



# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
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## "KEEPER" OF MONSTER ORGAN THIRTY YEARS

### RECORD OF GEORGE W. TILL

Story of Origin and Growth of What Is Known as World's Largest Organ Interwoven with Career of Philadelphia Man.

Thirty years of devoted service as "keeper" of the largest organ in the world constitutes a record of which any man might well be proud. George W. Till this year completes three decades with the Philadelphia store of John Wanamaker, during which time he has been most intimately associated with the introduction of organ music in one of the world's largest mercantile institutions and with the placing of the original instrument in that store and its growth to its present dimensions of 451 speaking stops and more than 30,000 pipes, played from the first six-manual console in organ history.

To mark his anniversary Mr. Till, accompanied by Mrs. Till, has just made a circle trip to the Pacific coast, visiting the South, the Southwest, San Diego and other coast cities, returning via the overland route. Interest in the trip was enhanced by visits to places where Mr. Till installed organs forty and forty-five years ago and by hearing a number of the most famous American instruments along the way. This trip covered approximately 8,000 miles.

Previous to becoming connected with the Wanamaker store Mr. Till was at the factory of J. H. & C. S. Odell & Co. in New York for twenty years. In this period he was active in all departments, beginning, as he reports, by sweeping the floor and advancing to the place where he finished a number of the largest organs installed by that historic firm. At the same time he pursued studies in electrical engineering and the science of sound, and as a consequence he was able to originate and design some of the most valuable improvements in organ construction, all of which were incorporated from time to time in the Philadelphia instrument as it continued to grow.

The nucleus of the great Wanamaker organ was built in California by the Los Angeles Art Organ Company for the St. Louis Exposition in 1904. Recitals by the world's leading organists, including such men as Alexandre Guilmant, soon earned for this organ widespread fame.

After the close of the exposition the instrument was stored in a warehouse. Meanwhile John Wanamaker, the "merchant prince," was building his new store in Philadelphia. It was his dream to install a large organ in the grand court at the center of the store and have daily recitals on it. Hearing that the St. Louis organ could be purchased, Mr. Wanamaker sent Mr. Till to look it over. He reported favorably on its condition and fine construction. Two weeks later he was sent to St. Louis again with a check for the purchase of the instrument and to arrange to ship it East.

W. B. Fleming, who installed the organ in St. Louis, was found to be available and was also engaged by Mr. Wanamaker, and he and Mr. Till, with adequate help, set it up in the new store. Mr. Fleming, familiar with the details of every part of the construction, took charge of the mechanical part and Mr. Till did all of the tonal work in completing the job. From that original installation has evolved the present instrument, which has been heard by thousands from every part of the world and has been considered a potent factor in drawing trade. The daily programs attract shoppers of all classes to the great store and the performances by

## GEORGE W. TILL, IN CHARGE OF GREAT ORGAN



## SEES A BIG RECITAL SEASON

### Laberge Booking Tours for Organists Under His Management.

Bernard R. Laberge, the New York organ impresario who has devoted many years to determined efforts to bring the organ recitalist into his own in America, looks forward to a busy season for all the artists under his management. His predictions are encouraging not only as indications of a return of prosperity, but as evidence of a growing interest in organ recitals. Mr. Laberge writes that all over the country the concert series he has tried to build up for years are beginning to show real results. A number of Guild chapters and other societies interested in the organ will present from two to four or more recitals.

Pietro Yon will open a transcontinental tour with a Carnegie Hall appearance in New York Oct. 16 and will then proceed west to the Pacific coast and return by the South and Middle West.

Palmer Christian will make his third transcontinental tour in January and is already booked for appearances in the Middle West, Northwest, Pacific coast, in the South and on the Atlantic coast.

Winslow Cheney will start off his season with a Bach program at the Cleveland Museum of Art Oct. 16 and will fill other dates in the East and South later in the season.

Virgil Fox will start his first transcontinental tour in January and will cover the entire country. E. Power Biggs will make his second transcontinental tour in February, going as far

north as Seattle and south to Arizona and Texas. Carl Weinrick will be kept busy concertizing in the East and Middle West and with his classes.

Arthur W. Poister will tour the Pacific coast and the South, and will come as far as the Middle West, preceding his transcontinental tour next season. Charlotte Lockwood, who has just returned from Europe, will tour the eastern United States and Canada.

## TAKES OVER "VOX ORGANO"

### Möller Purchases Copyright, Etc., of Musical Research Products.

The business of Musical Research Products, Inc., an organ building concern of Philadelphia, has been purchased by M. P. Möller, Inc., of Hagerstown, Md., and with the purchase goes the copyright to the name "Vox Organo," which has been manufactured by Musical Research Products. The "Vox Organo" is an amplifying instrument built by the Philadelphia company and installed in a number of cemeteries and other places. The Möller corporation has acquired the goodwill of the Philadelphia builders and the inventory of supplies, machinery, etc., all of which have been moved to the Hagerstown plant.

Musical Research Products, Inc., was not included in the deal and it is announced that the corporation will be dissolved. M. P. Möller, Inc., will build the "Vox Organo" in connection with Möller organs and it is the intention to go into the amplifying field on a large scale, installing instruments in memorial parks, church towers, etc.

## WILL COMPLETE ORGAN AT THE MINNESOTA "U"

### ADDITIONS TO BE INSTALLED

Contract Awarded to Aeolian-Skinner Company Will Carry Out Original Plans for Outstanding Instrument in Minneapolis.

Under a contract just awarded to the Aeolian-Skinner Organ Company the large organ at the University of Minnesota is about to attain its full growth. A number of additions, the latest to be made, will complete the ensemble of this great instrument and strengthen its right to rank among the largest of the famous organs which are the possessions of American colleges and universities.

The contract to build the first part of this instrument was awarded in 1932 and the specification of the organ as then installed by the Aeolian-Skinner Company was published in THE DIAPASON in July of that year. At that time the university did not have an appropriation sufficient to complete the organ as visualized, but it did acquire the foundation, with a four-manual console. Since its installation this instrument has been heard by thousands of students and others, regular recitals being given by the university organist, George H. Fairclough, in the beautiful Northrop Auditorium, named for a former president of the university. This edifice is a musical temple in Minneapolis, being also the home of the Minneapolis Symphony Orchestra.

In 1933 and 1934 certain stops as originally planned were added. The latest contract provides for the installation of what is still considered, in the minds of those who conceived the instrument, as necessary to make it the outstanding organ that was originally contemplated.

The following is the stop scheme of the organ as it will be when the work reaches its completion, the stops added since the original organ was built and those about to be placed being indicated:

#### GREAT ORGAN.

Diapason, 16 ft., 61 pipes.  
First Diapason, 8 ft., 61 pipes.  
Second Diapason, 8 ft., 61 pipes.  
\*Third Diapason, 8 ft., 61 pipes.  
Flute Harmonique, 8 ft., 61 pipes.  
†Gedeckt (enclosed), 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
\*Viola (enclosed), 8 ft., 61 pipes.  
\*Quint, 5½ ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
\*Second Octave, 4 ft., 61 pipes.  
Flute (enclosed), 4 ft., 61 pipes.  
\*Tenth, 3½ ft., 61 pipes.  
Twelfth, 2½ ft., 61 pipes.  
Fifteenth, 2 ft., 61 pipes.  
Harmonics, 4 rks., 244 pipes.  
\*Plein Jeu (enclosed), 7 rks., 427 pipes.  
\*Contra Tromba (enclosed), 16 ft., 61 pipes.  
Tromba (enclosed), 8 ft., 61 pipes.  
\*Octave Tromba (enclosed), 4 ft., 61 pipes.  
†Harp and Celesta (from Choir), 61 notes.  
\*Chimes (from Solo), 25 notes.

#### SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.  
†Gemshorn, 16 ft., 73 pipes.  
Gelgen Diapason, 8 ft., 73 pipes.  
†Hohlfloße, 8 ft., 73 pipes.  
Kohrfloße, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Echo Gamba, 8 ft., 73 pipes.  
Echo Celeste, 8 ft., 73 pipes.  
Flauto Dolce, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Octave Gelgen, 4 ft., 73 pipes.  
†Violina, 4 ft., 73 pipes.  
Flute, 4 ft., 73 pipes.  
†Twelfth, 2½ ft., 61 pipes.  
†Fifteenth, 2 ft., 61 pipes.  
†Dolce Cornet, 5 rks., 305 pipes.  
Chorus Mixture, 5 rks., 305 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 73 pipes.  
Posaune, 16 ft., 73 pipes.  
Cornopean, 8 ft., 73 pipes.  
\*French Trumpet, 8 ft., 73 pipes.

Clarion, 4 ft., 73 pipes.  
 {Harp and Celesta (from Choir), 61 notes.

**CHOIR ORGAN.**

Contra Viole, 16 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 {Cor de Nuit, 8 ft., 73 pipes.  
 {Dulcet, 2 rks., 8 ft., 146 pipes.  
 {Unda Maris, 8 ft., 61 pipes.  
 {Dulciana, 8 ft., 73 pipes.  
 {Gemshorn, 4 ft., 73 pipes.  
 Flute, 4 ft., 73 pipes.  
 Nazard, 2 1/2 ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Tierce, 1 3/4 ft., 61 pipes.  
 {Larigot, 1 1/2 ft., 61 pipes.  
 {Dulciana Mixture, 3 rks., 183 pipes.  
 {Fagotto, 16 ft., 73 pipes.  
 Clarinet, 8 ft., 73 pipes.  
 Orchestral Oboe, 8 ft., 73 pipes.  
 {Trumpet, 8 ft., 73 pipes.  
 {Harp and Celesta, 61 bars.

**SOLO ORGAN.**

{Contra Gamba, 16 ft., 73 pipes.  
 {Gamba, 5 ft., 73 pipes.  
 {Gamba Celeste, 8 ft., 73 pipes.  
 {Ethereal Celeste, 2 rks., 8 ft., 146 pipes.  
 {Flauto Mirabilis, 8 ft., 73 pipes.  
 {Octave Gamba, 4 ft., 73 pipes.  
 {Orchestral Flute, 4 ft., 73 pipes.  
 {Cornet de Viole, 3 rks., 183 pipes.  
 {Corno di Bassetto, 16 ft., 73 pipes.  
 {English Horn, 8 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.  
 Tuba Mirabilis, 8 ft., 73 pipes.  
 {Tuba Clarion, 4 ft., 73 pipes.  
 {Harp and Celesta (from Choir), 61 notes.  
 \*Chimes, 25 tubes.

**PEDAL ORGAN.**

{Double Open Diapason, 32 ft., 12 pipes.  
 Sub Bourdon, 32 ft., 5 pipes.  
 Diapason, 16 ft., 32 pipes.  
 Contre Basso, 16 ft., 32 pipes.  
 \*Metal Diapason, 16 ft., 32 pipes.  
 Diapason (Great), 16 ft., 32 notes.  
 Bourdon, 16 ft., 32 pipes.  
 Contra Viole (Choir), 16 ft., 32 notes.  
 {Gamba (Solo), 16 ft., 32 notes.  
 {Echo Lieblich (Swell), 16 ft., 32 notes.  
 {Gemshorn (Swell), 16 ft., 32 notes.  
 Octave, 8 ft., 12 pipes.  
 Gedeckt, 8 ft., 12 pipes.  
 Cello, 8 ft., 12 pipes.  
 Viole (Choir), 8 ft., 32 notes.  
 Still Gedeckt (Swell), 8 ft., 32 notes.  
 {Twelfth (from Bourdon), 5 1/2 ft., 12 pipes.  
 {Super Octave (from metal Diapason), 4 ft., 24 pipes.  
 Flute, 4 ft., 12 pipes.  
 {Harmonics, 5 rks., 160 pipes.  
 {Contra Fagotto (Choir), 32 ft., 12 pipes.  
 {Fagotto (Choir), 16 ft., 32 notes.  
 Posaune (Swell), 16 ft., 32 notes.  
 {Bombarde, 32 ft., 12 pipes.  
 Trombone, 16 ft., 32 pipes.  
 Tromba, 8 ft., 12 pipes.  
 Clarion, 4 ft., 12 pipes.  
 \*Chimes (from Solo), 25 notes.

\*Additions completed in 1933.  
 †Additions completed in 1934.  
 ‡Additions now ordered to complete instrument as originally planned.

**DEATH OF MRS. DELAMARTER**

**Wife of Chicago Organist and Orchestral Director Passes Away.**  
 Mrs. Alice E. DeLamar, wife of Dr. Eric DeLamar, associate conductor of the Chicago Symphony Orchestra, organist and director at the Fourth Presbyterian Church and dean of the Illinois Chapter of the A. G. O., died in Chicago Sept. 1. Mrs. DeLamar had been ill for several months and in recent weeks her condition had become precarious. She and Mr. DeLamar had been married for ten years and she was before her marriage a member of the choir of the Fourth Presbyterian Church. Mrs. DeLamar is survived by her husband and by two sisters, Miss Minnie L. Young and Mrs. J. E. Ricker of Joliet, Ill.

**Recital Series at Rutledge, Pa.**

The Choir Association of Chambers Memorial Presbyterian Church, Rutledge, Pa., is sponsoring a series of nine organ recitals, to be known as "evenings with the organ," played in the Chambers Church by Wallace D. Heaton, Jr. The recitals will be heard on the fourth Thursday of each month for the next nine months. The initial program is as follows: Prelude in C major, Bach; "Finale, Sixth Sonata, Mendelssohn; "Water-sprites," Walter Nash; baritone solo, "For Know Ye Not" ("St. Paul"), Mendelssohn (Baron Helmuth); Prelude to "Le Deluge," Saint-Saens; Scherzo in B minor, Guilmant; "Clair de Lune," Karg-Elert; Chorale Preludes, "O World, I e'en Must Leave Thee" and "O How Blessed, Faithful Spirits, Are Ye," Brahms; baritone solo, "Fear Ye Not, O Israel," Buck; Nocturne, Stoughton.

**FOUR-MANUAL MÖLLER IS PLACED IN COLLEGE**

**NEW ORGAN AT ANNVILLE, PA.**

**Lebanon Valley Institution Boasts Instrument Which Is One of the Most Important Recent Installations in Schools.**

Lebanon Valley College, at Annville, Pa., has a new four-manual organ built by M. P. Möller, which is one of the largest and most important of recent installations of instruments in educational institutions. There are forty-five sets of pipes, besides harp and chimes. The tonal resources of this new organ are shown by the stop specification, which is as follows:

**GREAT ORGAN.**

Violone, 16 ft., 61 pipes.  
 Principal, 8 ft., 61 pipes.  
 Diapason, 8 ft., 61 pipes.  
 Harmonic Flute, 8 ft., 61 pipes.  
 Gemshorn, 8 ft., 73 pipes.  
 Octave, 4 ft., 61 pipes.  
 Flute Ouverte, 4 ft., 61 pipes.  
 Gemshorn, 4 ft., 61 notes.  
 Twelfth, 2 1/2 ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Mixture, 5 rks., 183 pipes.  
 Chimes, 21 notes.

**SWELL ORGAN.**

Flute Conique, 16 ft., 73 pipes.  
 Diapason, 8 ft., 73 pipes.  
 Rohr Flöte, 8 ft., 73 pipes.  
 Spitz Flöte, 8 ft., 73 pipes.  
 Salficional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 61 pipes.  
 Octave, 4 ft., 73 pipes.  
 Flute Triangulaire, 4 ft., 73 pipes.  
 Salficet, 4 ft., 61 notes.  
 Fifteenth, 2 ft., 61 pipes.  
 Tierce, 1 3/4 ft., 61 notes.  
 Mixture, 4 rks., 183 pipes.  
 Waldhorn, 16 ft., 73 pipes.  
 Trumpet, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 61 pipes.  
 Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

Dulciana, 16 ft., 97 pipes.  
 English Diapason, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 notes.  
 Unda Maris, 8 ft., 73 pipes.  
 Flute d'Amour, 4 ft., 73 pipes.  
 Dulciana, 4 ft., 73 notes.  
 Unda Maris II, 4 ft., 73 notes.  
 Dulciana Twelfth, 2 1/2 ft., 61 notes.  
 Rohr Nazard, 2 1/2 ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.  
 Dulciana, 2 ft., 61 notes.  
 Clarinet, 8 ft., 73 pipes.  
 Harp, 49 bars.  
 Celesta, 61 notes.

**SOLO ORGAN.**

Diapason Chorus, 3 rks., 219 pipes.  
 Gamba, 8 ft., 73 pipes.  
 Gamba Celeste, 8 ft., 61 pipes.  
 Viole Sourdine, 8 ft., 73 pipes.  
 Viole Celeste, 8 ft., 61 pipes.  
 Gamba, 4 ft., 61 notes.  
 Orchestral Flute, 4 ft., 73 pipes.  
 Tromba, 8 ft., 73 pipes.  
 French Horn, 8 ft., 73 pipes.  
 Clarion, 4 ft., 61 notes.  
 Chimes, 21 tubes.

**PEDAL ORGAN.**

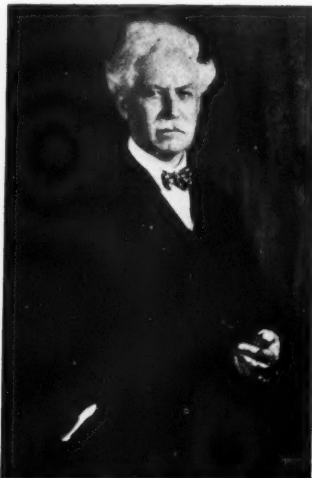
Diapason, 16 ft., 44 pipes.  
 Bourdon, 16 ft., 44 pipes.  
 Violone, 16 ft., 32 notes.  
 Dulciana, 16 ft., 32 notes.  
 Flute Conique, 16 ft., 32 notes.  
 Octave, 8 ft., 32 notes.  
 Flute Major, 8 ft., 32 notes.  
 Flute Harmonique, 8 ft., 32 notes.  
 Gamba, 8 ft., 32 notes.  
 Dulciana, 8 ft., 32 notes.  
 Flute, 4 ft., 32 notes.  
 Quint, 10 1/2 ft., 32 notes.  
 Mixture, 2 rks., 64 pipes.  
 Trombone, 16 ft., 32 pipes.  
 Waldhorn, 16 ft., 32 notes.  
 Trumpet, 8 ft., 32 notes.  
 Tromba, 8 ft., 32 notes.  
 Clarion, 4 ft., 32 notes.  
 Chimes, 21 notes.

The new organ, installed in the college auditorium, replaces a very early Möller organ. The new specifications were drawn up by Professor R. Porter Campbell. The several divisions are installed in chambers immediately above the rear of the stage, with the console in front of the stage.

**Harold Thomas on Abilene Faculty.**

Harold Thomas, for the last four years assistant organist at the First Methodist Episcopal Church, Evanson, Ill., has resigned to accept a teaching position. Early in September he left Evanson for Abilene, Tex., where he became a member of the McMurry College faculty. He will teach the theory of music, and will be head of the newly-organized department of organ music. He also will direct the college band.

**DR. WILHELM MIDDELSCHULTE**



**WILHELM MIDDELSCHULTE.**

L.L. D. returned to Chicago and to his work at the American Conservatory of Music and at the Detroit Foundation Music School the middle of September, after a visit to Germany and Switzerland on which he met a number of distinguished men and played a number of recitals, as previously announced in THE DIAPASON, and was greeted with the most sincere approval by the critics of the cities in which he was heard. One of his last performances was at the Kreuzkirche of Dresden, where he played at the vespers on Saturday, Aug. 17, at 6 o'clock. This musical service was turned over to the distinguished visitor from America and he played his own new "Contrapuntal Symphony on Themes of Bach," the "Tragic Fantasia" of John J. Becker and the Middelschulte "Perpetuum Mobile" and Passacaglia in D minor. The critic of the *Dresdener Neueste Nachrichten* described Dr. Middelschulte as a "romanticist of tone," whose fine sense of registration made his playing decidedly poetic.

Dr. Middelschulte makes the trip from Chicago to Detroit once a week and spends two days at the Detroit Foundation Music School, of which he is head of the organ and theory departments and a member of the faculty council. This school has just moved to its beautiful new home, formerly the residence of Edsel B. Ford, overlooking the St. Clair river. Breitkopf & Haertel have issued Dr. Middelschulte's "Contrapuntal Symphony" and copies will soon be available in this country. Fourteen themes taken from the compositions of Johann Sebastian Bach have been used as the basis of the symphony, making it a work of marked interest and one which only a scholar steeped in the Bach tradition as is the composer could have written.

**Radio Lectures by Heeremans.**

A series of radio talks on his experiences in Europe, on the occasion of his recent visit, which was marked by a number of recitals, will be delivered by Harold Heeremans, being scheduled for the regular broadcasts of the University of Washington, of whose faculty Mr. Heeremans is a member. He expects to introduce the series with a brief account of the New York convention of the A. G. O. last June. Since his return from abroad Mr. Heeremans has received a gold-mounted fountain pen engraved with these words: "Mr. H. Heeremans, Organ Recital, July 30, 1935, Leinster Society of Organists, Dublin, Irish Free State."

**IN THIS MONTH'S ISSUE**

University of Minnesota has awarded to the Aeolian-Skinner Company the contract for extensive additions to its large organ, which will carry out the original plans for that noteworthy instrument.

George W. Till celebrates the completion of thirty years as "keeper" of "world's greatest organ," in the Philadelphia store of John Wanamaker.

National Association of Organ Builders discusses a number of important trade problems at its annual meeting in New York City.

Lebanon Valley College, at Annville, Pa., has new four-manual Möller organ, which replaces an old Möller.

London conference brings together organists of Great Britain and the Dominion of Canada in interesting conclave, marked by excellent program.

**New Chicago Studio for Hammond.**

The Hammond Clock Company, one of the world's largest manufacturers of electric timepieces, has leased the entire thirtieth floor of the tower section of the American Furniture Mart, 666 Lake Shore drive, Chicago, for use by the Hammond Organ Company, an affiliate. The space is to be used for retail sales office and organ studios, where the new Hammond electronic organ will be demonstrated. Practice rooms will be available for organists wishing to try the new type instrument. Work will begin at once to divide the space into a large studio, lounge room and sales offices, all in Gothic design.

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BERNARD R. LABERGE CONCERT SERIES SEASON 1935-36

# B I G G S

TRANSCONTINENTAL TOUR, FEBRUARY-MARCH, 1936

**BOSTON**—Clear incision; stimulating playing . . . sonorous . . . songful . . . sharply etched. **MONTREAL**—A fine Bach player . . . the program executed in a masterly fashion. **UNUSUALLY GOOD PROGRAM . . . splendid playing of Bach.** **HAMILTON, Ontario**—Noted organist reveals genius . . . charms hearers in recital . . . profound rhythmic sense and poetic feeling. **FORT WORTH**—Stirring organ program given . . . a masterly performance which may go down among the concert traditions of the city. **TORONTO**—Has an immense technical equipment . . . extreme virtuosity.



# LOCKWOOD

TOURING EAST—MIDDLE-WEST—SOUTH THROUGHOUT SEASON

**CHICAGO**—Achieved gorgeous effect in Karg-Elert. **WASHINGTON**—Superlative taste . . . astounding mastery. **HARTFORD**—Technique flawless . . . musicianship difficult to surpass. **SAN ANTONIO**—Great depth of feeling . . . sensitiveness . . . gave her audience something it will remember. **NEW ORLEANS**—Distinguished for her clarity of execution and registration. **PORTLAND**— . . . made the organ sing and thunder as seldom before. **LONDON, Ont.**—Charlotte Lockwood Stirs Audience . . . a musician of power and eloquence.

# F O X

TRANSCONTINENTAL TOUR, JANUARY-FEBRUARY, 1936

**NEW YORK**— . . . one of America's prides . . . Possesses mastery of his complicated instrument which verges on the phenomenal . . . formidable technique . . . musical qualities equally astounding. **CHICAGO**— . . . possessing a phenomenal handicraft plus a sense of the dramatic. **ATLANTA**—He molds every phrase to a perfection that defies description. **BALTIMORE**— . . . keen feeling for color.



# POISTER

TOURING PACIFIC COAST—SOUTH—MIDDLE-WEST IN DECEMBER

**CORNELL UNIVERSITY**— . . . a truly great organist. **CINCINNATI**— . . . one of the most interesting artists that have ever played before the Guild. **COLUMBUS, Ohio**— . . . thrilled a musical and discriminating audience. **HOLLAND, Mich.**— . . . held audience in rapt attention. **CLEVELAND**—Chorale was a gem of sheer loveliness in his hands. **LOS ANGELES**— . . . was called to the stage time and time again.

CONCERT MANAGEMENT — BERNARD R. LABERGE, INC. — 2 WEST 46TH STREET — NEW YORK CITY



## GATHERED IN LONDON FROM TWO CONTINENTS

### ENGLISH MEETING NOTABLE

Lectures and Recitals Mark Conference at Which Organists of England and Canada Fraternalize for Three Days.

By CHARLES PEAKER

An exceedingly successful conference was held in London, England, July 29 to Aug. 2, when members of the Royal College of Organists, the Incorporated Association of Organists and the Canadian College of Organists gathered to discuss mutual problems and exchange views. The excellent calendar which Dr. Shinn and his cohorts had prepared gave the service lists of the leading churches for the Sunday immediately preceding the convention, and the majority of the Canadian contingent were thus able to hear some of the noted English choirs in action before they dispersed for the vacation.

The first actual meeting took place Monday evening, when a delightful reception was held in the Dukes' Hall, with the Royal Academy of Music as hosts. After the president, Sir Ivor Atkins, and his vice-presidents, Dr. Stanley Marchant and Dr. Healey Willan, had welcomed the members, some charming chamber music by Sir John McEwen, the principal of the R. A. M., was very ably played by a student quartet, two of whom were, by a happy chance, Canadian scholars of the institution. An informal "conversazione" and refreshments followed, bringing the inaugural meeting to an auspicious close.

Tuesday morning a large audience heard a lecture from Sir Ivor Atkins, who traversed five centuries in a rapid survey of English cathedral music. Sir Ivor has been organist of Worcester Cathedral since 1897 and he gave us some intriguing glimpses of his prede-

cessors in the fifteenth century, when organs were literally beaten.

Then followed Sir Ernest MacMillan with a very lucid paper on "Music in Canada." Sir Ernest courageously broke a lance on behalf of the better class of Canadian organists when he warned his audience that mediocre English musicians could no longer emigrate (like the Micawbers), hoping to excel "over there." He also very justly flailed the manner in which broadcasting is conducted in Canada and at the same time highly commended the festival movement. Sir Edward Bairstow and others present, who had adjudicated in Canada, heartily endorsed this sentiment. In the afternoon "Music and Education" was discussed by Dr. Thatcher of Harrow, who had his audience thoroughly in agreement with him when he deplored the harmful effect of modern dance music on the child mind. The speaker advocated systematic musical instruction in the schools at an early age, so that by the time the 'teen ages were reached, the children could themselves intelligently elect to pursue the art or to relinquish it altogether.

At this point we will leave the lectures for a moment and consider the recitals to which we listened. Monday afternoon a number of the visiting organists found their way to St. Michael's, Cornhill, where Dr. Harold Darke presented an English program, Alcock, Howells, Willan and the late Sir Edward Elgar being represented. The organ is a very fine three-manual with a noble build-up. Next day Dr. Marchant played for us in St. Paul's Cathedral, displaying the resources of his titanic instrument to good effect despite (or because of) the pronounced resonance of the building. We also attended evensong in Westminster Abbey, and a very impressive service it was in the venerable old pile; Dr. Bullock, the organist, played for us at the conclusion.

Later that same evening, through the kindness of Sir John Reith, Dr. Adrian Boulton and other officials of the BBC, we attended a broadcast recital by

G. D. Cunningham on the new Compton organ. An informal reception followed the program and we had an opportunity to admire the many facilities which are enshrined in "Broadcasting House." From this modern edifice to the grand old Temple Church, where Thalben Ball made music the next day, was a far cry. This fabric arose in 1185, when Henry II. was on the English throne and when Christendom had hardly recovered from the brutal murder of Thomas-a-Becket in Canterbury Cathedral. The organ itself was installed before Bach was born, and in Mr. Ball's skilled hands reflected honor both on the old builders and on those who have so discerningly remodeled it from time to time. Following the recital the visitors strolled through the old gardens, where the roses of York and Lancaster were plucked, and came to the Hall of the Inner Temple, where they were pleasantly entertained by the Benchers. On the last day of the conference a recital was given in Holy Trinity, Sloane Square, by H. L. Balfour, who played a rather less exacting program very acceptably.

Reverting to the lectures, Dr. Healey Willan presented a capital paper Wednesday morning on "The Organist and His Profession in Canada." Comprehensive as it was, Dr. Willan modestly refrained from making any reference to his own services at St. Mary's and their widespread influence on church music here—a pity! Dr. Percy Buck followed him and discoursed most wittily and provocatively on the text "Being Musical." The author of "The Scope of Music" and many other well-known works "extemporized" without notes for some thirty minutes in a truly remarkable vein, and many of us felt that this was perhaps the ablest address of the whole conference.

Finally the lecture-recital by G. D. Cunningham was unique. Mr. Cunningham gave us a very acute resume of modern tendencies in organ composition in England, America, France and Germany, and played works by Howells, Sowerby, Tournemire, Garnash and others. All the works he

presented for his audience's judgment were interesting (and incidentally forbiddingly difficult), a few were truly impressive and, to my mind, the Sowerby slow movement, from the Sonata, was quite outstanding. Mr. Cunningham is a fine player and a facile speaker.

That same evening we visited Albert Hall and inspected the great organ, proceeding thence to a reception at the Royal College of Music, which practically closed the conference.

Space precludes any reference to the many social events which took place, though I would like to have enlarged on the formal dinner at the Connaught rooms. However, let me close this account of the conference by congratulating those who organized the whole project so efficiently. As Henry Hotspur said, "By the Lord our plot is a good plot as was ever laid; our friends true and constant; a good plot, good friends and full of expectation; an excellent plot, very good friends."

### New Church for Eichinger.

Walter A. Eichinger, professor of organ in the music department of the College of Puget Sound, is to be choir-master and organist at Epworth Methodist Church at Tacoma, Wash., directing a chorus of a score or more voices. Mr. Eichinger, a graduate of the school of music of Northwestern University, has been in Tacoma for two years, and in addition to his work at the college has been in charge of the music at Our Saviour's Lutheran Church. As an exponent of Bach; his fine art has been offered to Tacoma music-lovers at a number of recitals both at the church and in Jones Hall.

### Studies with Kraft During Summer.

Miss Catherine Adams, head of the organ department at Coe College, Cedar Rapids, Iowa, spent the summer in Cleveland studying repertoire with Edwin Arthur Kraft. Miss Adams plans a series of monthly recitals for the coming season.

## BERNARD R. LABERGE CONCERT SERIES SEASON 1935-36

# C H E N E Y

HEAD OF ORGAN DEPARTMENT — MANNES SCHOOL OF MUSIC, NEW YORK

### WINS OVATIONS IN CONCERT TOUR

**NEW YORK:** *The audience crowded the Church of St. Mary the Virgin. Mr. Cheney is one of the elect of his generation of organists. The performance of each number was an accomplishment of artistic finish, invested with vitality and warmth.*

**NEW YORK:** *The auditorium was packed for Mr. Winslow Cheney's program . . . was a great example of rhythmic precision, and in addition it covered virtually the whole range of Bach's compositions.*

**NEW YORK:** *With faultless execution, well-controlled rhythm and carefully planned registration, playing with an assurance that gave his hearers at once a sense of security. There was artistic shading . . . plenty of variety in tone color and well timed changes in tempo . . . richness and beauty.*

**CHICAGO:** *Cheney's pedal work was extraordinary. All the majestic loveliness of the adagio was brought out, and in the jugue he reached a thunderous climax.*

**CHICAGO:** *Winslow Cheney's reputation naturally preceded him to Chicago by many moons . . . And Mr. Cheney well sustained his reputation before an audience which was unusually large and whose expectations were fully met.*

**CHICAGO:** *From the beginning to the end the large audience listened attentively and admiringly to one of the foremost organists that has been brought here.*

**SALT LAKE CITY:** *Before one of the largest audiences that has heard a Tabernacle organ recital in many a day, Winslow Cheney, recognized as an authority on Bach, proved his right of possession to the reputation that has preceded him. In a royal manner, he proceeded to give an illuminating interpretation of the great master's works. The ponderous chords supporting the massive architecture of the structure, the runs forming the fret-work of the Gothic cathedral, rose out of silence to carve against the heavens a noble and inspiring picture.*

**OGDEN, Utah:** *Before a crowd which taxed the capacity of Ogden tabernacle, he gave brilliant and masterful interpretations . . . Unstinted applause greeted the master musician at each number, and at the end of the recital the audience was loath to leave.*

**SHERIDAN, Wyoming:** *Cheney Concert Here Attended by Throngs [headlines]. Hundreds enjoyed one of the rarest evenings of music the city has ever known.*



CONCERT MANAGEMENT BERNARD R. LABERGE, INC. — 2 WEST 46TH STREET — NEW YORK



The University of Minnesota  
now completing  
large Aeolian-Skinner  
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Northrop Auditorium

In 1932 the University, not having at that time an appropriation sufficient to build the complete instrument desired, placed a contract for the foundation of the organ, including the necessary four-manual console.

In 1933 and 1934 certain stops, as originally planned, were added, and finally in August, 1935, a contract was placed with us for all of the balance of the specification as originally conceived, which will result in a magnificent instrument.

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## DR. CARL BRINGS NEWS OF SUMMER IN EUROPE

### PRESS "BOOSTS" THE ORGAN

London Times Calls for Its Greater Use in Concerts — Novelties at Three Choirs Festival — Guilman School Head Returns.

Dr. William C. Carl returned Sept. 21 from his summer abroad after spending three months of his sabbatical year in foreign travel. Following two months in Germany, he attended the Three Choirs Festival in the Worcester Cathedral, directed by Sir Ivor Atkins, the cathedral organist.

A feature of the festival, Dr. Carl reports, was the unveiling of a memorial window to Sir Edward Elgar, who was long associated with these festivals, the present one being the 215th. The window represents scenes from "The Dream of Gerontius," which was sung in its entirety after the unveiling. Elgar spent much of his life in Worcester, and was born and died there. The work was most impressively rendered, as was his "Apostles" later in the week. The festival program featured several important works written especially for the event, as well as a long list of the standard oratorios, the same high level being maintained throughout the week.

Of the novelties "Nebuchadnezzar," by Dr. George Dyson, easily took first place. This narrative in prose, and excellent prose, is well phrased, with good cadences, and a rousing climax in the great scene of the fiery furnace. The committee immediately asked Dr. Dyson to conduct it again at next year's festival. "The Morning Watch," by Arnold Bax, followed closely in popular favor. "Michelangelo's Confession of Faith," by W. H. Harris, also had a first performance. Of the repetitions from other years, Vaughan Williams' "Sancta Civitas," for three choirs, organ and orchestra, written on modern lines (as were the others) is a work of magnificent proportions and easily held

the attention of the distinguished audience, which filled the great cathedral. Both this and his orchestral composition "Job" were conducted by the composer. Another novelty, "The Cotswold Concerto," for two violins and orchestra, by A. E. Brent-Smith, proved to be a work of merit, and was received with high favor.

In addition to "The Messiah" and "Elijah," the program included Bach's "Ascension Cantata," Handel's "Dettingen Te Deum," Bach's Triple Concerto in A minor, for flute, violin, harpsichord and strings; "The Hymn of Jesus," Holst; the Violoncello Concerto, Elgar, and a concert devoted to chamber music.

Dr. Carl attended the Shakespeare festival in the new Memorial Theater at Stratford-on-Avon before returning to London, where he heard several important concerts. At the Queen's Hall Promenade concerts, directed by Sir Henry Wood, played nightly to sold-out houses, it was interesting to note the place accorded to both solo and ensemble organ music. The press has taken up the subject and the following is from a recent issue of the *London Times*:

Why has the organ fallen out of vogue for concert purposes? It has a character unique and unapproachable by other instruments, and there is in existence a wealth of literature for it in which the instinctive distinction between secular and sacred is lost.

Wood is doing much to foster organ music and in bringing it to the attention of his audiences in an environment different from that in which it is usually heard.

Joseph Bonnet has been concertizing extensively in Belgium and France. In Paris three programs were played in celebration of the Bach 250th anniversary, and in Brussels he appeared at the International Exposition, where he was accorded a great ovation. It is possible that Bonnet may return here for a tour of organ recitals next fall. He may also be asked to hold a summer class for organ students in one of our large centers during July and August.

The organ in the Trocadero, Paris,

is being taken down, to be rebuilt for the reconstructed Trocadero at the International Exposition to be held in Paris in 1937. Guilmant brought the Trocadero organ of Cavaille-Coll into prominence when he played his famous "Concerts Historiques" there, and continued the series annually for a long time.

Organists and students of the organ will be interested to know that Dr. Carl has prepared three lectures which he will give this season, beginning in New York. His subjects are: "French Cathedral Music," "English Cathedral Music" and "Music Today in the Churches of Germany." Dr. Carl returns with works unfamiliar here to be presented in the First Presbyterian Church, New York, under his direction during the season. Among others are a group of organ sonatas by Mozart, recently played at the Salzburg Festival, also Mozart's Great C minor Mass and his "Davide Penitente." Handel's "One Hundredth Psalm," several cantatas by Bach and Buxtehude and motets of Anton Bruckner. Modern works include those by Vaughan Williams, Arnold Bax, Lesur, Messian and Durufle.

At the Guilman Organ School Willard Irving Nevins, who has been associated with Dr. Carl for the last twenty years, will take charge of the work during Dr. Carl's sabbatical year. The Berolzheimer scholarships will be contested for Oct. 4, prior to the re-opening of the school Oct. 8. The enrollment is large and the plan of work and the distinguished faculty are attracting wide attention.

#### Herbert Westerby Is Coming.

Herbert Westerby, Mus. B., London; F. R. C. O., at present of Belfast, Ireland, the author of "The Complete Organ Recitalist" and other works, is planning a recital tour for the late autumn in Canada and the Eastern and middle states. Mr. Westerby has completed six years of weekly organ broadcasting under the BBC in Belfast and London. He has had worldwide experience and hopes to meet many organists on this side and become acquainted with the American organ world.

## JOINS WICKS VOICING STAFF

### Joseph Weickhardt Now Associated with Highland, Ill., Builders.

Announcement is made by the Wicks Pipe Organ Company of Highland, Ill., that Joseph Weickhardt of Milwaukee, Wis., has joined its voicing staff. The other members of that staff are J. A. Schaefer, who entered the organization in 1933, and H. V. Willis, grandson of the famous "Father" Willis, who went to the Wicks organization last year.

Mr. Weickhardt has had a voicing experience of thirty years, which dates back to 1905, when he started to work for his father in what was then the Wangerin-Weickhardt Organ Company. Some of his work on low wind is declared to be outstanding. Mr. Weickhardt followed in the footsteps of his father, who likewise was a voicer. A number of examples representing the combined efforts of father and son may be found throughout the country.

In recent months special diapason and flute scales have been developed by Wicks. Typical Willis diapasons and reeds will appear in the organ for historic St. John's Church, Indianapolis, scheduled for installation early in October. Low wind is employed throughout, nothing being on higher than four-inch pressure.

#### Pittsburgh Veteran Is Taken.

John S. Vogel, for fifty years organist at St. Philomena's Church in Pittsburgh, a position from which he retired two years ago, died at his home Sept. 1. He was 83 years old. He was born in Pittsburgh and for fifty years was director of a number of singing societies, including the Liedertafel Society of Bloomfield, the Eintracht Society of Lawrenceville, the Cecilia Society of the north side and the Franz Abt Society of Millvale. He was director also of the national Sängerkongress held in Exposition Hall in 1902, of the Great Western Band and of the Vogel-Weiss Symphony. Surviving are his widow, Mrs. Catherine A. Vogel; two daughters, the Misses Hilda R. and Cornelia J. Vogel, and two sons, John S. and Landelin Vogel.

## BERNARD R. LABERGE CONCERT SERIES SEASON 1935-36

# CHRISTIAN

HEAD OF ORGAN DEPARTMENT, UNIVERSITY OF MICHIGAN, ANN ARBOR

THIRD TRANSCONTINENTAL TOUR, JANUARY-FEBRUARY, 1936

RECOGNIZED AS ONE OF THE WORLD'S LEADING ORGANISTS

#### A FEW TYPICAL QUOTATIONS:

NEW YORK (Telegram): *A capacity audience showed its enjoyment of the recital by much applause.*

CHICAGO (Evening American): *... one of America's finest musicians, one of the great organists of today, one of the most important musical figures in America.*

CINCINNATI (Enquirer): [Cincinnati Orchestra] *Mr. Christian's performance aroused the audience to a high pitch of enthusiasm.*

DETROIT (News): [Detroit Symphony Orchestra] *... one of the foremost organists.*

ST. PAUL (Pioneer Press): *It is hard to keep from an overcraft of adjectives after such a program as Palmer Christian gave on Sunday afternoon.*

ROCHESTER, N. Y. (Herald): *One of the greatest masters of the instrument ever heard in this city.*

LOS ANGELES (Evening Express): *Palmer Christian is an organ master.*

DAYTON, Ohio (Daily News): *Mr. Christian held his audience as if under a spell.*

TUCSON (Citizen): *Enthusiasm for the artistic recital seemed boundless.*

MONTREAL (Star): *Mr. Christian is an exceptionally fine player.*

VICTORIA, B. C. (Times): *His technique is perfect, his musical proportions full, complete and instructive.*



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MRS. LE ROY HAMP



ROMANCE IN WHEATON CHOIR

Miss Spooner, Organist, Bride of LeRoy Hamp, Well-Known Tenor.

Miss Alwine Elisabeth Spooner, daughter of the Rev. and Mrs. Walter Spooner, was married to LeRoy Raymond Hamp of Chicago in Gary Memorial Church, Wheaton, Ill., Sept. 1 by Dr. C. C. Travis. The wedding was attended only by the immediate families of the bride and groom. Following the ceremony a dinner was served at the Spanish tea-room in Naperville, after which Mr. Hamp and his bride left on a ten-day honeymoon trip through Michigan.

Mrs. Hamp, who has been organist at Gary Memorial Methodist Church since 1929, has won high esteem in her field. For the last five years Mr. Hamp, a well-known singer, has been director of the choir at Gary Memorial Church and a year ago he finished four years at Wheaton College as an instructor in voice and director of the glee clubs,

leaving there to accept an appointment to the voice faculty at the University of Illinois. He is now first assistant director of music at the university. On Sunday mornings Mr. Hamp is tenor soloist at Sinai Temple in Chicago.

Mr. and Mrs. Hamp will make their home in Chicago.

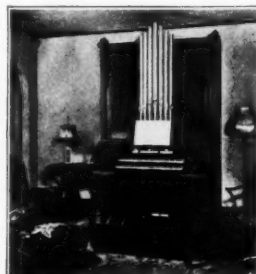
Death of Charles Lee Williams.

Charles Lee Williams, English organist and composer, died Aug. 29 at Gloucester, in his eighty-third year. After serving with distinction as organist of Gloucester Cathedral for sixteen years, Mr. Williams retired in 1898 because of ill health. Later, as his health improved, he resumed some of his professional labors and for a number of years acted as steward of the Three Choirs Festivals and as chairman of the executive committee on festivals at Gloucester. He was born at Winchester, England, May 1, 1853, fifth son of the Rev. David Williams. He was a chorister of New College, 1862-65, and a pupil and assistant organist to Dr. Arnold at Winchester Cathedral, 1865-70. After a stay of three years in Ireland, where he was organist of St. Columba's College, he spent six years, until his appointment to Gloucester, as organist and choir-master of Llandaff Cathedral. At Gloucester he conducted five festivals. He composed a considerable amount of church music, and the sacred cantatas "Bethany," "Gethsemane," "A Dedication," "A Harvest Song" and "A Festival Hymn," all produced at Gloucester or Worcester festivals.

Opens Hammond Organ in Store.

D. F. Kelly, president of The Fair, and 100 executives of the department store were guests Sept. 18 at a dinner formally opening the new seventh floor dining room, Harding's-at-The-Fair. A feature of the evening was dedication of a new Hammond electric organ, the first installed in a Chicago department store. Porter Heaps, organist and composer, played a recital of classical and popular music. Dean Herrick will give a two-hour program daily between 12 and 2 o'clock on the new instrument.

'FUGA'



This is the name given the latest Wicks creation. It occupies a floor space of only 5'-3" by 5'-5", including the console, contains 219 pipes and a Sub Bass.

Within this small space there is a Diapason playable at 8' and 4' pitch, a Flute at 16', 8', 4', 2 2/3' and 2' pitch and a soft Salicional at 8' and 4'.

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PRINCETON, N. J.

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RECENT IMPORTANT APPEARANCES

SOLOIST with the ROCHESTER SYMPHONY at the COOLIDGE FESTIVAL in Washington.  
SOLOIST with the BOSTON SYMPHONY ORCHESTRA at the BACH-HANDEL Festival.

TORONTO (The Star): *A peer among American organists, and one of the best ever to have visited this city.*  
LOS ANGELES (Musical West): *Revealed commanding technic and musicianship.*  
NEW YORK (Courier): *Fluency and technical mastery.*  
WASHINGTON (Star): *One could truly marvel at his skill.*  
MONTREAL: *Transparent clarity and brilliancy.*

ROCHESTER, N. Y.: *Technical superiority . . . mastery of tone.*  
PHILADELPHIA (Public Ledger): *. . . displayed a magnificent technique.*  
CHICAGO (Diapason): *Crystalline technique, repose and consummate taste . . .*  
MINNEAPOLIS (Star): *. . . is an organist of exceptional discrimination, intelligence and technical skill . . . clarity and vigor . . . designing is superb.*

CONCERT MANAGEMENT BERNARD R. LABERGE, INC. — 2 WEST 46TH STREET — NEW YORK



## ORGAN FOR NEW YORK STATE INSTITUTION

### THREE-MANUAL BY MÖLLER

Instrument for Vocational School at West Coxsackie Is Fourth by the Same Builder for New York Reformatories.

M. P. Möller's organ for the New York State Vocational Institution at West Coxsackie, N. Y., is an instrument to be put to valuable use in this institution as a means of influencing the character of and inculcating an understanding of music in those who are at this school. This is, incidentally, the fourth Möller organ for the state reform institutions of New York. The stop scheme of the instrument, a three-manual, is as follows:

#### GREAT ORGAN.

Diapason, 8 ft., 73 pipes.  
 Claribel Flute, 8 ft., 73 pipes.  
 Gemshorn, 8 ft., 73 pipes.  
 Octave, 4 ft., 73 pipes.  
 Harmonic Flute, 4 ft., 73 pipes.  
 Grave Mixture, 2 rks., 122 pipes.  
 Chimes, 21 bells.

#### SWELL ORGAN.

Rohr Bourdon, 16 ft., 73 pipes.  
 Geigen Diapason, 8 ft., 73 pipes.  
 Rohr Gedeckt, 8 ft., 73 pipes.  
 Saldicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 61 pipes.  
 Flute Triangulaire, 4 ft., 73 pipes.  
 Geigen Principal, 4 ft., 73 pipes.  
 Flageolet, 2 ft., 61 pipes.  
 Mixture, 4 rks., 244 pipes.  
 Trumpet, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 pipes.  
 Vox Humana, 8 ft., 73 pipes.

#### CHOIR ORGAN.

Dulciana, 16 ft., 97 pipes.  
 Viola, 8 ft., 73 pipes.  
 Concert Flute, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 73 notes.  
 Unda Maris, 8 ft., 61 pipes.  
 Rohr Flöte, 4 ft., 73 pipes.  
 Dulcet, 4 ft., 61 notes.  
 Dulciana Nazard, 2½ ft., 61 notes.  
 Dulciana Fifteenth, 2 ft., 61 notes.  
 Rohr Nazard, 2½ ft., 61 pipes.  
 Piccolo, 2 ft., 61 pipes.

#### PEDAL ORGAN.

Principal Diapason, 16 ft., 32 pipes.

Bourdon, 16 ft., 56 pipes.  
 Dulciana, 16 ft., 32 notes.  
 Lieblich Bourdon, 16 ft., 32 notes.  
 Octave, 8 ft., 32 pipes.  
 Flute, 8 ft., 32 notes.  
 Gedeckt, 8 ft., 32 notes.  
 Dulciana, 8 ft., 32 notes.  
 Wald Flöte, 4 ft., 32 notes.  
 Trombone, 16 ft., 44 pipes.  
 Trumpet, 8 ft., 32 notes.

### Cheney to Play in Cleveland.

Winslow Cheney will open his fall concert season with a recital at Packer Institute, Brooklyn, the first week of October, followed by an all-Bach program at the Cleveland Museum of Art, Cleveland, Ohio, Wednesday evening, Oct. 16. The Cleveland Museum has long helped to promote better appreciation of fine organ music, and especially the works of Bach. The new Holtkamp "rickpositiv organ" which was added for the better performance of Bach's music has had much mention. Mr. Cheney's program will mark the museum's first special musical event this season. It will include the Fantasia and Fugue in G minor; three Chorales from the "Eighteen Great"; the Passacaglia and Fugue in C minor; the Fugue a la Gigue (G major); the Chorale, "Liebster Jesu, wir sind hier"; the Allegro of Sonata 1 in E flat, and the Toccata and Fugue in D minor.

### Death Takes Edward J. Napier.

Edward J. Napier, 61 years old, organist at the Episcopal Church of the Ascension in Pittsburgh for more than twenty years before his removal to New York in 1918, died Aug. 18 in Brooklyn. Born in England, Mr. Napier married Constance Archer, a daughter of Frederick Archer, the famous English organist whom Andrew Carnegie took to Pittsburgh to play in Carnegie Hall. Mr. Napier succeeded Archer later as organist of the Church of the Ascension, a post which he held until he became organist of Christ Episcopal Church of New York in 1918. Surviving are his widow, two daughters, Mrs. Dorothy Gorman and Mrs. Theresa McKinley, and a brother, Ewart Napier, all of New York.

### RALPH U. DOMIN



A SERVICE ARRANGED by Ralph U. Domin, organist and director of choirs at the First Methodist Episcopal Church of North Adams, Mass., which he entitled "The Seeker's Quest," was presented recently before a congregation uniting the people of the Protestant churches of that city. Mr. Domin was at the organ and the senior choir of the church, consisting of thirty voices, sang.

The idea Mr. Domin had in mind was to present a musical service which would possess variety and would, at the same time, possess spiritual power. Letters and telephone calls from ministers and laymen gave evidence of the impression the service made upon the congregation. Mr. Domin is preparing services of a similar nature to be presented during the coming year.

Mr. Domin was born at Bennington, Vt., Aug. 8, 1898, and has been engaged as a church musician nearly all his life. He moved to Williamstown, Mass., at an early age and joined the boy choir of St. John's Episcopal Church at the age of 7 years. In the same choir sang

his father and four brothers. At 8 he began the study of music and a few years later he took up the organ and substituted occasionally at his own church. In early manhood he entered business, but relinquished it at the age of 26 to take up the study of piano, organ, voice and composition. In 1926 he was appointed organist of the First Methodist Church of North Adams, Mass. In addition to his church work and teaching he is director of the Schubert Choral Society of North Adams and president of the Community Concert Association.

### Lillian Mecherle in San Diego.

Miss Lillian Mecherle of New York City, a pupil of Dr. Clarence Dickinson, gave a recital on the outdoor organ at Balboa Park, San Diego, Cal., Aug. 12 which was a feature of the San Diego Exposition on that day and which elicited high praise from the newspaper musical critics of the city. Miss Mecherle's program, which was described as one having genuine appeal to both musician and layman, included: "Now Thank We All Our God" and "Angelus," Karg-Elert; Allegretto, Guilman; "Dedication," Bossi; Prelude in D major, Bach; Rondo, from Concerto for Flute Stop, Rinck; Andante Espressivo, Elgar; Introduction and Passacaglia, Reger. Miss Mecherle repeated her afternoon performance in the evening.

### Takes Charge at Wheeling, W. Va.

Miss Linnea Hokanson, Worcester, Mass., has been appointed organist of the First Presbyterian Church of Wheeling, W. Va., to succeed Miss Edith Edmundson. Miss Edmundson resigned recently to become organist at the First Christian Church. Miss Hokanson was selected on the recommendation of Dr. John Finley Williamson, president of the Westminster Choir School at Princeton, N. J., where she formerly studied. A graduate of that institution, she has toured America and Europe with the Westminster Choir and for several years served as director of music at the Bailey's Island, Me., summer colony.

## BERNARD R. LABERGE CONCERT SERIES SEASON 1935-36

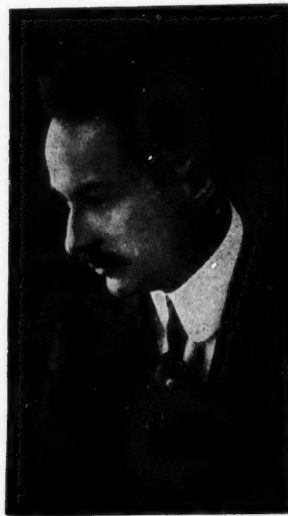
# Y O N

WORLD-FAMOUS ORGANIST AND COMPOSER  
 HONORARY ORGANIST OF THE VATICAN  
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 TRANSCONTINENTAL TOUR OCTOBER-NOVEMBER

### SOME OUTSTANDING TRIBUTES

"Superior musicianship" . . . "precision and technical skill seldom if ever heard" . . . "played himself into the hearts of his auditors" . . . "held the large audience spellbound" . . . "possesses a prodigious technique" . . . "commanded the amazed admiration of his audience" . . . "master of the organ" . . . "thrills an audience" . . . "gave forth such music as is seldom heard" . . . "his technique is a thing of wonder, of admiration" . . . "a master of interpretation" . . . "captivated his admirers" . . . "discloses imagination and taste in registration" . . . "makes organ recitals interesting" . . . "a master musician and ingenious composer" . . . "Yon's technique is unsurpassed" . . . "there is just one Yon" . . . "above all else a human artist" . . . "appeals to those not musically educated as well as to musicians" . . . "his interpretation soulful and convincing" . . . "delicious gift of humor" . . . "able to make his hearers respond to his great power" . . . "one of the world's greatest organists" . . . "a certain poetic touch of his own personality" . . . "registration and volume" . . . "he is perfect" . . . "never fails in his effects" . . . "evid and always musical in his interpretations" . . . "rose triumphantly to the occasion" . . . "nothing dead or dry in his playing" . . . "he galvanized the audience into enthusiasm" . . . "a person of magnetic radiations" . . . "exquisite beauty of detail" . . . "the virtuoso organist par excellence" . . . "mastery of tone coloring" . . . "phrasing and registration are impeccable" . . . "sounds the depths of the instrument as do few organists" . . . "can rest undisturbed as the KING OF MODERN ORGANISTS" . . . "MASTER OF MASTERS" . . . "genuine passion" . . . "the public came away LITERALLY DAZED" . . . "enormous crowd filled with admiration" . . . "public into a FRENZY of ENTHUSIASM" . . . "the organ assumes the figure of a GIGANTIC ORCHESTRA" . . .

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# CRAFTSMEN

**D**URING the many years it has been active in the organ industry the Estey family has trained a thoroughly competent and reliable corps of organ builders. These craftsmen have created many of the truly great instruments in this country.

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VERMONT

**RECORD OF GEORGE W. TILL**

*(Continued from page 1)*

organists of worldwide fame which have been a feature from time to time have made organ history.

Although much of a general nature has been published about this instrument, which for years has been rated as the largest in the world, few details have ever been made known. The organ consists of ten divisions—great, swell, choir, solo, ethereal, stentor, string, orchestral, echo and pedal. When placed on exhibition at the St. Louis world's fair it was the largest organ in the world and considered very powerful, but when it was assembled in the Wanamaker store it had to be made larger and more powerful to fill the grand court, with its many lofty galleries. In St. Louis the organ consisted of over 10,000 pipes. After the first enlargement in Philadelphia it contained more than 18,000 pipes. At the present time the organ has 451 stops and over 30,000 pipes, and there is room for several thousand more. The console is the first six-manual ever to be built. It has 964 controls, and all within easy reach of the organist. The console's 729 tilting tablets are under remote control, with 168 pistons under the manual keys, of which forty-six are masters and forty-six reversibles. There are also forty-two pedal accessories. All combination pistons are adjustable at the keyboard and even the beat of the tremolo is adjustable to ten different stages, at the will of the organist. There are ten expression pedals, six of them duplicated by long thumb slides on the key slips for hand operation. These expression devices can be coupled the same as the intermanual couplers, being controlled by tilting stop tablets and the combination pistons. The crescendo pedal is selective. A battery of thirty manual diapason stops, with a 32-ft. metal open diapason on the great, furnishes foundation tone.

The organ has ninety reed stops, including twelve vox humanas (three being of 16-ft. pitch). The string division, having 107 ranks of pipes, is the

largest ever put into any organ.

The echo division is on the sixth gallery opposite the main organ. Its twenty-four stops and lofty position, 126 feet from the main floor, make it ideal for antiphonal work. The ethereal division, located on the sixth gallery, directly above the main organ, is a high-pressure division of twenty-three stops, mostly solo stops of great magnitude.

The pedal division has eighty-one stops now in use, with provision for additional stops; there are nine 32-ft. stops, one 64-ft. diaphone low octave resultant, and a 64 ft. gravissima. There are also a twelve, a ten and a seven-rank mixture. The major chimes, located on the sixth gallery, are tower chimes, the first of this type to be installed in an organ. A piano and a Mustel celeste are two more important percussion stops in the organ, and like all other percussion stops are playable on all six manuals and the pedal at once at two or three pitches.

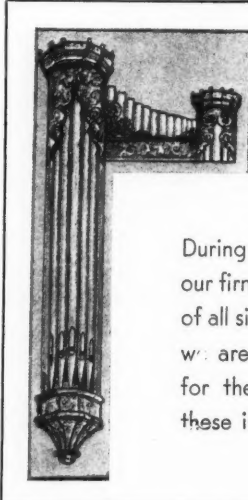
The string, echo and orchestral divisions are floating and playable separately or together at 16, 8 and 4-ft. pitch on the six manuals.

To operate the full organ requires seven blowers and two generators, totaling 225 horsepower.

The old console formed a standard of design for the two future Wanamaker consoles—a four-manual for the New York store organ, and the present six-manual one on the present organ in the Philadelphia store—both being built in the Wanamaker organ shop.

In making further additions to the organ, and building the new six-manual console, Mr. Till had the opportunity to use many new mechanical and tonal features peculiar to this organ. In the last eight years he has replaced most of the original action, including that which was installed previous to 1927, with electric relays and most modern coupler switches. He also changed some of the vent chest to pitman chests and substituted in the remaining vent chest new and improved pipe pneumatics.

Though parts of the organ have been in use over thirty years, it is now completely modern. The instrument is re-



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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.

markable for its reliability, being played several times every business day, aside from a number of evening recitals by many of the world's greatest artists.

During his lifetime John Wanamaker took the greatest pride in the organ and the music he provided for his patrons. It was one of his chief hobbies—if not the chief. This interest was inherited by his son, the late Rodman Wanamaker, who continued to maintain a complete organization to provide music in his Philadelphia and New York stores, under the direction of Dr. Alexander Russell, and with such men as Charles M. Courboin among the regular recitalists.

**Pilcher Organ for Longview, Tex.**  
Edward C. Haury, Southwestern representative of Henry Pilcher's Sons, Inc., with headquarters at Dallas, Tex., has closed a contract for a two-manual organ to be placed in the Christian Church at Longview, Tex.

**The Indian World**

*Three Pieces for Organ*

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2. Barbaric Splendor
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Petit Ensemble

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"It is indeed to the credit of the Kilgen Brothers," writes George L. Scott, recitalist and organist of the University Methodist Church, St. Louis, "that an already great instrument is so constantly being improved."

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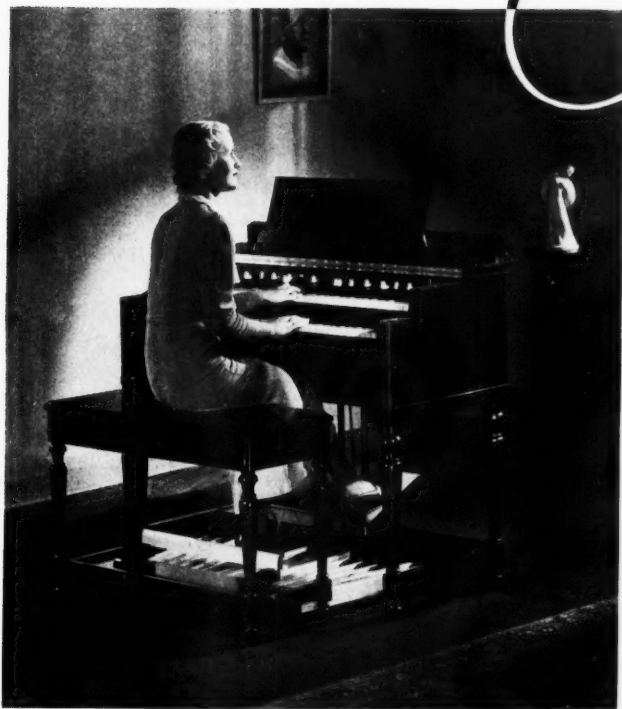
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AN ADDITION TO THE PARTIAL LIST PUBLISHED IN THE DIAPASON, SEPTEMBER, 1935

The Hammond Organ continues to be the most talked-of musical development of the decade. Its reception by musical connoisseurs has been enthusiastic. Throughout the country, professional organists have been quick to recognize its significance as a medium for re-creating popular interest in organ music . . . The supplementary listing of recent purchasers, given here, is indicative of the welcome everywhere accorded this notable instrument . . . You are invited to write for descriptive material, and to see and hear the Hammond Organ at our studios or at the leading music dealers named in this advertisement . . . THE HAMMOND CLOCK COMPANY, 2911 N. WESTERN AVENUE, CHICAGO, ILL.

**More Hammond Organ Purchasers**

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 St. John's, Delhi, N. Y.  
 Temple Israel, St. Louis, Mo.  
 St. Alphonsus' Catholic (Bas't), Chicago  
 St. Alphonsus' Sisters Chapel—Catholic, Chicago  
 First Christian Church, Clarksville, Tenn.  
 Church of the Good Shepherd—Catholic, New York, N. Y.  
 St. John's Episcopal, Brownwood, Tex.  
 First Lutheran, Bridgeport, Conn.  
 St. Luke's Lutheran, Bonduel, Wis.  
 First Congregational, Burlington, Vt.  
 No. Cal. Conf. of 7th Day Adv., Oakland, Calif.  
 First Church of Christ Scientist, Harrisburg, Pa.  
 Hebron—U. B. Church, Millersburg, Pa.  
 St. Aidan's Church, Cheltenham, Pa.  
 St. John Bosco, Catholic, Chicago  
 Baptist Church, Rockville, Conn.  
 St. Luke's Rectory, Whiteside, L. I., N. Y.

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 Stephens & Bean, Fresno, Calif.  
 E. A. Havis & Son, Charlotte, N. C.  
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 Wheat-Halvorsen Mortuary, Huntington Park, Calif.  
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 Ralph Wallen Mortuary, Redondo Beach, Calif.

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**Specification of Three-Manual Installed by M. P. Möller.**

An organ just built by M. P. Möller, Inc., for the Presbyterian Church of Bound Brook, N. J., is a three-manual of ample resources. The stop specification is as follows:

**GREAT ORGAN.**  
 First Diapason, 8 ft., 73 pipes.  
 Second Diapason, 8 ft., 73 pipes.  
 Melodia, 8 ft., 73 pipes.  
 Dulciana, 8 ft., 85 pipes.  
 Octave, 4 ft., 73 pipes.  
 Harmonic Flute, 4 ft., 73 pipes.  
 Twelfth, 2 3/4 ft., 61 pipes.  
 Fifteenth, 2 ft., 61 pipes.  
 Chimes (prepared for in console).

**SWELL ORGAN.**  
 Lieblich Gedeckt, 16 ft., 104 pipes.  
 English Diapason, 8 ft., 73 pipes.  
 Gedeckt, 8 ft., 73 notes.  
 Sallicional, 8 ft., 73 pipes.  
 Voix Celeste, 8 ft., 73 pipes.  
 Flute d'Amour, 4 ft., 73 notes.  
 Salicet, 4 ft., 61 notes.  
 Nazard, 2 3/4 ft., 61 notes.  
 Flageolet, 2 ft., 61 notes.  
 Larigot, 1 1/2 ft., 61 notes.  
 Contra Fagotto, 16 ft., 85 pipes.  
 Trumpet, 8 ft., 73 pipes.  
 Oboe, 8 ft., 73 notes.  
 Oboe Clarion, 4 ft., 61 notes.  
 Tremolo.

**CHOIR ORGAN.**  
 Diapason, 8 ft., 73 notes.  
 Melodia, 8 ft., 73 notes.  
 Dulciana, 8 ft., 73 notes.  
 Harmonic Flute, 4 ft., 73 notes.  
 Unda Maris, 8 ft., 61 pipes.  
 Dulcet, 4 ft., 61 notes.  
 Octave Quint, 2 3/4 ft., 61 notes.  
 Dulciana, 2 ft., 61 notes.  
 Clarinet, 8 ft., 73 pipes.  
 Tremolo.

**PEDAL ORGAN.**  
 Resultant, 32 ft., 32 notes.  
 Open Diapason, 16 ft., 56 pipes.  
 Bourdon, 16 ft., 56 pipes.  
 Lieblich Gedeckt, 16 ft., 32 notes.  
 Octave, 8 ft., 32 notes.  
 Flute, 8 ft., 32 notes.  
 Gedeckt, 8 ft., 32 notes.  
 Super Octave, 4 ft., 32 notes.  
 Octave Flute, 4 ft., 32 notes.  
 Octave Gedeckt, 4 ft., 32 notes.  
 Fagotto, 16 ft., 32 notes.  
 Oboe, 8 ft., 32 notes.  
 Clarion, 4 ft., 32 notes.

**Milwaukee Organist Found Dead.**

Miss Winifred M. Price, 53 years old, a Milwaukee organist and school teacher for thirty years, was found dead in bed Sept. 3 at her home, 2701 South Shore drive. Miss Price, who lived alone, had been receiving treatment for a heart ailment, which caused her death. For many years Miss Price was kindergarten director at the Trowbridge Street School. A native Milwaukeean, she had lived there all of her life. After her graduation from the State Teachers' College she taught a year in the town of Lake before joining the Milwaukee city system. Her brother, Evan, of Milwaukee, survives. Funeral services were held at Trinity Methodist Church, where Miss Price was organist for several years.

**Flandorf Guest Organist-Conductor.**

Walter Flandorf, the Chicago organist who has been playing daily on the Hammond electronic organ in the Ford exhibit at the San Diego Exposition, gave a short recital by special invitation at the First Methodist Church of San Diego Sunday evening, Sept. 15. He played: Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Sketch in D flat, Schumann; "L'Etoile du Soir," Vierne; "Carillon de Westminster," Vierne. At the invitation of Nino Marcelli, director of the San Diego Symphony Orchestra, Mr. Flandorf conducted the symphony Sept. 5. Mr. Flandorf has written an orchestration of his setting of "Nun ruhen alle Wälder" and directed the orchestra in its presentation.

**Dedication at Grand Island, Neb.**

Dedication services for a two-manual organ built by the Lincoln Organ Company of Lincoln, Neb., were held at the Methodist Episcopal Church of Grand Island, Neb., Sunday, Aug. 18. J. C. Norman Richards, organist at St. Mary's Cathedral, Lincoln, was at the console. Mr. Richards and his son, Cedric W. Richards, conduct the business of the Lincoln Organ Company. The Grand Island organ is electro-pneumatic. It is entirely under expression, being enclosed in an elevated chamber at one side of the choir, the detached all-electric console being placed at the opposite side of the choir.



**DR. LOUIS BALOGH APPOINTED Organist and Choirmaster of St. Michael's Cathedral, Toronto.**

Dr. Louis Balogh, one of the most prominent musicians who have contributed to Roman Catholic Church music in Canada, has been appointed organist and choirmaster at St. Michael's Cathedral, Toronto.

This young Hungarian musician, who is now a Canadian citizen, was first brought to Canada through the interest of the late Bishop Fallon, who was impressed by his music in Budapest. Dr. Balogh served at the cathedral in London, Ont., in Montreal, and most recently at St. Peter's Church, Toronto.

In addition to playing and directing choirs, Dr. Balogh has composed church music. It was his mass which was used at St. Michael's Cathedral last Christmas.

Dr. Balogh is to conduct a course for Catholic organists and choirmasters at the Toronto Conservatory of Music this season.

**Paul Callaway to Grand Rapids.**

St. Mark's Episcopal Church at Grand Rapids, Mich., has announced the appointment of Paul Callaway of New York City as organist and choirmaster, effective Sept. 16. Mr. Callaway, who is 26 years old, is a native of Atlanta, Ill. In 1927 he was graduated from Missouri Military Academy, winning that year the gold medal for piano playing in the state contests held at the University of Missouri. He attended Westminster College, Fulton, Mo. In 1930 he went to New York to continue his musical studies under Dr. T. Tertius Noble. Within a few months he was appointed organist and choirmaster at St. Thomas' Chapel. As choirmaster at the chapel he has gained a fine reputation not only as an organist but as a trainer of boys' voices. During the summer he has been in charge of the choir at St. Thomas' in the absence of Dr. Noble. He is a fellow of the American Guild of Organists. In the last year he has given numerous recitals in the leading New York churches and at Princeton University. In June he played before the national convention of the American Guild of Organists in New York.

**Plays Program of Shure's Works.**

Miss Constance Clokey of Southwestern College, Winfield, Kan., gave a recital Aug. 28 devoted entirely to the works of R. Deane Shure, Washington composer. The recital was given at the First Presbyterian Church of Winfield before the Southwestern Organ Club. Her program opened with the composer's "Through Palestine" and closed with his latest opus, "The Holy Carpenter," written last year in Syria. Other numbers were "Voice of the Descending Dove" and "Peace of God." Miss Clokey is a pupil of Cora Conn Moorhead, head of the department of organ at Southwestern College, and has recently been appointed organist at the College of the Ozarks, Clarksville, Ark.

**M. P. MÖLLER**  
 installs  
**Four-Manual Organ**  
 in  
**LEBANON VALLEY COLLEGE,**  
 Anville, Pa.



This is the fourth MÖLLER organ purchased by that noted school and music conservatory, the first one being installed in 1898.



Console of Organ — Lebanon Valley College

The best testimonial of the satisfaction and reliability of MÖLLER Organs in daily use is this record of furnishing all of the organs to this college in the past thirty-seven years, and the similar satisfaction given by MÖLLER Organs installed in 222 other educational institutions.

We are proud of our record of outstanding organs for every purpose, and especially of our record for repeat orders from former patrons. There is a reason. Let us tell you why.



AUGUST R. MAEKELBERGHE



AUGUST RICHARD MAEKELBERGHE, a Belgian organist of prominence who has made his home in America for the last three years, has been appointed organist and choir-master of St. Vincent de Paul Church at Pontiac, Mich., and will also be musical director of St. Frederick's High School in that city. In his church he has a choir of thirty boys and about ten men. In the high school he will direct a glee club of seventy-five mixed voices.

August Richard Maekelberghe was born in Ostend, Belgium, Jan. 15, 1909. His musical training began under the guidance of the composer Alphonse Verschelde, who was choir-master of St. Anthony's Church in that city, and he became his assistant at the age of 13. At the same time he studied at the College of Notre Dame in Ostend and at the Academy of Music in the same city. Later he was admitted to the Royal Conservatory of Ghent,

where he studied organ under Leandre Vilain, organist at St. Peter and Paul's Cathedral in Ostend and organist with the symphony orchestra of the Kursaal in the same city. Mr. Maekelberghe often substituted for his teacher at the cathedral. At the age of 16 he became organist at St. Dominic's Church, Ostend, and six months later assistant choir-master, and remained there until his military service.

In 1930 Mr. Maekelberghe came to America on a concert tour as accompanist to Leo de Geeter and appeared in several cities, including Chicago, Detroit and New York. He returned to Europe in 1931 and was appointed organist at St. Joseph's Church and orchestra leader at Casanova Concert House. Being offered a position in America he came to this country in 1932. He was organist and choir-master of St. Peter's Church in Mount Clemens, Mich., until July, 1934, and was presented before the American Guild of Organists in a recital at Christ Church, Cranbrook, Mich., in June, 1934.

Mr. Maekelberghe has composed several pieces for organ, piano and orchestra. He has just completed a technical work on Gregorian chant and the liturgy of the Catholic Church. He speaks, reads and writes fluently in English, French, Flemish and Dutch.

**Norden to Lecture in New York.**

Announcement is made of a series of ten interesting lectures to be delivered by N. Lindsay Norden, M. A., Mus. B., in New York City on the subject of "A New Theory of Untempered Music." Mr. Norden, a prominent Philadelphia organist, has devoted much time to research on this subject and spoke at the A. G. O. convention in New York in June. Through the courtesy of Dr. David McK. Williams the lectures will be given in St. Bartholomew's choir room, Park avenue and Fifty-first street. Many new theoretical facts with reference to a *cappella* and non-keyboard music will be illustrated with an organ in three intonations. The class will be held Thursdays from 11 to 1 p. m., beginning Oct. 17.

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## THE DIAPASON

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the issue for the following month.

CHICAGO, OCTOBER 1, 1935.

### OUTLOOK SEEMS BETTER

As the fall season opens the economic outlook appears improved and we seem to be on the way back to prosperity slowly. There is still much that must happen to restore pre-depression conditions, aside from the spending of billions here and there, but we refrain from expressing opinions on this point, since politics is not in the province of THE DIAPASON. How soon the musician, and particularly the church musician, will come into his own again is a question on which prognostication is futile, but there are strongly hopeful signs.

One of the greatest injustices of the many during the period which probably is drawing to a close is the manner in which men and women trained for a life service in the church have been ignored in all the provisions to avoid the collapse of morale in practically every class. Human nature being what it is, the churches, depending upon voluntary contributions, have been the first to feel the effects of the business catastrophe in reduced incomes; and the organists have been in too many instances the first to feel it in the churches, for ministers must live, as they and their flocks argued, and sextons will not keep churches clean if their pay stops. Obviously the item of music was the first object of attack by the budget cutters. As conditions change one may look for an increasing demand for better music and for the restoration of much that was lost in the last few years.

A testimonial to the independent spirit and the actual heroism of many musicians who have suffered more than their share is contained in the report of the Musicians' Emergency Fund, organized in New York to help unemployed musicians. This report, issued last month, states that of the 4,500 aided in the last four years 2,200 cases are listed as closed, indicating in the great majority of cases that the men or women who received aid are once more self-sustaining. Musicians whom the fund seeks to aid have earned more than half as much as the total contributed to their relief by the public since the fund was established in December, 1931, the report declared. The musician does not seek a dole.

### IN THE WASTE PLACES

To appraise fairly the standard of church music as it is today offered to the average worshiper one should go to the smaller cities, and especially to the country towns. New York, Philadelphia, Chicago and other centers have their great organs and choirs that exemplify the high point to which we have attained. But what does one hear in the places of less than 10,000 population, or of less than 3,000? A visit to a few of these communities will lead the pessimist to say that American church music is in a bad way. The optimist of course will find the many devoted and talented men and women who struggle to keep up a standard, who play inadequate and antiquated organs and make the most of scarce material to create choirs of real merit

—and who sometimes outdo those of high estate.

But let us take a glimpse with the eye of the pessimist, or the person who feels divine discontent. Going into a church of prominence in a community of some 8,000 people on a Sunday morning he heard first a prelude played without regard to phrasing, with halting and tasteless registration, by an organist who evidently looks upon his Sunday task not as an art, but as a means of obtaining a meal ticket. The selection is finally recognized—though not of a certainty—as a movement from a standard organ work, played at a tempo which is the organist's own. The anthem is a setting of familiar words to music of a type which is ground out commercially to sell at a price—the worst output of the poorer publishers. The excuse for its existence is that people want it—which we doubt. The fact that the same words have been set to immortal but easy music by Mendelssohn or some other composer whose work is by no means without appeal is a fact of which the person in charge evidently is unaware. The organ offertory is a gavotte-like trifle which if played with style might enliven a wedding reception, but which as a means of establishing a spirit of worship is *nil*.

The hymns, which might have been made inspiring, are played with a perfect piano staccato, and all of them with the same registration, tempo and style, by one who perhaps has never had an organ lesson. Of course the people do not sing, for no urge to sing emanates from the place whence it should come.

It all brings home the thought that church music today has a real missionary field. We cannot hope for virtuoso organists or great choral conductors in these waste places; what is needed first is an ideal. This means a musical ministry in better hands than those of a piano-organist of uncertain musical background, or one with the background acquired in a "movie" theater, who plays all his hymns with the tremolo on. The money rewards of the majority of small-town organists are so disgracefully small that one must not expect too much, but if they can be made to know "what it is all about" there will be a remarkable improvement.

So many of our music schools throughout the country are now conducting various summer courses in church music that no one need go far from home to take advantage of such training. Most of the courses are short and the expenses have been kept to the minimum. It has been most encouraging to note how the number of these courses has increased in the last few years. Another source of inspiration which is invaluable to every small-town, as well as city, organist, is the annual A. G. O. convention. For the benefit of those who cannot make a long trip various district and state conventions have been held, and these should be encouraged and their programs strengthened. If every church would send its organist once a year to one of the schools referred to for even a week's course, or pay his way to the Guild's convention, we would be almost sure to see progress toward a change in the character of the music in the out-of-the-way churches which would lead to a new Pentecost in many an organ loft.

A Chicago clergyman recently dismissed his organist and soon thereafter the clergyman's house was mysteriously bombed. The police arrested the organist. Church music has often been described by wise ones as the "war department" of the church, but the hostilities usually are conducted with manifestoes as the weapons and bitter argument as munitions; history does not record that any organist ever made use of a bomb to prove that he was right or to avenge his wrongs.

### Order Reuter Organ for Pierre, S. D.

The trustees of the First Congregational Church at Pierre, S. D., have awarded a contract to the Reuter Organ Company to build the organ for their recently completed church. The instrument is to be a substantial two-manual and will be installed in two chambers, with the two divisions under separate expression. The installation will be made in November.

### FOR HYMN FESTIVAL SERVICE

#### Society Would Establish Annual Event —Plans in New York.

Many churches all over the country held a hymn festival service last year on the Sunday nearest to St. Cecilia's Day, which is just before Thanksgiving. Plans are being made by the Hymn Society to interest more churches in making the service an annual event, the date chosen this year being Nov. 24. Over 100 service notices and programs were sent to the society from churches which held such festivals in 1934, and a pamphlet was published by it containing five important festival programs. From this material and the programs to be used this year valuable ideas and suggestions can be obtained which will be made available to the churches interested. The next publication, it is planned, will include the best simple orders of worship for hymn festivals within the resources of the average church.

In New York the Hymn Society is promoting hymn festivals at a meeting held Sept. 30, when chairmen for the Baptist, Episcopal, Methodist, Presbyterian and Reformed Churches will confer with the members who are in touch with the individual churches. It is hoped that between one and two hundred churches in Greater New York will emphasize the value of congregational singing by this service. It is also planned to hold two hymn festivals previous to Nov. 24, one in a large church with a paid choir and the other in a really small church with volunteer singers. It is felt that those interested will obtain from these services many helpful suggestions for their own use.

The Presbyterian Church of the Covenant, 310 East Forty-second street, has been chosen as a typical small church and a festival will be held there on Tuesday, Oct. 15. Organists in and near New York who serve in similar fields will find this service and the congregational rehearsal preceding it an interesting experience. They are asked to bring their volunteer choir singers with them. The other service will be held early in November, and notice of it will be given later.

### Church Music Courses for Winter.

The American Conservatory of Music is offering during the season 1935-36 comprehensive courses in choir training and conducting. The courses will be given in classes and privately under Dr. George L. Tenney, Frank Van Dusen and Emily Roberts, all of whom are directors of large choral organizations in Chicago. Stress will be laid upon group voice training and choir organization and management. Standard repertoires of anthems, cantatas and oratorios will be studied. The course includes study of hymns, chants and discussion of all choir problems. Pupils will be prepared for the choirmaster's certificate of the American Guild of Organists. A special course in the music of the Protestant Episcopal Church is offered by Leo Sowerby. A course of study in boy choir training is offered by George Ceiga. Special courses of study in the Catholic and Lutheran services also will be given.

### Appointed to Little Rock Post.

Appointment of Miss Martha McAninch as organist of the First Methodist Episcopal Church, South, at Little Rock, Ark., has been announced by the Rev. C. M. Reyes, pastor. Miss McAninch is a graduate of Central College, Conway, Ark. She studied the theory of music with Laurence Powell and organ and counterpoint with Arthur Dunham of Chicago. She is one of three Arkansas organists who are associates of the American Guild of Organists. Miss McAninch has been organist of the First Baptist Church, Christ Episcopal Church and organist-director of Trinity Cathedral.

### Organ for Church at Helena, Ark.

An order has been placed with Henry Pilcher's Sons for a two-manual organ with chimes to be installed in St. Mary's Catholic Church at Helena, Ark. The Rev. Thomas J. Martin, pastor. The new St. Mary's Church will be a very attractive building seating about 700 persons and the architecture is French Gothic.

## That Distant Past as It Is Recorded in The Diapason Files

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

The Grand Avenue Methodist Temple of Kansas City, Mo., announced receipt of \$25,000 for an organ in memory of Christian Schoellkopf, the gift of Mr. Schoellkopf's brother and nephew, residents of Chicago. The four-manual instrument was built by the Skinner factory.

Clarence Eddy was engaged to give the dedicatory recital on a four-manual organ built by the J. W. Steere & Son Company for Trinity Methodist Episcopal Church, Springfield, Mass., on Oct. 19. The new instrument had sixty-five speaking stops.

Frank G. Rohner, widely-known Chicago organist, who played at Holy Family Church for twenty-five years and later was organist of Holy Name Cathedral, died Sept. 3 of paralysis, at the age of 64 years.

Dr. William C. Carl returned to New York from Europe and reported deplorable lack of interest in the organ in France, Germany and other countries, compared with the interest in the United States. Dr. Carl was then, as now, organist and director at the First Presbyterian Church of New York City and director of the Guilman Organ School.

E. C. Morgan, who had played free of charge for exactly fifty years in the First Congregational Church of Vermillion, Ohio, was tendered a reception by the church and presented with a purse containing a dollar for every year he had served.

A four-manual Casavant organ was installed in St. Paul's Presbyterian Church at Hamilton, Ont.

The Clough & Warren Company, organ builders of Detroit and Adrian, Mich., was placed in the hands of receivers.

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

Nearly \$10,000,000 was spent for pipe organs in the United States in 1923, according to the report of the Bureau of the Census of the Department of Commerce, issued late in September. The figures showed that 1,712 organs had been built and that their aggregate value was \$9,653,690. This compared with 1,949 instruments, valued at \$8,717,057, in 1921, as shown by the preceding biennial census.

Alfred Hollins was to give the first recital of his American tour in the Wanamaker Auditorium, New York, Oct. 7.

M. P. Möller was building a four-manual for the North Austin English Lutheran Church, Chicago.

### Death of Henry E. Duncan, A. G. O.

Henry E. Duncan, a founder of the American Guild of Organists and prominent for a number of years in New York, as the older generation will recall, died at the age of 80 years, at White Plains, N. Y., Sept. 12. He was born in Brooklyn, the son of Captain Charles E. Duncan, a native of Bath, Maine, who was master of the steamer "Quaker City," made famous by Mark Twain in his "Innocents Abroad." At a very early age Mr. Duncan showed marked talent for the organ. He studied under John Zundel, the famous organist of Plymouth Church, Brooklyn, and before he was 20 years old was organist of the Church of the Pilgrims, in Brooklyn, of which the noted Dr. Storrs was pastor. Later he served with distinction as organist and choirmaster at Grace Church in Brooklyn and at the Church of the Heavenly Rest, New York City. Of late years, owing to illness, he was obliged to cease his musical activities. Three stepchildren survive him.

### Guilman School Alumni Meeting.

Dr. William C. Carl, who Sept. 21 returned from a summer in Europe, will speak on the "European Music Festivals" for the first meeting of the fall season of the alumni association of the Guilman Organ School Tuesday evening, Oct. 15. Willard Irving Nevins will preside at this meeting, which will be held in the parish-house of the West End Presbyterian Church.

**The Free Lance**

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

A marvel of industry and erudition is the list of books on music sent out to the colleges and music schools affiliated with the National Association of Schools of Music. A pamphlet of fifty-seven pages, it gives as nearly complete a list of books on and about music as I have seen. Books are entered under author's name, with publisher, price, and often with a brief note (eight or ten words) of helpful description. Thirty American publishers are referred to, and twenty-six outside of the United States. Books fundamentally important to a library of any pretension have three stars before the title; as "Audsley, George A.—'Organ of the Twentieth Century.' A general summing up of the author's great work on the organ, 519 pages." A useful addition to the list is the grouping in smaller type of all titles referring to the same subject, under authors' names; as "Bach, 'Jahrbuecher,' 31 volumes. Valuable material. Bach, Music (See Fuller-Maitland, Grace, Hliffe, Prout, Riemann, Schweitzer, C. S. Terry, Whitaker)." Two episodes are a list of American, English, German, French and Italian periodicals; and a short bibliography of public school music, the latter prepared by Professor Karl W. Gehrkins of Oberlin College. I guess that the keen intelligence and scholarly instincts of Charles N. Boyd are responsible for the list in its entirety.

In examining a work like this one naturally looks to see if one's pet books are included. Would it not be well to include Dr. Ralph Dunstan's "Encyclopaedic Dictionary of Music," Curwen, fourth edition, 1925? And should not that solid, steady, reliable and informing *Musical Opinion* (London) be in the list of periodicals? My copy of the book is not at hand, but I seem to recall (perhaps I am wrong) that the name should be spelled *Streetfield* and not *Streetfield*.

By all means send 25 cents to the secretary, N. A. S. M., 3547 Shaw avenue, Cincinnati, Ohio, for a copy to use as a guide in building up your library or in order to widen your musical horizon.

Now that the matter of books and libraries is on the carpet I wish to refer to a movement in Pawtucket, R. I., headed by my old friend George H. Lomas and Miss Bertha J. Burlingame to build up a good collection of music and books about music for the city library. There was a well-printed circular sent out to their friends, and Miss Burlingame tells me the response was liberal, far more so than they had any idea would be the case. These Pawtucket musicians are public-spirited.

You know the first phrases of the "Bridal Chorus" from "Lohengrin." I have a friend who uses this tune for relieving the monotony of a long drive, and the lack of variety in road signs posted on the highway. So "curve" becomes *Cur:ur,ur/curve—Cur:ur,ur/curve/*. It is easy to imagine *Ro:o,od/road:—/Ro:o,od/Left:—/*. Or, *Day:an, qer/ous:—/Day:an,qerous/curve*. Why get leg-weary pushing the accelerator for long, long lonely miles when you can exercise your fancy and your voice at the same time? And consider the

excitement when you catch a fleeting glimpse, as you speed along, of "Next right for Sanbornville." Can you sing it?

Kenneth E. Runkel of Ashland, Ky., sends me a set of interesting programs and a letter evidently inspired by my last month's feeble confession of ignorance as to the nature of "real church music." I am going to take the liberty of quoting from his letter; I confess to much sympathy with his point of view. He writes: "If our church musicians would study a little the theology, the architecture, the decorations surrounding the Greek Catholic, the Russian and the medieval Roman Catholic Church of Palestrina's time, they would hesitate to introduce into the present-day Protestant worship music which in tone mirrored other surroundings, those surroundings really producing the music. I am not undervaluing the music itself, nor this music as musical setting for those above-mentioned churches, nor the Roman Catholic of today; but I am deprecating its use in the Protestant churches of today. What is real church music? It is music which will seem to fit in with the architecture, decorations, theology of the church which uses it."

Thanks must go to an unknown friend who sends me several cuttings from London papers giving verbal and pictorial insight into the happenings in Queen's Hall at the Promenade rehearsals and concerts.

The new season with its inevitable quest for novelties is upon us. What about the services, anthems, organ music that we once found well worth using? Do we use what we have? What I have in mind is this: Take a choir library of 200 pieces; many of these proved effective. Roger Babson tells us that in business there are cycles of activity followed by cycles of depression. Is it not the same with our business as organist and choirmaster? Look through that careless pile in the corner, or the anthems on the third shelf, and see if you do not unearth old favorites all but forgotten. You may have a card index of your voluntaries and recital numbers. Turn over the cards; you will be astonished to find how rich you are; also how you run too much to certain favorite authors (even grand old J. S. B.) or to certain schools. A card index is a very practical auxiliary for the progressive musician.

More than once in this column I have expressed the belief—a fact in my own experience as a church musician—that the tune "Eventide," sung to the words "Abide with me, fast falls the eventide," forms an ideal combination for stimulating a congregation to express itself in song. I have received striking confirmation of this in a letter from an English friend. He says that "at the football final in Wembley last year the band had played only the first few bars of 'Eventide' when the enormous crowd of people stood, baring their heads, and sang. No religious gathering could be more devout in word or thought than that vast crowd during those few and impressive moments."

I am not sure that my friend does not interpret a trifle too sentimentally the response to words and music, but who knows? Very likely, here and there, there were hearts feeling, for a fleeting moment, the divine presence.

In making an index to some historical notes I discovered that I had typed "Plainsong," "Painsong"! Out of the abundance of the heart the pen writeth.

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### Georgia Chapter Opens Season.

Upon call of the dean, Miss M. Ethel Beyer, the Georgia Chapter opened its twenty-first season on Monday evening Sept. 16, at the home of Mrs. Bonita Crowe. The feature of the program was the recital on Mrs. Crowe's new Wicks "Minnette" organ by Joseph Ragan, F. A. G. O. His selections included: First Movement, Trio-Sonata in D minor, Bach; Choral Prelude, "Wachet auf, ruft uns die Stimme," Bach; "Dreams," McAmis; "Elfes," Bonnet; "Bourree et Musette," Karg-Elert.

Mr. Ragan's ability as a performer is well established, and on this occasion the program was ideally suited to the instrument. McAmis' "Dreams" showed to advantage the lovely pianissimo dulciana, and in Bonnet's "Elfes" the speedy action was easily demonstrated. In the Karg-Elert number Mr. Ragan achieved fine contrast in the registration.

Stanley Perry, tenor, appeared in two groups of songs, one each of classic and modern conception. Frank's "Variations Symphoniques" was offered by Miss Eda Bartholomew and Mrs. Lillian Gilbreath at two grand pianos. These two artists gave this number last season, with organ and piano, and it was a treat to have it repeated in the intimacy of Mrs. Crowe's home.

At a short business session Miss Beyer appointed the committees for the season, and the chapter discussed the busy and interesting program that is to mark her term of office.

Mrs. Crowe was a gracious hostess and when a season begins under her sponsorship we are always assured a fine year. The Wicks organ made a very favorable impression.

GEORGE LEE HAMRICK,  
Publicity Chairman.

### York, Pa., Chapter.

The York, Pa., Chapter, organized April 28, now has a membership of twenty-five. Following are the officers: Dean, J. Frank Frysinger; sub-dean, Adam Hamme; secretary, Walter L. Rohrbach; treasurer, Mrs. Lester Gillis. The executive committee consists of Violet Hoke, Ruth Stallman, Catherine Chronister, Evelyn Kauffman, Mrs. Miriam Baumgardner, Claire Locher, Emory Ritz, Donald Pfaff and Paul Lyned. In addition to holding monthly meetings, study clubs in harmony in charge of Dean Frysinger and ear training in charge of Mrs. Miriam Baumgardner are held twice a month.

The public meetings committee is planning a program for the winter which will include recitals and church services. An outing was held July 9 for the members and their friends at

"Happy Hollow Haven," the summer home of Catherine Chronister, a member of the chapter.

### Youngstown, Ohio, Sub-Chapter.

An interesting talk on "The Evolution of the Christian Church" by the Rev. Roland A. Luhman and a program by the Westminster Presbyterian Church quartet featured the first fall meeting of the Youngstown sub-chapter Sept. 11 at the First Presbyterian Church. Dr. Henry V. Stearns, the new regent, presided and introduced the speaker, who traced the development of the Christian religion from apostolic days to the present time. The talk opened a series by ministers on the liturgical service. The quartet, directed by Mrs. Laurabelle Parkin Hornberger, entertained with four lovely numbers.

After the program an informal social hour was enjoyed in Helen Chapel, Mrs. Stearns presiding as hostess. Vari-colored autumn flowers and lighted candles graced the beautiful tables, where refreshments were served.

The Northern Ohio Chapter convention will be held in Youngstown Oct. 21 and 22, with the Youngstown sub-chapter, and the next regular meeting of the Youngstown sub-chapter will be held Wednesday evening, Nov. 13.

### Pasadena and Valley Branch.

The Pasadena and Valley branch chapter of the Southern California Chapter began its second year with a social evening Sept. 17 in the Pilgrim Chapel of the First Congregational Church, Pasadena, of which Helen Root Wolf is organist-director. Dr. Ernest Douglas, Clarence Kellogg and Warren Fitch, from the parent chapter, and many prospective members were special guests. Dr. Douglas presented associateship diplomas to two members who were successful in this year's examinations—Frances Chatem and John E. Clarke. Iona Burrows Jones proved herself an unusually brilliant pianist, as well as organist, in her interpretations of two delightful Capriccios—one by Scarlatti and the other by Dohnanyi—and graciously added as an encore a Caprice by Noble Cain.

An amusing finish to the evening came with the presentation of a skit,

"The Tragedy of Robin Adair," or "Are Organists Human?" Dr. (?) Gibson, assisted by Nurse Wolf, operated upon Organist Robin Adair. To appropriate musical background and the patter of conversation, couched in various kinds of musical phraseology, sundry and horrible inconsistencies were removed from the patient. After the ordeal was over the quartet of Guild officers sang a parody on "Robin Adair." Refreshments were served by the social committee.

MILDRED C. WICKLAND,  
Librarian-Historian.

### Staten Island Chapter.

The Staten Island Chapter began the season's activities Sept. 7 with a business meeting at the home of Miss Dorothy A. Spear, New Dorp. Delegates to the national convention held in New York gave detailed reports of the sessions attended. Plans were also presented by the program committee. It was decided to hold the next meeting Saturday, Oct. 5, at 8 o'clock, in the Brighton Heights Reformed Church, New Brighton. The program will be devoted to representative organ composers and their works. Aram Grayson, organist of the church, will

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## Who's Who Among the Organists of America

**JAMES H. SHEARER.**

One of the best-known organists and choirmasters on the Pacific coast is James H. Shearer, who for the last ten years has been in charge of the music at the beautiful Pasadena Presbyterian Church. Mr. Shearer is a Scot, born in Glasgow in 1886. His early professional life was spent there, teaching piano in Glasgow College and conducting the Cambrae Choral Union and the Cathcart Glee and Madrigal Society. This work, with his church work, gave him a wide musical outlook, enhanced by special study with Widor in organ, Philipp, Scharwenka and Tobias Matthey in piano and Field Hyde of London in voice.

On coming to the United States Mr. Shearer was for a time organist and choirmaster of Westminster Presbyterian Church, Buffalo, later going to Montreal, where for ten years he made a name for himself at the American Presbyterian Church. This was at the same time that the late Lynnwood Farnam was at Christ Church Cathedral.

Mr. Shearer married Miss Annie Strubbe of Montreal and their honeymoon, which lasted nearly three years, was spent touring the country. During this time they gave over 400 recitals, playing and singing in every state in the Union.

Mr. Shearer is an associate of the Royal College of Organists and an associate of the Royal College of Music (piano).

The Pasadena Presbyterian Church, with some 3,500 members, is one of the largest and best equipped on the coast. There is a Sunday-school of 3,000 and a staff of twenty paid employees. The church has its own radio station, over which the Sunday and Wednesday evening services are broadcast and over which Mr. Shearer gives two weekly recitals. The organ in the church is a four-manual Murray Harris and there is a three-manual Kilgen in the chapel. The choir consists of thirty volunteer members, young people with fresh, youthful voices whom it is a joy to see and hear.

Mr. Shearer is regent of the Pasadena branch of the A. G. O. and for the last six years has been sergeant-at-arms of the Rotary Club. He finds relaxation in playing weekly golf with the Scotch minister of his church, Dr. Robert Freeman, one of the finest men with whom to work in all the United States.

ROLAND DIGGLE.

**GENE STEWART.**

Gene Stewart at the age of 26 years is one of Washington's best-known organists. He is one of the few natives of the capital, having been born there June 17, 1909. At the age of 4 he began playing the piano, making his first public appearance at 6.

After three years of piano and organ study with Jennie Glennan, organist of St. Patrick's Church, he became organist of Holy Comforter Church at the early age of 15. In this position

**JAMES H. SHEARER**



he played for important services at St. Patrick's with chorus and orchestra; these services included the great Pan-American mass. The following year he was appointed organist of the sanctuary male choir at St. Patrick's, a paid chorus of thirty-five voices. This choir and organ and the mixed choir and organ in the west gallery divided the various parts of the mass between them, the effect being deeply impressive.

At 16 years of age Mr. Stewart became a member of the District of Columbia Chapter of the American Guild of Organists. He was a student at the Eastern High School, playing for the many musical activities there. In 1926, while a pupil of Adolf Torovsky, organist of Epiphany Church, he made his formal debut at that church. The same year he won, in competitive examination, a three-year organ scholarship under Dr. Louis Robert at the Peabody Conservatory of Music in Baltimore. Members of the faculty of the conservatory pronounced him to be "one of the most gifted contestants for this honor in years."

While a student at the conservatory Mr. Stewart was appointed organist and choirmaster at the Abbott Memorial Presbyterian Church in Baltimore, giving a series of notable recitals at that church. A year later he won a three-year contract as organist in a Washington theater. He resumed his church work when in 1930 he was appointed organist and musical director of the Waugh M. E. Church, a position he now holds. About this time he was engaged in playing recitals in Washington, notably at Epiphany Church and at All Souls' Unitarian. An important recital was the dedicatory program played by him on the Möller organ in the Shoreham Hotel, which was followed by a return engagement.

**GENE STEWART**



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Mr. Stewart designed a Möller organ for Waugh Church, which was dedicated with a recital by him in March, 1931. Then began a series of ten recitals which proved very popular. It is interesting to note that at these recitals, in addition to the standard organ works, the Franck Symphony in D minor, Tschaiakowsky's "Nutcracker" Suite and other large orchestral works were performed in their entirety. The critics found the symphonic works at times "strikingly orchestral" and others wrote of the "unusual gifts of technique and grasp of the dramatic possibilities of his program, as well as deftness in the handling of expression pedals." The majority of the recitals were played from memory.

As a recitalist, Mr. Stewart has played in Washington, Baltimore, Philadelphia and New Jersey, and in various parts of Virginia and Maryland. Eight of these recitals were dedications and two of the Möller organs dedicated were designed by him. As a radio organist he has broadcast over 400 programs.

In December, 1933, Mr. Stewart opened a studio in the Metropolitan Theater building in Washington, and in October, 1934, installed a large Möller organ for teaching and broadcasting. During Holy Week and the week after Easter of this year Mr. Stewart played daily programs exclusively for the Woodward & Lothrop department store, broadcast from his studio by remote control, with amplifiers in the store. These recitals attracted hundreds of listeners.

One of the most popular of Mr. Stewart's compositions is his Nocturne, for organ, which is dedicated to Rollo Maitland of Philadelphia and has been played by Dr. Maitland in Philadelphia, at Chautauqua, at the Waldorf-Astoria Hotel in New York and in Washington. Despite his many activities Mr. Stewart has never failed to keep up his studies and this fall finds him continuing his work in repertoire and general musicianship with Dr. Maitland.

**Kraft to Play in Bloomington.**

Illinois Wesleyan University announces as a special event a recital to be played Oct. 2 on the four-manual Hinners organ at Bloomington, Ill. Mr. Kraft's program is to include: Aria, Handel; Prelude and Fugue in A minor, Bach; Minuet in E flat, Beethoven-Kraft; Sketch in F minor, Schumann; Passacaglia, Caudlyn; Allegro con brio from Second Sonata, Reuchsel; Prelude on "Rhosymedre," Vaughan Williams; Overture to "Phedre," Massenet-Kraft; "Ronde des Princesses," Stravinsky-Dickinson; Caprice ("The Brook"), Dethier; "Benedictus," Edmundson; Toccata, Bartlett.

**Lesters Join De Paul Faculty.**

The De Paul University School of Music in Chicago, of which Arthur Becker, A. A. G. O., is dean, announces the addition to its faculty of Margaret Lester, soprano, and Dr. William Les-

ter, composer, pianist and organist. The affiliation of these two nationally known musicians with De Paul became effective with the opening of the fall term Sept. 16. Dr. and Mrs. Lester are prominent among the musicians of Chicago. Mrs. Lester is a soprano who has sung in church and concert. Dr. Lester, who is known chiefly through his compositions, is also a very able accompanist for singers and is organist of the New First Congregational Church of Chicago, where he presides over the large Kimball organ.

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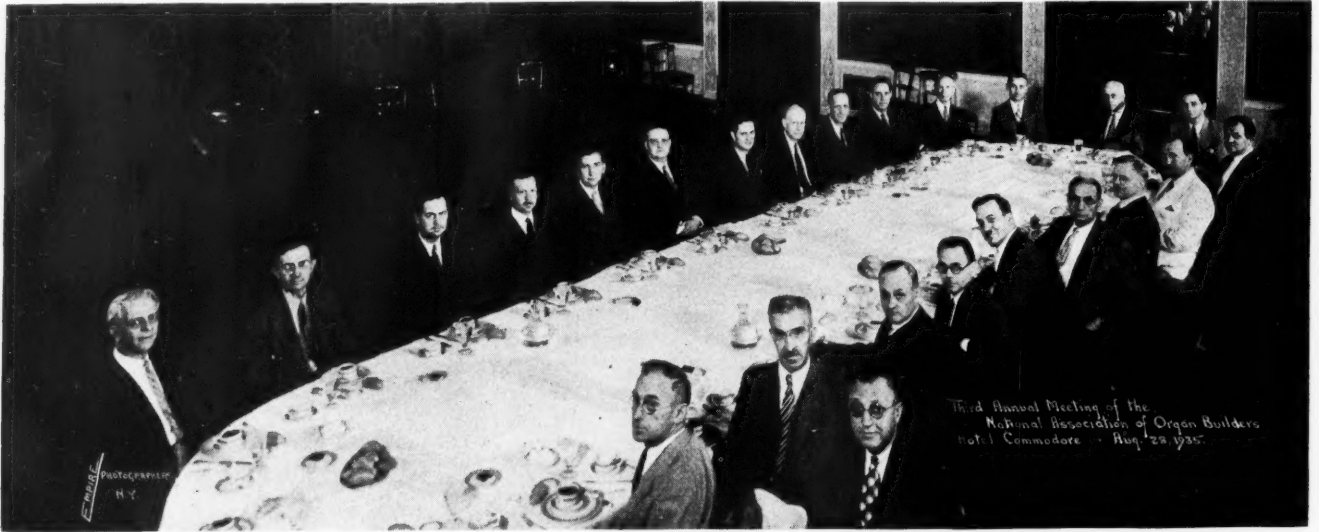
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**ORGAN BUILDERS MEET TO DISCUSS PROBLEMS**

**TO POPULARIZE THE ORGAN**

**Co-operation with A. G. O. and Joint Advertising Taken Up—Electronic Instruments Form a Topic—Officers Are Re-elected.**

Various pressing problems which confront the organ building industry as a consequence of the long-continued business depression and because of other developments were the subjects of thorough discussion at the annual meeting of the National Association of Organ Builders, held at the Commodore Hotel in New York City Aug. 28. Suggestions for improving competitive conditions, for popularizing the pipe organ, for co-operation with manufacturers of electronic organs, and for co-operative national advertising were taken up, and committees are now at work on plans referred to them.

The choice of officers resulted in the re-election of the old officers of the association, as follows:

President—Adolph Wangerin, Wangerin Organ Company, Milwaukee, Wis.

Vice-president—C. B. Floyd, Hall Organ Company, West Haven, Conn.

Directors—Arthur H. Marks, Aeolian-Skinner Organ Company, New York City; Wallace W. Kimball, W. W. Kimball Company, Chicago; Alfred R. Pratt, Hook & Hastings Company, Kendal Green, Mass.; Gerard W. Pilcher, Henry Pilcher's Sons, Louisville, Ky.; Caleb H. Odell, J. H. & C. S. Odell & Co., New York City.

At a meeting of the directors after the annual meeting Lewis C. Odell was re-elected secretary and treasurer for another year.

The annual report of President Wangerin outlined the problems that face the organ builders and suggestions for united efforts to meet some of the perils that threaten the business world. The report of the secretary-treasurer showed thirty active and four associate members in good standing. The work of the association was declared to be of increased importance since the collapse of NRA.

The report of the committee on plans for utilizing the collective energies of the association toward promotion of pipe organs in this country recommended a plan for nationwide organ playing contests in co-operation with the American Guild of Organists, to increase interest in the organ and popularize its use. This report was referred to a special committee for action to carry out the recommendation.

The report of the committee to investigate the possibility of preserving to the industry the benefits resulting from NRA pointed out the futility of any further action under NRA and

gave in detail the plan of the Federal Trade Commission for trade practice conferences. This report was referred to the board of directors without recommendations, but for such action as it deemed wise and expedient.

A report from the committee on the electronic organ situation reviewed the matter with respect to its practical effect on the sale of pipe organs. It noted the lack of thorough evaluation of the relative merits of pipe organs and electronic organs, the demand for inexpensive organs, the advantages of mass production of electronic organs, the difficulties at present apparent in the production of electronic organs, and the fact that there is no present co-operation between makers of pipe organs and of electronic organs. The report also presented answers to three questions put to the committee by the president of the association when appointing it and recommended a plan of action. This report, in full, is available in mimeograph form. It was referred back to the committee that made it, for action on the plan presented.

Several makers of electronic organs and inventors of electronic devices engaged in a discussion of electronic organs with those present and later gave demonstrations of the possibilities of electronic tone production.

**More Than Thirty Study with Porter.**

Hugh Porter, who was again in charge of the organ department of the Juilliard summer school, reports that this year's class was the largest in the four years' history of the school. Over thirty organists enrolled for the classes in organ interpretation, sacred music, for group instruction from Teachers' College of Columbia University, or for private lessons with Mr. Porter. A partial list of those enrolled is as follows: Zilda J. Brown, Farmington, Me.; Olive Cunningham, Jersey City, N. J.; Mrs. Winifred T. Flanagan, Omaha, Neb.; Wallace H. Gillman, Vancouver, B. C.; Leo C. Holden, Oberlin, Ohio; Alvin W. Keiser, Cedar Rapids, Iowa; Robert Griswold, Port Jefferson, N. Y.; M. McDowell, University of Georgia; Josephine K. McVeigh, Brooklyn, N. Y.; Martha Marsh, New York; Mrs. Nellie S. Mellow, Montpelier, Vt.; Mimmie Greene Moore, Bishopville, S. C.; Thomas A. Pollock, Ontario, Cal.; Robert Nichols, Richmond Hill, N. Y.; Rosaline Smith, Brooklyn; G. Criss Simpson, University of Kansas; Solomon Sax, New York; Josef Schuelker, Fort Wayne, Ind.; Margaret A. Tribble, Anderson, S. C.; George T. Veary, Moose Jaw, Sask.; Clifford Weibert, Brooklyn; Henry Wigeland, New York; Benjamin Zucker, New York; Paul J. Winkopp, New York; M. Powers, New York; Norman McCulloch, Middle Village, N. Y.; Miss Martha Marsh, who has completed the undergraduate work of the Juilliard School, doing the three years' work in two years, had the distinction of being the first person to

graduate from the Juilliard summer school. Miss Marsh, since enrolling in the school, has studied organ with Mr. Porter.

**Prospective Tours by Eigenschenk.**

Edward Eigenschenk resumed his work in Chicago the middle of September after an extended vacation in Michigan and Wisconsin. He continues as organist and director of the Second Presbyterian Church and instructor of organ at the American Conservatory of Music. Mr. Eigenschenk continues under the concert management of Frank Van Dusen, with M. F. Sheridan of Seattle as Western representative. In November Mr. Eigenschenk will make a tour of western

states and in February and March a tour of the South and of the Northwest. During the season Mr. Eigenschenk will play the complete series of the important works of Karg-Elert for the Van Dusen Organ club.

**Milwaukee Veteran Honored.**

George W. Sommers, who has served twenty-five years as organist at St. Mary's Church in Milwaukee, was guest of honor at a testimonial dinner given by church members at the Blatz Hotel. In his quarter-century of service at St. Mary's Mr. Sommers introduced more than forty new masses. Several of his works have been published. He is a native of Milwaukee, born in 1857.

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**PREMIERE OF A MAGNIFICAT**

WILLIAM SELF

Written by Gretchaninoff at Suggestion of William Self.

William Self, who has returned to his work at All Saints' Church, Worcester, Mass., after a summer in Europe, has a new Magnificat composed by Alexander Gretchaninoff, to go with his well-known Nunc Dimittis. The Magnificat was written at the suggestion of Mr. Self and is the property of the choir of his church. It was performed for the first time anywhere at the services in All Saints' June 16.

Mr. Self devoted his European "vacation" to study under Joseph Bonnet, with whom he also spent the preceding summer. He is planning a series of recitals on the famed new Aeolian-Skinner organ in All Saints' during the approaching winter.

**Death of Mrs. R. B. Cowan.**

Mrs. Richard B. Cowan died Aug. 12 at her home in Macon, Ga., after a short illness. Mrs. Cowan was interested in a wide range of activities, being a member of several clubs, including the Macon Music Club, of which she was president; the Woman's Club, the Quill Club and the A. G. O. chapter in Macon. She was state chairman of the music committee of the Federated Women's Clubs of Georgia, and a member of the social service committee of the Winship Parent-Teacher Association. Mrs. Cowan had been organist of several Macon churches and of a Waycross church.

**Dr. Alfred Hall Falls Dead.**

Dr. Alfred Hall, 52 years old, an organist of English birth who came to the United States in 1916, and former organist of the First Baptist Church of El Dorado, Ark., dropped dead Aug. 26. Dr. and Mrs. Hall, who was with him when he died, had been spending the summer in El Dorado. Dr. Hall was director of music at Louisiana College, Pineville, Ark. He was born and reared in Whitehaven, England, and attended school at Trinity College, Cambridge. He was a fellow of the Royal College of Organists.



**Chicago Women Open Season Oct. 7.**

The Chicago Club of Women Organists, under the leadership of Mrs. Edith Heller Karnes, president, will open its season with a meeting at the Kimball Hall salon Monday evening, Oct. 7, at 8. Some organ groups will be played; also a piano and organ concerto. The social committee will have charge of the last part of the evening and refreshments will be served. The club is looking forward to another successful year, and interesting musical and educational programs are being planned.

**To Conduct WBXX Choristers.**

Wade Walker of Ridgefield, Conn., has been engaged as conductor of the choristers of station WBXX, New York City. These singers appear on the Federation of Churches program every Friday night from 7:45 to 8. Mr. Walker will preside at the organ. This is the new station started by Ed Wynn.

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**CONTENTS**

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2. German Choral, "Sonne und Blume"
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5. "O Filii et Filiae" (Palestrina)
6. Gregorian Vesper Hymn, "Iste Confessor"
7. Choral, "Dal tuo Celeste"
8. Ancient Mariners' Chant, "Ave Maris Stella"
9. Sicilian Melody, "O Sanctissima"
10. Postlude, "Exultate Deo"

As in the two earlier books, Mr. Kreckel has succeeded in writing a set of melodious pieces of practical value for the average organist, designed not alone for service programs but for recital and teaching purposes as well. Generally speaking, the numbers in this new book are of somewhat more advanced difficulty than those in the earlier volumes; but there is nothing that cannot be easily worked out by an organist possessing average technic or that cannot be played on a two-manual organ.

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## Plea for the Study of "Organ Bach" by the Serious Organist

[The following is the text of a paper presented by the organist of Redlands University and one of the outstanding Bach interpreters of today at the Pacific coast convention of organists at San Diego, Cal., in July.]

By ARTHUR W. POISTER

In his book on "National Music," in his discussion of the use of the folksong as possible thematic material, Vaughan Williams says that great masters of music never have hesitated to build on folksong material, but that certain musical critics cannot get it out of their heads as a source of weakness in a composer to use what they call "borrowed material." "I remember one writer saying unctuously," he writes, "that Bach never needed to borrow from the folksong. He could have known very little about Bach. I think he was an organist, which may account for it."

This is a broad indictment of organists, both as musicians and as scholars, from one in whose nation organists have enjoyed a certain degree of artistic and professional respect. Yet in our own country it is a well-known fact that invitations to a certain musical affair were extended to "musicians and organists." It is not the purpose here to argue the case in question, but unfortunately there is some basis for the criticism.

At the outset it can be said without equivocation that all organ literature centers in Bach. One might quote from untold sources in proof of this statement, were that the purpose of this paper. As Eaglefield Hull says, "Whereas Palestrina was entirely vocal and Beethoven chiefly instrumental, Bach was equally both. Wagner makes the big appeal and Chopin the intimate one, but Bach is everything to all men."<sup>2</sup> And while it is true that his organ works are a small part of Bach's output, yet even orchestral conductors and pianists pay frequent tribute by adapting the organ works to their mediums.

Granted then the premise of Bach as the root of organ literature, organists have given room for such criticisms as that of Vaughan Williams. Many turn their backs on Bach as if in disdain, playing his works seldom in recital or in church; they criticize those who sincerely play that which they have learned to love; they disregard opportunities to hear his works not only for their own instrument but the other works, without which any real comprehension of Bach is not possible, and fill their programs with works of lesser merit, demanding equal effort for preparation; and when criticized, they withdraw before the criticism into solitude.

Does any wise person confide himself to the care of a physician who has confined his preparation and the execution of his profession to the mere mechanics of it? Or does he place the care of his fortune in the hands of a bank clerk who understands only the routine of bank machinery? The budding scientist will remain a laboratory assistant if his work goes no farther than a mastery of the physical mechanics. No pianist feels his program complete without something from Bach and Beethoven—the roots of the literature for his instrument. Without exception it can be stated that he who dignifies his profession—be it medicine, law, science or music—is he who not only masters the mechanics of his field, but also continually tries to apprehend that which history and experience have proved to be the best of the centuries. Only when he has made that his own does he forge ahead on his foundation and understanding into new fields and make for himself and others something glorious.

Albert Riemenschneider expresses this in the following: "There seems to be a quality common to nature, to which great art is no exception—the

<sup>1</sup>Ralph Vaughan Williams, "National Music," Oxford University Press, 1934, page 80.

<sup>2</sup>A. Eaglefield Hull, "Bach's Organ Works," Musical Opinion, 1929, page 7.

stronger the growth, the longer the duration. \* \* \* Judging by this one may safely say that Johann Sebastian Bach is like the sturdiest of oaks and that he is bound to outlast many a storm of the future. \* \* \* We may expect much to unfold to us as we continue to learn to grasp the various principles upon which this great art has been built." For organists Bach is the rosetta stone, the key to an understanding of the great architectural possibilities and the even greater spiritual and aesthetic possibilities of organ literature.

This does not say that all the works of Bach or of any composer are of equal value and should be played everywhere, or that Bach is everywhere acceptable of performance, or that every organist is capable of playing Bach. But it does say that every organist who dignifies his profession should have an understanding of this bulwark of the literature for his instrument and a playing reason for its importance and a playing acquaintance with those numbers for which his manual and pedal technique is adequate, and that if he is a sincere artist he should try to apprehend for himself and to pass on to his audience those works of musical, artistic and spiritual beauty suitable to the time and the place. If the effort is sincere, I can assert that both the organist and the audience grow unconsciously and unwittingly in their appreciation. Already in some quarters public acceptance of "organ Bach," is enthusiastic and it is repeatedly asked for.

Any thorough comprehension of Bach, especially the organ works, is based on an understanding of the choral works. It is not always possible for organists to study the masses, the Passions and the cantatas, but it is now possible for them to hear performances of them upon occasion. The musician's best approach to the appreciation of his field is through his ear; he grows through hearing the works of others. But as an approach to the study of Bach the man, his literature as a whole and a bird's-eye view of the organ literature, I would like to recommend to the average organist, first, the reading of one of the readable books on the subject. The three volumes by Philipp Spitta are for the serious research student, but I would suggest any one of the following books:

C. Sanford Terry—"The Music of Bach: An Introduction—Bach"; "The Historical Approach—Bach"; "A Biography." (Each in one volume).

Sir Hubert Parry—"Johann Sebastian Bach" (one volume).

Albert Schweitzer—"J. S. Bach" (two volumes).

Harvey Grace—"The Organ Works of Bach" (one volume).

Rutland Boughton—"Bach the Master" (one volume).

This approach not only will serve to illumine for the student the background of all the Bach literature, but more, it will emphasize that Bach wrote for the instrument at his disposal at that time. For example, at Lüneburg, Arnstadt, Mühlhausen and Weimar Bach played organs and hence wrote for the organ; in Coethen he had no relation to the church and here produced his chamber music; in Leipzig he was cantor, not organist, at the Thomaskirche and produced there his great choral works and some of the more seriously spiritual organ works. Such a survey will show, then, that Bach's organ works may be found chiefly in three periods.

The first period—the pre-Weimar period extending to 1708—during which time Bach was a monitor at the choir school at Lüneburg and organist at Arnstadt and Mühlhausen, produced the partitas and simple chorales.

During the second period—the Weimar-Coethen period, from 1708 to 1723—as organist at the court of Weimar Bach made recital tours every autumn, for which he composed the great organ works of virtuosity—toccatas, fantasias, the Passacaglia and Fugue, and most of the big preludes and fugues. It was here also during his imprisonment for overstaying his leave from the court that Bach is said to have begun the "Little Organ Book."

Later at Coethen, from 1717 to 1723, where he had no relation to the church, Bach devoted himself almost wholly to the composition of instrumental music, exclusive of organ. These years produced the "Klavierbüchlein"; the French, German and English Suites,

WILLIAM E. BRETZ



WILLIAM E. BRETZ has moved to Pittsburgh and Sunday, Sept. 22, assumed his new duties as organist and director at the First Presbyterian Church, where, as announced in THE DIAPASON last month, he succeeds the late Dr. John A. Bell. Mr. Bretz is enthusiastic over his new work at this historic church.

In May, 1928, Mr. Bretz was selected to be organist and director of music at the fashionable Bryn Mawr Presbyterian Church, Philadelphia, and served there seven years. He went to Bryn Mawr with the opening of the new edifice and the dedication of the four-manual Welte-Tripp organ, built and installed under the supervision of Charles M. Courboin.

The Inventions and the first volume of the "Well-tempered Clavichord," of which von Bulow said: "The 'Well-tempered Clavichord' and the Beethoven Sonatas are the Old and New Testaments of the pianist's literature." These years saw also the production of the greater chamber works and the beginning of the six Trio-Sonatas.

During the third period—the Leipzig period from 1723 to 1750—Bach's duties as cantor at the Thomaskirche made necessary the writing of cantatas for church services and resulted in the great choral works, the cantatas, the Passions, the Magnificat, the Christmas Oratorio, the B minor Mass. Later came the "Musical Offering" and "The Art of Fugue." But from this period also came some of the greatest organ works. Here were completed the six Trio-Sonatas for two keyboards and pedal, written for his son Wilhelm Friedemann to develop his powers of execution; these are to the organist what the Clementi "Gradus ad Parnassum" and the Chopin Etudes are for the pianist. During this period also the six Schuebler Chorales were arranged and prepared for publication. These chorales are transcriptions of acceptable movements of his own Leipzig church cantatas, prepared by Bach for the publisher Schuebler between 1746 and his death in 1750. Of the six, "Sleepers, Wake and Greet the Happy Morn," "Whither Shall I Fly?" and "My Soul Doth Magnify the Lord" are the best known.

Of equal value, though less often played, is the "Dogma of Music," sometimes called the "Catechism," also written at Leipzig. The "Dogma of Music" consists of a series of twenty-one chorales, introduced by the Prelude in E flat and concluded by the well-known fugue in the same key, commonly known as "St. Ann's." This work for organ forms the third part of the "Klavierbüchlein," the only part written for organ, and is sometimes called "The Catechism" or "The Large and Small Catechism," because Bach wrote two versions of each chorale, one for manuals alone, as if for children, the other with pedal, as if for adults. Bach found this idea in Martin Luther's preparation of two catechisms, one for children and one for adults. To the ten pairs he added, inexplicably, an extra setting of the chorale "All Glory Be to God on High."

For example, there is a simple presentation of the chorale "We All Believe in One True God" for manuals alone. The corresponding larger presentation, using the pedals, is the so-called "Giant" Chorale Fugue based on the first four notes of the same theme. Like the catechism this book of musical truths—these twenty-one chorales—is bounded on one side by the prelude, which is said to declare the glory and majesty of God, and on the other by the "St. Ann's" Fugue in which the three divisions are said to represent the Trinity.

During these years also, Bach's returning interest in the chorale prelude is shown by his collection and arrangement of eighteen chorales, which he considered among the best he had written in this form. Of these so-called "Leipzig Eighteen Great" the two, "Deck Thyself, My Soul, with Gladness" and "O Lamb of God Most Stainless" are the best known. Both are sublime works for the church service.

Only the more serious organist will be interested in the Canonic Variations of this period. This set of five variations on the Christmas song "From Heaven Above I Come" is worthy of study; it does for the canon on a smaller scale what "The Art of Fugue" does for the fugue.

Among the great organ preludes and fugues of this period should be mentioned the Preludes and Fugues in C major (Peters II, No. 7); E flat ("St. Ann's" Fugue) (volume III, No. 1); E minor ("the Wedge") (volume II, No. 9); B minor (The Great B minor) (volume II, No. 10). This last is considered by all authorities the finest of all the preludes and fugues; and Parry thinks this the master's last in this type of long organ piece.

For the sake of clearer understanding I like to classify the chief organ works in skeleton outline:

### I. The Treatment of the Chorale

1. The Chorale Variations or Partitas, the youthful attempts at organ writing, copied after the style of George Boehm. These can be worked out effectively on the piano.
2. "The Little Organ Book."
3. The Six "Schuebler" Chorales—the six chorale transcriptions.
4. "The Dogma of Music"—Large and Small Catechism.
5. The Leipzig Eighteen Great Chorales.
6. The Miscellaneous Chorales—those which are not included in any of the aforesaid groups.

### II. The Preludes and Fugues

1. The Eight Little Preludes and Fugues, written in Weimar, evidently educational works.
2. The Major Preludes and Fugues—those of the Weimar period and those of the Leipzig period.

### III. The Toccatas and Fantasias, and the Passacaglia, All with Their Fugues

### IV. The Trio-Sonatas and Trios, Which Are a Tour de Force and a Spur to Any Organist to Improve the Agility and Independence of His Hands and Feet

With this broad, general insight into the field of the Bach organ literature the organist can begin or continue his technical mastery of this wealth of material, working out with thorough persistence the individual parts of the whole pattern. It is not an easy or quick task, but so rich is the lode that a life-time is not too long to find the secret of Bach playing.

I hold no brief for any particular school of organ playing. Each student chooses the training which produces the results which please him most. Whatever the method chosen, the same unchanging requirements underlie all performances of Bach—clarity, precision and a vast surge. The chorales are "Durer etchings in sound," but many of the preludes and fugues demand the sweep of vaulting arches. Some general rules regarding phrasing, *tempi*, the playing of mordents and trills, etc., are given in the introduction to the Riemenschneider edition of the chorales of "The Little Organ Book," called "The Liturgical Year"; in the introduction to the Widors-Schweitzer edition of the Bach Organ Works; also in the two books on the organ works by Harvey Grace and Eaglefield Hull; or most clearly in the Dupré "Méthode d'Orgue."

The organist who wishes to grow should begin on those works which his preparation has made him capable of comprehending, working from that point to the more difficult, as up a ladder. One teacher of international standing once said that when new stu-

dents played first for him to indicate their previous accomplishment, they almost invariably played the D minor Toccata and Fugue, stumbling over or hurrying through such spots as were difficult or had not been thoroughly comprehended. Wherever an organist must slow up his tempo or hurriedly bluster through certain parts he confesses his lack of mental and manual understanding of them. In either case he should make exercises of those spots—pedal or manual—repeated as such until correctly mastered. The Dupré manual "Methode d'Orgue" is built on this idea. Its preliminary manual and pedal exercises are excerpts from Bach preludes and fugues and chorales, using such pedal solos as those in the F major and C major Toccatas, the pedal cadenza in the D major Fugue, or the pedal entrance of the subject in the G minor Fugue. Hence, when the organist meets these in their proper setting, they offer no difficulty. The Hull and Grace books offer excellent analyses of these works complementary to their technical acquisition.

I would suggest that study of "organ Bach" begin with the chorales of "The Little Organ Book," because Bach himself says on the title page that it was intended to give "instruction to the beginning organist to work out a chorale in every style; also to perfect himself in the study of the pedal." Since these are arranged according to the seasons of the church year rather than in the order of their difficulty, the student might begin with one of the simpler chorales, such as: "Hark, a Voice Saith All Are Mortal," "Come, Redeemer of Our Race" or "Jesu, My Chief Pleasure." In this manner from the very beginning of his study the organist not only is adding to his repertoire for both church and recital purposes, but is becoming familiar at once with the various ingenious methods used by Bach in treating a subject. He will note that the use of the *motif*, generally ascribed to Wagner, was employed by Bach in his treatment of the chorale. For example, the pedal figure of joy suggestive of a carillon in the chorale "In Dir ist Freude."

Since the chorales of the Lutheran Church are not intimately familiar to many, it would be well to study with them "The Liturgical Year," in which Mr. Riemenschneider presents the original chorale, its historical background, and suggestions for its technical and spiritual interpretation. The Novello publication of the original chorales by Ivor Atkins; the two Terry volumes, "The Hymns and Hymn Melodies of the Organ Works" and "The Four-Part Chorales of J. S. Bach," and the chapters on the chorales by Schweitzer are all invaluable. The Dupré "Seventy-nine Chorales" were written for the express purpose of aiding a pupil in his comprehension of the Bach chorales. It begins with the very simplest presentation of them, proceeding consecutively to greater complexity. Its French, German and English aspects make it a valuable source of information and a definitely progressive manual of instruction in this field.

At the same time I should recommend that the student begin the Eight Little Preludes and Fugues; the fugues are light, tuneful and well-knit and the preludes may serve to render the student's style more flowing. From these he could go on to the Prelude and Fugue in A major (Peters volume II, No. 3), the Little Fugue in G minor (volume IV, No. 7), the Prelude and Fugue in E minor (Cathedral) (volume III, No. 10), working up to such works as the Preludes and Fugues in G major (volume II, No. 2), the A minor (volume II, No. 8), the Toccata, Adagio and Fugue in C major (volume III, No. 8) and on to the greater works.

But all the technical facility and comprehension of Bach will not warrant the effort if the organist does not learn something more. Of no other may it be said as of Bach that his music is the man, nor in his music has any other left so full a revelation of himself or his time. In "A History of Musical Thought" Dr. Donald A. Ferguson says: "To him [Bach], as he said himself, music was 'nothing else than the glory of God and pleasant recreations. Where this object is not kept in view there can be no music, but only an infernal scraping and bawling.' To understand how Bach conceived this 'glory of God' and to enter into the 'pleasant recreations' is to comprehend the man.

"The greater part of this work was indeed made 'to the glory of God'—his vast literature of cantatas, Passions, masses and motets. In its utter sincerity, this music is more than an expression of the mind of Bach himself. It is a revelation of the religious spirit of his age; of the literal and often child-like acceptance of doctrines and beliefs which no man can hold unquestioned today. In this sense his music is an historical document of the highest value and authenticity, for it underlies and antecedes all doctrinal squabbles and reveals the very attitude of belief."

As for the "pleasant recreations," any organist who masters the works of virtuosity—the F major Toccata, the Passacaglia and Fugue or the Preludes and Fugues in D major and A minor—with a real understanding of their architectural ingenuity and beauty, finds in playing them a real satisfaction and thrill.

However, the more I study Bach and his works, the more I am convinced with Schweitzer that Bach is more than a representative of academic and classical music and that an understanding of him and his work can be arrived at only through a study of the chorales and choral works. Schweitzer says that Bach never wrote a chorale as a plain musical exercise, but as a spiritual expression. Moved by the spirit of the words of the chorale, he built around them a musical setting that portrays their context and enhances their beauty as a jewel. For example, in the chorale "Ich ruf' zu Dir" the whole mood is that of beseeching appeal; the persistent reiteration of the pedal, like the steady quarter-note progression in the pedals in the Credo of the B minor Mass, symbolizes mankind's persistent calling on God and the unshaken solidarity of the church's faith in Him. In "Herzlich tut mich verlangen" the wistfulness inspired and suggested by the break in the word "verlangen" (longing) pervades the whole. The Fugue in D minor, "the Giant," built on the first four notes of the creed chorale, grows as persistently as did Bach's faith, to a glorious conclusion in the major mode. The later five-voiced treatment of the same chorale expresses his quiet, earnest assurance in the same faith. In the partita "O Gott, Du frommer Gott" the music of each variation portrays definitely the context of the corresponding stanza. For example, the fourth variation has a triumphant figure in the left hand to express the words "Help me to overcome my foe," and the seventh has the long descending chromatic passages that Bach always used to express sorrow or death. Or whenever Bach wished to portray the Holy Spirit, as in the Prelude and Fugue in E flat ("St. Ann"), the music mounts in strong and declarant tones, agitato, but never tempestuous. Or in the Christmas Prelude and Fugue in C major, the subject is a pastoral and its development quiet, idyllic and simple. Again in the "St. Matthew Passion," whenever the chorale "O Sacred Head Now Wounded" appears, the words comment on, and the music reflects, the mood and the action of the Passion at that point. One might pile up example after example to prove this point.

Suffice it to say there is hardly an item in the whole list of concertos, overtures, fantasias, toccatas, variations, etc., that does not require assiduous work and devotion. But playing Bach is not merely a question of technique and a matter of getting in touch with its intentions. As Parry says, there are hundreds of pianists who can play the most brilliant and difficult concert pieces to one who can realize the exquisite, poetical inspiration of the chorale preludes and chorales for organ. However great his demands on technique, Bach's demands on musical intelligence are greater.

And then there still remains the even greater task of spiritual comprehension. Any attempt to understand the time in which Bach lived is an aid, but the task demands more. It demands a correspondence of spirit in the interpreter with the greatness of the utterance and a capacity to rise to its heights. There

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is not any music that calls for greater interpretation than Bach's. Schweitzer expresses it by saying: "Above and beyond the external requirements, that [Bach's] music demands of us that we attain a composure and an inwardness that will enable us to rouse to life something of the deep spirit which lies hidden within it." I sincerely believe that no one can really play Bach unless he loves it.

But I would say with equal sincerity there is certainly no composer whose works more fully repay intimate knowledge. In earnest study of Bach literature inevitably the student grows three-dimensionally. Like Bach, whose unremitting labor during a long life-time seemed to bring him little reward beyond the content of having achieved and the satisfaction of an artistic impulse that would not be gainsaid, to the organist who grows with a true understanding of Bach there comes the reward of the joy of doing, the dignity of having accomplished something worthwhile and the intangible pleasure of having made his own that which is truly great in all ages.

### Two Pilcher Organs for Georgia Town.

Contracts have been received by Henry Pilcher's Sons through their Southeastern representative, D. H. Woodhall, whose headquarters are in Atlanta, Ga., for two organs to be placed in Thomson, Ga., one of them in the First Baptist Church, the other in the First Methodist. Both of these are two-manual instruments and will be installed in the fall.

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## New Publications for Every Purpose on Reviewer's Desk

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

Before I give you two articles on the compositions of Dr. Healey Willan and James H. Rogers I should like to clean up a desk which is deep in new music. I can mention only the best things in each department, but they deserve immediate attention.

### Anthems

First of all there is the "Thanksgiving for All Created Things," by Porter Heaps (Gray), which won the Guild prize offered by Mr. Gray. In his amusing speech of presentation Mr. Gray spoke as though all the prize works which he published had met with cold neglect. The inference—it was hardly a statement—was decidedly inaccurate. I thought immediately of a prize-winning anthem of the early twenties, Candlyn's "O Come, Emmanuel," which maintains its place as one of the finest American works for Advent. I hope that this new work of Mr. Heaps will follow that tradition. It is a long anthem, with the delightful organ part that you might expect from so able a performer; if he had not been in an anthem contest the composer would probably have called his work a short cantata for organ and chorus. The inspiring and inspired text is by St. Francis of Assisi. This will be useful at spring festival services and at others when the God of nature is praised, including, I should suppose, harvest festivals. The list price of 25 cents is rather high if you forget that this is really a short cantata.

I am very much pleased with a vigorous anthem of the church militant by Dr. Alfred Whitehead called "The Chariots of the Lord Are Strong" (Schmidt) which also has a fine organ part on three staves. I am glad to see worthy music being written for the accompanied anthem; I was beginning to fear that we were about to abandon organs. The text is translated from early Greek hymns; it is a song of inspiration on the Lord's might—not a militaristic hymn of hate. It will be appropriate for services of young people, especially for university choirs which have women's voices as well as men's. I think that there should be an arrangement for men's voices. If I had not had the composer's name I think that I should have attributed the work to Professor Baumgartner; it has his rugged strength combined with his mastery of form. This is a splendid anthem for any choir except the quartet.

Another strong, vigorous anthem is "Christ Is the World's Redeemer" (Oxford, Carl Fischer), based on an Irish tune and arranged by John Vine. The text is from a Latin one attributed to the great saint of Scotland, Columba, admirably translated by D. MacGregor. On the last page the sopranos divide with thrilling effect. The anthem runs to twenty pages and unfortunately lists at 24 cents.

These are to me the three most interesting and useful of recent anthems, but there are a number of others which you might like better. For instance, Sir Edward Bairstow has composed one entitled "Though I Speak with the Tongues of Men and of Angels" (Oxford). The tenor part may be omitted. The anthem has breadth and color and variety; it is one of the composer's best, and on one of the greatest of texts. It is iniquitous that an eight-page anthem should be listed at 20 cents.

The Scottish house of Paterson presents a short and beautiful anthem or introit called "Blessed Are the Pure in Heart" with music by a composer having the fine Celtic name of Moir Carnegie. The words are by Keble. This could be sung well even by a quartet.

At the ceremony of dedication of the "Pilgrims' Pavement" in the central nave of the Cathedral of St. John the Divine in New York a hymn by Margaret Ridgeley Partridge was read. Dr. R. Vaughan Williams has set this hymn as an easy work for chorus and organ called "The Angel Pavement" (Oxford). The tune is manly, suggestive of folk music, but a little dull in repeti-

tions. (Perhaps I am just remembering standing up at the cathedral at the recent Guild convention.) I wonder whether the cathedral authorities now declare the doctrine of transubstantiation, which seems implied in the last stanza.

There have been numerous settings of Lanier's lovely "Ballad of Trees and the Master," including those by Philip James and H. A. Matthews, which are the most popular choral ones. There is a new setting for SAATTBB by Arthur Shepherd (Birchard). It is not easy and it is original.

There are two pretty, tuneful anthems that may be useful. One is Diack's "Beloved, Let Us Love" (Paterson, C. Fischer), a quartet anthem in the style of Stainer; the other is a setting of Whittier's "Immortal Love, Forever Full" by Carl Mueller (Flammer) with short solos *ad lib.*, for soprano and tenor.

### Unison Anthems

There are two good unison anthems. "Let All the World" is a setting of Herbert's admirable poem made by Geoffrey Shaw (Novello). "The Lord My Pasture Shall Prepare" has a text by Addison, from Psalm 23, and another good beefy tune by Geoffrey Shaw (Birchard).

### New Editions

Mrs. Buchanan has more of her very interesting arrangements of white spirituals from old Southern "songs-eters." I like best of these recent issues "Alabama," otherwise "The Cross of Christ" (J. Fischer), a lovely folk-tune in the Aeolian mode. The arrangement in four parts *cappella* is not difficult. Two other recent additions to the same series are "New Jordan," in the Phrygian mode, and "Jesus Born in Bethlehem," in the Mixolydian mode. This last has been very popular in the arrangement for mixed voices, and is now published for TTBB.

The firm of E. C. Schirmer have two more issues in their series of cantata chorus parts from Bach. The better of the two is "Lord, Enter Not into Wrath," the two choral sections from Cantata 105. The first of these is twenty pages in length, but it is glorious music, in the form of the extended chorale. The other in the same series is "When Will God Recall My Spirit?" from Cantata 8. As I have explained before, you get in this series all the choral parts of the cantatas, very well edited.

We hear bitter things said about transcriptions. It was no less a person than Samuel Arnold who about 150 years ago adapted Handel's "Dove Sei" to an anthem-text beginning "Holy, Holy, Holy." Now Sir Edward Bairstow, with somewhat embarrassed preface, has reissued this adaptation (Oxford). You need a soprano soloist.

There are two new editions of numbers by Brahms. One is the easy and tender "O Jesus, Tender Shepherd, Hear" (E. C. Schirmer), previously edited by Dickinson (Gray). You can also get the new edition for SATB or for TTBB unaccompanied. The other Brahms number is "Blessed Are They That Mourn," a section from the new edition of the "Requiem" (Oxford).

### Children's Choirs

John Holler has an edition of S. S. Wesley's "Lead Me, Lord" for junior choir in three parts, SAB (Gray). He has also arranged for two-part choir Dr. Samuel A. Baldwin's very popular "Tarry with Me" (Gray). See also the unison anthems listed above.

### Women's Voices

There is a charming new anthem by Dr. Francis Snow for SSAA unaccompanied, called "As Pants the Hart," written for the English Choristers of London, who, of course, are boys, but well suited to women's voices (Schmidt). This pretty anthem is only four pages in length.

Victor Harris has arranged Schubert's "Omnipotence" for SSA with optional second alto (G. Schirmer). Franz Borschein has arranged the familiar Rachmaninoff *Prelude* as "Creation Hymn" for SSA (J. Fischer); it might do for a choir concert. Then there is the glorious Bach-Nicolai chorale, "Now Let Every Tongue" (E. C. Schirmer) for SSA; short, easy, accompanied. (You can get it from the same publisher for SATB

or for TTBB.) Then there is a fluent and easy "Tantum Ergo" by Beobide (E. C. Schirmer) for SSA unaccompanied; there are English words for Protestant use.

### Men's Voices

I have already mentioned two or three arrangements for TTBB. There is a new edition of Franck's "Psalm 150" (Gray) made by Thomas Matthews; it looks effective. The accompaniment is simplified somewhat.

### For the Episcopal Services

The most important number in this class is a new setting in F of the Magnificat and Nunc Dimittis by Candlyn (Schmidt). It is in the modern style of Vaughan Williams and is more and more beautiful when you hear it. I did not care for it very much at first, but I have heard it a number of times, including once in a cathedral festival service, and I now regard it as one of the finest modern settings. It is noble, reverent and thoroughly original music.

You can now get the Sanctus and Benedictus from Mr. Titcomb's "Missa de Regina Coeli" published together—the two occupy only three pages (Carl Fischer). They are full of holy mirth and joy. If you haven't looked over the Titcomb service music and eight short motets, you are missing a great treat. Here is an American composer who knows what sacred music could be and shall be (perhaps).

Geoffrey Shaw has "Thirty-six Descants" for use with the "English Hymnal" (Oxford). They are well made. The tunes are mostly old ones—not in all hymnals. One use for the book is as a collection of varied accompaniments—but I am not sure that varied accompaniments are wise if you wish to have the congregation sing.

If you are looking for an abridged Benedicite there is a good one by Sydney Northcote for unison singing (Oxford).

### For Christmas

Mark Andrews has an anthem called "Rhapsody on a Christmas Chorale" (Gray). It runs to sixteen pages, but that is partly because the jolly and brilliant organ accompaniment is on three staves. You can get it as an organ solo, and also for TTBB. The chorale is "Vom Himmel hoch," which occurs in Bach's "Christmas Oratorio."

J. Meredith Tatton has two pretty Christmas carols published together: "Sing We of Mary" and "I Sing of a Maiden" (Year Book Press, Birchard). They are easy and atmospheric. Then for SSA there is an edition of "The Holly and the Ivy" (E. C. Schirmer).

### Works for the Organ

Margery Moore is the most interesting woman composer for organ now to be found among the English. She has a delightful "English March" (Novello) which is easy to play and which has the fresh spirit of a folk-tune.

J. W. Bleecker has a good arrangement of one of Bach's most luscious tunes, the "Arioso" from the Violin Concerto in G minor (Gray).

Nervon Butcher has published together two transcriptions from Bach's "Art of Fugue"—"Contrapunctus IV" and also V (Oxford). It is not great music, but some of you want to know about every fresh edition of a Bach number.

### Sacred Solo

"The True Gift," by Francis Franck, is a pretty solo for low or medium voice (Gray). There is only one edition. The beautiful text by Christina Rossetti begins "What can I give Him?" This will be appropriate at Christmas or better at Epiphany. It is short, melodious, touching.

### Books

Lovers of hymns have been very fortunate lately. We now have a handbook to the new Presbyterian Hymnal, made by Drs. Covert and Laufer; also one for the new Scottish Hymnal made by Dr. Moffat (Oxford), and one for that English Hymnal known as "Songs of Praise" made by Canon Dearmer and called "Songs of Praise Discussed." The first of these books is from the Presbyterian Board of Publication in Philadelphia; the other two are imported by the Oxford Press, American branch. With these three books in your library you can find out nearly anything you wish to know about any im-

portant hymn. Our good friend Reginald L. McAll had a hand in the Presbyterian book. Within the year I expect to discuss these three books at some length.

There is shortly to be published the "Concord Song Book for Women's Voices" (E. C. Schirmer), edited by Davison and Surette. It will have a good many sacred numbers.

"Negro Spirituals and Hymns" is the title of a good collection arranged for women's choruses and quartets by Marylou I. Jackson, head of the music department in Bennett College for Women at Greensboro, N. C. It is published by J. Fischer at a reasonable price for twenty-five excellent numbers, namely, for 75 cents. I believe that firm profits by its intelligent attempt to bring its publications within the reach of musicians.

I have enjoyed three books issued by the Oxford Press. One of them is "The Boy's Changing Voice," by W. N. Mollalieu, who is music master in the Royal High School at Edinburgh. He thinks that boys should sing during the adolescent period, and he tells how he manages to improve their voices during the supposedly dangerous time when they are "on the break." Miss Hilda Andrews has an instructive little book called "Modern Harmony, an Elementary Analysis," running to only thirty-eight beautifully printed pages. I like it very much and so does my friend David Jones of the Westminster School, who is better qualified to judge such a work. The third and last of these Oxford books is the seventh volume of the great "Oxford History of Music." This volume, on the symphony and music drama from 1850 to 1900, has a number of sections by H. C. Colles which are of interest to organists, especially chapter 12 on choral music and chapter 13 on England. While Mr. Colles is a delightful, easy writer, I do not feel that this volume keeps up with the standard set by the earliest volumes in the same series. I paused over his discussion of the Dvorak "New World" Symphony. He finds trace of the spiritual "Swing Low, Sweet Chariot" in the second subject of the first movement, and he quotes parts of "Wai My Brudder" and "Weep no More, Marta" and "O Graveyard" as illustrative of melodies which influenced Dvorak when he was writing the symphony. So far so good. But when Mr. Colles mentions "Henry T. Burleigh," he makes me wonder how accurate his memory and observation are. What he mentions with special interest is Dr. Harry Burleigh's "soft tenor voice." Well, it happens to be baritone; and when he wishes, it is still magnificently resonant.

If you like Chopin, there is a new book about him by William Murdoch, who is British, I believe (Macmillan). The book is full of interesting information about Chopin's loves, friendships and art; and a person does emerge. Evidently Mr. Murdoch had so much material that he did not always know just what to do with it, and he has an irritating way of arguing as if he were a debater. I suppose he is Scotch; I attended Edinburgh University myself for a while and loved it, but I must admit that the Scots argue too much.

There is a last little book to mention. It is called "Finding God through Worship" and is published by the Commission on Worship and Music of the Methodist Episcopal Church. Too much of it is written by persons who are more pious than literate in music, but there are chapters by Powell Weaver, Guy Filkins and Lloyd Morey. I enjoyed all of the booklet and have marked up some parts.

### Addenda

A number of compositions are appearing just as this article goes to press, including some delightful Christmas numbers, as follows:

Voris—"Up and Sing, Good Christians." Carol for mixed voices, the melody from northern Spain. (Gray.) A delightful number in five pages, with section for soprano and one for S-A duet. All of this could be done well by a children's choir. There should be an edition for SA. Easy and rhythmical.

Broughton—"While Shepherds Watched." Anthem in six pages, with sections for SA *tutti*, for SSAA, and for tenor solo. (Gray.) Has a pretty accompaniment, good movement; accomplished writing. It is easy.

Candlyn—"Away in a Manger." Carol for junior choir, SS or SA. It could be



used as an admirable solo for mezzo soprano. Not the same melody as an earlier composition to same words. This is absolutely of first rank and yet easy; one of the best things of the year. (Gray.)

Treharne-Gaul—"Carol of the Russian Children." For SSA, arranged from Harvey Gaul's very popular and beautiful carol. The tune is from White Russia. (G. Schirmer.)

Lockwood-Moravian Melody—"Lightly, Lightly, Bells Are Pealing," an antiphon of four pages for chorus and solo voice of medium range, with a chance to use your chimes. Pretty. (Gray.) Published late in '34.

Shaw, Geoffrey—"With Songs of Gladness," carol in six pages, for chorus or quartet, accompanied. (Novello.) Graceful music, if you keep up the pace which, I think, should be a little faster than is indicated.

Holst, Imogen—English Folksong, "Nowell and Nowell," for chorus unaccompanied; one section for TBB. The pretty tune was collected by Cecil Sharp. (Novello.)

Thiman—"The Nativity." A cantata in thirty-seven pages, published late in 1934 by Novello. Too fluent except for two excellent bits on chorales; they should certainly be published separately: pages 10-14 and 20-22. At present the composer's vein seems to have run out when he tries original tunes, but he handles chorales and hymns remarkably well.

Tooke—"O Little Town of Bethlehem." Solo for high voice. Published late in 1934 (Gray). Parts available for violin, cello and harp (piano). This needs a big voice.

De Brant—"Silent Earth." A solo for high voice (Gray). Also needs a big voice.

Harwood—"Album of Eight Pieces for the Organ" (Novello). Easy and rhapsodic in style. The last of them is a fine Christmas number, which should be published separately.

**Series at Los Angeles Cathedral.**

Dudley Warner Fitch announces a series of organ programs at St. Paul's Cathedral, Los Angeles. The idea is to give the public the opportunity of becoming acquainted with organ literature, as well as of hearing things they already know. An introductory talk on the instrument, something of its construction and tonal possibilities, and illustrations at the console will precede the regular series. This introduction is presented Monday, Sept. 30, and the regular programs will follow on the last Monday of each month at the same hour. A vocal or instrumental soloist will be presented each time. The first program, to be played Oct. 28, includes: Grand Chorus in D, Guilman; Pastorale, Corelli-Germani; Cathedral Prelude and Fugue, Bach; "Piece Heroique," Franck; "Chelsea Fayre," Goss Custard; Londonderry Air, arranged by Coleman; Toccata (Second Sonata), Rogers.

**Seibert Demonstrates Liturgy.**

Henry F. Seibert gave a short recital, an explanation and a demonstration of the liturgy of the Lutheran Church on Sunday afternoon, Sept. 29, at 4, in Immanuel Lutheran Church, Meriden, Conn. Twenty adjacent congregations were invited to participate in the conference.

**Los Angeles News;  
Day Joins Orchestra;  
Plays by Mrs. Lemare**

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 18.—Ralph Day, for the past few years organist and choirmaster of St. Stephen's Episcopal Church in Hollywood, has resigned and is leaving for Kansas City, where he is to play double bass in the symphony orchestra. This is quite a change of instruments and we wish him luck in his new field. His successor at St. Stephen's has not been announced, but I understand there is a long list of applicants.

The first meeting of the Pasadena branch chapter of the A. G. O. for the new season was held Sept. 17, with the new regent, Mrs. Lora Perry Chesnut, presiding. The guest of honor was Edward P. Tompkins, who recently passed the fellowship examination. Mr. Tompkins is a pupil of Percy Shaul Hallett and is organist and choirmaster of the Episcopal Church in Covina. He is also secretary of the Pasadena branch and one of the best-known of the younger organists.

The many friends of the late Edwin H. Lemare will be interested to know that the play "To Hell with Women," written by Mrs. Charlotte Lemare, and recently put on here, has been taken over by Frederick F. Mailey, who will produce it in New York. Miss Betty Lemare, daughter of the author, will be in the cast. Mrs. Lemare is also the author of several musical comedies. Among them are "Isolated Hollywood," "Those City Fathers," "The Kidnaped Bride," etc.

The Guild will hold the first meeting of the season Oct. 7 at the First Congregational Church, with the new dean, Clarence Kellogg, presiding. Mr. Kellogg has lined up an interesting program for the year's work and it is hoped that all members will give him the support necessary to make the season a success.

Alexander Schreiner has returned from Salt Lake City and has taken up his duties at the University of California. The regular Tuesday and Friday noon recitals, as well as the Sunday afternoon recitals, are being given. The attendance shows a steady increase from year to year, which must be a source of gratification to both Mr. Schreiner and Dr. Ernest C. Moore, provost of the university.

Here in southern California we are well supplied with organ teachers, for aside from the many church organists who accept pupils we have seven universities and colleges listing regular organ courses. With the way church salaries are still being cut I strongly advise all organ students to take a plumbing course on the side.

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## Programs of Organ Recitals of the Month

**Lilian Carpenter, F. A. G. O., New York City**—Miss Carpenter is to give a series of four Sunday evening recitals at the Church of the Holy Apostles in October. Her programs will be:

Oct. 6—Concerto in F, Handel; Adagio (from Toccata, Adagio and Fugue), Bach; Agitato from Eleventh Sonata, Rheinberger; "Lied," Vierne; "Divertissement," Vierne; "Priere," Jongen; Toccata, Widor.

Oct. 13—Chorale Preludes, "Nun komm der Heiden Heiland" and "Nun freut Euch," Bach; Second Symphony (complete), Vierne.

Oct. 20—Fantasia and Fugue in G minor, Bach; Chorale Preludes, "Allein Gott in der Höh sei Ehr" and "Wachet auf," Bach; Two Versets, Dupre; Gavotte, Wesley; "Distant Chimes," Snow; Finale from Eighth Symphony, Widor.

Oct. 27—"Grande Piece Symphonique," Franck; Chorale, Jongen; Allegretto Giocoso ("Water Music"), Handel; "Rhosymedre," Vaughan Williams; Finale, Franck.

Miss Carpenter played a recital Sept. 1 at Asbury Methodist Church, Watertown, N. Y., presenting this program: Allegro from Second Symphony, Vierne; "Romance sans Paroles," Bonnet; Gavotte, Wesley; "The Swan," Saint-Saens; Finale from Second Symphony, Widor.

**Norman Landis, Flemington, N. J.**—A program played by Mr. Landis Sept. 16 in the Presbyterian Church was made up as follows: Fantasia and Fugue, G minor, Bach; Serenade, Schubert; "Marche Pontificale," Lemmens; Menuet, C. P. E. Bach; "Marche Funebre et Chant Seraphique," Guilmant; Fire Music from "Die Walküre," Wagner; "Romance," Norman Landis; Toccata (from "Suite Gothique"), Boellmann.

**Ernest Prang Stamm, St. Louis, Mo.**—Mr. Stamm played a recital of special interest for the Missouri Chapter of the A. G. O., at the Church of the Holy Communion Sept. 30, the occasion being the opening event of the season for this chapter. The program consisted of compositions played by recitalists at the Guild convention in New York, with the one exception of Ernest R. Kroeger's "Egeria." The complete list of Mr. Stamm's offerings was as follows: Concerto No. 5, in F, Handel; anthem, "A Thanksgiving for All Created Things," Porter Heaps; "Egeria," E. R. Kroeger; "Choralvorspiel," Hugo Kaun; Chorale Improvisation, "O God, Our Help in Ages Past," Leon Verrees.

**John Standerwick, Maplewood, N. J.**—Mr. Standerwick, organist and choirmaster of the Morrow Memorial M. E. Church, played the following compositions in short recitals in September:

Sept. 1—Chorale, Minuet and Prayer from Gothic Suite, Boellmann.

Sept. 8—"In the Cathedral," Pierne; Chorale, "Jesu, Joy of Man's Desiring," Bach; "Memories," Dickinson.

Sept. 15—Meditation, Bubeck; Andante Cantabile from Fourth Symphony, Widor; "Autumn," Johnson.

Sept. 22—Chorale Preludes on "Dundee," "Rockingham" and "Charity," Noble.

Sept. 29—Cathedral Prelude and Fugue, Bach; Siciliano, Bach.

**John McDonald Lyon, Seattle, Wash.**—Mr. Lyon has played the following programs at St. James' Cathedral in connection with the evening service:

Aug. 18—Chorale Prelude, "Wir Glauben alle an Einen Gott," Bach; Pavane, "The Earl of Salisbury," Byrd; "Benedictus," Couperin; "Redemptionem Misit Dominus," de Maleingreau; Prelude on the Benediction ("Ite Missa Est"), Sowerby.

Aug. 25—Prelude (from Symphony 1), Vierne; Adagio (from "The Chambered Nautilus"), H. J. Stewart; "Chant Triste," Bonnet; Magnificat, Dupre; Allegro (from Symphony 1), Maquaire.

Sept. 1—Song-Tune (from the "Peasant Cantata"), Bach-Grace; Pastorale, Roger-Ducasse; "Sunrise," Karg-Elert; Fanfare, Dubois.

**Homer P. Whitford, F. A. G. O., Hanover, N. H.**—In a recital Sept. 27 at the North Congregational Church of St. Johnsbury, Vt., for the Vermont-New Hampshire Chapter of the A. G. O., Mr. Whitford played a program made up of the following numbers: Fugue in D major, Bach; Aria and Allegretto Giocoso,

from "Water Music," Handel; Chorale No. 3, in A minor, Franck; "In Hadrian Square," Whitford; Scherzo from Fourth Symphony, Widor; "Electa ut Sol," Dallier.

**John Harms, Lakeville, Conn.**—Mr. Harms gave a Bach recital at the Hotchkiss School Sunday evening, Sept. 15, and played the following compositions of the master: Sinfonia to Cantata 156; Little Fugue in G minor; "Out of the Deep I Call to Thee"; "From Heaven Came the Angel Host"; Capriccio on the Departure of His Brother; "Badinerie"; "Christ, Whom All the World Praises"; Fugue in G major (a la Gigue); "Sleepers Wake"; "Be Glad Now, All Ye Christian Men"; "Come, Redeemer of Our Race"; Passacaglia and Fugue in C minor.

**Louis Titcomb, F. A. G. O., Ithaca, N. Y.**—Miss Titcomb, head of the organ department at Ithaca College and organist of the First Methodist Church of that city, gave the recital in the A. G. O. series at the City Hall Auditorium, Portland, Maine, Aug. 14. She played this program: Suite from "Water Music," Handel-McKinley; Rhapsodie in E, Saint-Saens; Scherzo from Sonata 5, Guilmant; "Hours in Burgundy" ("Sunrise," "Rain" and "Under the Walnut Tree"), Jacob; Scherzo from Symphony 2, Vierne; "Cannon Walls," Clokey; Cantilena, McKinley; "Chant de Mai," Jongen; Chorale Improvisation, "Now Thank We All Our God," Karg-Elert.

**Marshall Bidwell, Mus. D., Pittsburgh, Pa.**—Dr. Bidwell's only recital appearance while he was in New England during his vacation from his work at Carnegie Music Hall was played at Portland, Maine, Aug. 22, when he gave a program in the series under the auspices of the Maine Chapter, A. G. O. This recital also marked the twenty-third anniversary of the dedication of the Kotschmar memorial organ in the City Hall Auditorium, the gift of the late Cyrus H. K. Curtis. Dr. Bidwell's program consisted of: Introduction and Allegro from Sonata 1, Guilmant; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; Passacaglia and Fugue in C minor, Bach; Prelude to "The Blessed Damozel," Debussy; Scherzo from Symphony 4, Widor; "Liebestod," Wagner; Londonderry Air, arranged by Coleman; "Finlandia," Sibelius.

**John Glenn Metcalf, Champaign, Ill.**—Mr. Metcalf gave a recital Aug. 22 at the First Methodist Church, South, of Harrison, Ark., and presented the following program: Prelude in B minor, Bach; Chorale Prelude, "The Day of Joy and Gladness," Bach; Serenade, Schubert; Sonata No. 2 (first movement), Mendelssohn; Canon in B major, Schumann; "Chorus of Pilgrims" ("Tannhäuser"), Wagner; Barcarolle ("Tables of Hoffman"), Offenbach; Largo ("New World" Symphony), Dvorak; Cavatina, McKinley; "Clair de Lune" ("Moonlight"), Karg-Elert; "Piece Heroique," Franck.

**Donald D. Ketting, Harrisburg, Pa.**—Mr. Ketting, who has just retired as organist and director at the Market Square Presbyterian Church of Harrisburg, gave a recital on the Schantz organ at the First Methodist Church of Ravenna, Ohio, Aug. 16, playing this program: Trumpet Tune, Purcell; "Menuetto," C. Philipp E. Bach; "Sunrise in Emmaus," Maitland; Allegro Vivace and Air from "Water Music," Handel; Toccata, Le Froid de Mereaux; Rondo (Concerto for Flute Stop), Rineck; "Chant for Dead Heroes," Gaul; Andante Cantabile, Tschairowsky; "Ave Maria," Arkadelt; Toccata and Fugue in D minor, Bach; "To the Rising Sun," Torjussen; "Now Thank We All Our God," Karg-Elert.

**Brayton Stark, F. A. G. O., Granville, Ohio**—Mr. Stark, who spent the summer at the Harvard summer school, has returned to Denison University, where he is university organist. At Cambridge Mr. Stark played the following programs before large audiences in the Harvard Memorial Church as visiting organist:

July 11—Toccata and Fugue in C, Bach; "Chant de Mai," Jongen; Sonata in F minor, Mendelssohn; Pastorale from Second Symphony, Widor; "Piece Heroique," Franck; "Esquisses Byzantines" ("Vitrail") and Toccata in F sharp minor), Mulet.

July 26—Fantasia in G minor, Bach;

Five Pieces by Seventeenth Century Composers; "Soeur Monique," Couperin; Trumpet Tune, Purcell; Fantasia in Echo Style, Sweetinck; "Recit de Tierce en Taille," De Grigny, and Chorale, "Vom Himmel hoch," Pachelbel; Chorale in B minor, Franck; "Legend," Karg-Elert; Toccata in F, Bach.

July 3 Mr. Stark played a Bach program.

**Alexander Schreiner, Los Angeles, Cal.**—Mr. Schreiner has returned to the University of California, Los Angeles, from his summer at Salt Lake City and played his first noon recital of the new school year Sept. 17 and his first Sunday recital on the afternoon of Sept. 22. The programs of his first two noon recitals were:

Sept. 17—Fourth Concerto, in C major, Bach; Prelude and Fugue in D major, Bach; Minuet from "Berenice," Handel; "Romance" and Scherzo from Fourth Symphony, Schumann; Communion in F, Grison; Finale in B flat, Franck.

Sept. 20—Fugue in G major, Bach; Chorale Fantasia in E major, Franck; Scherzo in G minor, Schumann; "Lotus Land," Scott; Finale from Second Symphony, Widor; "Good Friday Music" from "Parsifal," Wagner.

**Madelaine Emich, F.A.G.O., Pittsburgh, Pa.**—In a recital Sept. 19 at St. Paul's Evangelical Lutheran Church Miss Emich, assisted by John A. Holland, A.A.G.O., at the piano, played: Bourree in G major, Bach; Chorale Preludes, "Nun freut Euch" and "Schmücke Dich, O liebe Seele," Bach; Vivace from Trio-Sonata No. 3, Bach; "Carillon," Sowerby; "Divertissement," Vierne; Ballet, Debussy; variations on the Chorale "Erscheine uns in der herrliche Tag," Madelaine Emich; Symphonic Piece for Organ and Piano, Clokey.

**The Rev. Gerhard Bunge, A.A.G.O., Garnaville, Iowa**—In a recital played Sept. 18 at Emmanuel Lutheran Church, Lytton, Iowa, Mr. Bunge used this program: Prelude, "Lobe den Herren," Radeke; "O Haupt voll Blut und Wun-

den," Bach; "Schmücke Dich, O liebe Seele," Karg-Elert; Concert Fantasia, Diggle; Fugue in G minor, Bach; Prelude and Adagio, C minor Sonata, Guilmant; Meditation, Klein; March from Organ Suite, Rogers; Largo from "New World" Symphony, Dvorak; "Chanson du Soir," Becker; Toccata, Mailly.

**John Glaser, Brooklyn, N. Y.**—Mr. Glaser, organist of the Lutheran Church of Our Savior, played the following program in fifteen-minute recitals, preceding the Wednesday evening services in his church during September:

Sept. 11—"Moonlight" Sonata, Beethoven; "Hymn Celeste," Primi; "Abide with Me," Fryssinger; Offertoire in G, Read.

Sept. 18—"In dulci Jubilo," Bach; "Idyl," Michell; Cantilene, Faulkes; "Sortie Festivo," Boslet.

Sept. 25—Bourree in G, Bach; Prelude and Fugue in G major, Bach; Chorale, "O Sacred Head, Once Wounded," Kuhna; Fugue on the Kyrie, Couperin.

**Maurice Douglas Pedersen, Toledo, Ohio**—In a recital at the Collingwood Avenue Presbyterian Church Sept. 17 Mr. Pedersen, new organist and director at this church, played: "Sonata Romanica," Pietro A. Yon; "Elfes," Bonnet; Fantasia and Fugue in G minor, Bach; "The Legend of the Mountain," Karg-Elert; Scherzo (Second Symphony), Vierne; Suite, "The Tragedy of a Tin Soldier," Gordon B. Nevin; "Echo" and "Speranza," Yon; "Dreams" (Seventh Sonata), Guilmant; "A Gothic Cathedral," Pratella-Weaver; Toccata (Fifth symphony), Widor.

**Frank R. Green, Omaha, Neb.**—In a recital at St. Paul's Episcopal Church, Council Bluffs, Iowa, on the Müller organ, Aug. 2, Mr. Green presented the following program: Toccata and Fugue in D minor, Bach; "An Elizabethan Idyll," Noble; "Dreams," McAnis; Minuet in A, Boccherini; Chorale Prelude, "Jesu, Joy of Man's Desiring," Bach; "Les Chemins de la Croix," Green; Toccata, Widor.

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## Programs of Organ Recitals of the Month

**George R. Hunsche, Boston, Mass.**—Mr. Hunsche has left Chicago to study at the New England Conservatory of Music for a master's degree. During the summer he was heard in recitals in various parts of the United States. At Wiona Lake, Ind., July 17, he played this program: "A Joyous March," Sowerby; Fantasia and Fugue in G minor, Bach; Largo from "Xerxes," Handel; "Piece Heroique," Franck; Londonderry Air, arranged by Coleman; Adagio from Symphony 6, Widor; Intermezzo, Callaerts; "Song of Sorrow," Nevin; "Wind in the Chimney" and "Grandfather's Wooden Leg," Clokey; "Walter's Prize Song" ("Die Meistersinger"), Wagner; Allegro Vivace and Finale from First Symphony, Viere.

Aug. 27 Mr. Hunsche played the following program at the First Presbyterian Church of Albuquerque, N. M., with the assistance of Miriam Hunsche Douglass at the piano: "A Joyous March," Sowerby; Toccata and Fugue in D minor, Bach; Chorale and Variations (Sonata 6), Mendelssohn; "Kamennoi Ostrov" (organ and piano), Rubinstein; "Fireside Fancies," "The Wind in the Chimney" and "Grandfather's Wooden Leg," Clokey; Londonderry Air, arranged by Coleman; Chorale in A minor, Franck; Fantasia (organ and piano), Demarest; "Ronde Francaise," Boellmann; Allegro Vivace and Finale from First Symphony, Viere.

**Dorothy L. Rumbek, A. A. G. O., Ottawa, Kan.**—In a recital played to demonstrate a new Hammond electronic organ at the Lamb funeral home Sept. 4 Miss Rumbek played these selections: Largo, Handel; "Priere a Notre Dame," Boellmann; Largo ("New World" Symphony), Dvorak; Andante Cantabile, Widor; Andantino, Lemare; "Song of Joy," Frysinger; "A Rose Breaks into Bloom," Brahms; "Christmas in Sicily," Yon; Intermezzo, Callaerts.

**Ruth S. Broughton, Chicago**—Miss Broughton, who has been playing at the Fourth Presbyterian Church during the vacation period, has presented the following postludial recital programs at the vesper services on Sundays:

Aug. 11—Chorale and Courante, from "Suite Ancienne," Holloway; Scherzo, Parker; Cantilene, Pierno; Toccata, Gigout.

Aug. 18—Grave-Adagio and Allegro-Vivace, Sonata 2, Mendelssohn; Musette and Rondo, Rameau; Fantasia, Saint-Saens.

Aug. 25—Fantasia, Healey Willan; Adagio (Sonata 3), Guilmant; "An Elizabethan Idyll," T. Tertius Noble; "Piece Heroique," Franck.

**Louise Harris, Providence, R. I.**—Miss Harris, assistant organist of the Mathewson Street M. E. Church, will give the following recital at the church Oct. 22: Chorale Preludes, "O Man, Bewail Thy Fearful Sin" and "In Thee Is Gladness," Bach; "Starlight," Karg-Elert; "Will-o'-the-Wisp," Nevin; "Marche Heroique de Jeanne D'Arc," Dubois; Organ Duo, "Danse Macabre," Saint-Saens-Dickinson - Lockwood; Two Selections from "Fireside Fancies," Clokey; Andante Cantabile and Finale from Fourth

Symphony, Widor; "An Easter Spring Song," Edmundson; Duo for Organ and Piano, "Exultation," Weaver.

**Morris Thompson, Shreveport, La.**—In a series of short Sunday evening recitals at the Noel Memorial Methodist Church Mr. Thompson has played:

Sept. 1—Allegro Maestoso, Sonata 3, Guilmant; Madrigale, Simonetti; "Marche Nocturne," MacMaster.

Sept. 8—Adagio, Sonata 3, Guilmant; Indian Serenade, Vibbard; Largo, "New World" Symphony, Dvorak.

Sept. 15—Pastorale, Bach; Prelude in D minor, Clerambault; Andante Cantabile from String Quartet, Tschalkowsky.

**Jack Winters, St. Clairsville, Ohio**—Mr. Winters gave a farewell recital at the Thornum Memorial M. E. Church Sept. 8 before entering Baldwin-Wallace College. His program included: Prelude and Fugue in E minor and Prelude and Fugue in F major, Bach; Third Sonata, Guilmant; Caprice, H. A. Matthews; "Prayer," Lemmens; Toccata, Dubois; Adagio, Stainer; "Marche Pontificale," Lemmens.

**Dr. Ray Hastings, Los Angeles, Cal.**—Numbers played in his popular programs at the Philharmonic Auditorium by Dr. Hastings last month included: Chorale Prelude, "O Sacred Head," Bach; Sarabande, from Oboe Concerto, Handel; Swan Song and Chorus from "Lohengrin," Wagner; "Invocation," Mally; Offertory in D flat, Rad; "In the Orient," Zamecnik; Vesper Hymn, Hastings; Prelude and Fugue in D major, Hastings.

**Ivonne Brown, Pasadena, Cal.**—Miss Brown, a talented young organist of

Pasadena and a pupil of Percy Shaul Hallett, gave recitals on the Spreckels outdoor organ at San Diego Sept. 3 and 10. Her first program included: "Suite Gothique," Boellmann; "In Springtime," Kinder; Cathedral Prelude and Fugue, Bach; "At Evening," Shackley; "Jubilate Deo," Silver. Sept. 10 she played: "Suite Joyeuse," Roland Diggle; "Fountain Reverie," Fletcher; Allegro and Fugue, Mendelssohn; Largo, Handel; Scherzo, J. A. Mead; "Londonderry Air," transcribed by Lemare; Finale, Lemmens.

**Charles F. Hansen, Indianapolis, Ind.**—Mr. Hansen, the blind organist of the Second Presbyterian Church, gave a recital at the Presbyterian Church of Winamac, Ind., Sept. 8 and played this program: "Marche Pontificale," de la Tombe; Largo ("New World" Symphony), Dvorak; Fugue in G major, Mendelssohn; Intermezzo from Suite for Organ, Rogers; Toccata in G major, Dubois; "Sketches of the City," Nevin; Minuet in F major, Salome; Serenade, Schubert; Gavotte from "Mignon," Thomas; Fantasia on Swiss Melodies and Storm in the Alps, Breitenbach; Improvisation on a familiar hymn-tune; Concert Overture in E flat, Faulkes.

**J. Alfred Schehl, A. A. G. O., Cincinnati, Ohio**—The dedicatory recital on a Wicks organ installed in the Shrine of Our Lady of Consolation at Carey, Ohio, was played Aug. 4 by Mr. Schehl, of St. Lawrence Church, Cincinnati. His program included: Festival Prelude, Durst; Chorales, "My Soul Is Filled with Longing" and "Now Let Us Sing with Joy," Bach; "Ave Maria," Schubert; Nocturne, Chopin; Spinning Song, Mendelssohn;

"Piece Heroique," Franck; "Bells through the Trees," Edmundson; "Marche Champetre," Boex; "The Little Red Lark," Clokey; "The Nightingale and the Rose," Saint-Saens; "The Flight of the Dumble-bee," Rimsky-Korsakoff; "Gesu Bambino," Yon; "O Fidi et Filiae," Bocard; Toccata from "Suite Gothique," Boellmann.

**Harold F. Arndt, Allentown, Pa.**—The following numbers were presented in the form of short pre-service recitals at the evening service in Dubbs Memorial Reformed Church during the month of September by Mr. Arndt, organist and director of music:

Sept. 15—Concert Caprice, Charles Turner; Rhapsodie No. 3, Saint-Saens.

Sept. 22—Andante Cantabile from Fourth Symphony, Widor; Festival Prelude on "Ein Feste Burg," Faulkes.

Sept. 29—Pastorale (Symphony No. 2), Widor; Fantasia in C major, Sjögren.

**Q'Zella Oliver Jeffus, Fort Worth, Tex.**—Mrs. Jeffus is giving a series of programs Sunday afternoon at her home. Sept. 15 she played the following selections on the Wicks organ: Capriccio on the Departure of His Brother, Bach; "Holsworthy Church Bells," Wesley; Cradle Song, Schubert; Sketch in D, Schumann; "Cotswold Air" ("The Shepherd of Dumbleton"), J. Sebastian Matthews; "Fireside Fancies," Clokey.

Arthur A. Griebling, the Milwaukee organist, has been appointed bandmaster of the Lincoln High School and also presides over the new Wangerin three-manual organ at the school.

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**San Francisco News;  
Lectures and Recital  
by Raymond L. White**

By WILLIAM W. CARRUTH

San Francisco, Cal., Sept. 18.—The music department of the San Francisco State College is rapidly becoming known for the excellent work it is doing in preparing teachers of music, and for the progressive spirit of its faculty. During the summer session this year this department, in cooperation with the music committee of Temple Methodist Church, presented Raymond L. White, director of the piano and organ department as well as teacher of counterpoint and composition, in a series of lecture-recitals. Mr. White's subjects were: "The Modern Organ, Its History and Development" (a discussion and practical demonstration of its tonal and mechanical resources); "Contemporary Organ Literature"; "Classic Organ Literature"; "The Organ Music of Johann Sebastian Bach." Mr. White also appeared in an organ recital, playing the following program: "Pour Paques," Quef; Prelude on "Pange Lingua," Boely; Andante con moto, Boely; Third Sonata, Bach; Bourree in D, Wallace Sabin; Communion, "L'Orgue Mystique," Tournemire; Scherzo, First Symphony, Barnes; "Harmonies du Soir," Karg-Elert; Finale from First Symphony, Vierne.

On Aug. 18 the Tenth Avenue Church of Oakland dedicated its new auditorium and its rebuilt and enlarged organ. After nearly a lifetime of faithful service Miss Ida May Fording retired as head organist, but played the first organ numbers to be broadcast from the new instrument. The Tenth Avenue Baptist has had an interesting musical history, and during the decades that Miss Fording was organist she has seen it pass from the prosperous and ambitious musical program of George Vesper, through a period of obscurity, to emerge as one of the best-known and most popular churches in the state, whose services are broadcast over a large station which it controlled. Few radio listeners realized over what an inadequate and antiquated organ Miss Fording presided, for under her experienced and capable fingers and feet the organ sounded much better than many of the modern and larger instruments commonly heard. The Maas Organ Company rebuilt the instrument, adding a choir and a three-stop echo and chimes, making a total of thirty-six stops, with no unifications. William MacDonald has been appointed organist to succeed Miss Fording.

The Chapel of the Chimes recently rebuilt its organ and now has a unique and unusual equipment. There are four broadcasts daily, ranging from the best of the masters to the best of the popular. Every day there are many funeral services, with weddings in the evening. A two-manual console is directly connected with the three-manual, allowing almost unlimited possibilities in the way of playing symphonic duets. The great and choir have second touch.

The rebuilding was done by the Maas Organ Company. As the four staff organists, Richard Purvis, Harold Hawley, Frederick Freeman and Gordon Whitehead, are all brilliant and well-trained players, it will be interesting to see what effects can be obtained with two or more organists playing simultaneously at two keyboards.

Alexander McCurdy, Jr., the well-known Philadelphia organist, with his wife and growing daughter, was a visitor at his parents' home in Berkeley during the summer. While Wallace Sabin was on his vacation Mr. McCurdy was at the console at Temple Emanu-El. Another Easterner who came home to see his parents was Henry Hallstrom, organist of the Church of the Redeemer, Morristown, N. J.

William E. Pilcher, senior member of the firm of Henry Pilcher's Sons, organ builders of Louisville, was a recent visitor to the bay region. As the visit was primarily for pleasure and rest, Mr. Pilcher chose the water route, coming from New York by way of the Panama Canal. This was his second visit to the Western coast, his first being made forty years ago.

**Goes to Western Carolina College.**

George Tracy, M. Mus., who has spent the last year as a member of the faculty of Wessington Springs College, Wessington Springs, S. D., and who is a graduate of Cornell College, Mount Vernon, Iowa, has been appointed to a place on the faculty of the Western Carolina Teachers' College, at Cullowhee, N. C. Mr. Tracy will be head of the music department and will lead the college band. This is a state school of about 500 students and is situated fifty miles from Asheville.

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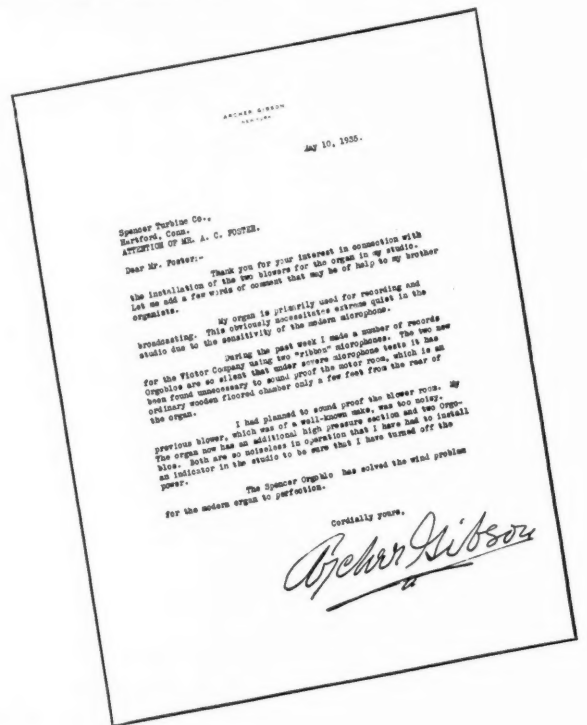
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An attractive feature consists of the instructions and valuable suggestions regarding the order of the service and the exact program to be followed, with helpful hints on the proper rendition of the chant, etc.

Mass in F, by James H. Rogers; published by G. Schirmer, New York.

That well-known and prolific composer, James H. Rogers, has written a mass which is pleasing throughout, very singable, and liturgical in every sense of the word. While conventional in most respects, it contains a feeling of modality which sets it apart from the average type of mass which has been used in our churches. It is very good music, well written, and should be seized upon by those choirs

wishing a mass which is harmonic, within the range of the average choir singer's voice, and pleasant to the ear.

**NOTES FROM THE CAPITAL.**

By **MABEL R. FROST**

Washington, D. C., Sept. 20.—The rejuvenated Washington Musical Institute, Inc., of which Weldon Carter is the director, boasts a greatly augmented faculty of well-known local as well as internationally known instructors. One of the recent additions to the faculty is Louis Potter, piano and organ.

Robert G. Barrow, new organist and choir-master at Washington Cathedral, assumed his duties Sept. 1. Mr. Barrow is a native of Washington and an honor graduate of St. Alban's, the national cathedral school for boys. He was an outstanding pupil of his predecessor, the late Edgar Priest. He was an honor student at the Yale Music School and last year studied in England under the Ditson fellowship. He holds the degrees of bachelor of arts and master of music. Since the death of Mr. Priest last spring the cathedral music has been under the able direction of another of Mr. Priest's pupils, Miss Jean Phillips.

Miss Edith B. Athey has been spending a busy summer giving Sunday afternoon concerts at Washington Memorial Park and as guest organist at First Church of Christ, Scientist, besides fulfilling her regular duties as organist at Hamline M. E. Church.

**Honored on Twenty-fifth Anniversary.**

Mrs. Sylvia Holtsberg recently celebrated her twenty-fifth anniversary as organist and choir director of Saron Lutheran Church, Chicago. A surprise reception by several hundred people was held in her honor in the parlors of the church. Three organizations which Mrs. Holtsberg directs were represented—the Midwest Women's Chorus, the Fidelity Octet and the Saron Church choir. There was a musical program and refreshments were served, and Mrs. Holtsberg was presented with a substantial check.

**September Contracts to Pilcher.**

Henry Pilcher's Sons late in September were awarded the contract for building a two-manual organ to be placed in the First M. E. Church, South, at Newport, Tenn. The organ is to be ready for Thanksgiving. Through its Atlanta representative, D. H. Woodall, the same firm has been awarded the contract for a two-manual with chimes for the McGill Street Baptist Church at Concord, N. C.

**Fernando Germani to Wed.**

From Rome comes news of the betrothal of Fernando Germani, the organ virtuoso, organist of the Augusteo Orchestra, head of the organ department at the Royal Conservatory and Academy of Music in Rome, head of the organ department at the Chigiana Musical Academy, Sienna, and formerly head of the organ department at the Curtis Institute, Philadelphia, and Mimmetta Mancini, niece of His Excellency Antonio Mancini, the famous painter and member of the Royal Italian Academy.

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