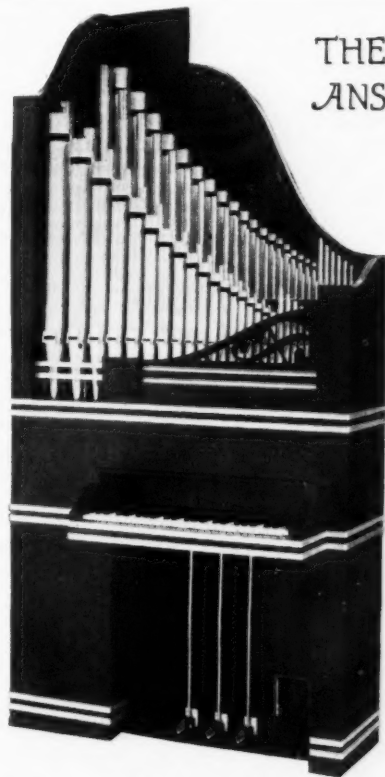
Mr. Bingham's Choices

For those choirmasters who make a serious effort to plan a well-balanced yearly program with reference to the size and nature of the community they serve, particular religious denomination, musical taste of the congregation, pastor's co-operation, etc., the list of music for the year just ended at the Madison Avenue Presbyterian Church, New York City, will present helpful suggestions. This is a parish of nearly 3,000 communicants. The adult choir is a mixed chorus, largely of volunteers. The following works, eleven a cappella, were sung for the first time under the direction of Seth Bingham, organist and director at this church:

- Bach-Holst—"All People."
- Bach—"Crucifixus."
- Bach—"Lauda Sion."
- Bach—"Sleepers, Wake."
- Bingham—"Benedictus Es."
- Buchanan (arrangement)—"One Morning Early."
- Byrd—"Justorum Animae" (five-part).
- Mueller—"I Will Lift Up."
- Palestrina—"Hodie Christus" (double chorus).
- Palestrina—"Tenebrae factae sunt."
- Powell (arrangement)—"Ye Nations All."
- Rachmaninoff—"Cherubim Song."
- Ruffy (arrangement)—"There Is a Land."
- Ruffy (arrangement)—"The Vale of Tears."
- Sowerby—"Great Is the Lord."
- Vittoria—"O Magnum Mysterium."
- Willan—Magnificat.
- Williams—"Darest Thou."
- Williams—"He Is Risen."
- Whitehead (arrangement)—"Ye Choirs of New Jerusalem."

From the choir's regular repertoire (sixteen a cappella) the following are selected:

- Bach—"All Breathing Life."
- Bach—"Abide with Us."
- Bach—"Jesu, Priceless Treasure."
- Bach—"Incarnatus."
- Brahms—"All Flesh Doth Perish."
- Brahms—"Blest Are They That Mourn."
- Brahms—"How Lovely Are Thy Dwellings."
- Byrd—"Ave Verum."
- Byrd—"Make Ye Joy."
- Candlyn—"I Sing of a Maiden."
- Candlyn (arrangement)—"Masters in This Hall."
- Dett—"Listen to the Lambs."
- Franck—"Earthly Knowledge."
- Franck—"Ever Blest Are They."
- Gretchaninoff—"Cherubic Hymn."
- Handel—"Messiah" (excerpts).
- Haydn—"Creation" (excerpts).
- Hough—"Magnificat."
- Liszt—"Benedictus."
- Lotti—"Crucifixus" (eight-part).
- Margetson—"Far From My Heavenly Home."
- Margetson—"He Will Not Always Be Childing."
- Mendelssohn—"Elijah" (excerpts).
- Negro Spiritual—"Every Time I Feel the Spirit."
- Negro Spiritual—"Were You There?"
- Nikolsky—"O Praise Ye the Name."
- Schuetky—"Send Out Thy Spirit."
- Vittoria—"Ave Maria."
- Vittoria—"O Vos Omnes."



THE ANSWER

HOLTKAMP PORTATIV

THIS handsome instrument of three straight stops meets a growing demand for a traditionally correct pipe organ, modern in conception and design. It requires less floor space than an upright piano, is moved more easily, and costs no more. It is available in modern or period design—in natural wood or color.

● WRITE FOR INTERESTING DETAILS.

THE VOTTELER-HOLTKAMP-SPARLING ORGAN CO., CLEVELAND, OHIO • Since 1855

COMPOSITIONS BY

Garth Edmundson

FINDING FAVOR IN ALL CIRCLES

We recommend their being included on this season's service and recital programs.

In Modum Antiquum

Five Unusual Compositions, Non-Difficult

- | | |
|------------------------|--------------------|
| 1. Pax Vobiscum | 3. Litanie Solenne |
| 2. Pastorale Ancienne | 4. Benedictus |
| 5. Cortege and Fanfare | |
| Price, complete \$1.25 | |

- | | |
|---|--------|
| Impressions Gothiques (Symphony II)..... | \$1.25 |
| Imagery in Tableaux (Theme and Variations)..... | 1.25 |
| Bells Through the Trees..... | .60 |
| An Easter Spring Song..... | .60 |
| To the Setting Sun..... | .50 |
| Humoresque Fantastique..... | .75 |

Published by

J. FISCHER & BRO.
119 West 40th Street
New York, N. Y.

THE DIAPASON

ESTABLISHED IN 1909.

(Trademark registered at United States Patent Office.)

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

Official Journal of the American Guild of Organists and of the Canadian College of Organists.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1507 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

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

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

CHICAGO, SEPTEMBER 1, 1935.

Readers of THE DIAPASON who visit Chicago or pass through this city in the course of the summer are cordially invited to call at the editorial offices, which are conveniently situated in the center of the musical and retail business district. Mail may be addressed in our care, and will be held for you. The office in the Kimball Building is open daily from 9 a.m. to 5 p.m. and on Saturday from 9 to 12.

CRITICISM

A thought-provoking—and perhaps debate-provoking—article is that of our co-worker Harold W. Thompson in the July issue, pleading for more constructive criticism of organists. His conviction is that the musical press, which includes THE DIAPASON, is too much given to "soft soap," and that "we must get at the weeds." His cry, as one can easily perceive from his article, is for someone to swat the "bluffers," the apostles of mediocrity, and others with whom all of us are familiar.

It is true that we need more introspection in our profession and that the performer on the organ should be no more immune from unfavorable criticism, if he deserves it, than the composer, who has to face those who are unable to commend his work whenever anything he writes is published. But the correspondent whom Dr. Thompson quotes in the beginning of his article is not altogether accurate when he says:

The organist is the only musician who never gets competent criticism, because he is the only musician who cannot endure criticism of any sort. If you do not believe me, write an honest criticism of the next national convention of organists. Point out defects as well as points of excellence, and see whether you can get your criticism printed.

Dr. Thompson, however, makes a very true statement when he says by way of reply:

Perhaps he should have said: "The organist cannot endure criticism of any sort, because he has never had honest criticism in the newspaper press. All he gets there is slavish adulation (infrequent, and usually for the wrong people), ignorant and perfunctory mention, or complete and contemptuous neglect."

There is no doubt that the organist has not had enough constructive and intelligent criticism—the kind that other professionals receive from the very limited group of thoroughly-trained critics in the larger centers and in some of the smaller cities. But in many instances he does receive sufficient un-intelligent criticism in his church and other quarters. THE DIAPASON denies, however, that it does not print what Dr. Thompson's friend calls "honest criticism." We never indulge in sickening laudatory reviews of any player, no matter what the pressure. To point out the good in any recitalist's playing and to maintain silence as to some of his weaknesses is not dishonest. On the other hand, it is of little benefit to the individual or to the profession to put in cold print and circulate from ocean to ocean the shortcomings of any recital program or its performer. That procedure may be candid, but it is not kind. Unguarded tongues do

enough damage; uncontrolled pens reach farther and their sting lasts longer. Criticism, fearless and frank, there should be, but it should be impersonal. Every wrong tendency should be fought, and every harmful doctrine.

If convention recitals should be dissected, let it be not in the press reviews, but at convention clinics. Let every recital be followed by a free-for-all discussion at which the critics may say in public what they now say in private, criticizing in detail the performance of each number, the compositions and the organs. Those criticized would have an opportunity to answer, and no doubt fruitful debates would be the result.

Does someone say that this would lead to hard feelings and that no one would care to speak out without reservations? Well, then why ask the editors to bear the onus? When human nature can once be changed so that a Christian spirit shall prevail which will conquer personal pride, when the meek shall have inherited the earth; when each recitalist will "esteem other better than themselves" to such an extent that he will wish to hear and heed the unfavorable comments of that other person on his work, we shall all be ready to endure plenty of criticism. Until that time we would better hold to the old rule that before we speak we consider whether what we say is true, is kind, is necessary. And when the millennium arrives we shall not have anything to criticize anyway.

A QUEEN FINDS A NEW KING

The dogdays of August have a way of bringing us stories that make the torrid weather more bearable. It may be the dull season for some varieties of news, but it is by no means dull when it comes to those strikingly unusual things which really make news, according to all the definitions taught in schools of journalism. For example: We find in one of the large Eastern dailies a column writeup of a certain city's "Queen of the Organ." Having been wooed by and having won the "King of Instruments," one might suppose that this queen would go on reigning happily ever afterward, with radio listeners of a certain taste and the newspapermen as her admiring subjects. But, like Alexander the Great, the queen, having conquered the organ world, yearning for other worlds to conquer—especially when her organ world toppled. Being a little more fortunate than Alexander, she found a vast and entrancing world near at hand. And now she is the queen of the accordion!

The anabasis of the queen is told so fascinatingly that we cannot refrain from quoting, so that the reader may have the picture of how queens of the organ germinate and grow. Says the informative article:

Miss ——— launched upon her musical career some years ago with a determination to master the pipe organ—probably the most intricate of all musical instruments. A former piano student, she advanced with considerable rapidity until her deft fingers became entirely at home on the double keyboard of the more sensitive instrument.

Finally, enjoying a certain degree of success, Miss ——— turned professional and extended her studies. From the double keyboard, she turned to a triple keyboard, with more stops and bass pedals. . . .

So much for the prologue. Now for a little tragedy. Sad though it be, we must not keep the reader guessing. Here it is:

But just when it appeared that she had reached the pinnacle in her field, the "crash" came—the "crash" that wrecked the careers of many organists less determined than Miss ———. The advent of the "talkies" silenced the great organs in all the theaters, and organists were looking around to get a new start.

She couldn't keep going in the musical world on memories, however, so she turned to some other musical instrument. Finally, she decided upon a piano accordion. That, she thought, should be easy; couldn't she play both piano and organ?

Yes, she had mastered the mighty pipe organ—the instrument with five manuals, each with sixty-nine keys; the instrument with 1,200 stops that must be controlled by the hands; and the instrument where all the bass is controlled by foot pedals. Surely, she could handle the accordion, with but forty-one keys and 120 bass buttons.

But there was the catch. Those 120 bass buttons almost proved her downfall. And, where at the organ the small keys set off powerful blowers that forced the

air through the pipes, ——— found the accordion, a reed instrument, different again. . . .

As she had done in the earlier days with the pipe organ, so she persevered with the accordion. She practiced hours daily; she refused to quit although she was discouraged many times.

Like so many plays, this one ends happily in the last act, summarized in the following paragraph:

Now, success is hers. She has mastered the accordion, mastered it with a technique that marked her every appearance at the console of an organ. And she is now filling a professional engagement—playing the piano accordion instead of the pipe organ.

So we can all enjoy the remainder of our vacations, happy that the queen has landed on her feet, if we may use such plebeian figures of speech in mentioning royalty.

There is much of inspiration in this true drama. It proves that if we all lose our organ jobs we can be reincarnated as "accordionists." We must hitch our wagons to a star and, as the high school commencement orator so often has told us, keep on going upward and onward. We need not even stop at the accordion. The hurdygurdy, the ocarina, the harmonica—all of them no doubt entitled to be called kings of instruments—beckon to the organist who has wearied of his subjection to the king, or is nurturing higher ambitions, or has been divorced from the console.

The sea serpent and the two-headed calf once predominated in the dogday news; now they have competition. The queen of the organ is dead; long live the queen of the accordion!

THE "FAKE" REPAIR MAN

The unskilled itinerant "fake" organ repair man has been the subject of words of warning in the columns of this paper from time to time. Yet he still flourishes in some parts of the country. People who, as we have previously said, would not think of entrusting their watches to any one but a first-rate watchmaker will let any stranger who has a glib tongue and quotes a low price wreak havoc in the organ chamber, and even carry off some of the pipes. The high cost of such "economy" is known to every organ builder who is called in after the gentry in question have done their work.

Ruining organs seems not to be the only sin laid to some of these frauds. From Kankakee, Ill., comes word in an Associated Press dispatch of the arrest of a man who confessed, according to the report, that he had robbed Episcopal churches in many parts of the United States, gaining admittance by posing as an organ repair man. He was held to the grand jury on the charge of larceny from a church in Kankakee after having been arrested when his efforts to sell chalices to jewelry stores aroused suspicion. The man gave the name of A. B. Andrews.

There is a way to avoid the damage done by fraudulent organ repairers. It is very simple. Make sure of the standing, reputation and connections of your man before you admit him to the organ chamber. To be on the safe side, deal only with established service men and reputable organ builders who will have no difficulty in convincing you of their integrity.

TAKES HARRISBURG POSITION

Henry Whipple Succeeds D. D. Ketting, Who Will Study for Ministry.

Henry Whipple, M. S. M., has been appointed minister of music of the historic Market Square Presbyterian Church, Harrisburg, Pa. Mr. Whipple is a graduate of the University of Michigan, from which he received the bachelor of arts and bachelor of music degrees. While at the university he studied organ under Palmer Christian. He received his master of sacred music degree this season from Union Theological Seminary in New York, where he was an organ student of Dr. Clarence Dickinson. Mr. Whipple goes to Market Square from the First Church of Christ (Congregational), New Britain, Conn., and will take over his new duties Sept. 1.

Donald D. Ketting, M. S. M., minister of music at the Market Square Church, has resigned to enter the Presbyterian Theological Seminary to prepare for the ministry.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Sept. 1, 1910—

The National Association of Organists, in session at Ocean Grove, N. J., Aug. 10 elected Homer N. Bartlett, New York organist and composer, as its president. The vice-presidents selected were Mark Andrews and Will C. Macfarlane, the secretary Clarence Reynolds and the treasurer Frederick Schlieder. Tali Esen Morgan was elected national superintendent.

A comprehensive plan for the creation of an organization of organ builders, prepared by Adolph Wangerin of Milwaukee, was published in THE DIAPASON. It was probably the first definite proposal for united action on business questions.

George H. Fairclough was forming a chapter of the American Guild of Organists in Minnesota.

TEN YEARS AGO, ACCORDING TO THE issue of Sept. 1, 1925—

John J. McClellan, for twenty-five years organist of the Mormon Tabernacle at Salt Lake City, Utah, and nationally known as a recitalist, died Aug. 2 at his home in Salt Lake City.

A full account was presented of the convention of the National Association of Organists held in Cleveland the first week of August. T. Tertius Noble retired from the presidency of the N. A. O. after having served three years and Henry S. Fry was elected president.

Dr. Caspar P. Koch of Pittsburgh prepared for THE DIAPASON a comprehensive list of organ compositions which provide for the use of chimes.

The factory of M. P. Möller was putting the finishing touches on a large four-manual for St. Paul's Methodist Church at Wilmington, Del.

TRIBUTE IS PAID TO TOWER

His Last Service at St. Mark's, Grand Rapids, Draws Throng.

Harold Tower, who closed his service of more than twenty years at St. Mark's Church, Grand Rapids, Mich., Aug. 4, received a demonstration of affection on the occasion of his departure which proved the esteem in which he was held.

"Seldom has a person who has been dismissed from service gone out on such a wave of good feeling as marked the last Sunday on which Harold Tower presided as organist and choir-master in St. Mark's Church," said the *Grand Rapids Herald*. "Announcement that yesterday's service was his last brought the largest crowd to the church that has been seen there for several Sundays. The choir forgot vacation time, and every man and boy came to town to sing and at the close of the service a virtual reception was held for the departing organist, with worshippers crowding around to shake his hand and wish him Godspeed. The Rev. W. S. Larter of Big Rapids, who is preaching in St. Mark's during the Rev. Mr. Higgins' vacation, remarked on the size of the congregation and commented: 'It is an inspiration to me to see this crowd and to know for what reason you have come. This and the fine music is a memory to stay with one.'"

At Camp Roger, the choir camp, in the afternoon a reunion of old choir boys was held, with more than 400 present. The choir and the choir alumni marched to White Chapel, where a service was held. The Venerable Lincoln R. Vercoe opened the service, the Rt. Rev. John McCormick preached and the Rev. Seward A. Bean of Detroit, a former choir boy, offered the closing prayer. Following the service Mr. Tower was presented with a purse of money and the crowd dispersed for walks and to swim in Little Bostwick Lake, meeting again later for a picnic supper.

Charles T. Renaud, former organist and choir-master of the Church of St. John the Evangelist, Syracuse, N. Y., died in that city July 21. Funeral services were held at the church July 24, with solemn high mass.

The Free Lance

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

The other day, reading with great interest Dr. Percy Scholes' splendid work, "The Puritans and Music in England" (Oxford University Press, 1934), I came across this striking description of John Wesley's susceptibility to music. Please do not forget that although John Wesley and his brother Charles founded the great Methodist Church, they were both clergymen of the Church of England. Wesley says: "We administered the sacrament to about 1,300 persons at Christ Church, Macclesfield, Good Friday, 1782. While we were administering I heard a low, soft sound, just like that of an Aeolian harp. It continued five or six minutes, and so affected many that they could not refrain from tears. It then gradually died away. Strange that no other organist that I know should think of this."

Now mark what happened. Wesley said to the organist: "Mr. Maclardie, if I could assure a similar performance to yours this afternoon I would have an organ introduced into every one of our chapels."

It would be well if all parsons were equally appreciative; perhaps we do not give them an equal opportunity.

Everyone who knows Gabrilowitsch will be sorry to hear that his physician orders him to fill no more concert engagements for a year; he has had a severe operation and illness. Nature has called a halt. Gabrilowitsch is not only a grand artist, but also a charming man.

A letter written about a teacher who has just died must be shared with you; it is so stimulating and so encouraging. It reads: "Though I had not seen him for years and had only irregular correspondence with him, nevertheless I felt an attachment that neither years nor circumstances had altered. By some absurd, if you will, sentimental quirk I have always had a genuine devotion to those who have taught me well. By that I mean those who have helped me toward deeper appreciation and understanding and who, by the light of their spirit, have cleared a way for me. * * * I shall always cherish the encouragement, the strict and friendly guidance and the real interest that I got from him."

On the wall of my study hangs a large photograph of one of my teachers of my younger manhood. My eyes often turn to his corner and look at him with affection and emotion, although it is thirty years since I saw him. As long as I was active as a musician never a single day passed that I did not recall something helpful or inspiring that I could apply to the matter in hand. A good teacher is never forgotten; his name is sweet forever in the ears of his pupils.

It always interests me to look over the advance notice of the promenade concerts given in Queen's Hall, London. I like to see whether the organ is recognized as a solo instrument, whether native composers are any better taken care of in England than American composers are taken care of here, and whether Jelly d'Aranyi, the violinist, and her sister, Mme. Fachiri, also a great player, are down for the

Bach Double Concerto. C. H. Trevor—a new name—plays three Bach chorale preludes on Aug. 14; the two splendid ladies who are known as great violinists are to do their Bach on Aug. 28—I'd like to hear them!—and Berkeley Mason plays the Boellmann "Fantaisie Dialoguée," Marcel Dupré the Handel Concerto (set 2, No. 4), G. Thalben Ball closing the list of organists with another Handel Concerto (set 2, No. 5). Dupré is an established favorite; about the other organists I do not seem to know much. Do you remember the splendid viola of the London Quartet? Well, he, with Jean Pougnet, plays the Mozart "Symphonie Concertante" in E flat. His name is William Primrose—a good, hearty English name.

We all know the Anglican chant with the melody *Mi/Mi Re/Mi Mi/Re Do/Re Re/Mi*. Not very juicy, is it? But I can match it with a tune going back as far as "Este's Psalter" (1592) called "Canterbury." Here it is: *Do/Mi Re/Mi Do/Re Mi/Fa, Fa/Mi Re/Do Mi/Re, Re/Fa Mi/Re Do/Mi Re/Do, Mi/Re Do/Fa Re/Do*.

We have come to the first of September again. Vacation is over. Rehearsals are due. It seems a pretty cold proposition to get into the harness, plan the music for the year, look up new service music, hope to find something for special musical vespers. Are you bored? Are we bored? Let's snap out of it!

For many people life is not interesting, so far as events go; it is work—and plenty of it—that helps.

Do you prefer change-ringing or tunes on peals of bells, chimes or carillons? If you have been in England this past season you will remember a Sunday when change-ringing forced itself on your attention; it can become tiresome when it is a "Grandsire Cinques" taking three hours and forty-one minutes to complete, but you are fortunate if the chapel of bell-ringers in your neighborhood did not gird up their loins for one of the peal performances lasting as much as fifteen hours. If one is far enough away, or if the sounds come through trees, or if the bell-ringers are proficient in the beautiful art of "raising and falling in peal," whereby that strangely impressive dying-away effect is produced, then, I grant you, change-ringing has a charm. As to the playing of tunes on carillons, I am a regular Philistine: I like to hear simple melodies with sometimes—but only here and there—a suggestion of harmony. The virtuoso pieces strike me with awe as a sort of music rather than as pure, unadulterated art. But, every man to his job, I say.

Milwaukee Position to Griebling.

Arthur A. Griebling, who for the last six and one-half years held the post of organist and choir director at Trinity Evangelical Church, Milwaukee, is transferring his activities to Grace Lutheran Church, one of the oldest and foremost churches of that denomination in the city. At Grace Church Mr. Griebling will preside at the organ and will also direct three choirs.

JOSEPH W.
CLOKEY
COMPOSER-ORGANIST
Pomona College
CLAREMONT CALIFORNIA

FRANK WRIGHT
MUS. BAC. (TORONTO), A.G.O.

For past twelve years chairman of the Examination Committee of the American Guild of Organists.

Correspondence or personal lessons in preparation for A.G.O. or University examinations.

Studio, 46-50 Grace Court, Brooklyn, N. Y.

HARMONIC FORMS—a text-book
by CARLETON BULLIS, A.M., A.A.G.O.
Send for Circular
THE CLIFTON PRESS
2623 Lakewood Station, Cleveland, O.

JOHN STANDERWICK
RECITALS — INSTRUCTION
Morrow Memorial M. E. Church
MAPLEWOOD, N. J.

RALPH A. HARRIS
M. S. M., F. A. G. O.
Organist and Choirmaster
St. Paul's Episcopal Church
157 St. Paul's Place Brooklyn, N. Y.

FRANCIS SNOW, Mus. Doc.
TRINITY CHURCH
BOSTON
RECITALS — INSTRUCTION
IN ORGAN AND CHOIR TRAINING

PAUL ALLEN BEYMER
3226 EUCLID AVE.
CLEVELAND
Christ Church, Shaker Village
St. James' Church, Painesville

HUGH McAMIS
F. A. G. O.
All Saints' Episcopal Church
Great Neck, Long Island, New York

C. ALBERT SCHOLIN, M. M.
Kingshighway Presbyterian Church
ST. LOUIS

Thomas Webber, Jr.
ORGANIST AND DIRECTOR
First Presbyterian Church
NEW CASTLE, PA.

HARRY BANKS
RECITALS
GIRARD COLLEGE — PHILA.

MAX GARVER
MIRANDA
A. A. G. O.
RECITAL ORGANIST
Beloit College, Beloit, Wis.

Frank Van Dusen
American Conservatory
of Music
Kimball Hall Chicago

JOHN GORDON SEELY
TRINITY CHURCH
TOLEDO

Winslow
CHENEY
"Brilliantly represents the tradition of the French School." —Le Monde Musical, Paris.
10 WEST 58TH ST. NEW YORK CITY

CARL F. MUELLER
A. A. G. O.
MONTCLAIR, NEW JERSEY
Minister of Music Central Presbyterian Church Director of Music Montclair State Teachers College

Walter Flandorf
Ford Bowl—San Diego

Rollo
MAITLAND
"One of the finest concert organists on the American continent today."
Ottawa Citizen.
2129 Chestnut Street, Philadelphia

Wm. W. Carruth
ORGANIST
Mills College, California

G. Calvin Ringgenberg
Washington University
St. Peter's Episcopal Church
St. Louis, Mo.

Clarence Eddy
RECITALS
ORGAN LESSONS
201 East Delaware Place Chicago
Tel. Superior 1480

HAROLD TOWER
Organist and Choirmaster
St. Mark's Pro-Cathedral
GRAND RAPIDS, MICHIGAN

Firmin Swinnen
RECITALS
2520 Madison Street
Wilmington, Del.

A. M. Bac. Mus. F. A. G. O.
LESLIE P. SPELMAN
DIRECTOR OF MUSIC
Meredith College
RALEIGH NORTH CAROLINA

CLARENCE DICKINSON
Concert Organist
Organist and Director of Music, The Brick Church and Union Theological Seminary.
Director of the School of Sacred Music of Union Theological Seminary.
412 Fifth Avenue, New York

HENRY OVERLEY
A.A.G.O.
DIRECTOR
ST. LUKE'S CHORISTERS
KALAMAZOO, MICH.

American Guild of Organists

United States and Canada

(Name and seal registered in U. S. Patent Office)



Charter Granted
Dec. 17, 1896
Organized April
13, 1896
Incorporated
Dec. 17, 1896

Amended Charter Granted
June 17, 1909
Amended Charter Granted
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York
General Office: 217 Broadway, New York, N. Y.

COUNCIL:

- SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
- SETH BINGHAM, F.A.G.O.
- LILLIAN CARPENTER, F.A.G.O.
- MARY ARABELLA COALE, A.A.G.O.
- NORMAN COKE-JEPHCOCK, F.A.G.O.
- GRACE LEEDS DARNELL, F.A.G.O.
- HENRY H. DUNCKLEE
- WALTER HENRY HALL, MUS. D., A.G.O.
- CHARLES HEINROTH, MUS. D.
- REGINALD L. MCALL
- HAROLD VINCENT MILLIGAN, MUS. D., F.A.G.O.
- WILLARD I. NEVINS, F.A.G.O.
- T. TERTIUS NOBLE, MUS. D.
- FRANK L. SEALY, A.G.O., F.A.G.O.
- GEORGE W. VOLKEL, MUS. B., F.A.G.O.
- FRANK E. WARD, A.A.G.O.
- MORRIS W. WATKINS, M.S.M., A.A.G.O.
- JANE WHITTEMORE
- DAVID MCK. WILLIAMS, MUS. D., F.A.G.O.
- R. HUNTINGTON WOODMAN, A.G.O., F.A.G.O.
- FRANK WRIGHT, MUS. B., A.G.O.

- Warden**
CHARLES HENRY DOERSAM, F.A.G.O.
- Sub-Warden**
WILLIAM C. CARL, MUS. D., A.G.O.
- General Secretary**
RALPH A. HARRIS, M.S.M., F.A.G.O.
- General Treasurer**
G. DARLINGTON RICHARDS, F.A.G.O.
- General Registrar**
S. LEWIS ELMER, A.A.G.O.
- General Librarian**
JAMES W. BLEECKER, A.A.G.O.
- General Auditors**
OSCAR FRANKLIN COMSTOCK, F.A.G.O.
HUGH MCAMIS, F.A.G.O.
- Chaplain**
HARRY EMERSON FOSDICK, D.D.

DEANS OF CHAPTERS AND REGENTS OF BRANCH CHAPTERS

- Arkansas—Henry W. Sanderson, A. A. G. O.
- Atlantic City—A. E. Weedon.
- Binghamton—J. Emery Kelley.
- Buffalo—Leonard Adams, A. A. G. O.
- Camden—Earl H. Elwell.
- Central California—Luther T. Snyde.
- Central Missouri—Miss Nita B. Sexton.
- Central New York—Miss Zillah L. Holmes, A. A. G. O.
- Central Ohio—M. Emmet Wilson, A. A. G. O.
- Central Tennessee—F. Arthur Henkel.
- Chesapeake—John H. Eltermann.
- Delaware—Firmin Swinnen.
- District of Columbia—Miss Mary M. Wilkins, A. A. G. O.
- Eastern New York—J. William Jones.
- Florida—Miss Margaret W. Dow, F. A. G. O.
- Jacksonville Branch, Florida—Mrs. L. C. Entenza.
- Orlando Branch, Florida—A. E. R. Jones.
- St. Petersburg Branch, Florida—Miss Viola Burekel, A. A. G. O.

- Tallahassee Branch, Florida—Miss Margaret Dow, F. A. G. O.
- Tampa Branch, Florida—Mrs. W. H. Deubar.
- Fort Worth—William J. Marsh.
- Georgia—Miss M. Ethel Beyer.
- Harrisburg—Lester T. Eter.
- Hartford—Gordon W. Stearns, A. A. G. O.
- Illinois—Dr. Eric DeLamar.
- Indiana—Donald C. Gilley, A. A. G. O.
- DePauw Branch, Indiana—Miss Isabel Wray.
- Kansas—Richard Jesson.
- Lehigh Valley—Albert L. Gundrum.
- Lincoln—Mrs. Charles W. Fleming.
- Long Island—Miss Antoinette Hall.
- Louisiana—Professor William C. Webb, F. A. G. O., F. R. C. O.
- Louisville—Macon Mrs. Albert Jelks.
- Maine—Alfred Brinkler, F. A. G. O., A. R. C. O.
- Bangor Branch, Maine—Mrs. Harriet S. Meham.
- Miami—Mrs. Louis B. Gates.
- Michigan—Miss Grace Halverson, A. A. G. O.
- Minnesota—Peter Johnson, A. A. G. O.
- Missouri—Hugo Hagen.
- Monmouth—J. Stanley Farrar.

- Nebraska—Mrs. Louise S. Zabriskie, F. A. G. O.
- New England—Frederick H. Johnson, B. A. F. A. G. O.
- North Carolina—Leslie P. Spelman, F. A. G. O.
- Northern California—Miss Frances Murphy.
- Northern Ohio—Paul Allen Beymer.
- Toledo Branch, Northern Ohio—
- Youngstown Branch, Northern Ohio—Dr. Henry V. Stearns, F. A. G. O.
- Northeastern Pennsylvania—Leon Verrees.
- Oklahoma—Mrs. Marie M. Hine, A. A. G. O.
- Oklahoma City—Mrs. Harry L. Atkinson.
- Oregon—George W. Bottoms.
- Pennsylvania—Harry C. Banks, A. A. G. O.
- Quincy—J. Max Krueel.
- Rochester—Miss Alice C. Wyard.
- Rhode Island—Roy F. Bailey.
- Sacramento—Mrs. Ethel Sleeper Brett.
- San Diego—
- San Jose—Mrs. Elizabeth Pugh.
- Southern California—Clarence D. Kellogg.
- Pasadena Branch, Southern California—Mrs. Lora P. Chestnut, A. A. G. O.

- Southern Ohio—J. Alfred Schehl, A. A. G. O.
- Staten Island—Charles L. Schaefer.
- Tennessee—Franklin Glynn.
- Texas—Carl Wiseman.
- North Texas Branch, Texas—Mrs. J. W. Akin, Jr.
- Union-Exeter—Walter N. Hewitt.
- Vermont—New Hampshire—Miss Gladys N. Gale, A. A. G. O.
- Virginia—F. Flaxington Harker, A. A. G. O.
- Petersburg Branch, Virginia—E. Pinckney Powers.
- Western Iowa—Donald C. Farley.
- Western Pennsylvania—Miss Alice M. Goodell, M. A.
- Western Washington—Mrs. Helen L. McNeill.
- Wilkes-Barre—Carl F. Roth.
- Wisconsin—Frieda J. Dickman.
- Worcester—Hugh Giles.
- York—J. Frank Frysinger.

STATE DEAN

New Jersey—Raymond B. Heston.

End Summer Series of Chicago Recitals; Cobb and Held Play

The special summer series of recitals under the auspices of the Illinois Chapter at the Fourth Presbyterian Church, Chicago, came to a close Aug. 6 with a fine performance by Harold Cobb of Sinai Temple. Despite the extreme heat and humidity very encouraging audiences greeted all of the players of the series, the preceding recitals of which were noted in the August issue of THE DIAPASON.

Mr. Cobb played the following program: Overture to the Occasional Oratorio (Andante Maestoso and Allegro); Handel; Andante, Stamitz; Toccata, Adagio and Fugue in C; Bach; Adagio, Reubke; Intermezzo, Barnes; Madrigal, Sowerby; "Deuxieme Symphonie," Vierne.

Mr. Cobb gave a very satisfying performance, the appreciation of which the torrid temperature could not diminish. The Stamitz Andante was beautifully done. The Adagio from the Reubke Sonata and Barnes' Intermezzo were effectively joined into one number, as originally done by the late Lynnwood Farnam. Sowerby's Madrigal was played with imagination and the evening closed with a masterly rendition of the Vierne Second Symphony.

Wilbur Held, the recitalist on July 30, presented the following program: Allegro Moderato (Fourth Concerto), Handel; "O Man, Bemoan Thy Grievous Sin," Bach; Prelude and Fugue in D major, Bach; "A Rose Breaks into Bloom," Brahms; "Minuet Gothique," Boellmann; "Elfes," Bonnet; "Piece Heroique," Franck; "Wind in the Pine Trees," Clokey; "Carillon," Vierne.

Mr. Held is a sincere player, whose performance is unaffected and at the same time forceful and finished beyond his years. He used very effective registration in the Bach Prelude and Fugue in D major and caught the spirit of Bingham's "Twilight at Fiesole" and Clokey's "Wind in the Pine Trees" in a way which enabled him to make much more of them than do most of the performers who play these representative organ compositions of the present day.

Vermont-New Hampshire Chapter.
A musical service was presented in Bethany Congregational Church, Montpelier, Vt., Sunday evening, July 21. Members of the chapter met for an

informal supper before the service and a brief meeting of the chapter following. The musical service was presided over by Dr. John W. Barnett of Montpelier, pastor of Bethany Church. The service opened with the Cesar Franck Chorale in A minor, played by James W. Stearns of Brattleboro, Vt. After the congregation joined in a hymn and choral prelude by Bach was effectively rendered by Professor Howard G. Bennett, University of Vermont, Burlington. Glanville Davies, director of the choir in the First Congregational Church, Burlington, sang a tenor solo, "The Sermon on the Mount," accompanied by Harlie Wilson at the organ. After a hymn and benediction H. Proctor Martin, A. A. G. O., of the De Vaux School, Niagara Falls, N. Y., played three selections, "We All Believe in One God," Bach; "The Swan," Saint-Saens; "Interludio et Fuga" (Sonata in E minor), Rogers.

A meeting in Franklin, N. H., was scheduled for Aug. 16, and a recital by Professor Whitford in St. Johnsbury is planned for Sept. 27.

J. W. STEARNS, Secretary.

Miami Chapter.

The Miami Chapter of the A. G. O. met Tuesday, July 23, for a luncheon at the Oyster Barque, the occasion having been planned in honor of Everett Jay Hilty and his bride, as a farewell to the couple on the eve of their departure for Denver, Colo. The interest and attention of those present was shared equally by Miss Alva C. Robinson, dean of the Miami Chapter, who gave an interesting account of the national A. G. O. convention.

AMY RICE DAVIS, Secretary.

Is Your Address Correct?

Readers of The Diapason are urgently requested at this time of the year to make sure that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as The Diapason a favor by notifying us at once. By means of a postal card you may save this office and the postoffice a great deal of unnecessary labor and at the same time obviate the possibility of your not receiving your copy of the paper. Do it now!

New Officers Take Charge of Chapters of the Guild Sept. 1

Following is a list of the new officers of chapters and sub-chapters elected this year, to take office Sept. 1, under the Guild constitution, with their addresses, as compiled by the general secretary, Ralph A. Harris:

- Atlantic City**
Dean—A. E. Weedon, 30 South Kentucky avenue, Atlantic City, N. J.
Sub-dean—Herman L. Madden, 70 Natalie terrace, Absecon, N. J.
Secretary—Miss Mida C. Blake, 1106 South Shore road, Pleasantville, N. J.
Treasurer—Edwin R. Wilson, 24 Frambes avenue, Pleasantville, N. J.

- Binghamton**
Dean—J. Emery Kelley, 7 St. John avenue, Binghamton, N. Y.
Sub-dean—Wilbur Walker, 24 Evans street, Binghamton, N. Y.
Secretary—Miss Ellouise Heffelfinger, 33 Endwell street, Johnson City, N. Y.
Treasurer—Mrs. Leda Scudder, 5 Grant avenue, Binghamton, N. Y.

- Buffalo**
Dean—Leonard Adams, A. A. G. O., 1400 Elmwood avenue, Buffalo, N. Y.
Sub-dean—Mrs. Katherine L. Busch, 40 Mang avenue, Kenmore, N. Y.
Secretary—Gilbert W. Corbin, 61 Briggs avenue, Buffalo, N. Y.
Treasurer—Harry W. Whitney, 835 Auburn avenue, Buffalo, N. Y.

- Camden**
Dean—Earl H. Elwell, 401 Maple avenue, Audubon, N. J.
Sub-dean—Rose O. Barstar, 234 South Davis avenue, Audubon, N. J.
Secretary—Mildred E. Hudson, 4631 Woodland avenue, Camden, N. J.
Treasurer—Miss Marion Koller, 222 Ninth avenue, Haddon Heights, N. J.

- Central California**
Dean—Hoyle Carpenter, 627 North Monroe street, Stockton, Cal.
Sub-dean—Allan Bacon, A. A. G. O., 125 West Stadium drive, Stockton, Cal.
Secretary—Mrs. Emma Diehm Pratt, 925 North Orange street, Stockton, Cal.
Treasurer—Mrs. Emma Diehm Pratt, 925 North Orange street, Stockton, Cal.

- Central Missouri**
Dean—Luther T. Snyde, 604 North Church street, Fayette, Mo.
Sub-dean—Mrs. R. T. Dufford, 312 South Garth avenue, Columbia, Mo.
Secretary—Frank Q. T. Utz, Marshall, Mo.
Treasurer—Charles Liedl, 309 East Logan street, Moberly, Mo.

- Central New Jersey**
Dean—Miss Nita B. Sexton, 1306 Hamilton avenue, Trenton, N. J.
Sub-dean—Mrs. John A. Peterson, 224 South Cook avenue, Trenton, N. J.
Secretary—Miss Jean E. Schlickling, 235 Commonwealth avenue, Trenton, N. J.
Treasurer—Edward W. Riggs, 30 Carroll street, Trenton, N. J.

- Central New York**
Dean—Miss Zillah Holmes, A. A. G. O., Kenwood station, Oneida, N. Y.
Sub-dean—Miss Florence Williams, 1537 Elm street, Utica, N. Y.
Secretary—Mrs. Anna L. Roberts, 1108 Matthews avenue, Utica, N. Y.
Treasurer—Mrs. C. Lloyd Fague, 1695 Mohawk street, Utica, N. Y.

- Central Ohio**
Dean—M. Emmet Wilson, A. A. G. O., 166 Kenworth road, Columbus, Ohio.
Sub-dean—Rexford Koller, 19 North Liberty street, Delaware, Ohio.
Secretary—Patrick J. Riley, A. A. G. O., 2684 Hibbert avenue, Columbus, Ohio.
Treasurer—William P. Grant, 923 Carpenter street, Columbus, Ohio.

- Central Tennessee**
Dean—F. Arthur Henkel, 1600 Linden avenue, Nashville, Tenn.
Sub-dean—Paul Luther McFerrin, 86 Hermitage avenue, Nashville, Tenn.
Secretary—Miss Katharine Morris, Y. W. C. A., Nashville, Tenn.
Treasurer—Miss Marie F. Hayes, 1808 West End avenue, Nashville, Tenn.

- Chesapeake**
Dean—John H. Eltermann, 2026 Saratoga street, Baltimore, Md.
Sub-dean—Miss Katharine E. Lucke, F. A. G. O., 3605 Windsor Mill road, Baltimore, Md.
Corresponding secretary—Miss M. Ida Erhold, Mus. B., F. A. G. O., 1928 West Fayette street, Baltimore, Md.
Treasurer—Mrs. Morgan S. Cline, 5204 Kenilworth avenue, Baltimore, Md.

- Delaware**
Dean—Firmin Swinnen, Veale road, F. D. No. 3, Wilmington, Del.
Sub-dean—T. Leslie Carpenter, 827 North Adams street, Wilmington, Del.
Secretary—Wilmer C. Highfield, 2104 Washington street, Wilmington, Del.
Treasurer—Miss Sarah Hudson White, A. A. G. O., 2409 Tatnall street, Wilmington, Del.

- District of Columbia**
Dean—Miss Mary Minge Wilkins, A. A. G. O., 1519 Twenty-eighth street N.W., Washington, D. C.
Sub-dean—Robert Ruckman, 304 West Thornapple street, Chevy Chase, Md.
Secretary—Mrs. Macon R. McArtor, A. A. G. O., 216 Maryland avenue N. E., Washington, D. C.
Treasurer—J. Edgar Robinson, 1300 G street N. W., Washington, D. C.

- Eastern New York**
Dean—J. William Jones, 75 Elk street, Albany, N. Y.
Sub-dean—Robert A. Leslie, 56 High street, Chatham, N. Y.
Secretary—Miss Marion E. Conklin, 355 Morris street, Albany, N. Y.
Treasurer—Frank H. McClure, 52 Brookline avenue, Albany, N. Y.

- Florida**
Dean—Miss Margaret W. Dow, F. A. G. O., 642 West College avenue, Tallahassee, Fla.
Sub-dean—Claude L. Murphree, F. A. G. O., 416 East Seminary street, Gainesville, Fla.
Secretary—Mrs. W. W. Liddell, 311 West Fourth street, Jacksonville, Fla.
Treasurer—Mrs. Charlotte Pratt Weeks.

[Continued on next page.]

News of the American Guild of Organists

(Continued from preceding page.)

1085 Sixteenth avenue South, St. Petersburg, Fla.

Jacksonville Branch of Florida
Regent—Mrs. Louisa C. Entenza, 2145 Oak street, Jacksonville, Fla.
Sub-regent—Mrs. Turner Bishop, 1334 Main street, Jacksonville, Fla.
Secretary—Mrs. W. W. Liddell, 311 West Fourth street, Jacksonville, Fla.
Treasurer—Mrs. W. A. Gatlin, 1505 Cherry street, Jacksonville, Fla.

Orlando Branch of Florida
Regent—A. E. R. Jones, 712 Daniels street, Orlando, Fla.
Sub-regent—Manley Duckworth, 640 Lake Dot circle, Orlando, Fla.
Secretary—Mrs. Francis Klagys Frey-mark, 737 Park Lake circle, Orlando, Fla.
Treasurer—Mrs. Francis Klagys Frey-mark, 737 Park Lake circle, Orlando, Fla.

St. Petersburg Branch of Florida
Regent—Miss Viola Bruckel, A. A. G. O., 605 Tenth street North, St. Petersburg, Fla.
Sub-regent—Mrs. Charlotte P. Weeks, 1085 Sixteenth avenue South, St. Petersburg, Fla.
Secretary—Mrs. A. D. Glascock, 125 Fourth avenue Northeast, St. Petersburg, Fla.
Treasurer—Mrs. F. H. Broadfield, 956 Thirty-ninth avenue North, St. Petersburg, Fla.

Tallahassee Branch of Florida
Regent—Miss Margaret Whitney Dow, F. A. G. O., Florida State College for Women, Tallahassee, Fla.
Sub-regent—Walter Ruel Cowles, Florida State College for Women, Tallahassee, Fla.
Secretary—Miss Dorothy Leach, Alpha Chi Omega House, Tallahassee, Fla.
Treasurer—Miss Jeanne Compton, College avenue, Tallahassee, Fla.

Tampa Branch of Florida
Regent—Mrs. W. H. Deuber, 1208 Horatio street, Tampa, Fla.
Vice-regent—Mrs. Sam M. Kellum, 210 West Mohawk avenue, Tampa, Fla.
Secretary—Mrs. Martha Tucker Jones, 4215 Sylvan Ramble, Tampa, Fla.
Treasurer—Mrs. H. B. Lenfestey, 1016 South Rome avenue, Tampa, Fla.

Fort Worth
Dean—William J. Marsh, Rivercrest, Fort Worth, or Box 1778, Fort Worth, Tex.
Sub-dean—William Barclay, Southwestern Baptist Seminary, Seminary Hill, Fort Worth, Tex.
Secretary—Miss Janie Craig, Craig street, Handley, Tex.
Treasurer—W. Glen Darst, 3608 Mattison, Fort Worth, Tex.

Georgia
Dean—Miss M. Ethel Beyer, 830 North avenue N. E., Atlanta, Ga.
Sub-dean—Miss Emily Parmalee, A. A. G. O., 1749 Pelham road Atlanta, Ga.
Secretary—Mrs. Victor Clark, 356 Manor Ridge drive N. W., Atlanta, Ga.
Treasurer—C. W. Diekmann, F. A. G. O., 135 Erie avenue, Decatur, Ga.

Harrisburg
Dean—Lester T. Eitter, 109 South Locust street, Shiremanstown, Pa.
Sub-dean—Mrs. John R. Henry, 917 North Seventeenth street, Harrisburg, Pa.
Secretary—Mrs. Vivian Eves Steele, 1608 Boas street, Harrisburg, Pa.
Treasurer—Miss Doris F. Stuart, 131 North Thirteenth street, Harrisburg, Pa.

Hartford
Dean—Gordon W. Stearns, A. A. G. O., 118 Brunswick avenue, West Hartford, Conn.
Sub-dean—A. Stanley Usher, 20 Tower road, East Hartford, Conn.
Secretary—Miss Helen B. Stockham, Mus. B., 10 Holcomb street, Hartford, Conn.
Treasurer—Donald B. Watrous, 77 Oakwood avenue, West Hartford, Conn.

Illinois
Dean—Dr. Eric DeLamarter, 126 East Chestnut street, Chicago, Ill.
Sub-dean—Whitmer Byrne, 7957 Marquette avenue, Chicago, Ill.
Secretary—Miss Ora Phillips, 1414 North Austin boulevard, Oak Park, Ill.
Treasurer—Dr. Franklin L. Stead, 1142 South Michigan avenue, Chicago, Ill.

Indiana
Dean—Donald C. Gilley, A. A. G. O., 5030 Kenwood avenue, Indianapolis, Ind.
Sub-dean—Lee Welker, 4636 Kenwood avenue, Indianapolis, Ind.
Secretary—Miss Helen Shepard, 608 West drive, Woodruff place, Indianapolis, Ind.
Treasurer—Paul R. Mattheus, 5255 Washington boulevard, Indianapolis, Ind.

DePauw Branch, Indiana
Regent—Miss Isabel Wray, Alpha Chi Omega, Greencastle, Ind.
Sub-regent—Miss Elaine Showalter, Cole apartments, Greencastle, Ind.
Secretary—Frances Noland, Rector Hall, Greencastle, Ind.
Treasurer—Miss Mildred Wessel, Alpha Gamma Delta, Greencastle, Ind.

Kansas
Dean—Richard R. Jesson, Kansas State Agricultural College, Manhattan, Kan.

Sub-dean—Miss Cora Conn Moorhead, A. A. G. O., 621 East Twelfth avenue, Winfield, Kan.
Secretary—Miss Rachel E. Johnson, A. A. G. O., 113 East Seventh street, Topeka, Kan.
Treasurer—Miss Rachel E. Johnson, A. A. G. O., 113 East Seventh street, Topeka, Kan.

Lehigh Valley
Dean—Albert L. Gundrum, 640 Main street, Bethlehem, Pa.
Sub-dean—David G. Samuels, 7 West Market street, Bethlehem, Pa.
Secretary—Miss Hilda I. Bachman, 1810 Washington avenue, Northampton, Pa.
Treasurer—Miss Hilda I. Bachman, 1810 Washington avenue, Northampton, Pa.

Lincoln
Dean—Mrs. Charles W. Fleming, 1811 South Twenty-third street, Lincoln, Neb.
Sub-dean—Miss Margaret McGregor, 3160 Vine street, Lincoln, Neb.
Secretary—Miss Alice Sexton, 2441 Bradford drive, Lincoln, Neb.
Treasurer—Mrs. S. J. Bell, 1211 K street Lincoln, Neb.

Long Island
Dean—Miss Antoinette Hall, A. A. G. O., Box 913, Sayville, L. I.
Sub-dean—Luis Harold Sanford, M. S. M., 134-14 Franklin avenue, Flushing, L. I.
Secretary—Miss Joanne Tucker, West Sayville, L. I.
Treasurer—Maurice Garabart, Cathedral of Incarnation, Garden City, L. I.

Louisiana
Dean—William C. Webb, F. A. G. O., P. R. C. O., 1425 Pleasant street, New Orleans, La.
Sub-dean—Mrs. Bertrand Kiern, 1116 St. Andrew street, New Orleans, La.
Secretary—Miss Dorothea Walbank, 834 Fern street, New Orleans, La.
Treasurer—Mrs. S. Tallmadge, A. A. G. O., 81 Audubon boulevard, New Orleans, La.

Macon
Dean—Mrs. Albert Jekis, 219 Nottingham drive, Macon, Ga.
Sub-dean—Mrs. J. C. Rousseau, 124 Clisby place, Macon, Ga.
Secretary—Crockett Odum, 513 Napier avenue, Macon, Ga.
Treasurer—Miss Mary Hester Richardson, 201 Hillcrest avenue, Macon, Ga.

Maine
Dean—Alfred Brinkley, F. A. G. O., A. R. C. O., 104 Park street, Portland, Me.
Sub-dean—John E. Fay, 795 Forest avenue, Woodford Station, Me.
Secretary—Miss Velma Willis Millay, 35 Lancaster street, Portland, Me.
Treasurer—Fred Lincoln Hill, 265 Cottage road, South Portland, Me.

Bangor Branch of Maine
Regent—Mrs. M. P. Mehan, 29 Harthorn avenue, Bangor, Me.
Sub-regent—Miss Adell Eveleth, Ohio street, R. F. D., Bangor, Me.
Secretary—Herbert T. Hobbs, R. F. D. 8, South Brewer, Me.
Treasurer—Miss Helena Tewksbury, 329 Union street, Bangor, Me.

Miami
Dean—Mrs. Louis D. Gates, 3315 Northwest Ninth court, Miami, Fla.
Sub-dean—Lewis A. Oates, 2907 Seminole street, Coconut Grove, Fla.
Secretary—Mrs. Benjamin Quick, 1010 Northwest Fifteenth avenue, Miami, Fla.
Treasurer—Everett Jay Hilty, Mus. B., 551 Northeast 102nd street, Miami, Fla.

Michigan
Dean—Miss Grace Halverson, A. A. G. O., 1420 Clairmount, Detroit, Mich.
Sub-dean—Miss Adelaide Lee, F. A. G. O., 1027 Casgrain, Detroit, Mich.
Secretary—Ernst Kossow, 185 Richton, Highland Park, Mich.
Treasurer—Edgar Crowley, First Methodist Church, Jackson, Mich.

Minnesota
Dean—Peter Johnson, A. A. G. O., 836 East Magnolia street, St. Paul, Minn.
Sub-dean—Carl A. Jensen, A. A. G. O., 1660 Hillcrest avenue, St. Paul, Minn.
Secretary—Henry Engen, 5235 Fifteenth avenue South, Minneapolis, Minn.
Treasurer—Miss Leah May Reeves, 1442 Osceola avenue, St. Paul, Minn.

Missouri
Dean—Hugo Hagen, 4519a Kingshighway, St. Louis, Mo.
Sub-dean—Miss Anna Louise Petri, Mus. B., 3024 Hawthorne boulevard, St. Louis, Mo.
Secretary—Miss Wilhelmina Nordman, 7160 Wellington court, St. Louis, Mo.
Treasurer—Edward Skipwith, Jr., 4139a Flad avenue, St. Louis, Mo.

Monmouth
Dean—J. Stanley Farrar, Monmouth avenue, Rumson, N. J.
Sub-dean—Miss Mary Agnes Dillon, 604 Ninth avenue, Belmar, N. J.
Secretary—Mrs. Everett H. Antonides, 512 Tenth avenue, Belmar, N. J.
Treasurer—Mrs. Charles P. Fitch, 411 Windermere avenue, Interlaken, N. J.
Nebraska
Dean—Mrs. Louise Shaddock Zabriskie,

F. A. G. O., 3327 Harney street, Omaha, Neb.

Sub-dean—George A. Johnson, 4408 California street, Omaha, Neb.
Secretary—Miss Enid Lindborg, 1502 North Fifty-second street, Omaha, Neb.
Treasurer—Miss Enid Lindborg, 1502 North Fifty-second street, Omaha, Neb.

New England
Dean—Frederick H. Johnson, A. B. F. A. G. O., 5 Fernwood avenue, Bradford, Mass.
Sub-dean—Edward B. Gammons, A. B. Cohasset, Mass.
Secretary—Paul C. Akin, 14 Standish avenue, Wollaston, Mass.
Treasurer—Edgar Jacobs Smith, 19 Hyde street, Newton Highlands, Mass.

North Carolina
Dean—Leslie P. Spelman, F. A. G. O., Meredith College, Raleigh, N. C.
Sub-dean—William H. Jones, A. A. G. O., St. Mary's College, Raleigh, N. C.
Secretary—Mrs. Mabel W. Honeycutt, Lexington, N. C.
Treasurer—Miss Mary Frances Cash, A. A. G. O., Winston-Salem, N. C.

Northern California
Dean—Miss Frances Murphy, 1034 Filbert street, San Francisco, Cal.
Sub-dean—Harold Mueller, F. A. G. O., 172 Eighth avenue, San Francisco, Cal.
Secretary—Miss Harriet Beecher Fish, 230 Funston avenue, San Francisco, Cal.
Treasurer—J. Sidney Lewis, 1525 Cypress avenue, Burlingame, Cal.

Northern Ohio
Dean—Paul Allen Beyer, 3226 Euclid avenue, Cleveland, Ohio.
Sub-dean—Arthur W. Quimby, Museum of Art, Cleveland, Ohio.
Secretary—Miss Laura Louise Bender, M. Mus., F. A. G. O., 1289 East boulevard, Cleveland, Ohio.
Treasurer—Fred Williams, 2827 Euclid avenue, Cleveland, Ohio.

Youngstown Branch of Northern Ohio
Regent—Dr. Henry V. Stearns, F. A. G. O., 2503 Ohio avenue, Youngstown, Ohio.
Sub-regent—Thomas H. Webber, Jr., A. A. G. O., First Presbyterian Church, New Castle, Pa.
Secretary—Mrs. Hazel Wilkins Buchanan, 226 East Dewey avenue, Youngstown, Ohio.

Treasurer—Miss Lu R. Rowan, 323 North Phelps street, Youngstown, Ohio.

Northeastern Pennsylvania
Dean—Leon Verrees, 232 Wyoming avenue, Scranton, Pa.
Sub-dean—Miss Ellen M. Fulton, L. R. A. M. F. A. G. O., 1737 Capouse avenue, Scranton, Pa.
Secretary—Alwyn T. Davies, A. A. G. O., 616 River street, Peckville, Pa.
Treasurer—Howard Anthony, A. A. G. O., 156 South Fillmore avenue, Scranton, Pa.

Oklahoma
Dean—Mrs. Marie M. Hime, A. A. G. O., 2311 South Cincinnati, Tulsa, Okla.
Sub-dean—Mrs. Frances George, 1410 Dewey street, Bartlesville, Okla.
Secretary—Miss Martha E. Blunk, 2415 East Fourteenth place, Tulsa, Okla.
Treasurer—Mrs. Ethel W. Kolstad, 2132 East Twentieth, Tulsa, Okla.

Oklahoma City
Dean—Mrs. Harry L. Atkinson, 416 West Thirty-third, Oklahoma City, Okla.
Sub-dean—Raymond Ryder, 1829 West Fourteenth, Oklahoma City, Okla.
Secretary—Mrs. D. W. Faw, 7 South Dewey, Oklahoma City, Okla.
Treasurer—Miss Amanda O'Connor, 1221 West Twenty-fifth, Oklahoma City, Okla.

Oregon
Dean—George W. Bottoms, 1823 Southwest Eleventh avenue, Portland, Ore.
Sub-dean—Mrs. J. Harvey Johnson, 741 Southeast Peacock lane, Portland, Ore.
Secretary—Dr. Ernest A. Evans, 2215 Southeast Fifty-ninth avenue, Portland, Ore.
Treasurer—Dr. Ernest A. Evans, 2215 Southeast Fifty-ninth avenue, Portland, Ore.

Pennsylvania
Dean—Harry Clay Banks, A. A. G. O., 622 Moreno road, Narberth, Pa.
Sub-dean—Arthur Wellesley Howes, Jr., F. A. G. O., 200 West Highland avenue, Philadelphia, Pa.
Secretary—Miss Roma Angel, F. A. G. O., 7808 York road, Elkins Park, Pa.
Treasurer—William Forrest Paul, A. A. G. O., 726 North Fortieth street, Philadelphia, Pa.

Quincy
Dean—J. Max Kruweil, 431½ South Ninth street, Quincy, Ill.
Sub-dean—Miss Ruth L. Brown, 2203 Maine street, Quincy, Ill.

(Continued on next page.)

GUILMANT ORGAN SCHOOL

Established 1898

DR. WILLIAM C. CARL, Director

Season 1935-36

ORGAN ---

WILLARD IRVING NEVINS, F.A.G.O., Organist and Choirmaster of the West End Presbyterian Church, New York.

CHOIRMASTERS' COURSE ---

HUGH ROSS, B. A. OXON, F.R.C.O., Conductor of the Schola Cantorum, New York.

BOY CHOIRS ---

NORMAN COKE-JEPHCOTT, F.A.G.O., F.R.C.O., Organist and Choirmaster of the Cathedral of Saint John the Divine, New York.

VOICE CULTURE ---

AMY ELLERMAN, noted recitalist and vocal teacher.

MUSIC and WORSHIP ---

J. V. MOLDENHAWER, D.D., Pastor of the First Presbyterian Church, New York.

THEORY DEPARTMENT ---

FRANK WRIGHT, MUS. BAC. (Toronto), Twelve years Chairman of the Examination Committee of the American Guild of Organists.
GEORGE WILLIAM VOLKEL, MUS. BAC., F.A.G.O.

KEYBOARD THEORY ---

ANNE VERSTEEG McKITTRICK, F.A.G.O.
VIOLA LANG, A.A.G.O.

MECHANICS of the ORGAN ---

CHARLES SCHLETTE.

BOARD of EXAMINERS ---

SAMUEL A. BALDWIN, F.A.G.O.
CLARENCE DICKINSON, M.A., MUS. BAC.

MASTER CLASSES — SCHOLARSHIPS
FALL TERM OCTOBER 8th

Write for Complete Catalogue

165 West 105th Street, New York

News of the American Guild of Organists

(Continued from preceding page.)

Secretary—Mrs. Roxanna Peine, 732 North Twelfth street, Quincy, Ill.
 Treasurer—Edwin Brackensick, 700 South Thirteenth street, Quincy, Ill.

Rochester
 Dean—Miss Alice C. Wyard, 316 Ravine avenue, Rochester, N. Y.
 Sub-dean—S. Wilson Davidson, 48 Hammond street, Rochester, N. Y.
 Secretary—Miss Rena C. Dumas, 21 Boardman street, Rochester, N. Y.
 Treasurer—Miss Emilie F. Cassebeer, 50 Belleclaire drive, Rochester, N. Y.

Rhode Island
 Dean—Roy P. Bailey, 24 Walnut road, West Barrington, R. I.
 Sub-dean—Miss Frances S. Burnham, 483 Lloyd avenue, Providence, R. I.
 Secretary—Miss Blanche N. Davis, 8 Hamilton street, Providence, R. I.
 Treasurer—Miss Louise S. Harris, 1 Bay avenue, Edgewood Station, Providence, R. I.

Sacramento
 Dean—Mrs. Ethel Sleeper Brett, 901 Eighth avenue, Sacramento, Cal.
 Sub-dean—Mrs. Zue Geary Pease, 2130 L street, Sacramento, Cal.
 Secretary—Mrs. Theodora Black Alexander, 1028 Thirty-third street, Sacramento, Cal.
 Treasurer—George Leland Ralph, 3541 Seventh avenue, Sacramento, Cal.

San Diego
 Dean—Sub-dean—Mrs. Madeline Andre Bieder- man, 444 Campus street, San Diego, Cal.
 Secretary—Miss Dorothy Jenkins, 3759 Grim street, San Diego, Cal.
 Treasurer—Miss Dorothy Jenkins, 3759 Grim street, San Diego, Cal.

San Jose
 Dean—Mrs. Elizabeth Pugh, Fourteenth and Santa Clara streets, San Jose, Cal.
 Secretary—Clarence Robinson, 31 South Willard street, San Jose, Cal.
 Treasurer—Clarence Robinson, 31 South Willard street, San Jose, Cal.

Southern California
 Dean—Clarence D. Kellogg, 423 South Second street, Alhambra, Cal.
 Sub-dean—Alexander Schreiner, 10509 Ashton avenue, Westwood Village, Cal.
 Secretary—C. Albert Tufts, 2636 Mon- mouth avenue, Los Angeles, Cal.

Treasurer—William Ripley Dorr, Palos Verdes Estates, Cal.

Pasadena Branch of Southern California
 Regent—Mrs. Lora Perry Chestnut, A. A. G. O., 1818 Navarro street, Pasadena, Cal.
 Secretary—Edward P. Tompkins, F. A. G. O., 95 South Madison avenue, Pasaden- a, Cal.
 Treasurer—V. Gray Farrow, A. A. G. O., 456 Mountainview road, Pasadena, Cal.

Southern Ohio
 Dean—J. Alfred Schehl, A. A. G. O., 1128 Beech avenue, Price Hill, Cincin- nati, Ohio.
 Sub-dean—Edward G. Mead, F. A. G. O., 304 East Church street, Oxford, Ohio.
 Secretary—Miss Goldie R. Taylor, Mus. M., 952 Olive avenue, Price Hill, Cin- cinnati, Ohio.
 Treasurer—Miss Beulah G. Davis, 359 Nassau street, Cincinnati, Ohio.

Staten Island
 Dean—Charles L. Schaefer, 177 Kings- ley avenue, West New Brighton, S. I.
 Sub-dean—Mrs. Catherine Schaeffer, 35 Greenfield avenue, Clifton, S. I.
 Secretary—Miss Marjorie L. Sunderman, B. S., 3541 Richmond avenue, Elting- ville, S. I.
 Treasurer—Miss Grace Vroom, 56 Bond street, Port Richmond, S. I.

Tennessee
 Dean—Franklin Glynn, 229 Hawthorne street, Memphis, Tenn.
 Sub-dean—Adolph Steuterman, F. A. G. O., 1947 Linden avenue, Memphis, Tenn.
 Secretary—Mrs. O. F. Soderstrom, 1857 Netherwood avenue, Memphis, Tenn.
 Treasurer—Mrs. O. F. Soderstrom, 1857 Netherwood avenue, Memphis, Tenn.

Texas
 Dean—Carl Wiesemann, 5100 Ross ave- nue, Dallas, Tex.
 Sub-dean—Mrs. George C. Cochran, B.A., B. M., 3420 Normandy, Dallas, Tex.
 Secretary—Miss Katherine Hammons, 4225 Rosemont, Dallas, Tex.
 Treasurer—Mrs. Harry L. Gharis, 1017 Elsbeth, Dallas, Tex.

North Texas Branch of Texas
 Regent—Mrs. J. W. Akin, Jr., 1702 Mc- Gregor, Wichita Falls, Tex.
 Sub-regent—Mrs. A. H. Mahaffey, 1604 Monroe, Wichita Falls, Tex.
 Secretary—Miss Martha Johnson, 2408 Eighth street, Wichita Falls, Tex.
 Treasurer—Mrs. J. V. C. T. Christensen,

1410 Grant, Wichita Falls, Tex.

Union-Essex
 Dean—Walter N. Hewitt, 87 Pleasant place, Arlington, N. J.
 Sub-dean—Lee H. Richardson, 240 Tur- rell avenue, South Orange, N. J.
 Secretary—W. Norman Grayson, 363 Lin- coln avenue, Orange, N. J.
 Treasurer—Mrs. Florence Maltby, Box 48, Millburn, N. J.

Vermont-New Hampshire
 Dean—Miss Gladys Gale, 48 Wellington street, Barre, Vt.
 Sub-dean—Howard S. Bennett, Burling- ton, Vt.
 Secretary—Harlie E. Wilson, 54 Clark street, Burlington, Vt.
 Treasurer—Dana C. Mooney, 85 Fenton avenue, Laconia, N. H.

Virginia
 Dean—F. Flaxington Harker, A. A. G. O., Chatham Hills, Richmond, Va.
 Sub-dean—L. E. Weitzel, 716 North boulevard, Richmond, Va.
 Secretary—Miss Beulah Hatcher, 2867 Griffin avenue, Richmond, Va.
 Treasurer—Mrs. B. P. Vaden, 1400 Park avenue, Richmond, Va.

Petersburg Branch of Virginia
 Regent—D. Pinekey Powers, 1763 Brand- on drive, Walnut Hill, Petersburg, Va.
 Sub-regent—Miss Emily Mason, 24 South Adams street, Petersburg, Va.
 Secretary—Miss Lillian Spain, 1235 West Washington street, Petersburg, Va.
 Treasurer—Howard Freas, 32 South Mar- ket street, Petersburg, Va.

Western Iowa
 Dean—Donald C. Farley, 15 Twenty-first street, Sioux City, Iowa.
 Sub-dean—Miss Faith Woodford, Ser- geant Bluffs, Iowa.
 Secretary—Mrs. Ruth H. Packard, 1112 West Fourth street, Sioux City, Iowa.
 Treasurer—Wier Mills, Pierson, Iowa.

Western Pennsylvania
 Dean—Miss Alice M. Goodell, M. A., Pennsylvania College for Women, Woodland road, Pittsburgh, Pa.
 Sub-dean—H. Alan Floyd, 5266 Beeler street, Pittsburgh, Pa.
 Secretary—Paul F. Beiswenger, 416½ Winton street, Pittsburgh (11), Pa.
 Treasurer—Eugene J. Baur, 1373 Heber- ton avenue, Pittsburgh, Pa.

Western Washington
 Dean—Mrs. Helen L. McColl, 180 Mc-

Grow place, Seattle, Wash.
 Sub-dean—Walter G. Reynolds, A. A. G. O., 2121 North 122nd street, Seattle, Wash.
 Secretary—Wallace M. Seely, A. A. G. O., 2109 Fourth avenue North, Seattle, Wash.

Wilkes-Barre
 Dean—Carl F. Roth, 904 Market street, Kingston, Pa.
 Sub-dean—Miss Marion Eloise Wallace, 15 North Franklin street, Wilkes-Barre, Pa.
 Secretary—Miss Adele Alden, Gaylord avenue, Plymouth, Pa.
 Treasurer—Edwin D. Clark, First Pres- byterian Church, Wilkes-Barre, Pa.

Wisconsin
 Dean—Miss Frieda Diekmann, 1755 North Forty-eighth street, Milwaukee, Wis.
 Sub-dean—M. Arthur Knudson, 913 North Jackson street, Milwaukee, Wis.
 Secretary—Mrs. H. G. Henderson, 1914 East Edgewood avenue, Milwaukee, Wis.
 Treasurer—Mrs. Eva M. Wright, 3405 West Lisbon avenue, Milwaukee, Wis.

Worcester
 Dean—Hugh Giles, 1008 Main street, Worcester, Mass.
 Sub-dean—Walter W. Farmer, 2 Beacon- field road, Worcester, Mass.
 Secretary—Miss Ethel S. Phelps, 10 Claremont street, Worcester, Mass.
 Treasurer—William B. Leland, 71 Pleas- ant street, Worcester, Mass.

York
 Dean—J. Frank Frysinger, 258 East Col- lege avenue, York, Pa.
 Sub-dean—Adam Hamme, 21 South George street, York, Pa.
 Secretary—Walter L. Rohrbach, 139 West Cottage place, York, Pa.
 Treasurer—Lester Gillis, 735 Linden ave- nue, York, Pa.

Charlotte Lockwood Hurt in France.
 Dispatches from Paris July 26 told of an accident in which Miss Charlotte M. Lockwood, the American organist, suffered injuries. She was driving with Mrs. Thomas J. Harris when their automobile collided with another car on the national road near Chalons-sur Marne. Mrs. Lockwood escaped with minor injuries but her companion was more seriously hurt. Mrs. Lockwood is known throughout the country as a concert organist.

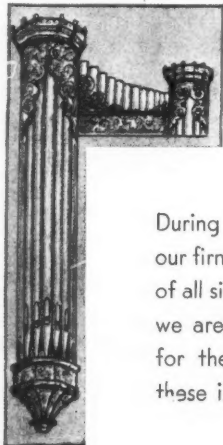
QUALITY

Quality, workmanship and dependability are three essentials we religiously endeavor to supply in our magnets and material for the Pipe Organ. We wound our first commercial magnets in 1907. Experience, combined with skill and proper materials, has insured dependability all these years. Our magnets and supplies are used in all parts of the world as a standard for quality, and are accepted without question on their merit, quality and satisfaction being our objective.

THE W. H. REISNER MFG. CO.

HAGERSTOWN, MD.

August Laukhuff, Weikersheim, Wurttemberg, Germany— Foreign Representative



CASAVANT FRERES, LTD.

St. Hyacinthe, P. Q.

Canada

During our fifty-five years of existence our firm has built over 1500 pipe organs of all sizes and in the last twelve months we are thankful to our many admirers for the installation of twenty-one of these instruments.



NEW

- Electro-Vacuum Operated
- Cathedral Chimes
- Vibra-Harps
- Harp-Celestes
- Factory Assembled and Adjusted

Consult Your Organ Builder

Even the most beloved anthems impart a deeper, fuller meaning when the organist has at his command the inspirational tones of genuine DEAGAN PERCUSSIONS. Sunday services are made more pleasurable, more beautifully satisfying when sweet, mellow touches glorify pipe organ renditions by means of Chimes, Vibra-Harps and Harp-Celestes. Many years ago this type of percussion was perfected by Deagan, a company whose tuning devices are being used daily by the U. S. Bureau of Standards at Washington, D. C. For more than fifty years the name of Deagan has symbolized richness and authenticity of tone in addition to dependable mechanical performance.

Genuine Deagan Percussions may be added at nominal cost to any organ now installed or building. Consult your organ builder.



J. C. Deagan Inc. 1770 Berneau Ave., CHICAGO



By WILLIAM LESTER, D. F. A.

"In Modum Antiquum," Suite for Organ by Garth Edmundson; published by J. Fischer & Bro., New York.

The set of five short (and easy) organ pieces by a young composer who is demonstrating his capability as one of the most significant voices in American writing today is well worth the attention of every progressive organist. The numbers are diversified in content and equally adapted for recital or service use. As to titles, they run: "Pax Vobiscum," "Pastorale Ancienne," "Litanie Solenne," "Benedictus" and "Cortege and Fanfare." All are distinctive in character, personal in idiom and musically attractive. This reviewer will be greatly mistaken in his estimate of their value if they do not become extremely popular with both players and auditors. The composer has written genuine organ music, offering unusual opportunities for effective registrations and exceedingly fine playing. The modal idioms used are fitting and deftly applied, in keeping with the subjects. Such music deserves prompt and wide encouragement from the host of organists looking for new and unique material.

Sonata No. 11, in D minor, for organ, by Josef Rheinberger, edited by Harvey Grace; published by Novello & Co., London.

The new edition of the twenty sonatas for organ by Rheinberger under the expert supervision of Harvey Grace should meet with a prompt response from all progressive organists. Those of us who have had to struggle with the past imperfect editions can appreciate the fine editorial work done by Dr. Grace. He has made it possible for a new generation to become prop-

erly acquainted with a series of genuine master works that are indispensable if a proper knowledge of organ repertoire is to be achieved. This particular sonata under notice at this time is one of the most attractive and best balanced in its four movements.

"Arioso," by J. S. Bach, arranged for organ by J. W. Bleecker; "When Jack Frost Paints a Picture," by William A. Wolf; published in the St. Cecilia Series by the H. W. Gray Company, New York.

The Bach transcription makes available for the organ one of the most inspired melodies ever penned, the Largo from the Violin Concerto in G minor. The setting is adept, effective, easy and musicianly. A masterwork properly set in a new guise—as poignant in its appeal as in the original form.

Dr. Wolf's piece is of lesser value, a light trifle, and rather commonplace as to content and style. It will have appeal for teaching purposes, or where simplicity is the main requisite desired.

Chorale Improvisations on "St. Columba" and "Let All Mortal Flesh," by Harry C. Banks, Jr.; Chorale Prelude on "O Sacred Head, Surrounded," Bach-Haessler, edited by John Holler; published by the H. W. Gray Company.

Two Chorale Preludes on "Herzliebster Jesu," and "Vater Unser," for organ, by Margery Moore; Three Preludes on Hymn-tunes—"York," "St. Columba" and "Hanover"—for organ, by J. E. Alban Hinton; Four Chorale Improvisations for the organ, by Eric H. Thiman; published by Novello & Co., London.

Here are submitted three new sets of meditations on sacred themes—ideal material for service use. Detailed analysis is not called for here; it is enough to set forth that all are worthy as to musical values, well set for the medium chosen, about on a par as to technical demands (moderately difficult) and mature in content and treatment. The Moore twins are most elevated in spirit and the Thiman more subtle and emotional in mood.

MAYLAND Elite Organ Percussions

WITH OR WITHOUT

Electric Actions

Electric Controlled Tubular Chimes

THE STANDARD SINCE 1866

SEND FOR CATALOGUE.

R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

Westminster Choir School

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

JOHN FINLEY WILLIAMSON PRINCETON
PRESIDENT N. J.

MARGARET

WILLIAM

S
O
P
R
A
N
O

LESTER

O
R
G
A
N
I
S
T

AVAILABLE TOGETHER OR SINGLY FOR CONCERTS
AND FESTIVALS

DEDICATION PROGRAMS AND ORATORIO
APPEARANCES A SPECIALTY

426 FINE ARTS BLDG.

CHICAGO, ILL.

OBERLIN CONSERVATORY OF MUSIC

Exceptional opportunities for the Organ Student. Four Specialist Teachers
Department of choral singing and choir direction
Cultural advantages of Oberlin College
Twenty-three Pipe Organs for Teaching and Practice
Address Frank H. Shaw, Director, Oberlin, Ohio, for catalog

KRAFT For RECITALS and LESSONS

TRINITY CATHEDRAL, CLEVELAND, OHIO

WILHELM MIDDELSCHULTE, LL.D.

Telephone: Hyde Park 3219 1519 EAST 60TH STREET, CHICAGO
Director of Wisconsin Conservatory, Milwaukee, Wis.
Professor of Organ and Theory, Detroit Conservatory, Detroit, Mich.
Professor of Organ and Theory, American Conservatory, Chicago, Ill.
Professor of Organ, Rosary College, River Forest, Ill.

ARTHUR C. BECKER, A. A. G. O. CONCERT ORGANIST

Dean School of Music, De Paul University
Organist St. Vincent's Church, Chicago

FRANK ASPER

F. A. G. O.

Salt Lake Tabernacle

ADOLPH STEUTERMAN

F. A. G. O.

Recitals Calvary Church, Memphis Lessons

School of Church and Choir Music

Season 1935-36 — Fall Term Begins Sept. 12

ORGAN

Wilhelm Middelschulte Frank Van Dusen
Edward Eigenschenk Emily Roberts

CHOIR TRAINING

Frank Van Dusen George L. Tenney
Leo Sowerby Emily Roberts

(Pupils prepared for Choirmasters' Examination of the Guild).

BOYS' CHOIR

George Ceiga

KEYBOARD THEORY AND PRACTICE

Wilhelm Middelschulte Frank Van Dusen
(Pupils prepared for Guild Examination)

MECHANICS OF THE ORGAN

William Barnes

ORGAN INTERPRETATION CLASSES

Frank Van Dusen Edward Eigenschenk

The Conservatory offers courses in all branches leading to Bachelor and Master degrees.

Send for catalog. Address J. R. Hattstaedt, Mgr.

AMERICAN CONSERVATORY OF MUSIC
Kimball Hall, Chicago

Who's Who Among the Organists of America

WILLIAM KING COVELL.

WILLIAM KING COVELL

There is a man young in years, but devoted to organ construction for art's sake, with a background that includes the inspiration from eight years in Harvard and from travels that have brought him where he could see and hear the principal organs of the old world, who may be nominated as a fitting heir to the mantle of the late George Ash-down Audsley. William King Covell, though only in his early thirties, has devoted much time to the problem of organ design while pursuing his studies. He is also an organist, but largely for his own pleasure or to enable him to act as a substitute for his fellows in New England. Few men in America in the last decade have given as much devoted thought to the organ as has Mr. Covell, and his writings have appeared from time to time not only in THE DIAPASON, but in the technical organ magazines of England. He has had an able and ardent collaborator in Edward B. Gammons, a kindred spirit, and their articles often are signed by them jointly.



William King Covell was born at Newport, R. I., March 9, 1904, and his home always has been in that city except for the years spent at Cambridge. He received his bachelor of arts degree from Harvard in 1928 and the master of arts degree in 1930. Since then he has spent four years in graduate study and the remainder of the time abroad. His academic work has been largely in the department of fine arts, the history of architecture being his specialty, but he has taken courses in music all along the way. His interest in organs goes back as far as he can recollect—fifteen years at least—and is paralleled by interest in side-wheel steamboats of every kind, but particularly those of the Hudson River and Long Island Sound. On both subjects he has been collecting books and photographs for some time, together with fine arts reference books, a piano and much organ music. Sample pipes in racks are in every available space of his rooms, on desks, mantel, bookcases, etc. These were donated by and solicited from various organ builders, and include also pipes from many old organs as well as new ones.

Mr. Covell received organ training from Albert Snow of Boston. He has never held a regular position, but has substituted from time to time in various churches of Newport, mostly St. John's Episcopal and his own church, the Channing Memorial Unitarian. From July, 1931, until August, 1932, he was in Europe. His principal purpose was to visit certain important buildings and the more important art galleries, for his academic training has been more in the history of the fine arts than in music. But he neglected no chance to visit, and often to try, organs. He was in England for five months, then in Holland and Belgium two weeks or so, then in Paris for a month, then in Rome for nearly two months, going thence to Florence, Ravenna,

Venice, Vicenza and other places, for another month, and then across the mountains to Germany, where he spent some time in Munich, after which he returned to Paris via Ulm, Stuttgart and Strassburg, and from Paris to London, where he spent another month and a half. All along the route, in addition to buying books and photographs on architectural subjects, he visited churches and tried organs, especially in Rome, where he made a fairly comprehensive study of organs and discovered that for numbers and for interest they quite exceeded what some visitors had discovered.

After his return from Europe Mr. Covell spent another year in Harvard completing his last year of work for the Ph. D. degree. Meanwhile he plays whenever the opportunity presents itself and occupies his time in reading, writing on art subjects and assiduously pursuing his hobby of organ design and construction.

Better Organ Tone
Less Tuning with
PROMETHEUS
ELECTRIC HEATER

A Prometheus Organ Loft Heater not only produces better organ tone but it decreases the frequency of tuning. Its thermostat maintains the desired temperature without fluctuation. Economical because current is automatically shut off when required temperature is realized.

Write for FREE Illustrated Catalog.
PROMETHEUS ELECTRIC Corp.
401 West 13th St. New York City

PAUL A. HUMISTON
MUS. B., A. A. G. O.
Organist and Director of Music
East Congregational Church
Grand Rapids, Michigan

PIETRO YON
853 Carnegie Hall
NEW YORK CITY

Lily Wadhams Moline - Hallam
COMPOSER - ORGANIST - RECITALS
First Church of Christ, Scientist
Oak Park, Ill.

CHAS. A. SHELDON, JR.
City Organist—Atlanta, Ga.
Organist, Choirmaster
First Presbyterian Church
Jewish Temple

LOUIS F. MOHR & COMPANY
ORGAN MAINTENANCE

2899 Valentine Ave., New York City
Telephone: Sedgwick 3-5828
Night and Day

Emergency Service—Yearly Contracts
Electric action installed
Harps—Chimes—Blowers

An Organ Properly Maintained
Means Better Music

HINNERS
Designers and Builders
PIPE ORGANS
of Latest Type

FACTORIES AT
PEKIN, ILLINOIS

ALBERT RIEMENSCHNEIDER

DIRECTOR OF MUSIC
Baldwin-Wallace College, Berea, Ohio
Recitals, Master Classes, Instruction,
Coaching
Address 10001, Edgewater Drive,
Cleveland, Ohio

DR. RAY HASTINGS

Temple Baptist, Los Angeles

Verne R. Stilwell

ORGANIST and CHOIRMASTER
Grace Episcopal Church
Grand Rapids, Michigan

W. LAWRENCE CURRY
Organist and
Director of Music

First Methodist Episcopal Church
Germantown, Philadelphia

WILBUR H. ROWAND

F. A. G. O.
Rome Georgia

ARTHUR W. POISTER

RECITAL ORGANIST
University of Redlands
California
Management Bernard R. Laberge

H. WILLIAM HAWKE

Mus. Bac.
ST. MARK'S CHURCH
1625 Locust Street
Philadelphia, Penn.

Dennison Organ Pipe Co.
Reading, Mass.

We Specialize in
Manufacturing Wood, Metal, Flue
and Reed Pipe Organ Stops.

1847 1934

Felix F. Schoenstein & Sons Pipe Organ Builders
SAN FRANCISCO - CALIF.

LILIAN CARPENTER
F. A. G. O.
RECITALS

Address: Institute of Musical Art
of the Juilliard School of Music
NEW YORK CITY

ERNEST MITCHELL

Organist and Choirmaster
GRACE CHURCH, New York
Broadway at Tenth Street
LESSONS RECITALS

SCHREINER

Organist
at
University of California at Los Angeles
The Tabernacle, Salt Lake City

ALL SAINTS' CHURCH

WILLIAM SELF

WORCESTER, MASS.

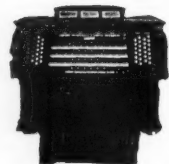
Sterling Marshall

Trinity Church
HOUGHTON, MICH.

ELLIOT BALDWIN HUNT

Organist and Choir Director
Asbury M. E. Church, Tarrytown, N. Y.
RECITAL & CONCERT ORGANIST
64 Sherwood Ave. Ossining, N. Y.

GUSTAV F. DÖHRING
INVITES DEMONSTRATION OF
HILLGREEN, LANE & COMPANY
ORGANS OF QUALITY
Address: G. F. DÖHRING
ROOM 427, 225 FIFTH AVENUE, NEW YORK, N. Y.



VERLINDEN, WEICKHARDT, DORNOFF ORGAN CO.
VERLINDEN SYSTEM

MARVELOUS ACTION
703 SO. 39TH STREET



BEAUTIFUL TONE
MILWAUKEE, WISCONSIN

OPEN THE FALL SEASON RIGHT

••

THE ORGANIST who hides his light under a bushel is doing himself an injustice. No matter how great your talent and how excellent your training, that constitutes merely your "goods." Any merchandiser will tell you that in addition to having honest goods and giving adequate value, you must have means of calling attention to the fact. This is just as true of organ music and of organ teaching as it is of any other commodity.

The way to reach the buyer—the way to let the world know that you are in it—is through the special publications devoted to your profession. In the case of the organists it is easy to tell which publication will produce results, which has the largest and most widespread circulation and which enjoys the most extensive advertising patronage. It is

THE DIAPASON

If you are not now represented in The Diapason, take up the matter with our advertising department. You can have anything from a small card, which constantly keeps your name before the organ public, to a full-page special display. The rates are the lowest, size and quality of circulation considered. The Diapason has served the organ profession for nearly twenty-six years and has enjoyed the growing support of that profession.

Write this office if you have any problem of publicity which we might help you solve.

••

Address: 1507 KIMBALL BUILDING
Wabash Avenue and Jackson Boulevard
Chicago

Twenty Years' Work with Boy Choir and What It Has Taught

[Abstract of an address delivered at the convention of the Ohio Music Teachers and the Northern Ohio Chapter of the American Guild of Organists, May 7, by the Grand Rapids organist.]

By HAROLD TOWER

To me the greatest work of a boy choir is not at all the singing or the musical aspect, but rather the wonderful opportunity to influence in the right way the direction of the lives of many boys. During the twenty years I have been at St. Mark's Church in Grand Rapids there has been a total of 300 boys in the choir, not including the many who have made the effort but have not developed vocally enough or had sufficient stamina to make the choir. At present there are forty-six boys and fourteen men in the choir, all but four of the men having been boys in the choir under the present choirmaster. The average period for the boys has been about four years, the men have sung for varying periods, two giving up after twenty-five years, and at one time I remember there was no man in the choir who had been in it less than seven years. The boys for years have averaged four services and rehearsals a week and the men two plus. Boys are generally admitted only after a year's probationary training.

Once the boys begin to come, the flow is constant each year. I was told when I took this particular choir that it was very difficult to find boys. There were many ways of getting them—hikes, parties, swimming, shows, summer camp, etc. Finally they came in such numbers that only the wide-awake and lively boys were accepted. Most boys can sing if they have the perseverance.

The first thing to be done is to teach them a few of the rudiments of music. In this they are not particularly interested, but they gradually absorb it. Next comes the use of their voices and how to sing correctly. Often the boy with the best natural voice does not make the best choir singer. The boy who cannot find the pitch for the first few rehearsals, but who has the willingness to work and is ready to remain in the probationer class for two years, if need be, is often the greatest help later. The singing in most cases is a matter of training.

Once you get the type of tone you want established in a few boys, the others readily imitate it—it is light at first and you live for the time when the boy becomes physically more able to sustain the tone. Then, soon after his voice begins to break or settle, his place is filled by one eagerly waiting to get into the organization. It is a slow and perpetual process. Some boys' voices change at as early an age as 12 years. I have had a few singing soprano at 17. It all depends upon the physical development of the individual and how he uses his voice.

I always teach the boys first how to hum and breathe correctly, gradually working from the hum, through *oo, oh*, and finally *ah*, beginning with middle B on the piano and working down. I have never felt that I could take the time to give them actual note reading. Their ears are so keen that they soon catch the tune from the piano and gradually read by position in three or four parts. They do know all the key signatures. Once the tone is established you can work their voices both up and down, scales and arpeggios, swells and diminuendos, trills and runs. We practice exercises before each service and rehearsal, giving what they particularly need at the time, more brilliance, more resonance, better attacks, etc. Much rehearsing is done with no accompaniment and we seldom rehearse with the organ.

In any organization discipline is necessary—boys are every bit as easy, and I believe easier, to manage than adults or women. They are always fair if treated fairly. They may be noisy at times, but they work when they work and play when they play. Attendance must be stressed. Our attendance last year for forty-six boys

was 94 per cent. Save for four boys who were ill or otherwise absent it would have been 97 per cent. That is unusually high and includes absences for all reasons.

Punctuality must also be emphasized. Rehearsals and services must start on time. It is an easy habit to cultivate. Equally so, rehearsals should end at a certain time, regardless of season and added work. Extra rehearsals should not be expected; generally nothing is gained by them. An hour and a half is long enough for any rehearsal. If there is concentration much can be accomplished. The conducting of rehearsals should be planned and varied. I have no use for the choirmaster who cares only for what he can get out of the choir.

Contests, regardless of prizes or who wins, invariably make a big hit with boys. We divide the boys into groups with elected leaders and work for points from Christmas to Easter. The captains may take away points—the choirmaster may add extra ones for fine service.

I firmly believe that boys and men singing for the church should be paid something. For many, many years our choir was all paid, the men from \$1 to \$2 a week, the soloists, tenor and bass, \$10 a week the year round. The boys were credited with a bonus of 50 cents a month the first year, \$1 the second, and so on. When they were honorably discharged it amounted to a nice cash sum. Now it is all changed and the choir is entirely volunteer. They have been loyal and have stayed on, but it is not the fair or ideal arrangement. Even in the case of churches, services not paid for are not appreciated.

The success or failure of any choirmaster or choir depends much on the clergy. Most clergymen know little of music and less how to handle boys. It is no more the function of the clergyman to direct the music than it is the function of the federal government to direct business. The government may regulate business. The clergyman may regulate, but not dictate, the music. The same figure comes in football. The umpire is not in the front line to direct the plays, but to see that the game is played fairly and squarely. That should be the attitude of the preacher with the music. The choirmaster does not dictate the sermons; why should the preacher the music? We have all seen clergymen who ask singers in to sing. What if the choirmaster ever asked an outside preacher in to help with the service? As business should think of profit, the choirmaster should endeavor to discover the finest method of uplifting the congregation and enhancing the message from the pulpit and ritual. The clergy by exemplary living should show the choir and congregation the joy of the Christian life. No clergyman or church board should allow the personnel of the church staff to lose respect for the church or what the church stands for. Too often has that happened.

Musicians may be too temperamental, but I believe no more so than the clergy. A word of appreciation, or the fact that someone has been uplifted, a tear shed, or higher resolves experienced, does "buck up" the choirmaster and the choir immensely. They do not want to be praised, but only assured—and that often—that their simple offering means something. After all, what is the music for in a church? Certainly not to tickle the ears and to make a big show. It is by simplicity and sincerity that the soul is stirred.

Enough of this. If the music is not the big thing in a boy choir, what is it? We have a fine summer camp—eighty acres surrounding a lake, sixteen miles from town. It was given by a generous man in memory of his only son. The choir boys have three weeks there every summer, for which they earn the money in one way or another. They may remain another month at cost. There we stress nature study, hand work and athletics, including swimming. Music is largely forgotten. That is the time when a boy's real self is shown and a wonderful opportunity is offered to bring out the best in a lad. We have a camp paper edited by the boys. It has given many of them a working experience so valuable that a number have later edited their high

HAROLD TOWER



school papers and annuals and several have gone into literary pursuits.

During the winter school marks are stressed and boys who show improvement in their studies are commended. Often boys, of whom there are many, with peculiar family situations, are advised and helped. In recent years jobs have been found for a few fathers. Odd jobs may be of help to a boy, or a coat or a pair of shoes.

Many is the boy who has had his first piano lesson of the choirmaster at no charge, and several have come along on the organ. There is no limit to the service that may be rendered in a well-organized choir. Many is the choir wedding officiated at, and being godfather to the babies is something. Many is the boy recommended to college, or for student loans or scholarships, or for positions. Several have made use of the experience in our Gilbert and Sullivan operas. One has a master's degree in stagecraft. Right now there are former choir boys of St. Mark's at Grand Rapids Junior College, Harvard, Yale, West Point, Annapolis, Western Reserve, Calvin, Culver, Michigan, Oberlin, Illinois, Northwestern, Chicago, Michigan State, Columbia, etc. They cannot help but be grateful for their early contacts in the choir.

What happens to the boy when his voice changes? Some are glad to return to their own churches (at one time in our camp we had boys from twelve different denominations); some are glad for a rest; those who care to do so may join a club named for our late rector, Charles E. Jackson, who was the idol of all the boys. They meet every two weeks in the basement of the choirmaster's home. The boys conduct the meetings and give talks on various subjects, or have debates. Often there is a guest speaker. The church is not mentioned and member-

ship is not compulsory in any way. They seem to enjoy it.

It would be fun to give a talk on the solo boys I have had. They are born, not made. My first one was one of the finest I have ever heard. He had that God-given something in his voice that would move the hardest heart. Each of the nine or ten has been so different, but has contributed much to the choir in his generation. I always feel sorry for them when their voices go, for they have been so much the center of attraction that it is difficult for them.

There are many funny things, too. The boys in an affectionate manner call me "Uncle Pisa," for the Leaning Tower, and I rather like it. We always sing the Grace before meals at camp and at the annual turkey dinner in the fall. It goes thus: "The eyes of all wait upon Thee, O Lord, and Thou givest them their meat in due season. Thou openest Thine hand and fillest all things living with plenteousness." Wishing to make sure that the boys knew the words I once asked them to write them. One boy wrote: "Thighs of all wait upon Thee, O Lord, and Thou givest them their meat duly seasoned. Thou openest Thine hand and fillest all things living with plenty of snass." I asked: "Bill, what do you mean by snass?" Bill replied: "I always wondered what that was."

The years creep on apace, one generation follows another, but after all the years dealing with boys and a boy choir, it is ever an increasing joy and still of the greatest interest to me.

Optimistic After Long Tour.

A leave of absence from musical and editorial duties in Chicago enabled D. Sterling Wheelwright to spend seven weeks with his wife and children on a motor tour to the Northwest during June and July. Frequent visits with organists, educators and editors along the 7,000-mile journey disclosed an encouraging future for music, at least in the West. "The industrial development of the Northwest is accompanied by corresponding growth in music, particularly in the public schools," said Mr. Wheelwright upon his return. Mr. Wheelwright is organist and director of music at St. Paul's English Lutheran Church, Evanston, and serves also as managing editor of the *Educational Music Magazine*, published in Chicago. On Aug. 22 he appeared in recital at the University of Chicago Chapel.

Charles F. Morse in Crash.

Charles Frederic Morse, organist of the Grosse Pointe Memorial Presbyterian Church and conductor of the Orpheus and Madrigal Clubs of Detroit, was injured in an automobile accident July 30 but is rapidly recovering, according to word sent by the Rev. Frank Fitt from his summer home at Estes Park, Colo. The Rev. Mr. Fitt is pastor of the Grosse Pointe church. Mr. Morse and Roger H. Freund, boys' work director at the Hannan Y. M. C. A., after several days at the Fitt summer home, started for Los Angeles. In a collision fifty miles west of Albuquerque Mr. Morse suffered a broken shoulder, a broken rib and head lacerations. He was able to continue to California after a few days.

EDWARD RECHLIN

American Organist

"Bach and Contemporaries"

American Season—

November, 1935-May, 1936

European Season—

June, 1935-November, 1935

Address: Rechlin Recital Tours

Washington Bridge Station — P. O. Box 66
New York, N. Y.

**Talk by Hope-Jones
Recalls Debates of
Quarter Century Ago**

Interesting to all those who follow the debates of the day on organ design and kindred topics will be excerpts from an address delivered just twenty-five years ago by Robert Hope-Jones at the annual convention of the National Association of Organists, held at Ocean Grove, N. J., and published in the September, 1910, issue of THE DIAPASON. Mr. Hope-Jones, whose ideas and inventions were the subject of some lively controversies in the organ world both during his life and since his death, devoted his talk largely to an answer to criticisms of some of his new devices by prominent organists of a quarter of a century ago. The following is quoted from his address:

Experienced organists are usually conservative. For this there is a reason. Twenty or thirty years ago they approached the comparatively crude instruments of that day and by patient study and incessant practice mastered their manifold difficulties, achieving success and perhaps fame. These gentlemen are not likely now to approve some modification in the organ that will necessitate their unlearning their life-acquired methods and beginning the study of the instrument afresh. * * *

Within the lifetime of some of us, organs were so tuned that music could be rendered in only a few of the keys. These keys were more perfectly in tune than anything we are now accustomed to, but we baffle the musician who by straying into any of the forbidden keys encountered the "wolf"! Who opposed the beneficent change to equal temperament? Some of the leading experienced organists of the day. The great S. S. Wesley insisted on the fine new Willis organ in St. George's Hall, Liverpool, being tuned to the old (unequal) temperament.

Willis did succeed in winning over that great musician to his radiating and concave pedalboard, but the majority of the leading organists strenuously, and for many years successfully, opposed its introduction. The Royal College of Organists met in solemn conclave and the votes of the experienced organists led them to condemn the Willis board. Fortunately Willis had the courage to defy. The younger men—the rising generation—supported him, and today his pedalboard is accepted as the standard in England and America and will be throughout the world.

We have just read from an authority of the older school, Mr. E. H. Lemare, that the arrangement you see of inclining the various keyboards so that they meet the fingers naturally, is wrong. An hour ago Mr. McClellan, the gifted concert organist, who has traveled from the Mormon Tabernacle at Salt Lake City to attend this convention, declared it to be right; and as I notice you younger organists are unanimous in its favor, I predict it will be universally adopted before long. Already that progressive firm, the Austin Organ Company, supplies inclined keyboards—so does Willis of England.

Another reform spoken against by the older and more conservative organists is the enclosure of all the pipes of every organ in swell-boxes. Another is the introduction of a percussion department into the organ.

The introduction of the balanced swell pedal was so strenuously fought by many of those whose practice was done on instruments having the old self-closing, pump-handle device, that despite Lemare's efforts to the contrary it is little used in England to this day.

Until the year 1731, when Jordan invented the swell-box, every organ stop was entirely devoid of expressive power. Is it not obvious that every stop and every pipe of every organ should, as a matter of course, be enclosed? For some years I have never built an organ on any other plan, and I believe that the plan must eventually be universally adopted.

What would we think of the orchestral conductor who said: "You double basses, trombones, bass tubas, etc., represent the pedal organ. You must never play with expression. Always either play at full power or stop playing altogether. You strings represent the diapason tone of the great organ. You also must either play full power or stop altogether. The flutes, clarinets and oboes will put in the expression?" * * *

Lutheran Summer School Closes.
The Lutheran School for Organists and Choir Directors, held at the Lutheran Church of the Holy Trinity, New York, of which school Henry F. Seibert, Mus. D., is the director, with Miss Ruth Clark assistant, held its closing summer session Saturday, Aug. 3. Twenty-four persons were in attend-

ALFRED LEE BOOTH



ALFRED LEE BOOTH, organist and director at the Webster Groves Presbyterian Church, near St. Louis, for twenty years, was honored May 28 with a musical service by the choir in the church auditorium, in commemoration of his long period of service. The event was planned as a surprise to Mr. Booth. But the really complete surprise came at the end when a gold watch, with chain and penknife, was presented to Mr. Booth as a gift from the members of the church.

Dr. David M. Skilling, pastor of the church, under whom Mr. Booth has worked, spoke of Mr. Booth's return home to Webster Groves as a Princeton graduate in 1915 and of his assumption of the musical responsibilities of the church the same year. The *a cappella* choir of the Webster Groves High School, directed by Miss Esther Replogle, sang three selections. Then came the presentation of the watch by G. Stanley Robins, and of a bouquet of twenty yellow roses to Mrs. Booth. A large basket of flowers, a tribute from the American Guild of Organists, Missouri Chapter, was presented by Julius Oetting. In conclusion the boys' glee club of the high school sang. Organ numbers and accompaniments were by Mrs. Frank Neal, organist of the Central Presbyterian Church of St. Louis.

ance either at some of the classes or at all of them.

Wheaton College Engages Van Dusen.

To fill the vacancy in the conservatory of music of Wheaton College caused by the death of Edwin Stanley Seder last spring, the college has appointed Frank Van Dusen, A. A. G. O., as guest instructor in organ, piano and theory, and Wilbur F. Swanson, Mus. M., as instructor in organ, history and theory of music. Mr. Van Dusen is instructor of piano and organ at the American Conservatory of Music and director of the school of church and choir music. He is organist and director of music of the First Baptist Church of Elgin, Ill. Mr. Van Dusen will have charge of a limited number of classes in theory of music, history, form and analysis and will teach advanced piano and organ. Mr. Swanson received his degree of musical bachelor from St. Olaf College, Northfield, Minn., and his master's degree from the Eastman School of Music, and has taught at the Austin Conservatory of Music. He is organist and choirmaster of the Moreland Lutheran Church, Chicago. Peter Stam, Jr., will continue as executive director of the conservatory.

**Summer Visitors
Who Have Called at
The Diapason Office**

Visitors from out-of-town who have called at the office of THE DIAPASON in August have included among others the following:

- C. Albert Scholin, St. Louis, Mo.
- Mrs. Nancy Elliott Riggs, Lake Mills, Wis.
- Dr. Milford H. Lyon, Daytona Beach, Fla.
- R. E. Lehman, Hagerstown, Md.
- Florence Brush, San Antonio, Tex.
- Sterling Marshall, Houghton, Mich.
- Harold Cobb, Milwaukee, Wis.
- Marion J. Clayton, New York City.
- Ralph Kinder, Philadelphia, Pa.
- Harold Heeremans, Seattle, Wash.
- Harold Tower, Grand Rapids, Mich.
- Stephen Stoot, St. Hyacinthe, Que.
- Bertha Brunner, Peoria, Ill.
- John A. Clarke, Pasadena, Cal.
- William C. Webb, New Orleans, La.
- Mrs. H. V. Culp, Dallas, Tex.
- F. Arthur Henkel, Nashville, Tenn.
- Charles E. Wheeler, London, Ont.
- Emory L. Gallup, Grand Rapids, Mich.

Christiansen Choral School.

More than ninety organists attended the Christiansen Choral School master session held at Winona Lake, Ind., from July 28 to Aug. 9. The three fields of choral conducting represented, a *cappella*, high school and church choir, attracted so many more applicants than could be accommodated that Manager Neil A. Kjos has decided to conduct two sessions next summer. Olaf C. Christiansen of the Oberlin Conservatory of Music had charge of the church choir division and the conducting classes. Sacred music from the middle ages to modern times was analyzed and interpreted. Problems of organizing and maintaining steady membership in choirs were discussed. Organists who lack experience in conducting due to the fact that they sit at the console so constantly were given lessons in baton technique. A typical church choir was chosen from among the singers present. Dr. F. Melius Christiansen of St. Olaf's College selected fifty ensemble voices for an *a cappella* choir which he trained according to the methods that have brought him success. He also conducted a repertoire class, giving interpretations of his own compositions as well as the classics. Mrs. Carol M. Pitts of Omaha, president of the North Central Music Educators' Conference and also organist, had charge of high school problems and class vocal work.

**Emerson Richards
Organ Architect**

800 Schwehm Building
ATLANTIC CITY, N. J.

WILLIAM DOTY
ORGAN THEORY
UNIVERSITY OF MICHIGAN
RECITALS

SETH BINGHAM
Mus. Bac. (Yale), F. A. G. O.
Assistant Professor of Music
(Composition) Columbia University
Organist and Choirmaster
Madison Avenue Presbyterian Church
921 MADISON AVENUE, NEW YORK

WILLIAM F. SPALDING
Organist and Choirmaster
All Saints' Church
Organist and Instructor in Organ,
University of Denver
DENVER, COLO.

DENISON BROS.
Manufacturers of
ORGAN STOP KNOBS FOR CHURCH
AND REED ORGANS
Name Plates, Pistons, Tilting Tablets,
Stop Keys, etc., of all kinds of
Ivory and Imitation Ivory
Established 1877
DEEP RIVER - CONN.

FRANK COLLINS, Jr.
ORGANIST
Louisiana State University
BATON ROUGE, LOUISIANA

Claude L. Murphree
F. A. G. O.
University of Florida
GAINESVILLE :: FLORIDA

WHITMER BYRNE, Mus. B.
Eighteenth Church of Christ, Scientist
RECITALS AND INSTRUCTION
7957 Marquette Ave.
CHICAGO

Marshall Bidwell
Organist and Director of Music,
Carnegie Institute
PITTSBURGH

G. DARLINGTON RICHARDS
Organist - Choirmaster
SAINT JAMES' CHURCH
Madison Avenue at 71st Street
NEW YORK
Ten-Lesson Course in Boy-Choir Training

Edith B. Athey
Hamline M. E. Church
Washington Memorial Park,
The S. H. Hines Funeral Home
Washington, D. C.

CHARLES F. HANSEN
Organist Second Presbyterian Church
Indianapolis, Ind.
RECITALS A SPECIALTY

BENNYHOFF
822 Linden, Allentown, Penna.
Guest Organist, Notre Dame
Cathedral, Paris
Organist to Eugene Grace,
Bethlehem, Pa.
Recitals - Instruction

J. Herbert Springer
St. Matthew's Lutheran
Church
HANOVER - PENNA.

JAMES W. BLECKER
ORGANIST AND CHOIRMASTER
OPEN FOR ENGAGEMENT
CHURCH, LECTURE, RECITAL
Studio, 27 West 72nd St., N. Y. C.

WILLIAM H. BARNES, Mus. Doc.

Organ Architect
Advice and suggestions furnished to intending purchasers of new organs. More than fifty organs have been built in various parts of the country from specifications and under the supervision of Dr. Barnes with entire satisfaction to the churches. Inquiries invited.

Recitalist
Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated consult Dr. Barnes, who will save you time and money.

Address: 1112 South Wabash Ave., Chicago, Ill.

Programs of Organ Recitals of the Month

Horace Douglas, Syracuse, N. Y.—Mr. Douglas was heard in a recital at Syracuse University July 23 and presented a program made up of the following compositions: Prelude and Fugue in D major, Bach; "Invocation," Mally; Allegretto, Wolstenholme; "Fire Magic," Wagner-Rogers; Passacaglia, Dethier; First Symphony, Vierne.

Alfred M. Greenfield, New York City.—In a recital at New York University Sunday afternoon, June 23, Mr. Greenfield played this program: Prelude and Fugue in F minor, Bach; Magnificat (Seventh Tone), Titelouze; Little Fugue in G minor, Bach; Chorale Prelude on "Herr Jesu Christ, ich weiss gar wohl," Pachelbel; Prelude and Fugue in D minor, Bach; Chorale Preludes, "Alle Menschen müssen sterben," "Erbarthm Dich mein" and "Herzlich thut mich verlangen," Bach; Toccata and Fugue in D minor, Bach.

Charles H. Doersam, F. A. G. O., New York City.—Two recitals by Mr. Doersam brought to a close the series at the Riverside Church late in July. On July 24 he played a Bach and Handel program made up of these works: Concerto in D minor, Handel; Largo, Handel; Sonata No. 1 in E flat major, Bach; Chorale Preludes, "Das alte Jahr vergangen ist," "In Dir ist Freude" and "O Mensch, bewein' dein Sünde gross," Bach; Toccata and Fugue in D minor, Bach.

On the afternoon of July 31 Mr. Doersam played: Sonata No. 7 in F minor, Rheinberger; Melodia, Regner; Andante con moto (Sonata No. 5), Mendelssohn; "Savonarola" ("Harmonies of Florence"), Bingham; Prelude in E flat minor, d'Indy; Finale in B flat, Franck.

Alice R. Deal, Chicago.—Miss Deal played the following program at the University of Chicago Chapel Aug. 7: Toccata and Fugue in D minor, Bach; "Chant du Soir," Bossi; "In Summer," Stebbins; "The Primitive Organ," Yon; "Jubilee" Overture, Weber.

Lily Moline Hallam, Chicago.—Mrs. Hallam went to Sioux City, Iowa, her old home, in June to play at the wedding of her niece, Mary June Wadhams, to Robert Pelton, and was invited by Donald C. Farley, organist of the First Presbyterian Church, to give a recital at his church Sunday afternoon, June 16. On this occasion she played the following program: Andante maestoso (Sonata No. 1), Salome; Nocturne, Ferrata; Fanfare, Lemmens; Fugue in E flat major ("St. Ann"), Bach; "Starlight," Karg-Elert; Festival Prelude on "Ein' Feste Burg," Faulkes; Allegretto, Prayer and Cradle Song and "Osannare," Lily W. Moline.

At the University of Chicago Chapel Sunday evening, July 28, Mrs. Hallam played this program: Prelude and Fugue in E flat major, Bach; "Starlight," Karg-Elert; Fanfare, Lemmens; Canonetta, d'Ambrosio-Kraft; Toccata from Sonata No. 2 ("The Raven"), Hildam.

Winifred M. Smart, Los Angeles, Cal.—In her recitals which have marked the summer session at the University of California, Los Angeles, Miss Smart has played these programs recently:

July 3—All-American program: Southern Fantasy, Hawke; "Prelude Solemn," Noble; Old Dance, Frank H. Colby; "Hymn of Glory," Yon; "Meditation a Ste. Clotilde," James; Spring Song, Edmundson; American Fantasy, Diggie.

July 24—Fanfare, Lemmens; Andante Cantabile from Fifth Symphony, Tschai-kowsky; Minuet, Boccherini; Toccata and Fugue in D minor, Bach; Old Irish Air, Clokey; "Will-o'-the-Wisp," Nevin; "Suite Gothique," Boellmann.

July 31—"Finlandia," Sibelius; Prelude to "Lohengrin," Wagner; Air from Water Suite, Handel; Largo from "Xerxes," Handel; Sarabande, Handel; Spring Song, Mendelssohn; "Toccata Jubilant," Diggie.

E. Power Biggs, Cambridge, Mass.—Mr. Biggs, who has been acting as guest organist at St. Paul's Chapel, New York, playing the Tuesday 1 o'clock recitals, included the following among his August offerings:

Aug. 6—Concerto No. 2, in B flat, Handel; Trio-Sonata No. 5, in C, Bach; Air and Variations from Symphony in D, Haydn; Prelude and Fugue in G minor, Dupré.

Aug. 13—First Movement from Sonata in G, Elgar; Trio-Sonata No. 6, in G, Bach; Chorale Prelude, "Behold, a Rose

Breaks into Bloom," Brahms; Toccata in F, Bach.

Aug. 20—Fantasia and Fugue in G minor, Bach; Adagio in A minor (Aria in G), Bach; Sketch in D flat, Schumann; Finale from First Symphony, Vierne.

Luis Harold Sanford, M. S. M., A. A. G. O., Flushing, N. Y.—Mr. Sanford, organist and choirmaster of the Reformed Church of Flushing, gave the recital under the auspices of the Maine Chapter, A. G. O., on the large organ in the city hall at Portland, Maine, July 16, playing: Chorale in F sharp minor, Andriessen; "Giles Farnaby's Dream," Giles Farnaby; Fugue in C major, Buxtehude; "Interludio," de Guridi; Fantasia and Fugue on the Name "B-A-C-H," Liszt; "The Sun's Evensong," Karg-Elert; Cantilene, Pieme; Impromptu, Pieme; Finale from "Storm King" Symphony, Dickinson.

Stark Elizabeth Fox, F. A. G. O., New York City.—Mrs. Fox played a recital at the city hall in Portland, Maine, on the afternoon of July 31 in the series under the auspices of the Maine A. G. O. Chapter. Her program was as follows: Allegro and Adagio from Symphony 6, Widor; Chorale in A minor, Franck; "Soeur Monique," Couperin; "Macht hoch die Thür," Karg-Elert; Canon in B minor, Schumann; Toccata and Fugue in D minor, Bach; "Canyon Walls," Clokey; "The Bells of St. Anne de Beaulieu," Russell.

Homer Emerson Williams, A. A. G. O., Rye, N. Y.—Mr. Williams, organist and choirmaster of the Rye Presbyterian Church, gave his annual recital at the Community Chapel on Big Moose Lake in the Adirondacks, where he makes his summer home, on Sunday, Aug. 11, before an overflow audience. Mr. Williams' program was as follows: Adagio e Allegro Maestoso, Handel; Andante Cantabile, Mozart; "An Indian Legend," Candlyn; Andante in B flat, Schubert; Intermezzo, Szallit; "Prayer," Masselet; Chorale Prelude on "In dulci Jubilo," Bach.

Edith Becker Carroll, St. Louis, Mo.—Mrs. Carroll was heard in a recital at St. Mark's United Brethren Church, Mount Joy, Pa., July 25 and presented a program made up of these selections: "Marche Pontificale," Lemmens; Sonata No. 2, Mendelssohn; Two Chorale Preludes, Henry S. Fry; "Gesù Bambino" (Pastorale), Yon; Prelude and Fugue in F major, Bach; "Vision," Rheinberger; "Liebestraum," Liszt; "Chanson d'Espoir," Meale; Cantabile, Loret; Reverie, Dickinson; "Marche Solonelle," Gounod.

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

Aug. 4—Toccata, Marcel Paponaud; "Invocation" and Sketch from "Meditations," Op. 20, Paul Krause.

Aug. 11—Passacaglia with Chorale, "Jesu, meine Freude" and Chorale Improvisation, "Herzlich lieb hab' ich Dich," Karg-Elert.

Aug. 18—Finale, from Sixth Symphony, Widor, and "Offrande Musicale," Op. 18, No. 1, de Maleingreau.

Aug. 25—Chorale Improvisations, "Ein' feste Burg" and "Wie schön leucht' uns der Morgenstern," Karg-Elert.

Ella Scoble Opperman, Tallahassee, Fla.—Miss Opperman, dean of the school of music of Florida State College for Women, gave the last of her series of organ recitals for the summer school July 23. The program was as follows: Prelude and Fugue, E minor, Bach; Chorale Preludes, "O Sacred Head Surrounded" and "Blessed Jesu, We Are Here," Bach; "Ave Maria," Arkadelt-Liszt; Christmas Pastoral, Pachelbel; "Hallelujah" ("The Messiah"), Handel; Dubois; Largo from "The New World," Dvorak; "From the Land of the Sky-blue Water," Cadman; "Prayer at Notre Dame," Boellmann; "A Desert Song," Sheppard; "The Bells of St. Anne de Beaulieu," Russell; "Russian Boatmen's Song," arranged by Eddy; Norwegian Dance, Grieg; "Finlandia," Sibelius.

Walter Blodgett, Cleveland, Ohio.—Mr. Blodgett, organist of the Epworth-Euclid Methodist Church, played the following program on the afternoons of July 7 and 14 at the Cleveland Museum of Art: "Water Music" Suite, Handel; Two Fugues on B-A-C-H, Op. 50 (First and Fifth), Schumann; Flute Solo, Mozart-Blodgett; Toccata, de Mereaux; Piece for Organ,

Desire Paque; Sonata 10, in B minor (Finale), Rheinberger.

Mario G. Salvador, Chicago.—Mr. Salvador played the following compositions in the recital at the University of Chicago Chapel on the evening of June 27: Sixth Symphony (first movement), Widor; "An Wasserflüssen Babylon," Bach; Allegro Vivace (First Symphony), Vierne; Finale in B flat, Franck.

Homer P. Whitford, F. A. G. O., Franklin, N. H.—In a recital for the Vermont-New Hampshire Chapter, A. G. O., at the Unitarian Church of Franklin Sunday afternoon, Aug. 18, Mr. Whitford played this program: Toccata, Adagio and Fugue, Bach; "Clair de Lune," Karg-Elert; "The Primitive Organ," Yon; "Carillon," Vierne; "Sing, Sweet Harp" (Old Irish), Sketch and Chorale Paraphrase on "Ein' Feste Burg," Whitford.

Leslie P. Spelman, Raleigh, N. C.—In a recital at the University of North Carolina July 17 Mr. Spelman presented a program made up of the following compositions: Seven Chorale Preludes, Brahms; Allegro from Sonata, Conrad Beck; Chorale, Arthur Honegger; Chorale Prelude No. 3, Roger Sessions; "Carillon," Eric DeLamarter; "Thou Art the Rock," Henri Mulet.

Edith B. Athey, Washington, D. C.—In her recital at Washington Memorial Park on the afternoon of Aug. 4, when she played the forty-ninth outdoor memorial program at this beautiful cemetery, Miss Athey, organist of the Hamline Methodist Church, made use of the following popular selections: "Chant d'Amour," Gillette; "Venetian Love Song," Nevin; Slumber Song, Parker; "O Sole Mio," Italian Folksong; "Souvenir," Drlia; "Evening Prayer and Chimes," Calver; "In Summer," Stebbins; "Rock of Ages," Hastings.

Claude L. Murphree, Gainesville, Fla.—Mr. Murphree gave two recitals for the second term of the summer school at the University of Florida in August, Aug. 18

he played an American program which consisted of these compositions: Spanish Military March, Humphrey J. Stewart; "In Memoriam" and "L'Arlequin," Gordon Balch Nevin; "Dreams," R. S. Stoughton; Arietta, Ralph Kinder; "To the Setting Sun," Garth Edmundson; Sonata in E minor, James H. Rogers.

For his recital Aug. 4 Mr. Murphree selected these works: Prelude and Fugue in A minor, Bach; Suite, "Harmonies of Florence," Seth Bingham; Chorale in E major, Cesar Franck; Scherzo from Fourth Symphony, Widor; "Isthar" (Oriental tone poem), R. S. Stoughton; Variations on a Noel, Marcel Dupré.

Harold Heeremans, Seattle, Wash.—Mr. Heeremans played a recital at New York University Sunday afternoon, June 30, before leaving New York for a trip to Europe. His program consisted of the following: Sinfonia from the Cantata "We Thank Thee, God," Bach; Air from "Water Music" Suite, Handel; Intermezzo from First Symphony, Widor; Folk tune, Whitlock; Fugue in B minor, Bach; Aria in the Olden Style, Heeremans; Chorale Prelude, "To Thee, Jehovah," Hugo Kaun; "Carillon-Sortie," Mulet; Fugue and Canzona, Karg-Elert; Canonetta, Wood; "Carillon," Vierne.

Frederic T. Egener, Toronto, Ont.—In a recital on the five-manual Casavant organ in the Royal York Hotel on the evening of July 30 Dr. Egener played the following program: Concert Overture in E flat, Faulkes; "Among the Pines," Egener; Intermezzo, Callaerts; Minuet, Wolstenholme; "Jesu, Joy of Man's Desiring," Bach; Largo, Handel; Toccata from Fifth Symphony, Widor.

Eldon Hasse, Peru, Ill.—Mr. Hasse, a pupil of Hugh C. Price, the La Salle, Ill., organist, gave the program at the University of Chicago Chapel Aug. 20 and played: Fugue in E flat ("St. Ann's"), Bach; Chorale Prelude, "Now Rejoice, Christians," Bach; Prelude, Fugue and Variation, Franck; "Dreams," McAmis; Allegro, Symphony 2, Vierne.

CANTATAS for Harvest and Thanksgiving Services

NOEL HANNENFORD

THE GRACE OF GOD

Solos for soprano, alto, tenor and bass.

FRED W. PEACE

A SONG OF THANKSGIVING

Solos for soprano (or tenor), tenor and bass

Price, each 75 cents net

W. J. MARSH

PRaise AND THANKSGIVING

Solos for soprano, alto, tenor and bass also optional violin solo

F. N. SHACKLEY

A SONG OF PRAISE

Solos for soprano, alto, tenor and baritone

LATEST CHURCH MUSIC

EDWARD SHIPPEN BARNES, <i>Benedictus es, Domine</i> , in F minor	.12
MRS. H. H. A. BEACH, <i>Hearken unto Me</i> , Motet	.35
T. FREDERICK H. CANDLYN, <i>Rise, Crowned with Light</i>	.12
<i>Magnificat and Nunc Dimittis</i> in F	.16
<i>Benedictus es, Domine</i> , in C	.12
J. LAMONT GALBRAITH, <i>Awake, Put on Thy Strength</i> (Christmas)	.12
CUTHBERT HARRIS, <i>Christmas Morn</i> (Cantata)	1.00
<i>Magnify His Name</i>	.15
<i>Hosanna! Blessed Is He</i> (Advent)	.15
WALTER HOWE, <i>Carols for Christmas-Tide</i>	.16
<i>Magnificat</i>	.20
EDWARD G. MEAD, <i>Responses After Prayer</i>	.15
F. M. MICHELL, <i>Benedictus es, Domine</i> (No. 2 in E flat)	.12
GUY MICHELL, <i>Te Deum Laudamus</i>	.15
HAROLD VINCENT MILLIGAN, <i>Sancius</i> (on themes from "Parsifal")	.10
T. TERTIUS NOBLE, <i>Benedictus es, Domine</i> (No. 2 in G minor)	.12
<i>Magnificat and Nunc Dimittis</i> in A	.20
CHESTER NORDMAN, <i>O Lord, Our Lord, How Excellent</i>	.12
FRANCIS W. SNOW, <i>Come, Labour On!</i>	.15
FIRMIN SWINNEE, <i>The Lord's Prayer</i>	.10
W. R. VORIS, <i>Ye Stars of Glory</i> (Christmas)	.12
<i>Lift Up Your Voices Now</i>	.12
ALFRED WHITEHEAD, <i>Whither, Shepherds, Haste Ye Now?</i> (Christmas)	.10
<i>In Songs of Rejoicing</i> (Thanksgiving)	.12
<i>The Seven Joys of Mary</i> (Carol)	.16
<i>The Chariots of the Lord Are Strong</i>	.12
<i>Deck Thyself, My Soul</i> (Advent)	.12
<i>The Jesus-Child My Joy Shall Be</i> (Christmas)	.10
T. CARL WHITMER, <i>Grant, O Lord</i> (A Benediction)	.12

THE ARTHUR P. SCHMIDT CO.

Boston: 120 Boylston St.

New York: 8 West 40th St.

Recital Programs

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in his popular programs at the Philharmonic Auditorium in July included: "Scene of Consecration," from "Aida," Verdi; "A Dream," Creatore; Intermezzo, "Queen of the West," Ferullo; "Chanson Triste," Tschaiikowsky; "Invocation," Maillly; "The Little Shepherd," Debussy; "Country Gardens," Grainger; Prayer from "Rienzi," Wagner; Fugue in C. Rinek; "Immortality," Hastings.

David Pew, M. S. M., Stamford, Conn.—Mr. Pew, of St. Andrew's Church, Stamford, gave a recital Aug. 13 in the First Presbyterian Church of Parkersburg, W. Va., playing the following program: Sonata 1 (Allegro Maestoso), Elgar; "Song of the Basket Weaver," Russell; Scherzetto, Vienne; Fantasie and Fugue in G minor, Bach; Arioso in A. Bach; "Jesu, Joy of Man's Desiring," Bach; "Wind in the Pine Trees," Clokey; "Mr. Ben Jonson's Pleasure," Milford; "Le Coucou," d'Aquin; Berceuse, Dickinson; Toccata on "Ave Maris Stella," Dupré.

Herbert Ralph Ward, New York City—In his 1 o'clock recital at St. Paul's Chapel July 2 Mr. Ward played: "Bist Du bei mir," Bach-Eddy; Tuba Tune in D major, Lang; "Will-o'-the-Wisp," G. B. Nevin; Prelude on a Tune of Tallis, Charles F. Waters; "Finlandia," Sibelius.

Cheney to Teach New Courses.

Winslow Cheney of New York City announces several new courses which will be available to organists this fall and winter. These include a course for beginning students; a general organ course, with special attention to the preparation of church vesper recital repertoire; a historical organ course, covering representative works from pre-Bach to the present day, and several special courses, one in the music of Bach, one in repertoire and methods of the French school, one in registration (including the principles of registration of the late Lynwood Farnam) and one in memorization.

KENNETH RUNKEL



KENNETH E. RUNKEL of Ashland, Ky., has won the honor of being one of a very few in this country who have obtained the degree of licentiate of Trinity College, London. Mr. Runkel has been for some years a musical bachelor, an associate of the Canadian College of Organists and a fellow of the American Guild. This fall Mr. Runkel's arrangements of well-known sacred choruses for SSA and SAB will be published by Wesley Webster, C. C. Birchard, Harold Flammer, M. Witmark and Oliver Ditson.

FRANK A. McCARRELL
Organist and Choirmaster
Pine Street Presbyterian Church
HARRISBURG, PA.
Recitals and Instruction
2519 NORTH SECOND STREET

CHARLES M. COURBOIN
Recitals—Master Classes
Westchester R. C. Cathedral,
Rye, N. Y.
Steinway Hall, West 57th Street,
New York City

Walter Wild, F. R. C. O.
Clinton Avenue
Congregational Church
BROOKLYN, N. Y.

ZEUCH
BOSTON

JOHN HARMS
Organist and Choirmaster
Grace Church, Plainfield, N. J.
Temple Israel, Lawrence, N. Y.

HORACE M. HOLLISTER
M. S. M.
ASSOCIATE ORGANIST
Director of Young People's Choirs
Madison Avenue Presbyterian Church
NEW YORK CITY

HAROLD SCHWAB
95 Gainsborough Street
BOSTON, MASS.
Lasell Junior College of Waban
The Union Church of Waban
ORGAN THEORY PIANO

James Philip Johnston, F.A.G.O.
Organist and Choirmaster
Church of the Holy Innocents
Brooklyn, N. Y.



DAVID STERLING
Wheelwright
M. Mus., A. A. G. O.
St. Paul's Eng. Luth. Church
EVANSTON, ILL.

Mus. B. F. A. G. O.
SHELDON FOOTE
Concerts Instruction
First Methodist Church El Dorado, Arkansas

Palmer Christian
ORGANIST
University School of Music
ANN ARBOR, MICH.

Charlotte Klein
F. A. G. O.
RECITALS INSTRUCTION
St. Margaret's Church
WASHINGTON, D. C.

Ruth Harsha
Ernest Williams School of Music
Central M. E. Church
BROOKLYN, N. Y.

HAROLD C. COBB
ORGANIST
SINAI TEMPLE
CHICAGO, ILLINOIS

M.S.M. A.A.G.O.
LUIS HAROLD SANFORD
Reformed Church of Flushing, L. I.
Union Theological Seminary,
New York City
Organ Recitals of Unusual Interest

HERBERT E. HYDE
ST. LUKE'S CHURCH, EVANSTON, ILL.
Representative
W. W. KIMBALL COMPANY
Organ Department
Chicago

LEON VERREES
Organist and Choirmaster
ST. LUKE'S
EPISCOPAL CHURCH
Scranton, Pa.

KINDER
PHILADELPHIA

Dr. RAY HASTINGS
Concert Organist
Philharmonic Auditorium
LOS ANGELES, CAL.

HARRIS S. SHAW
A. A. G. O.
Piano, Organ and Coaching
(Head of Piano and Organ University
of New Hampshire)
175 Dartmouth St., Boston, Mass.

Ernest Prang Stamm
Recital Organist
SAINT LOUIS

EDITH LANG
Boston City Club,
First Parish, Hingham, Mass.
BOSTON

ESTABLISHED 1898
GUTFLEISCH & SCHOPP
REED and FLUE PIPES
ORGAN SUPPLIES
ALLIANCE, OHIO
□ □
We have been in business continuously for thirty-seven years, and our reputation with our customers is our best recommendation and advertisement.
Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

THE REUTER ORGAN COMPANY

of

LAWRENCE, KANSAS

A pipe organ building firm exclusively, founded on the principle of rendering to its clients a service of exceptional character and thoroughness.

ROWLAND W. DUNHAM, F.A.C.O.



ROWLAND W. DUNHAM, F. A. G. O., director of the college of music at the University of Colorado, reports a large attendance at the summer session and at the Wednesday and Sunday recitals on the Austin organ of 115 stops over which he presides. Soloists from the faculty have assisted in these recitals. The programs for Wednesdays have been of a popular character, with a preponderance of transcriptions. The music for Sundays was more serious, with a greater number of the standard works of organ literature.

Here are a few of the programs of the summer:

July 7—Concerto in F, Handel; "The Reed-Grown Waters," Karg-Elert; "Sunshine and Shadow," Gale; "An Easter Spring Song," Edmundson.

July 10—Moderato, Symphony 7, Widor; Largo, "New World" Symphony, Dvorak; Scherzo in G minor, Bossi; "Wachet auf, ruft uns die Stimme," Bach; Three "Songs without Words," Mendelssohn; Berceuse, Shelley; Fantasy on Old Christmas Carols, Blair; Intermezzo, Callaert; Doric Toccata, Bach.

July 14—Chorale in E, Franck; "O Mensch, bewein Dein Sünde Gross," Bach; "Silence Mystique," Edmundson; Sonata 7, Guilmant.

July 17—"Fantaisie Dialogue," Boellmann; "Romance," Svendsen; Bridal Song, Goldmark; Andante in D, Hollins; Larghetto, Second Symphony, Beethoven; "At the Foot of Fujiyama," Gaul; "Ertödt uns durch Dein Güte," Bach; Intermezzo, Bizet; Military March, Schubert.

Miss Maud E. Craig, assistant organist, played a Wagner program Aug. 7 and on Aug. 18 there was a request program.

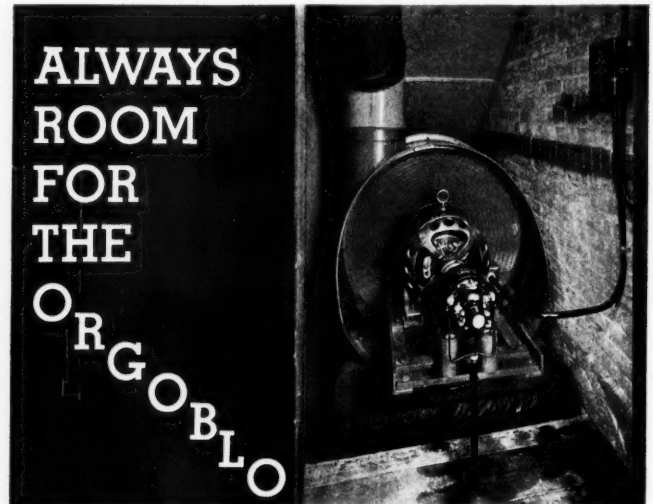
Debussy Leads on the Radio.

Claude Debussy, whose works were once considered too "highbrow" for the average public, was the most performed of all European composers on United States radio programs in 1933, accord-

ing to a survey just made public by the American Society of Composers, Authors and Publishers. Nearly 40,000 programs, representing a million broadcasts, were analyzed. The total number of individual compositions played was 257,965 and the performances given numbered close to 6,000,000. For each rendition a point was credited to each composer, author and publisher for each station broadcasting the music. Of the 6,000,000 numbers played, 88.89 per cent were by American writers, the remainder representing selections from fifteen European countries. England accounted for 4.04 per cent of the total. France for 2.89 per cent and Austria for .59 per cent. Other countries included in the survey were Argentina, Brazil, Denmark, Finland, Germany, Hungary, Italy, Norway, Poland, Roumania, Sweden and Switzerland.

Eigenschenk Plays in Milwaukee.

An interesting program of organ music was played for the assembly of the State Teachers' College at Milwaukee Tuesday morning, July 23. Edward Eigenschenk, noted young organist of Chicago, played the program on the three-manual Austin in the Kenwood M. E. Church. The program follows: Toccata and Fugue in D minor, Bach; "Der Tag Der ist so Freudenreich," Bach; Scherzo (Symphony 4), Widor; "Song of the Basket Weaver," Russell; Toccata (Symphony 5), Widor, and "Sunrise," "Grape-Gatherers," "Song of the Wine Press" and "Returning from the Vineyards" from Jacob's "Hours in Burgundy." This concluded the assembly period. For those remaining Mr. Eigenschenk played: Concerto, Vivaldi-Bach; "Jesu, Joy of Man's Desiring," Bach; Andante (Clock Movement), Haydn; Fugue in D major, Bach; "Silent Woods," Rimsky-Korsakoff; Scherzo (Symphony 2), Vierne, and "Pageant," Sowerby.



ALWAYS
ROOM
FOR
THE
ORG
GOBLO

THIS two-horse-power Spencer Orgoblo, installed under a stairway in a church in the middle-west, indicates the small amount of space required for up-to-date organ power.

Spencer Orgoblos are quiet in operation, require no special foundations, and are made of rust-resistant metals and built to last a lifetime.

Ask your organ mechanic or manufacturer what the Orgoblo can do for the volume, tone and control of your organ.

BULLETINS ON REQUEST

SPENCER ORGOBLO
FOR CHURCHES, THEATRES AND HOMES
THE SPENCER TURBINE COMPANY, HARTFORD, CONN.
Chicago Office, 53 West Jackson Boulevard

ERNEST WHITE
RECITALS
BARD COLLEGE
(Columbia University)
Annandale - on - Hudson,
NEW YORK

HAROLD GLEASON
EASTMAN
SCHOOL OF MUSIC
ROCHESTER, NEW YORK

RANGERTONE ANTIPHONAL
Ideal method of pitching the choir processional
G. Huntington Byles, organist-choirmaster, writes:
"Allow me to congratulate you upon the recent installation of the Rangertone choir-processional amplifier in Trinity Church, New Haven. It has successfully removed the acoustical barrier which prevented perfect coordination between choir and organ during processional and recessional hymns. The results . . . have been most gratifying . . . I wish to thank you for the scrupulous care with which you achieved the correct solution of our problem . . ."
RANGERTONE, INC.
201 Verona Avenue Newark, N. J.

THE ZEPHYR ELECTRIC ORGAN BLOWER
Is Durable in Construction and Quiet in Operation. It is in use in every State in the Union and in many foreign countries.
Write for further information.
ZEPHYR ELECTRIC ORGAN BLOWER CO.
ORRVILLE, OHIO

WHITE, SON COMPANY
SPECIALISTS IN THE MANUFACTURE OF
ORGAN LEATHERS
12 South Street Boston, Massachusetts

Simplex Electric Organ Blowers
have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.
WRITE FOR PRICES
B. F. BLOWER CO., INC.
41 THIRD STREET FOND DU LAC, WISCONSIN

EDGAR S. KIEFER TANNING CO.
(Geo. A. Hand Division)
TANNERS OF
LEATHER for the PIPE ORGAN TRADE
Send for Samples. Phone Franklin 0082
223 W. LAKE ST., CHICAGO, ILLINOIS

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Aug. 21.—Friends and admirers of the late Edgar Priest, with Washington Cathedral officials, are establishing an Edgar Priest Memorial Fund of \$10,000. It is probable this fund will be used to establish a scholarship for a boy at the National Cathedral School, to install a bronze memorial tablet in the choir room of the cathedral, and perhaps also to place a portrait of Mr. Priest in an appropriate spot in the cathedral. Contributions may be sent to the Washington Cathedral.

Robert Ruckman was guest organist for the evening bells service at the National City Christian Church July 21, with Margery League, soprano, assisting. Cathleen Carrico, soprano, pupil of Mme. Frances Alda, was soloist at the morning service. The last of these evening bells services was held July 28, with Ralph Rexroth of Baltimore as recitalist. Miss Carrico, Howard Samsel, bass, and Grace Powell, violinist, assisted. Lyman McCrary, organist of the church, accompanied.

Marguerite Allen Ross, organist of the National Baptist Church, is motoring through New England and will visit her daughters, who are camping in Maine. George F. Ross, director of the choir, returned to the city recently after a week's visit with Dr. John Finley Williamson.

Mrs. Jesse Franklin Sprinkle and her son, Leland W. Sprinkle, both organ-

ists, have returned from an extended tour of France, Switzerland and Italy. In Italy they visited Milan, Turin, Pisa, Genoa, Venice, Florence, Rome, Naples, Pompeii and Mount Vesuvius, which they ascended, going down into the crater.

During the vacation of Mrs. Frank Akers Frost and daughters, Jean and Juliet, at a shore point, Miss Florence Reynolds has been acting organist of the Georgetown Presbyterian Church. The full choir will return Oct. 6. The choir has in preparation a "choir show," an entertainment program to be given on the evenings of Oct. 15 and 16, presenting a variety of group and solo features and including the one-act musical satire, "The Bargain Hunters," by Arthur Penn. Mrs. Frost is arranging and rehearsing the entire program. A few surprise numbers are included.

New Möller Organs in Northwest.

M. P. Möller, Inc., is building four organs for Northwestern churches, to be installed in September. They are: St. Paul's Evangelical Lutheran Church, Lewistown, Mont., two-manual. Zion Evangelical Lutheran Church, Fairfield, Wash., two-manual. Creel's Funeral Home, Lewistown, Mont., two-manual. Scott's Funeral Home, Auburn, Wash., two-manual. Installation has been completed of a two-manual built by Möller in the Seaview Methodist Protestant Church, Seattle, Wash.

Classified Advertisements

POSITIONS WANTED

POSITION WANTED—
First-class voicer for all labial pipes, with long years' experience, also in construction of scales. Best references. Address H-6, THE DIAPASON.

POSITION WANTED—ORGAN
builder desires position for general organ work. First-class mechanic on rebuilding, service, installations. Address J-3, THE DIAPASON.

WANTED—MISCELLANEOUS.

WANTED—SMALL SPENCER Turbine blowers for small two-stop reproducing organs; also small vacuum blowers for Aeolian player organs and small reed organs. Three-inch front pipes wanted. Piano and Organ Exchange, 49-08 Forty-third avenue, Woodside, L. I.

WANTED—PRODUCTION MANAGER for new instrument department, understanding reed organ construction, preferably with some audio amplification knowledge. Everett Piano Company, South Haven, Mich.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [17]

WANTED—USED AEOLINE OR dulciana stop. State condition, pressure and price. Also used 30-32 note pedalboard. Address J-5, THE DIAPASON.

WANTED—USED PIPE ORGANS and vocalions bought and sold. Send description in first letter. Address J-2, THE DIAPASON. [10.]

Open Radio Organ at Portland, Ore.
The *Portland Oregonian's* new organ was dedicated over KGW and KEX July 14 with three of Portland's organists playing the new instrument as guests of honor, in addition to the *Oregonian's* staff organist, Glen Shelley. The organ is on the seventh and eighth floors of the *Oregonian's* building—a two-story installation. Lucien E. Becker played an American Fantasia, his own composition. William Robinson Boone played Schubert's Serenade and Frederick W. Goodrich played the Largo from Dvorak's "New World" Symphony.

Ralph H. Mazziotta Appointed.

Ralph H. Mazziotta, formerly of Holy Trinity Church, New York City, has been engaged as organist and choir director of St. Joseph's Church, Bronxville, N. Y.

Readers of THE DIAPASON are urgently requested at this time of the year to make sure that their names and addresses are correct on our mailing lists. If the label on your paper is not accurate you will do yourself as well as this paper a favor by notifying us at once. By means of a postal card you may save the postoffice unnecessary labor and at the same time avoid the possibility of not receiving your copy of the paper. Do it now!

FOR SALE.

FOR SALE—1/4 H. P. ZEPHYR BLOWER, Century motor, excellent condition. Three small tower chimas with electric equipment. Some very quiet and efficient pressure blowers, 1/4 to 3 H. P. An 8-volt, 15-ampere dynamo, 16-ft. trombone, 30 pipes, 16-ft. bassoon, 30 pipes. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—ORGAN BLOWERS, NEW, from 1/4-H. P. to 2-H. P. Very efficient and quiet in operation. The simple design makes possible a very low price, and fool-proof. Every outfit guaranteed. Century motors. Service Machine Company, Sales and Service, 110 State street, Boston, and factory, Bay View terrace, Danvers, Mass. [10.]

FOR SALE—FOUR-MANUAL ELECTRIC action organ. Never shipped from our factory, because of financial reverses of purchaser. Impressive instrument for church, radio studio or large residence. Demonstration at any time by appointment. Price, including installation, but not transportation, less than \$5,500. Leet Organ Company, Cranford, N. J.

FOR SALE—USED AND REBUILT organ parts. Make us your best offer for what you want and if possible we will accept your price and fill order. Satisfied customers from coast to coast. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb.

FOR SALE—THE FOLLOWING SETS of pedal pipes: 16-ft. open diapason, eleven by thirteen inches; 32-ft. bourdon, twelve by fourteen inches; 16-ft. violone, ten by six inches. In very good condition. Chests available. Address H-3, THE DIAPASON.

FOR SALE—TWO-MANUAL TRACKER action organ, with one-half-horsepower A. C. blower. Now playing in Newark church. Must be removed at once. Bargain for quick sale. Leet Organ Company, Cranford, N. J.

FOR SALE—BEAUTIFUL TWO- stop, two-manual Wicks organ. Perfect condition. Extra large detached console, with decorative pipes. Only five years old. Will sell at a bargain. Wallace Bassford, 911 Locust street, St. Louis, Mo.

FOR SALE—EIGHT-FT. OPEN DIAPASON, 8-ft. dulciana, 8-ft. violin diapason, 8-ft. sallenonal, 8-ft. aeoline, 8-ft. cornopean, 4-ft. principal, 2-ft. piccolo. All new stock. Sacrifice price. Address H-9, THE DIAPASON.

FOR SALE—LYON & HEALY ONE- manual reed organ, with electric blower. Fine condition. \$75.00. Write F. C. Wiehlae, 1104 North Hamlin avenue, Chicago.

FOR SALE—ESTEY REED ORGAN, two-manual with Spencer blower; 3-H.P. Spencer Orgoblo; 3-H.P. Kinetic blowers. Very reasonable. Address J-1, THE DIAPASON.

FOR SALE—5-H. P. USED ORGOBLO, Three-manual horseshoe type console complete with relays, both slightly used. The Reuter Organ Company, Lawrence, Kan.

FOR SALE—TWO-MANUAL EIGHT- stop Kimball pipe organ, with chimas. Bargain. N. Doerr, 2420 West Sixteenth street, Chicago, Ill.

FOR SALE—ONE-HALF-H.P. ORGO- blo, five-inch wind, single phase motor. Electric specialty ten-volt organ generator. Address J-6, THE DIAPASON.

FOR SALE—ONE WIND RESERVOIR, 9 ft. by 38 inches. In perfect condition. Price \$15. G. W. Holland, Westerly, R. I.

FOR RENT.

FOR RENT—HOME, TEN ROOMS, three baths, with pipe organ, two manuals, Estey; Knabe piano; furnished. From October to June. Exclusive neighborhood. Fifty minutes' commuting from New York City; near stations. 25 Long drive, Hempstead, Long Island, N. Y.

JAMES G. BENNETT
Organ Maintenance Service and Modernizing
56 Glenmont Ave. Columbus, Ohio

THE BROOKLYN SCHOOL OF MUSIC EDUCATION
854 OCEAN AVENUE, BROOKLYN, N. Y.
Director—CAROLYN M. CRAMP, M.A., F.A.G.O
offers
COMPLETE TWO-YEAR COURSE
For DEGREES in American Guild of Organists
Guild Members as Teachers Fees Moderate
THOROUGH PREPARATION GUARANTEED
Series of COMPREHENSIVE EXAMINATIONS
Organs available for practice. Term begins September 9, 1935.

CORK CLOTH
The new Cork material with cloth center, suitable for all packing purposes. Available in 1/32", 1/16" and 3/32" thickness, in sheet and ribbon form. Write today for samples and prices.
ORGAN SUPPLY CORPORATION
540 East 2nd Street ERIE, PENNA.

La MARCHE BROTHERS
PIPE ORGANS
A CHICAGO CONCERN SINCE 1918
6525-31 Olmsted Ave. Newcastle 2071
BUILDING REPAIRING MAINTAINING REBUILDING

PIPE ORGANS — ORGAN PIPES
and ADDITIONS and SUPPLIES
THE A. GOTTFRIED COMPANY
Established 1890 ERIE, PENNA.

L. D. Morris Organ Company
Artistic Tone—Mechanical Experts
5517 Broadway, Chicago, Ill.
Telephone Longbeach 0616
TUNING REPAIRING VOICING ADDITIONS MODERNIZING CHIMES-HARPS

FRAZEE ORGANS
favorably known for FRAZEE TONE
FRAZEE ORGAN COMPANY
Everett, Mass.





FULFILLMENT

JUST as the names of Chippendale and Stradivari stand pre-eminent in their respective fields, the name of Pilcher has symbolized for well over a century the highest attainments in the organ-maker's art. And as with all work of artistic merit, Pilcher Organs have continuously reflected that honest endeavor for perfection characteristic of the master craftsman. **HENRY PILCHER'S SONS, Incorporated, General Offices, Louisville, Kentucky.**

PILCHER *Organs*

HILLGREEN, LANE & COMPANY, ALLIANCE, OHIO, have been building **PIPE ORGANS** since 1898 for patrons from **NEW ENGLAND** to **HAWAII**. Therefore, our organs are available everywhere for demonstration.

•
Agencies: Martin W. Bush, 2037 Farnam St., Omaha, Neb.; G. F. Dohring, 225 Fifth Avenue, New York.

DESIGN—AND ITS EXECUTION

When a new design for a special purpose is envisioned, the Builder must have the power and responsibility of transforming DESIGN into REALITY. Where the Builder falters, the result at its best can be only a mediocre creation.

To the Voicing staff of the W. W. KIMBALL COMPANY, with their long and varied experience, their proven ability, can safely be entrusted the task of executing a tonal DESIGN into a truly beautiful musical REALITY—THE KIMBALL ORGAN.

W. W. KIMBALL COMPANY

Established 1857

CHICAGO
Kimball Hall

ORGAN ARCHITECTS AND BUILDERS

NEW YORK
665 Fifth Avenue