

THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
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BOOKS NOTED ARTISTS FOR COMING SEASON

LARGE PLANS BY LABERGE

Germani Coming Early in Winter and Dupré in Fall of 1937—Surprises Promised — Efforts for American Players.

Organ music produced by some of the world's greatest artists, both European and American, will resound throughout the land in the approaching winter as a result of the fruition of plans made by Bernard R. Laberge of New York, the organ impresario. Not only will well-established players from both sides of the ocean be booked for tours, but Mr. Laberge has engaged new artists never heard in America. Announcement of extensive plans for the season was made by Mr. Laberge upon his return from Europe July 14. He promises from 150 to 200 recitals in all parts of the United States and Canada under his management in the fall and winter.

While in Rome Mr. Laberge signed up Fernando Germani for a transcontinental tour in January and February. Mr. Germani, who has made two American tours and spent a considerable time in the United States several years ago, is winning great acclaim by virtue of his recent recitals in Italy, Germany and England. Those who have heard him will not be surprised at the success he has achieved and the growth of his fame.

Marcel Dupré has been engaged for a tour across America in October and November, 1937. M. Dupré's American visits and his connection with this side through his pupils from the United States make him as well known to American organists as to those in France.

Mr. Laberge reports the discovery of a new organist of magnitude. She is Line Zilgien, a pupil of Dupré. She is to be introduced to this continent with recitals in New York, Chicago, Boston and Canadian cities and Mr. Laberge prophesies that she will "conquer her audiences."

Still another foreign artist to be heard on this side is Lady James Jeans, wife of Sir James Jeans, writer and astronomer, whose maiden name is Susi Hock. She is an outstanding organist from Vienna and will be signed for a limited number of dates in the winter.

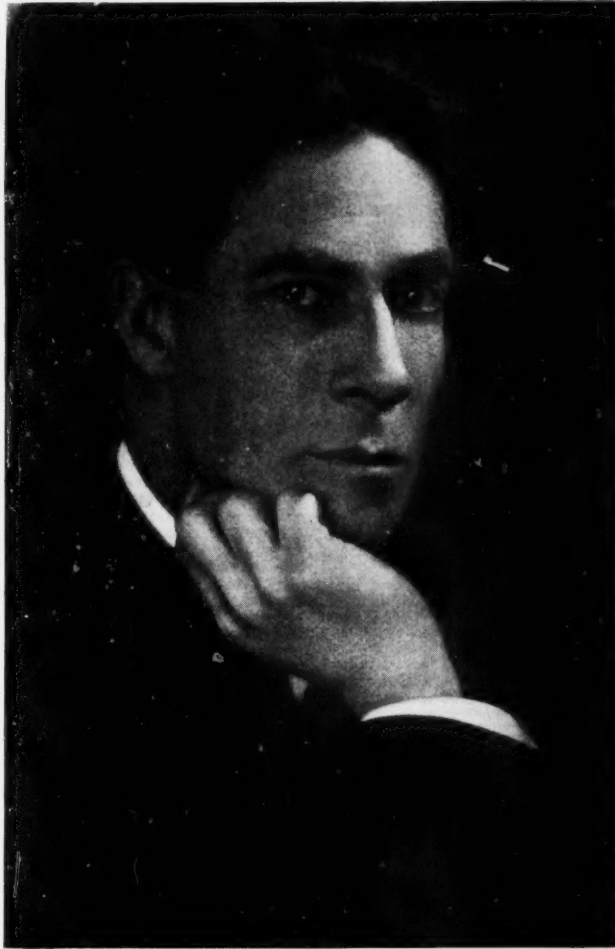
At the same time Mr. Laberge will book his list of American organists, whose names are household words wherever recitals are played.

"As to my American organists," he writes, "I will double my efforts to get them business next year and I already have a substantial number of dates booked for them. I believe it is my duty not only toward the organ profession but also toward my own career to present the best there is in organ music from America and also from the world at large. I am just trying to fulfill the aim I had in mind when I started booking organists fourteen years ago."

Doersam's Choir on Air Aug. 5.

On Aug. 5 at 4:45 p. m., New York daylight saving time, the summer session St. Paul's Chapel Choir of Columbia University, under Charles H. Doersam's direction, will sing in its entirety the César Franck Mass in A. The choir of thirty-two voices, all professional musicians, coming from many states, who are students at the summer session, will have the assistance of Paul Zuydhoek, organist; Joseph Emonts, cellist, and Casper Reardon, harpist. The mass will be broadcast over the Columbia network from station WABC. Organists throughout the country will be interested in listening in at that time.

HARRY BENJAMIN JEPSON, YALE ORGANIST AND TEACHER



DEATH OF EDWARD M. READ Dean of St. Louis Organ Fraternity Passes Away at Age of 90.

Edward M. Read, dean of the organ fraternity of St. Louis, Mo., died July 16 at Scarsdale, N. Y., where he had been living for several months. Funeral services were held July 20 in St. Louis.

Mr. Read, who was 90 years old, was manager of the Estey Company from 1879 until his retirement some years ago. He is survived by a son, Edward M. Read, Jr., of St. Louis, and a daughter, Mrs. Grace Hannum of St. Petersburg, Fla.

Mr. Read's last position was at the Grand Avenue Presbyterian Church—now the Westminster Presbyterian. Here he was on the organ bench for more than twenty years. With all his activity in and on behalf of music, Mr. Read had never made music his profession, his efforts being confined to organ and choir work and to the composition of a list of pieces which have met with deserved recognition. The oldest of these compositions—an Offertoire in A flat—was written and brought out in 1873. It is still "going good" and meets with a steady demand. Other works of Mr. Read have been published from time to time. All of them are sincere material, not of great difficulty and of a melodious character.

Mr. Read enjoyed attending the meetings of the Missouri Chapter of the American Guild of Organists of which he was one of the founders and the dean for three terms.

Although Mr. Read retired from ac-

tive church work twenty years ago, his interest in organ recitals had not waned and his compositions are still played in churches by thousands of organists.

LARGE PHILADELPHIA ORDER Aeolian-Skinner of About Ninety Stops for St. Mark's Church.

An important contract awarded in Philadelphia in July provides for a new four-manual organ of approximately ninety stops for St. Mark's Church, where H. William Hawke is organist and choirmaster. The Aeolian-Skinner Company has been entrusted with the task of building the instrument and it has been designed by Mr. Hawke and Donald Harrison of the Aeolian-Skinner staff. The new organ is to be ready by Christmas, Mr. Hawke writes. It will take the place of an Austin originally built in 1902, to which a string organ was added by the W. W. Kimball Company in 1922. In 1926 a diapason chorus was placed in the rear of the church. Mr. Hawke is enthusiastic over the prospect of presiding over the new instrument.

Large Pilcher for Jonesboro, Ark.

The First Methodist Church of Jonesboro, Ark., signed a contract July 18 with Henry Pilcher's Sons of Louisville for a modern three-manual, with a classic specification. The builders were represented by William E. Pilcher, Jr. The instrument, the specification of which will be published in a later issue, will replace an old Pilcher installed some years ago.

PACIFIC COAST FORCES HOLD FINE CONVENTION

SAN FRANCISCO IS THE HOST

Recitals, Papers and Banquet Feature Three Days—Marks Twenty-fifth Anniversary of the Northern California Chapter.

By WILLIAM W. CARRUTH

The Northern California Chapter of the Guild was founded twenty-five years ago, and the happy idea of celebrating the anniversary by having a convention of Pacific coast organists in San Francisco was originated by the dean, Miss Frances Murphy, and the executive committee. Conventions have been held in the southern part of the state, but the one in San Francisco June 23 to 25 was the first to be held in the bay region. This having passed off so successfully, Californians are hoping to have the general convention in 1939, the year of the exposition celebrating the completion of the bay bridges.

If the purpose of a convention of organists is to instruct and stimulate, as well as to provide pleasure and entertainment, the San Francisco convention was decidedly worth while. The subjects of the addresses were chosen to help arouse the listeners to renewed activity; the recitalists as a whole included important compositions which are seldom played because of their difficulty, but with which organists should be acquainted; receptions, breakfasts, luncheons, teas and dinners were arranged so that members could meet one another and exchange ideas.

After the preliminary matters of registration, greetings, introductions and responses on Tuesday afternoon, June 23, the convention opened with an address on "Music in Worship" by J. Sidney Lewis, organist of Grace Cathedral. Mr. Lewis is well qualified by training and tradition to speak on this subject, as he was brought up in the Church of England, where music plays such an important part in the service.

Opening Recital by Harold Mueller

The opening recital was played by Harold Mueller, F. A. G. O., organist of St. Luke's Episcopal Church and newly-elected dean of the chapter. Mr. Mueller's playing is always finished and artistic and the following well-chosen numbers were effectively played on the beautiful four-manual Skinner organ at Temple M. E. Church: Concerto in D minor, Vivaldi-Bach; Andante, Stamitz; Fantasie in A, Cesar Franck; "Ave Maria," Schubert; "The Flight of the Bumble-bee," Rimsky-Korsakoff, and "L'Orgue Mystique" (Suite 35), Tournemire. There was considerable discussion concerning the last number, some finding it harsh and ultra-modern and others approving it.

In the evening the banquet took place at the William Taylor Hotel. It was preceded by a reception in honor of visiting organists and the following charter members of the Northern California Chapter: Wallace A. Sabin, F. R. C. O., F. A. G. O., dean; Henry Brethrick, registrar; John Haraden Pratt, auditor; Virginia de Fremery, Benjamin S. Moore, Zue Geery Pease, Edgar Reinhold and Bessie Beatty Roland, A. A. G. O. As a token of the esteem in which he is held and in recognition of his services as the first dean of the chapter, Mr. Sabin was presented with a beautiful desk set. Walter P. Kennedy, organist and choirmaster of the First Presbyterian Church of Oakland, carried out his duties as toastmaster with dispatch and efficiency. The speaker of the evening was Dr. John Finley Williamson of the Westminster Choir School, Princeton, N. J., who spoke on "Choral Technique." He had much

practical advice to offer from his rich and successful experience.

Recitals Played by Women

Wednesday opened with a drive through Golden Gate Park and breakfast at El Portal. At Calvary Presbyterian Church the first recital was played by Frances Hogan of the Central California Chapter, Stockton. The program follows: Chorale Preludes, "O Sacred Head Surrounded" and "I Call to Thee, Lord Jesus Christ," and Prelude and Fugue in E minor, Bach; "Priere," Jongen, and "Piece Heroique," Cesar Franck. This was followed by a timely and well-prepared paper, "Are Organists Necessary?" by Warren D. Allen, A. A. G. O., of Stanford University.

The second recital of the morning was played on the four-manual Aeolian by Winifred Jolley Bengson of Calvary Presbyterian Church. Her brilliant program was considered one of the high lights of the convention. She played: Suite in F, Corelli, arranged by T. Tertius Noble; "Colloquy with the Swallows" (from "The Life of St. Francis"), Bossi; "The Fisherman's Song" and "Pantomime," Manuel de Falla; Finale from Seventh Symphony, Widor; Scherzo and Pastorale ("Psalm 2"), Percy Whitlock; "Comes Autumn Time," Sowerby.

A round-table discussion was planned following the luncheon at the Elizabeth Inn, but owing to the lateness of the hour it was omitted. In its place Stanley W. Williams, the popular Pacific coast representative of the Aeolian-Skinner Company, was asked to speak on the organ at Grace Cathedral. Instead of speaking specifically of this instrument, Mr. Williams chose to sketch briefly the development of the organ from the tonal standpoint, the influence of Hope-Jones and the present tonal set-up.

The afternoon session opened with a talk, "Sung Prayer," by the Rev. John Meehan, M. A. He emphasized the importance of music in the service and the opportunity the organist has of raising the standard. An impromptu address was delivered by John Barry, the well-known columnist and author. Mr. Barry spoke whimsically of his own reactions to music, and in a reminiscent mood told of some of his happy associations with musicians.

The first recital of the afternoon was given at Temple M. E. Church by John E. Clarke, A. A. G. O., one of the very talented youthful organists of the Pasadena Chapter. (Mr. Clarke is still in his teens.) His clean-cut playing showed the careful training he had received from Percy Shaul Hallett of Pasadena. Mr. Clarke played: Chorale Prelude on "Wir Christenleut," Adagio from the Third Trio-Sonata and Chorale Prelude, "In Thee Is Joy," Bach; "Romance" in D flat, Lemare, and Allegro ma non troppo and Andante from Borowski's First Sonata. The second recital of the afternoon was by Walter A. Eichinger, just appointed organist and choirmaster of the University Temple in Seattle and a member of the Western Washington Chapter. Mr. Eichinger gave one of the outstanding programs of the convention. It was as follows: Sketch in F minor, Schumann; Chorale in E major, Franck; Andante Moderato from Sonata I and Three Chorale Preludes, Bach; "Saluto Angelico," Karg-Elert, and the first movement of Widor's Sixth Symphony.

Clarence Mader's Recital Last

The final recital was played on the four-manual Aeolian-Skinner at Grace Cathedral by Clarence Mader, A. A. G. O., organist and choirmaster of Immanuel Presbyterian Church, Los Angeles. He was assisted by the San Francisco A Cappella Choir, conducted by Waldemar Jacobsen. Mr. Mader's masterly program was a fitting climax to the convention. He had selected compositions which for the most part were unfamiliar to his audience—really interesting works which many organists will wish to own even if they never get around to learning them. The program was as follows: "Carillon de Westminster," Vierne; Largo, Allegro, Aria and Two Variations, Michael Christian Festing; Toccata in F, Bach; "Sundown at Bethany," Diggle; Part 8, "The Celestial City," from "The Pilgrim's Progress," Ernest Austin; "O Praise Ye God," Tschalkowsky; "Abide with Me," Mark Andrews, and "An-

GEORGE MEAD, JR.



gelus," Graydon R. Clark (sung by the choir); Introduction, Passacaglia and Fugue, Healey Willan.

Thursday morning, after an automobile trip through the city, viewing the two bay bridges, visiting points of interest and some of the outstanding organs of the city, the visitors were taken to the Palace of the Legion of Honor in Lincoln Park, where a pleasant half-hour was spent around the console of the great Skinner organ with Uda Waldrop, municipal organist. Mr. Waldrop, in addition to improvising in different styles, played Wallace Sabin's charming "Bourree in Olden Style."

So ended the convention, the success of which was due in large measure to the untiring efforts of Miss Frances Murphy, dean; the faithful secretary, Miss Harriet Fish, and the long-suffering treasurer, J. Sidney Lewis, not to mention the other members of the various convention committees.

ANNUAL MEETING OF A.O.P.C.

Eighty Members Attend Interesting Party in Philadelphia.

The forty-sixth annual meeting and party of the American Organ Players' Club of Philadelphia on June 18 brought about eighty members and guests to the parish-house of the New Jerusalem Church to hear a summary of the club's activities for the season. A number of "guest" organists from various states of the Union were heard. The report of Dr. Henry S. Fry, chairman of the executive committee, also listed the memorial service for Enrico Bossi, a trip to Princeton, N. J., to hear a recital by Ralph Downes, several recitals by club members and the all-Bach recital by Dr. Rollo Maitland.

Entertainment was provided by Edith Ulmer, a talented pianist, who played compositions by Brahms, Chopin and Beethoven in a most artistic manner. Two musical skits were presented by a group from St. Matthew's choir under the direction of Roma Angel. "A musical version of an apartment house fire" was received with hilarious acclaim from the audience, while the "Sextet from 'Lucia' in its original musical and dramatic version" could be described and appreciated only by those who heard it.

The election of officers resulted in the re-election of the present group, with the following directors: Harry C. Banks, Edward Shippen Barnes, Roma E. Angel and Rollo Maitland.

Reuter Organ for Wichita Church.

The contract to build an organ for the new Immanuel Lutheran Church at Wichita, Kan., has been awarded to the Reuter Organ Company of Lawrence. The instrument is to be a two-manual of fifteen sets of pipes and twenty-note chimes. It is a memorial gift to the church and will be installed in November upon the completion of the new edifice.

Course by Glynn in Little Rock.

Franklin Glynn, F. A. G. O., organist and choirmaster of the Idlewild Presbyterian Church, Memphis, Tenn., has conducted a six weeks' course in organ at Little Rock, Ark., this summer.

PRIZE-WINNING ORGAN WORK IS A FANTASIA

COMPOSED BY GEORGE MEAD

Award Offered by The Diapason Under the Auspices of the A. G. O. Won by Young New York Composer of Fine Attainments.

The title of the organ composition which this year won the prize offered by THE DIAPASON under the auspices of the American Guild of Organists is a Fantasia, and the composer, as announced in the account of the A. G. O. convention in the July issue, is George Mead, Jr. Mr. Mead, though only 34 years old, has made a record as a musician in New York in the last decade and has several important compositions to his credit. He also ranks high as an organist. His Fantasia, for which he received the \$100 award, presented at the convention, will be published by Carl Fischer, Inc.

Twenty-eight composers strove for the prize. The judges were Dr. Charles Heinrich, chairman; Mark Andrews, Dr. Harvey B. Gaul and Douglas Moore.

George Mead was born in New York City in 1902. He attended the choir school of Trinity Church as a boy and was graduated in 1919. Four years later he was graduated from Columbia with the bachelor of arts degree and won a Phi Beta Kappa key. In 1924 he earned the master of arts degree. He was the first holder of the Baier fellowship in church music, established by the estate of the late Victor Baier, long organist and choirmaster of Old Trinity Church in New York and warden of the A. G. O. in 1920 and 1921. Mr. Mead pursued his music study at Columbia under Seth Bingham and Daniel Gregory Mason. He also studied singing for five years with George Bowden, one time choral fellow at Kings College, Cambridge. After graduation from Columbia Mr. Mead studied piano with Mrs. Ann Lockwood Fyffe at the Institute of Musical Art. Later he studied organ with Channing LeFebvre and Charles H. Doersam.

For a decade beginning in 1925 Mr. Mead was assistant organist and choirmaster of famous Old Trinity. Last May he was appointed organist and choirmaster of the Central Congregational Church, Brooklyn, the late Dr. S. Parkes Cadman's church.

Mr. Mead is also conductor of the Lyric Club of ninety women at Newark, N. J.; of the Scarsdale Choral Society of mixed voices, and of the Brooklyn Heights Madrigal Society of thirty mixed voices. From 1925 to 1936 he was accompanist and assistant conductor of the Downtown Glee Club of New York. In addition to all his other duties he is director of music of St. Agatha School for Girls and of Nassau College of New York University, at Hempstead, Long Island, an institution which has just finished its first year.

Among Mr. Mead's sacred compositions are a Benedictus es Domine in F sharp minor, published by the Galaxy Music Corporation, which has been sung in many of the largest churches in New York and Chicago, and an anthem, "The Lord by Wisdom Hath Founded the Earth." He has written also several secular numbers for choruses and has made translations of various choral works.

Mr. Mead is married and the father of a son 3½ years old.

TAKES HOPE COLLEGE POST

Kenneth R. Osborne Appointed to Place of Late W. Curtis Snow.

Kenneth R. Osborne, organist and choir director of the Brewster Pilgrim Congregational Church of Detroit, has been appointed head of the organ department of Hope College, Holland, Mich. He succeeds W. Curtis Snow, who died about six months ago. Harold Tower of Grand Rapids has been acting head of the department the last several months.

Mr. Osborne received his bachelor's and master's degrees in music at the University of Michigan and taught there two years before taking the position at the Detroit church in 1933.

IN THIS MONTH'S ISSUE

Organists of Pacific coast and vicinity attend three-day convention in San Francisco to help the Northern California A. G. O. Chapter celebrate its twenty-fifth anniversary.

Bernard Laberge, the organ impresario, returns from Europe and announces that he has engaged Fernando Germani, Marcel Dupré, Line Zilgien, a virtuoso pupil of Dupré, and Lady James Jeans for American recitals, in addition to his list of American artists.

Estey Corporation is to reconstruct large organ in the Church of the Blessed Sacrament, New York City, which will be a modern four-manual.

Series of summer recitals of Illinois Chapter, A. G. O., and recital by Palmer Christian at St. Luke's Pro Cathedral, Evanston, make July an outstanding month for organ music in Chicago.

Death takes Edward M. Read, William D. Armstrong, Dr. Orlando A. Mansfield and Mrs. Lucy Dimmitt Kolp, among other persons prominent in the organ world.

Home life of Alexandrè Guilmant and intimate glimpses of his character are afforded in last installment of article written by Dr. William C. Carl on the occasion of the twenty-fifth anniversary of the noted French organist's death.

Warren D. Allen in interesting paper propounds the question "Is the Organist Necessary?" and finds that the answer is affirmative if certain conditions are met.

Beginnings of organ history in New England are the subject of a research by Christine M. Ayars, and the first installment of the result of her study is published.

Program of Landis' Works.

Norman Landis and his choir from the Presbyterian Church of Flemington, N. J., gave a program of Mr. Landis' compositions in the First Reformed Church of Carlisle, Pa., Sunday afternoon, June 21, by invitation of the latter church. The program was the same that was given in the Flemington church on the recent fortieth anniversary of Mr. Landis as organist and choirmaster. The organ selections were: Arioso, "Romance" and "Memories."

THE DIAPASON

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ORGAN COMPOSITIONS

By Walter Keller, F.A.G.O.

Musical Director, Sherwood Music School, Chicago

- ROMANZA (Clayton F. Summy Co.) .50
- MORNING (Theo. Presser Co.) .50
- EVENING " " .50
- CONSUMMATION (J. Fischer & Bro.) .50
- FULFILLMENT " " .50

On Sale at

Lyon and Healy's CHICAGO

FOR NORMAL SCHOOL IN ELLENSBURG, WASH.

THREE-MANUAL IS ORDERED

George Kilgen & Son to Build Instrument for Auditorium of State Institution—Will Be Installed in Two Chambers.

A contract for a three-manual organ has been awarded to George Kilgen & Son, Inc., by the authorities of the Washington State Normal School in Ellensburg. The instrument will be installed in the auditorium and will be placed in two chambers, one on each side of the stage. The entire organ will be under expression. The stopkey type of control will be used in the console. The instrument was designed by organists acting for the school. This is the seventy-ninth organ to be built by Kilgen for an educational institution.

The stop specification of the instrument is as follows:

GREAT ORGAN.

Open Diapason, 8 ft., 73 pipes.
Viola (from Choir), 8 ft.
Concert Flute (from Choir), 8 ft.
Dulciana (from Choir), 8 ft.
Octave, 4 ft., 73 pipes.
Mixture, 2 rks., 122 pipes.
Tuba, 8 ft., 73 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Liedlich Gedeckt (extension of Rohrflöte), 16 ft., 12 pipes.
Geigen Principal, 8 ft., 73 pipes.
Rohrflöte, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 73 pipes.
Octave Geigen, 4 ft., 73 pipes.
Flute d'Amour (extension of Rohrflöte), 12 pipes.
Nazard (extension of Rohrflöte), 2 $\frac{1}{2}$ ft.
Flageolet (extension of Rohrflöte), 2 ft.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremolo.

CHOIR ORGAN.

Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Liedlich Flöte, 4 ft., 73 pipes.
Clarinet, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Liedlich Gedeckt (from Swell), 16 ft.
Octave (extension of Open Diapason), 8 ft., 12 pipes.
Flute (extension of Bourdon), 8 ft., 12 pipes.
Still Gedeckt (from Swell), 8 ft.
Flute (from Swell), 4 ft.

SILENCED TO SAVE EDIFICE

Thirty-two-Foot Stops in Lincoln Cathedral No Longer May Be Used.

Because of the precarious condition of the east window of Lincoln Cathedral, and of the whole east end, it has become imperative to reduce vibration of any sort to a minimum. Accordingly Henry Willis & Sons have been instructed to cut out of commission the two 32-ft. stops of the organ. *Musical Opinion* reports. The instrument will lose the majestic effect of these fine pedal stops until the east end of the cathedral has been restored. The cathedral organ was built by Henry Willis the elder in 1898 in accordance with a scheme prepared by Dr. G. J. Bennett.

H. R. Casselberry Honored.

Henry R. Casselberry, organist and choirmaster at the Presbyterian Church, Wayne, Pa., has just been graduated from Temple University, music education department, with a B. S. in education, a major in music and a supervisor's certificate. He had the honor of playing the organ for the commencement June 11, held in the convention hall of Philadelphia, where there is a large four-manual. The program was as follows: "Jubilate Deo," Silver; First Sonata for Organ, Borowski; Intermezzo from "L'Arlesienne," Bizet; "Burlesca e Melodia," Baldwin; Concert Overture, Faulkes. Mr. Casselberry is spending the summer in New York City, studying at Columbia University for a master's degree. Here he will specialize in the theory of music and organ repertoire. Mr. Casselberry completed the regular four-year college curriculum in three years and three summers.

DAVID H. JONES



THE PORTSMOUTH SUMMER SCHOOL of Choral Music, Portsmouth, Ohio, has enjoyed its third successful annual session under the direction of David Hugh Jones of the Westminster Choir School of Princeton, N. J. Assisting Mr. Jones were John Gaius Baumgartner, baritone soloist of the Westminster Choir, and Beulah Newman and Clarence O. Southern, graduates of the Westminster Choir School. The choral group trained in the school is composed of a junior choir of 120 voices, a high school choir of sixteen voices and an adult choir of forty voices.

This year's program included a cantata, "The Last Supper," by Eric Thiman; three *a cappella* numbers—"God Is a Spirit," Jones; "O Jesus, Tender Shepherd," Brahms; and "All Breathing Life," Bach—and a group of hymns arranged especially for children's voices by David Hugh Jones and published recently. In addition to this final program a voice and organ recital was given by Mr. Jones and Mr. Baumgartner at the Second Presbyterian Church of Portsmouth.

The school is sponsored by a group of local citizens and plans have been made to perfect a permanent organization. Thirteen religious denominations have been represented in the school, and definite musical benefits have been noticed in the various local churches.

GIFT TO AUBURN, R. I., CHURCH

Three-Manual Organ Being Installed by M. P. Möller, the Builder.

A three-manual organ presented to the People's Church of Auburn, R. I., by Mrs. Grace Winsor of Cranston, R. I., is being installed by the builders, M. P. Möller, Inc. The tonal resources of this instrument are shown by the following stop specification:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 61 notes.
Flute, 4 ft., 61 notes.
Tuba, 8 ft., 61 pipes.
Chimes, 21 bells.

SWELL ORGAN.

Bourdon, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
A-colline, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Orchestral Flute, 4 ft., 73 notes.
Principal, 4 ft., 61 notes.
Salicet, 4 ft., 61 notes.
Flute Twelfth, 2 $\frac{1}{2}$ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
French Trumpet, 8 ft., 61 pipes.
Oboe, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

English Open Diapason, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Viole d'Gamba, 8 ft., 73 pipes.
Dulcet, 4 ft., 61 notes.
Solo Flute, 4 ft., 61 notes.
Clarinet, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.

Open Diapason, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Liedlich Gedeckt, 16 ft., 32 notes.
Flute, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Tuba, 8 ft., 32 notes.

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LARGE WORK BY ESTEY FOR NEW YORK CHURCH

DESIGN FOR MODERN ORGAN

Four-Manual, Completely Rebuilt and Modernized, with Chancel Three-Manual, for Church of the Blessed Sacrament.

To the Estey Organ Corporation has been awarded a contract to rebuild and completely modernize the Estey organ in the Church of the Blessed Sacrament, New York City. To a four-manual main organ will be added a three-manual chancel organ.

The new specification was prepared by S. R. Warren, technical director of the Brattleboro factory, in collaboration with Warren A. Foley, organist and master of the choristers of the Church of the Blessed Sacrament. The new scheme is not entirely uninfluenced by the stop list of the present organ, although the new great organ will be unenclosed, and will contain a complete diapason chorus. The console will be of the forty-three-degree drawknob type, with modern accessories.

The stop specification of the new organ will be as follows:

GREAT ORGAN.

(Unenclosed.)

1. Double Open Diapason, 16 ft., 73 pipes
2. Bourdon (61 from No. 6), 16 ft., 12 pipes.
3. First Open Diapason, 8 ft., 73 pipes.
4. Second Open Diapason, 8 ft., 73 pipes.
5. Third Open Diapason, 8 ft., 73 pipes.
6. Stopped Diapason, 8 ft., 73 pipes.
7. Gamba, 8 ft., 73 pipes.
8. Gemshorn, 8 ft., 73 pipes.
9. Octave, 4 ft., 73 pipes.
10. Principal, 4 ft., 73 pipes.
11. Harmonic Flute, 4 ft., 73 pipes.
12. Twelfth, 2 1/2 ft., 73 pipes.
13. Fifteenth, 2 ft., 61 pipes.
14. Sesquialtera, 2 ranks, 122 pipes.
15. Harmonics, 4 ranks, 244 pipes.
16. Mixture, 5 ranks, 305 pipes.
17. Trumpet, 8 ft., 85 pipes.
18. Clarion (from No. 17), 4 ft., 73 notes.
19. Harp (from Choir), 8 ft., 61 notes.
20. Chimes (from Swell), 27 notes.

SWELL ORGAN.

21. Bourdon, 16 ft., 73 pipes.
22. First Open Diapason, 8 ft., 73 pipes.
23. Second Open Diapason, 8 ft., 73 pipes.
24. Gedeckt, 8 ft., 73 pipes.
25. Spitz Flute, 8 ft., 73 pipes.
26. Spitz Flute Celeste, 8 ft., 61 pipes.
27. Quintadena, 8 ft., 73 pipes.
28. Salicional, 8 ft., 73 pipes.
29. Voix Celeste, 8 ft., 61 pipes.
30. Aeoline, 8 ft., 73 pipes.
31. Octave, 4 ft., 73 pipes.
32. Traverser Flute, 4 ft., 73 pipes.
33. Twelfth, 2 1/2 ft., 61 pipes.
34. Flautina, 2 ft., 61 pipes.
35. Mixture, 5 ranks, 305 pipes.
36. Contra Fagotto, 16 ft., 73 pipes.
37. Cornobass, 8 ft., 73 pipes.
38. Trumpet, 8 ft., 73 pipes.
39. Oboe, 8 ft., 73 pipes.
40. Vox Humana (separate chamber), 8 ft., 73 pipes.
41. Clarion, 4 ft., 73 pipes.
42. Harp (from Choir), 8 ft., 61 notes.
43. Chimes (F to G), 27 bells.

CHOIR ORGAN.

44. Contra Viole, 16 ft., 97 pipes.
45. Open Diapason, 8 ft., 73 pipes.
46. Concert Flute, 8 ft., 73 pipes.
47. Gedeckt, 8 ft., 73 pipes.
48. Dulciana, 8 ft., 73 pipes.
49. Erzähler, 8 ft., 73 pipes.
50. Erzähler Celeste, 8 ft., 61 pipes.
51. Muted Viol, 2 ranks, 134 pipes.
52. Viole d'Amour (from No. 44), 8 ft., 73 notes.
53. Silver Flute, 4 ft., 73 pipes.
54. Fugara (from No. 44), 4 ft., 73 notes.
55. Nazard, 2 1/2 ft., 61 pipes.
56. Piccolo, 2 ft., 61 pipes.
57. Tierce, 1 3/4 ft., 61 pipes.
58. Dolce Cornet, 3 ranks, 183 pipes.
59. Trumpet, 8 ft., 85 pipes.
60. Clarinet, 8 ft., 73 pipes.
61. Clarion (from No. 59), 4 ft., 73 notes.
62. Harp (from No. 63), 16 ft., 49 notes.
63. Harp, 61 bars.

SOLO ORGAN.

64. Stentorphone, 8 ft., 73 pipes.
65. Philomela, 8 ft., 73 pipes.
66. Gross Gamba, 8 ft., 73 pipes.
67. Gamba Celeste, 8 ft., 61 pipes.
68. Flute Ouverte, 4 ft., 73 pipes.
69. Tuba Profunda, 16 ft., 97 pipes.
70. Tuba Profunda (from No. 69), 8 ft., 73 notes.
71. Tuba Clarion (from No. 69), 4 ft., 73 notes.
72. Tuba Mirabilis, 8 ft., 73 pipes.
73. French Horn, 8 ft., 73 pipes.
74. Orchestral Oboe, 8 ft., 73 pipes.
75. Chimes (from Swell), 27 notes.

PEDAL ORGAN.

76. Double Open Diapason, 32 ft., 32 pipes.
77. Open Diapason, 16 ft., 44 pipes.
78. Bourdon, 16 ft., 56 pipes.

79. Violone, 16 ft., 44 pipes.
80. Open Diapason (from No. 1), 16 ft., 32 notes.
81. Bourdon (from No. 21), 16 ft., 32 notes.
82. Contra Gamba (twenty notes from No. 66), 16 ft., 12 pipes.
83. Contra Viole (from No. 44), 16 ft., 32 notes.
84. Sub Quint (from No. 1), 10 1/2 ft., 32 notes.
85. Octave (from No. 77), 8 ft., 32 notes.
86. Principal, 8 ft., 32 pipes.
87. Flute (from No. 78), 8 ft., 32 notes.
88. Gedeckt (from No. 21), 8 ft., 32 notes.
89. Violoncello (from No. 66), 8 ft., 32 notes.
90. Viola (from No. 79), 8 ft., 32 notes.
91. Super-Octave, 4 ft., 32 pipes.
92. Octave Flute (from No. 78), 4 ft., 32 notes.
93. Mixture, 4 ranks, 128 pipes.
94. Bombarde (eight notes from No. 72), 32 ft., 24 pipes.
95. Ophicleide (from Nos. 94 and 72), 16 ft., 32 notes.
96. Tuba Profunda (from No. 69), 16 ft., 32 notes.
97. Tuba (from No. 69), 8 ft., 32 notes.
98. Clarion (from No. 69), 4 ft., 32 notes.
99. Chimes (from Swell), 27 notes.

The specification of the chancel organ, of three manuals and pedal, playable from the main console and affected by the main console combinations and couplers, is to be:

GREAT ORGAN.

1. Open Diapason, 8 ft., 73 pipes.
2. Dulciana, 8 ft., 73 pipes.
3. Harmonic Flute, 8 ft., 73 pipes.
4. Octave, 4 ft., 73 pipes.
5. Fifteenth, 2 ft., 61 pipes.
6. Mixture, 3 ranks, 183 pipes.

SWELL ORGAN.

7. Geigen Diapason, 8 ft., 73 pipes.
8. Hohlflöte, 8 ft., 73 pipes.
9. Viola da Gamba, 8 ft., 73 pipes.
10. Viole Celeste, 8 ft., 61 pipes.
11. Aeoline, 8 ft., 73 pipes.
12. Geigenoctav, 4 ft., 73 pipes.
13. Trumpet, 8 ft., 73 pipes.

CHOIR ORGAN.

14. English Diapason, 8 ft., 73 pipes.
15. Gemshorn, 8 ft., 73 pipes.
16. Clarabella, 8 ft., 73 pipes.
17. Octave Gemshorn, 4 ft., 73 pipes.
18. Gemshorn Fifteenth, 2 ft., 61 pipes.
19. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

20. Contra Basse, 16 ft., 32 pipes.
21. Bourdon, 16 ft., 32 pipes.
22. Lieblich Gedeckt, 16 ft., 44 pipes.
23. Flute (from No. 22), 8 ft., 32 notes.

ORLANDO A. MANSFIELD DIES

Organist and Writer, Who Lived in U. S., Passes Away in England.

Dr. Orlando A. Mansfield, organist, composer and magazine contributor on organ topics, died July 6 in Cheltenham, England, at the age of 72 years. He was well known in America through his prolific writing on various subjects connected with church music and through his tenure for a number of years of the position of professor of music and organist of Wilson College, Chambersburg, Pa., and Brenau College. His son, Purcell J. Mansfield, also is known throughout the organ world as a composer.

Orlando Augustine Mansfield was born in Horningsham, Wiltshire, England, Nov. 28, 1863. He studied piano and organ under W. H. Cox in Bristol and E. H. Turpin in London. In 1885 he received the F. R. C. O. degree. The degree of doctor of music was conferred on him by Trinity University, Toronto, in 1890 and by the University of Toronto, in 1905. He became an F. A. G. O. in 1910. After holding various positions in his native country Dr. Mansfield went to Wilson College in 1912. Here he remained until 1917. Then he was at Brenau College until 1923, when he returned to England. In his earlier days Dr. Mansfield gave many recitals in England. In 1886 he married Mlle. Jutz, medalist of the Geneva Conservatory, with whom he was heard in recitals for two pianos. Dr. Mansfield was the composer of approximately 400 pieces for piano and organ, various arrangements, etc.

Walter A. Eichinger Takes Bride.

Walter A. Eichinger and Miss Helen Randle were married July 7 at the Moreland Lutheran Church in Chicago. Mr. Eichinger has been at Tacoma, Wash., but has been appointed to the old positions of Harold Heeremans at the University of Washington and the University Temple in Seattle. Before going west he was at the Moreland Lutheran Church. Mr. and Mrs. Eichinger are spending the summer at Belleville, Ill., the home of Mrs. Eichinger's parents, and will drive to Seattle in September.

WILLIAM D. ARMSTRONG



WILLIAM D. ARMSTRONG DIES

Alton Organist and Composer Spent Life in Illinois City.

William D. Armstrong, prominent organist and composer, died July 8 at his home in Alton, Ill., of heart disease and complications. He had been ill for a month.

Mr. Armstrong was the head of the Armstrong School of Music in Alton for the last thirty years. At the time of his death he was a member of the Alton Park Commission and president of the Madison County Historical Society. He was also a member of the executive board of the Illinois State Association of Park Boards.

Mr. Armstrong was born sixty-eight years ago in Alton. After studying music in London, he returned to Alton and taught music in the public schools. Later he founded the department of music at Shurtleff College and served for a number of years as its director. He wrote more than 200 compositions for the piano and organ. He was a member of the American Guild of Or-

ganists, a former vice-president of the National Music Teachers' Association and a former president of the Illinois Music Teachers' Association. He had served as organist of St. Paul's Episcopal Church.

Mr. Armstrong was not married and made his home with his sister, Miss Mae Armstrong, and a brother, Paul Armstrong.

Mario Yon in Father's Footsteps.

The last of the series of private recitals at the Yon music studio in New York was given June 14 by James Cavagnaro, Jr., pianist, and Mario Yon, organist. These two talented young artists presented a very interesting program, which opened with the Sonata in F major by Beethoven, played by Mr. Cavagnaro, followed by the Prelude and Fugue in G minor by Bach, "Christmas in Sicily," by Yon, and Prelude and Fugue in B flat major, Bach, played by Mario Yon. The program closed with two numbers for piano and organ—"The Harp of St. Cecilia," by Wiegand, and an arrangement by Pietro Yon of the Prelude in C sharp minor by Rachmaninoff. This was Mario Yon's first recital, and his playing was a credit to his father and teacher, Pietro Yon.

Porter Heaps Guest in Little Rock.

Porter Heaps of Chicago was honored at a luncheon in Little Rock, Ark., with special guests including organists of Little Rock and visiting organists. Those attending included Mrs. Edward Cornish and George A. Lescher of the Civic Music Association, which presented Mr. Heaps in recital in Little Rock; Franklin Glynn of Memphis, Mr. and Mrs. John Summers and Mrs. Sidney Nutt of Hot Springs, Mrs. R. E. Overman, Mrs. Morris Jessup, Miss Christine Raetz, Mrs. Henry Harris, Mrs. Conrad Farrell, Miss C. M. Owens, Mrs. Roscoe Blount, Mrs. Marie Aldrich, Mrs. L. M. Douglas, Mrs. Jack Saunders, Mrs. A. F. Pirniquet and Mrs. Guy H. Mathis, who served as hostess in the absence of Henry W. Sanderson, dean of the local chapter of the American Guild of Organists.

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Summer Recitals in Chicago; Callaway Opens Series of Four

The series of four summer recitals at the Fourth Presbyterian Church of Chicago under the auspices of the Illinois Chapter, A. G. O., opened July 7 with a fine performance by Paul Callaway of Grand Rapids, Mich., a young man of abundant technical equipment and a serious approach to the task of recital playing. His program seemed somewhat heavy pabulum, especially since the temperature was in the nineties, but it was all good, and the atmosphere of the great church and the appeal of its very satisfactory organ made one about as comfortable as he could have been.

Mr. Callaway, who has won acclaim by his playing in New York and was one of the recitalists of the 1935 A. G. O. convention, opened with the Bach Fantasia on "Komm, Heiliger Geist," followed by a selection from Tournemire's "L'Orgue Mystique," whose mysticism he brought out well.

The novelty and the chief attraction of the evening was the new Suite for Organ by Leo Sowerby, in four movements. Like all of the Chicago composer's work, this is not along the common lines. Although Mr. Sowerby writes more for the future, one might say, than for the present, and probably will be appreciated best, like the majority of great composers, some years after he has passed to other worlds, there is a distinct appeal in this work for those who take their organ music seriously. The opening Chorale and Fugue is admirable and has a majestic climax. The second movement, a Fantasy for Flute Stops, was played with taste and delicacy by Mr. Callaway and the registration possible on this instrument was most effective. The third movement, an Air with Variations, likewise made its appeal. It might be noted that Mr. Sowerby is not often guilty of writing airs, and he did not go far enough afield in this instance to risk an experience akin to that of Mr. Lemare when his Andantino was set to "Moonlight and Roses." For this reviewer the suite could well have ended there, for the final movement, a March, was in a stranger and more modern idiom.

Cesar Franck's Prelude, Fugue and Variation and the Introduction and Fugue from Liszt's "Ad Nos" were the closing numbers of the program and in the latter Mr. Callaway did his most distinguished playing of the evening. All of his playing was most meritorious, but it was distinctly an organist's program, with perhaps too little appeal to the ordinary music-lover to be a drawing card which would bring him to organ recitals.

Recital by Philip McDermott

A surprisingly encouraging number of people turned from the nearby bathing beaches and chose to swelter on the hottest night of the year, July 14, when the second recital of the series was played by Philip McDermott, organist of the North Austin Lutheran Church. They were well repaid with a varied and interesting program played in a musicianly manner. Mr. McDermott's list of offerings, which, very wisely, occupied less than an hour to play, was as follows: Ricercare, Palestrina; Prelude, Clerambault; Chorale Prelude, "As Jesus Stood Beside the Cross," Scheidt; Fugue in E flat major, Bach; Evening Song, Baisstow; Fantasy in A minor, Franck; Chorale Prelude, "Rhosymedre," Vaughan Williams; Meditation, Grace; Suite in Miniature, DeLamarter.

The composers were in chronological order. Mr. McDermott began his recital very effectively, the first notes of his opening number floating softly through the auditorium as if coming from a distance. He also made it evident that he knew how to use the resources of the fine Fourth Church organ. Between the Bach "St. Ann" Fugue and Franck's Fantasy in A minor was placed by way of variety the familiar melodious "Evening Song" of Baisstow. The Clerambault Prelude was played with unaccustomed speed. Throughout his performance Mr. McDermott proved himself a player who

has attained much and, in view of his comparatively young years, promises much more.

Mario Salvador Is Heard

Mario Salvador, a young organist of extraordinary gifts, was the recitalist July 21 and in this latest performance he displayed more repose, with the same technical facility, showing that he is maturing. He has a prodigious command of the instrument for one of so few years. All of his work reflects the training he has received in Italy, under Dr. Wilhelm Middelschulte and more recently under Frank Van Dusen. Mr. Salvador's program consisted of: Prelude and Fugue on "Bach," Liszt; Canzona, Reger; Prelude and Fugue in B minor, Bach; "Carillon," Sowerby; Chorale in B minor, Franck; Intermezzo and Finale, Third Symphony, Vierne.

The opening number was played with brilliancy and in the Reger Canzona Mr. Salvador showed contrasting restraint. He made light of the difficulties of the Bach work. Sowerby's "Carillon" was played with beautiful registration and with an understanding interpretation that made it stand out.

Final Recital by William H. Barnes

The final recital of the series was played by William H. Barnes, Mus. D., July 28, after this issue of THE DIAPASON had gone to press. The following program was presented: "Grand Choeur Dialogue," Gigout; Sketches Nos. 2 and 4, Schumann; Prelude in D major, Chorale and Four Variations on "O Gott, Du frommer Gott" and Prelude and Fugue in B flat, Bach; Chorale Preludes, "O Gott, Du frommer Gott" and "Schmücke Dich, O liebe Seele," and "Harmonies du Soir," Karg-Elert; Toccata in G minor, H. Alexander Matthews; Chorale in A minor, Franck.

LUCY DIMMITT KOLP IS DEAD

Head of Organ Department of Morningside College Passes Away.

Mrs. Lucy Dimmitt Kolp, Sioux City organist and a member of the faculty of Morningside College, died June 26 at the age of 66 years, after an illness of three months. Funeral services were held June 29 in the Whitfield Methodist Church, Sioux City. The Rev. Dr. J. J. Davies, pastor of the church; Dr. Earl A. Roadman, president of Morningside College, and Dr. J. J. Bushnell, a member of the college faculty, officiated.

Lucy Dimmitt was the daughter of the Rev. J. P. Dimmitt and was born at Fort Scott, Kan., Dec. 21, 1869. She was married in 1892 to Andrew J. Kolp, who died in 1897. She won the A. A. G. O. certificate in 1919.

Before joining the faculty of the music department of Morningside College in 1921 Mrs. Kolp was on the faculty of the music school of MacMurray College, Jacksonville, Ill., for twenty years. She was graduated from MacMurray College. Later she received a bachelor of music degree from the American Conservatory of Music and continued her education in that field by studying under leading organists and theorists in the musical centers of the United States and in Canada. She also studied in London and in Fontainebleau, France. During her instructorship at MacMurray College she was organist and director of the First Baptist Church at Jacksonville. Supplementing her services as head of the organ and theory department at Morningside College, she served as organist at the Whitfield Methodist Church. She was a member of the American Guild of Organists and the Daughters of the American Revolution. Surviving are her sister, Dean Lillian E. Dimmitt of Morningside College; three children—John D. of Manson, Iowa, James R. of Ida Grove and Mrs. E. E. Gingles of Onawa—and nine grandchildren.

Bonnet at Royal Albert Hall, London.

Joseph Bonnet has returned to Paris after two tours in England and an extensive one in France. His appearance at Royal Albert Hall in London was a marked success. At the conclusion of the program he was accorded an ovation by the audience that filled the auditorium. Mr. Bonnet's playing at the Saint-Saens centennial concerts in France also added to his fame.

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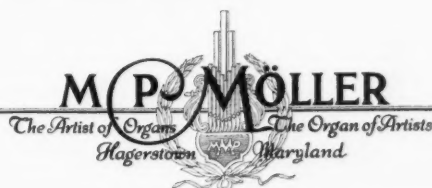
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Harry B. Jepson of Yale; Great Organist and Fine Personality

By PAULINE VOORHEES

Harry Benjamin Jepson is a name, or rather a personality, to be remembered for many years to come, as was his distinguished father, Benjamin Jepson, who held the position of music supervisor in the public schools of New Haven for fifty years. As the latter influenced the lives of hundreds, probably thousands, of individuals by his wonderful personality and friendliness, so the son, inheriting those same characteristics, has left an indelible stamp upon all who have had the good fortune to have come in contact with him. We who have studied with him always realized that he was and is an exceptional teacher, but it is the man that we shall always remember. His unaffected simplicity, friendliness, kindness and understanding make him many friends. At commencement time it is he for whom the alumni ask and search until they find him.

Professor Jepson's work at Yale covers quite a period. He received his B. A. from Yale in 1893 and the Mus. B. degree in 1894. He was appointed university organist in 1895, choirmaster and assistant professor in 1899, and full professor in 1906. Having had charge of the Yale choir for thirty-seven years, he must easily have had under him more than a thousand undergraduates. The choir numbers about sixty. The choir library contains about 200 compositions, the working repertoire being between fifty and sixty numbers. The old Italian compositions are used a great deal—Carissimi, Lotti and Palestrina—also Bach and Handel. The Davison arrangements are much used. One of the finest things in the choir library is Jepson's "Veni, Sancte Spiritus," a motet for men's voices published in 1909 by Gray. There are three rehearsals a week of exactly thirty minutes. Pro-

fessor Jepson has built up a fine tone and balance of parts, and the singing is always musicianly.

Professor Jepson's organ students probably number more than 500, many of whom are holding positions of distinction in various parts of the country. Among them may be mentioned Seth Bingham of Columbia, Douglas Moore, Edward Shippen Barnes of Philadelphia, Hope Leroy Baumgartner and Frank Bozyan, both professors at Yale; Luther Noss, university organist of Cornell; Robert Barrows, Washington Cathedral; G. Huntington Byles, Trinity Church, New Haven; Walter Carruth, Oakland, Cal.; Virginia Carrington Thomas, Ruth Muzzy Morize, Cambridge, Mass.; Bruce Simonds, Marion Keller, Northfield, Mass.; Robert Oldham, Wickham Rise School; Cecil Wright of Glens Falls, N. Y., and many others. Thus one man's influence reaches out in all directions.

As a composer he has become recognized throughout the country. He is a modernist, and most of his compositions require a large organ of many colors. He has written three sonatas and many shorter pieces. Perhaps the most popular of this group is the "Pantomime," of which Eric DeLamarter said: "It is one of the most clever and original scherzos of all modern compositions, tricky but perfectly practical."

His Second Sontata, with the subtitle "A Pageant," was awarded the prize for the best sonata in orchestral style given in 1919 by Mr. DeLamarter.

The Newberry memorial organ at Woolsey Hall was built originally by Hutchings in 1903, was rebuilt and enlarged by Steere in 1916, and in 1929 was completely reconstructed and enlarged by the Aeolian-Skinner Organ Company. The organ was described in detail in THE DIAPASON of January, 1930. As a recitalist Professor Jepson ranks high. His virtuosity is more than adequate, but one is never aware of it. He is a genius in the field of registration, using combinations of colors often unique. He feels things in terms of a great orchestra. Individual stops are

A. WALTER KRAMER



A. WALTER KRAMER, well-known composer, former editor of *Musical America* and now managing director of the Galaxy Music Corporation, has been added to the faculty of the Guilman Organ School in New York. Mr. Kramer will give illustrated talks on "Symphonic Music," "The Romantic Period" and "Contemporary Music."

rarely used by him.

Lynnwood Farnam often went to New Haven to hear him, and was a great admirer of his playing. Following is a quotation from one of Farnam's letters to Jepson, dated Nov. 22, 1917:

"Your equipment of taste and ability, combined with the superb organ and acoustics of that hall, is certainly very rare. I shall never forget that recital I heard you give last November. I feel that it was by far the greatest performance I ever heard on the organ.

Widor's Eighth Symphony will always be associated with that occasion. The first movement hung together so well. The beauty of tonal effects in the slow movement and the brightness of the Scherzo also remain in recollection. The Finale was simply stunning, through the extraordinary vigor of the rhythm, and, as I remember, the playing of certain notes staccato instead of legato."

Many people can testify as to the magnificent recitals which we have heard Professor Jepson give on that organ. He has a grasp of the composition as a whole which few people seem to have. We know that he has given many recitals about the country, but due to his modesty he has never resorted to any publicity whatever, and few indeed know of these things.*

So throughout the years he has quietly and unobtrusively attended to his duties at Yale, going from chapel to Woolsey Hall, teaching, practicing, writing and training the choir. Great people seem to be like that. It is the little fellow who has to make a noise about what he is doing.

During the summers he and Mrs. Jepson go to their lovely little cottage at Noank, a beautiful spot, but quite inaccessible, and there he writes and mingles with the old fishermen on the docks.

And so the name of Jepson continues to be an honorable and a famous one. He is a splendid musician, a magnificent organist, a sincere and able composer, a real teacher, and best of all, a great but humble soul, loved and admired by many. Life is a bit better and happier for such people.

*Professor Jepson has just been awarded the honorary degree of doctor of music by Colgate University.

Cronheimer Comes to Chicago.

Fred S. Cronheimer, organist and choirmaster at Christ Episcopal Church, Fitchburg, Mass., and former organist and choirmaster at Trinity Church in Boston and Trinity, Haverhill, has accepted a similar position in St. Paul's Episcopal Church, Chicago, and will assume his duties Sept. 1.

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MISS CATHARINE MORGAN



MISS CATHARINE MORGAN, F. A. G. O., whose reputation as an organist and choir director has spread far beyond Norristown, Pa., where she is in charge at the Haws Avenue Methodist Church, and who has gained fame as a recitalist, received a special honor in June when her choirs won the cup at the Talbott Festival of the Westminster Choir School in Princeton, N. J. The procession, which took one hour to pass a given point, was made up of choirs from all parts of the East, and after the processional a program was sung by the massed choirs and broadcast over WJZ. The cup was presented to Miss Morgan just before the singing of the last hymn. The points considered were general appearance, lineup, numbers and precision of marching.

This honor came to Miss Morgan and her choirs at the close of a busy

season, which began with the singing of Handel's "Messiah" Dec. 15. One of Miss Morgan's recital activities was an organ and orchestra concert March 24 at her church, with the West Chester State Teachers' College's symphony orchestra of fifty pieces assisting in this program: Organ, brasses and tympani, Festival Chorale, "Wonderful King," Karg-Elert; orchestra, Chorales, "Komm, süßer Tod" and "Herzlich thut mich verlangen," Bach; organ, Toccata in F major and Prelude and Fugue in A minor, Bach; organ and orchestra, First Concerto, Handel; orchestra, Overture to "Rienzi," Wagner; organ, "Carillon-Paraphrase" on a Gregorian Theme, Tournemire; "La Petite Ronde," Catharine Morgan; "Pageant," Sowerby; organ and orchestra, "Grand Choer Dialogue," Gigout.

On May 12 Miss Morgan gave a recital at Trinity Lutheran Church, Reading, Pa. A novel program presented June 21 at the Haws Avenue Church consisted of old Methodist hymn-tunes arranged for a *cappella* choir by Miss Morgan and sung by her senior choir.

Death of Arthur D. Beach.

Arthur D. Beach, a veteran organ builder of Troy, N. Y., and member of a family which has been in the organ business for ninety years, died June 1 in Nathan Littauer Hospital at Gloversville, N. Y., to which he was taken from his summer home at East Caroga Lake. The Beach business, founded by Mr. Beach's father, Giles Beach, at Gloversville, will be carried on at Troy by his son, who also bears the name of Giles. Beach organs have been built for many churches in Gloversville, Troy and elsewhere. When Giles Beach died, his son carried on the work of repair. Because the scope for this work was wider in the vicinity of Troy he moved there about thirty years ago. With the birth of the son, who was christened Giles, Arthur D. Beach decided to teach the boy his business just as his father had done with him. About six years ago the firm name was changed to A. D. Beach & Son.

MISS DORA POTEET



MISS DORA POTEET is a native of Texas and a musical product of that state, since practically all her training was received there. Her playing has the virility and freshness that characterize the West, mellowed by several summers of study in the East.

Miss Poteet has a bachelor of music degree and is an associate of the Guild. She has been active in the Texas Chapter of the Guild, having served last year as chairman of the recital committee, and has worked untiringly to hold before the public the highest and best in organ music.

Miss Poteet is a member of the faculty of Southern Methodist University, is organist and choir director of the First M. E. Church and is organist at the Scottish Rite Cathedral in Dallas. Her playing in the East Liberty Presbyterian Church, Pittsburgh, at the convention of the Guild, won for her a place on the list of the ablest woman organists.

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Guilmant on Organ Music; His Ideal Home Life; His Death in 1911

[This is the third and last installment of an article written at the editor's request by a noted American pupil and intimate friend of Guilmant to mark the twenty-fifth anniversary of the death of the famous French organist and composer.]

By WILLIAM C. CARL, MUS. D.

Referring to the development of organ music in France Alexandre Guilmant said:

"I should call Jean Titelouze the father of organ music in France. Like the Italian pioneers of organ composition, he wrote pieces in the Gregorian tonality. Unfortunately, little by little, his successors departed from the polyphonic style, with the result that organ music in France underwent a degeneration similar to that in Italy.

"About the middle of the present century, a well-known organist named Boëly endeavored to place French organ music upon a more solid basis, and to restore the old style not only of composition, but of playing. He made a valiant attempt to introduce Bach and other serious composers, but was unsuccessful. He simply sacrificed himself, for his efforts resulted in dismissal from his church. But M. Jacques Lemmens, from whom I had the honor of receiving instruction, was more fortunate. His efforts to introduce the best style of organ music in France began in 1852. His playing of Bach was a complete revelation to French organists, and formed the foundation of a more serious style of playing and composition.

"The development of organ playing and organ composition in France has been greatly aided by the skill of French organ builders, notably by the inventions of Aristide Cavaillé-Coll. The first notable product of the skill of the latter was the organ of the Basilique at St. Denis. It was he who devised the distribution of the wind at different pressures, which has resulted in greater steadiness of tone.

"Organ playing may be divided generally into two schools. In one the organ is treated as an orchestra, the production of orchestral effects being sought, while the other holds that the organ has so noble a tone quality and so many resources of its own that it need not servilely imitate the orchestra. I belong to the latter school. Berlioz said: 'The organ is pope; the orchestra emperor.' In other words, each is supreme in its own way.

"As between orchestra and organ, each has its great qualities and its faults. The organ has a certain solidity of resonance, while the orchestra's resonance is restless, feverish. The organ holds, sustains. On the other hand, one of the great faults of the organ is its lack of attack, or slowness of response. Here I may refer to a fault in technique which is often found. Many organists deem it wise not to press down the key too quickly or too far. I think, on the contrary, that the full pressure of the finger should be made at once, and the key held down solidly until released. As to pedaling, French organ pupils are now taught to hold the knees together and to use the heels much more than formerly. This method results in a quieter style of playing, and gives greater smoothness in phrasing, while it increases speed."

Reflections

The official inspection of new organs in France has long been a custom. In order to make alterations or changes before shipping the instrument, a jury is selected to meet on a certain day in the factory. The builder and church each invite the same number to represent them.

I recall one occasion when the organ was destined for a cathedral in Mexico. The builder named Dubois, Guilmant, Widor, Gigout, Dallier and Loret as his representatives. Guilmant was elected chairman and, seating himself at the console, improvised on each stop separately, giving his own opinion, the others following. All went well until he discovered a stop labeled "quintaton" was in reality a dulciana and for the gamba a clarinet had been sub-

GUILMANT AT ORGAN IN MUSIC-ROOM OF HIS VILLA AT MEUDON



stituted. The consternation of these experts will always remain in the memory of those present. The builder became so confused he could not speak. This incident alone shows the value of such an inspection, as the decision of the jury is law.

Always on Alert for Something New

Guilmant was always on the alert and eager to discover something new, whether in composing or in the interpretation of a standard work for the organ. When a young man in Paris, he formulated the idea of making it possible to play several themes at the same time and thereby gain in color effects. He was first to use the right-hand thumb on the great, reserving the other four fingers for the swell, while the left hand was free to play a third theme on the choir and, naturally, a fourth on the pedals. Examples may be found in his Allegretto in B minor and in his charming "Cantilene Pastorale." Today these things pass unnoticed. It was different then.

Guilmant was a quick student, requiring but a few minutes to grasp the possibilities of a new organ. Yet he would invariably rehearse for five hours on the day of a recital, without apparent fatigue. During his tours an irresistible success was his "Marche Nuptiale" (played at the wedding ceremony of King George V.). If not listed on the program it was always demanded and he was obliged to respond before his audience would let him go.

On one occasion, as an encore, he played one of his smaller pieces, the Melody in A flat. No one had dreamed of hearing it outside a church service. Just the same it proceeded with a rhythm that held his hearers spellbound. The marvel lay in the fact of his playing it on a single stop, an 8-ft. flute on the great, not enclosed in a box. Yet with his expressive touch it had a charm which he alone could give, the rhythm never lagging and, with a slight *ritenuto*, came to a triumphant finish.

Guilmant on American Organs

In an interview before sailing from America for France on his last tour Guilmant made the following com-

ments and suggestions:

"In America I have found many good organs. They are especially effective in the softer stops, such as the dulcianas, flutes and gambas. The full organ often lacks resonance and energy, and frequently does not thrill. I do not think the mixtures and reeds of the great organ should be included in a swell-box, as this weakens the tone and destroys proper balance. The pedals in American organs are not so clear and distinct as they should be. They lack the 8 and 4-ft. tone. The effect is the same as if there were too many double basses in an orchestra and not enough violoncellos.

"My opinion is that builders should devote less time to mechanical improvements and more time to improving the voicing of their instruments. Mechanical appliances are multiplying so fast that very soon the organist will be unable to occupy himself with anything except the mechanism of his instrument. This is a tendency greatly to be deplored. Organ playing should be essentially musical and, as far as possible, in the pure style of the organ; it should not involve the necessity of constantly changing the registration.

"There is too great a tendency to use the vibrating stops, such as the *voix celeste*, tremolo or *voix humana*, so that, when these effects are really called for, they do not make the desired impression.

"Both in Europe and America a lively interest is evinced in all these questions, so vitally important to the organ, and it is to be hoped that, as a result, a taste for pure organ music and better instruments will be promoted."

Guilmant's Home Life

The master's home life was ideal. The Villa Guilmant, located on the avenue that bears his name, was surrounded by beautiful gardens, that one summer won for him the first prize of the City of Paris. In Mme. Guilmant he had a sympathetic and loving wife. She was a constant aid, arranged and managed all his concerts and tours, and attended to the publication of his compositions, as he was always his own publisher. She was an exceptional hostess, and was surrounded by guests

during the summer months that taxed the villa to its full capacity.

The master never seemed happier than when he had his family and friends about him, and frequently there were sixteen of us at a time. On warm evenings dinner would be served under the trees. One night "poulet en casserole" was on the menu. When it was brought from the kitchen one of the guests said it was exceedingly dangerous to eat chicken prepared in a casserole, adding that if a piece of the enamel lining should chip off appendicitis would follow. Whereupon the master rang immediately for the maid and called for a hammer. He then proceeded to break the casserole into a thousand pieces, and exclaimed: "Never again will poulet en casserole be served in my house!"

Events That Cannot Be Forgotten

Who will forget the nights spent in the music room, when the master would seat himself at the organ and play for us until nearly midnight? Each time it would be a different program. No one would speak or move a muscle, for this "musique intime" was of a kind not to be heard elsewhere. Cavaillé-Coll, the builder of the organ, and Guilmant were friends for years and he frequently came, as did Saint-Saëns, Dubois, Salomé and a coterie of the great men of France. The summers spent there are indelible in the memory of those who were thus privileged.

The Guilmant home life was exceptional. There were three married daughters—Cécile Sauterau, Pauline Aliamet and Marie Louise Loret—and one son, Felix, the artist, whose studio was in the villa. They were always there with their families in the summer.

During his later years Guilmant frequently said: "My great occupation is to form among my students a good organ school. It is fifteen years since I began my duties as professor at the Conservatoire and this has been uppermost in my mind, that the French organists may hold their own before the masters of other countries."

Guilmant was the most lovable of men. All with whom he came in contact felt the force of his wonderful personality and nature. His vitality was unusual. He was always young, one who never felt the weight of years. His method of life and habits were such as to keep him young in spirit and activity. When he played his brains were behind his fingers, and his audiences always felt it.

The Master's Last Days

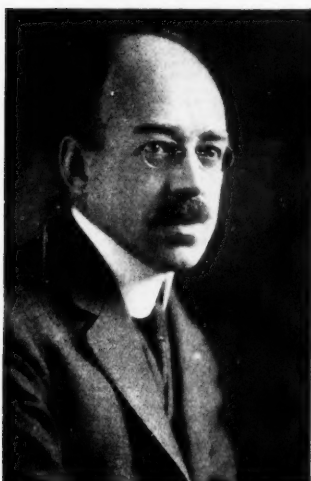
After a brief illness the master, surrounded by his family, passed on at the Villa Guilmant March 30, 1911. At the funeral service Bach chorales were played on the organ in the music room, and eulogies were pronounced as he was laid at rest at Montmartre, in Paris. A memorial service was held at La Trinité.

The American students of the master formed themselves into the Guilmant Club to perpetuate his memory. A memorial tablet was placed on the Trocadero.

M. Guilmant was a chevalier of the Legion of Honor, commander of the Order of St. Gregory, professor of the organ at the Paris Conservatoire, professor at the Schola Cantorum, president of the Guilmant Organ School, New York, and organist of the Trocadero. He received the degree of doctor of music from the University of Manchester, England.

Alexandre Guilmant dominated the other organists of his time. He was equal to the best in his profound knowledge of the resources of his instrument, and the facility with which he could use them. He was their superior in the quality of his taste, in his interpretation and in his respect for the organ, the church and music. One has seen sometimes the most brilliant and able organists condescend to play pieces of great effect but not appropriate to the instrument and the place. Guilmant always consecrated his art to the noblest works, and he executed them in a style marvelously broad and exact, sober, and at the same time expressive. He taught a deeper lesson than admiration—one of steadiness and stability and accurate knowledge as the necessary basis from which may arise inspiration of genius.

DR. CHARLES N. BOYD



THE ABINGDON PRESS ANNOUNCES publication June 22 of "The Organist and the Choirmaster," a new manual for the use of church musicians, by Charles N. Boyd, Mus. D., co-director of the Pittsburgh Musical Institute and instructor in church music at the Western Theological Seminary. The book is a thoroughly practical supplement to the training the organist or director has had along purely musical lines, and it aims at the provision of worthy and appropriate music for the service of the church.

Dr. Boyd has had wide experience as a music director, and has filled prominent positions in national musical organizations. He was the writer of notes for the Pittsburgh orchestra concerts, and has edited much organ and orchestra music for various publications.

Sengstack Heads Music Publishers.

John F. Sengstack of the Clayton F. Summy Company of Chicago was elected president of the Music Publishers' Association of the United States at the annual meeting of that organization June 10 in the Hotel Roosevelt, New York. Mr. Sengstack succeeds W. Deane Preston, Jr., head of the association for the last five years. A. Walter Kramer of New York was elected a director to fill an unexpired term.

Meredith College is the latest school that fosters music to have its faculty and choir recital programs prepared for the information of the public in the form of a booklet. Leslie P. Spelman, the enterprising head of the department of music, has had the annotated programs bound and copies are available to the public as long as the supply lasts, by application to Mr. Spelman at Box 1, Meredith College, Raleigh, N. C. Mr. Spelman's organ class has grown so that it is necessary to install an additional practice organ in the fall. That will give him a three-manual in the auditorium, two practice organs and a pedal piano.

KILGEN FOR IOWA RESIDENCE

Three-Manual Will Be Installed in Simmons Home at Ottumwa.

Mr. and Mrs. Harold Simmons of Ottumwa, Iowa, have placed an order with George Kilgen & Son of St. Louis for a three-manual organ for their beautiful residence. Mrs. Simmons, who is an accomplished organist, has arranged for a number of musicales in her home after the organ is installed.

The stop specification of the organ is as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 61 pipes.
 2. Gedeckt, 8 ft., 61 pipes.
 3. Dulciana (from Choir), 8 ft., 61 notes.
 4. Octave, 4 ft., 61 pipes.
 5. Flute (Gedeckt extended), 4 ft., 12 pipes.
 6. Chimes, 20 tubes.
 - 6a. Harp, 37 bars.
- SWELL ORGAN.**
7. Violin Diapason, 8 ft., 73 pipes.
 8. Stopped Flute, 8 ft., 73 pipes.
 9. Salicional, 8 ft., 73 pipes.
 10. Voix Celeste, 8 ft., 61 pipes.
 11. Flute d'Amour, (Stopped Flute extended), 4 ft., 12 pipes.
 12. Nazard (from Flute d'Amour), 2 1/2 ft., 61 notes.
 13. Flautino (from Flute d'Amour), 2 ft., 61 notes.
 14. Vox Humana, 8 ft., 73 pipes.
- CHOIR ORGAN.**
15. Melodia, 8 ft., 61 pipes.
 16. Viola, 8 ft., 61 pipes.
 17. Dulciana, 8 ft., 61 pipes.
 18. Flute (Melodia extended), 4 ft., 12 pipes.
 19. Clarinet, 8 ft., 73 pipes.
 - 19a. English Horn, 8 ft., 61 notes.
- PEDAL ORGAN.**
20. Bourdon, 16 ft., 32 pipes.
 21. Lieblich Gedeckt (Stopped Flute extended), 16 ft., 12 pipes.
 22. Bass Flute (Bourdon extended), 8 ft., 12 pipes.
 23. Still Gedeckt (Swell), 8 ft., 32 notes.

NEW WORK AT LOUISIANA "U"

Frank Crawford Page Appointed to Direct Schola Cantorum.

Frank Crawford Page, F. A. G. O., who holds both the bachelor and master of music degrees from Dalhousie University, Halifax, N. S., has been appointed director of the Schola Cantorum of the Louisiana State University School of Music, according to an announcement by Dr. James M. Smith, president of the university. The Schola Cantorum, which will be launched in September, has been planned under the direction of Dr. Becket Gibbs, world authority on liturgical music, who has been a guest member of the school of music faculty for the last two summers, and Dr. H. W. Stopher, director of the school. The courses have been approved by the Most Rev. Joseph F. Rummel, archbishop of the New Orleans diocese. The Schola Cantorum, which Dr. Gibbs believes will be one of the few schools for training in Catholic music, including Gregorian chant, in the United States, is founded on the Motu Proprio of Pius X. Mr. Page goes to Louisiana from the Pius X. School of Liturgical Music, College of the Sacred Heart, New York City, where he has been assistant to Mother Stevens, the director, since 1929. In the Schola Cantorum, which is to be a department of the school of music, Mr. Page will be assisted by Frank

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Chicago Choirmasters Elect.

The following officers have been elected by the Chicago Choirmasters' Association to carry on the work in 1936-37: President, James F. Miller, organist and choirmaster Trinity Episcopal Church; vice-president, Ralph F. Anschuetz, organist and choirmaster Trinity Church, Highland Park; secretary, Albert J. Strohm, St. Paul's Church-by-the-Lake; treasurer, George E. Ceiga, St. Margaret's Episcopal Church; chaplain, the Rev. Harold L. Bowen, rector St. Mark's, Evanston. This will be the fifth year of the organization, and its original object in promoting interest in boy choirs is being recognized throughout the diocese.

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Tri-Chapter Meeting in Philadelphia Has Fine 2-Day Program

The season was brought to a close with a tri-chapter rally in Philadelphia, May 26 and 27, as announced in THE DIAPASON. May 1, the Camden Chapter and the Wilmington Chapter joining with the Pennsylvania Chapter for two days of recitals, services and discussions of professional matters. The activities began with addresses of welcome to the registrants from Dr. Henry S. Fry, chairman of the program committee, and from Dr. James Francis Cooke of the Presser Foundation. These were followed by a luncheon at the Architects' Building. The convention then listened to an interesting survey of "Contemporary Church Composers" by Dr. Harold W. Thompson of the New York State College for Teachers, Albany, N. Y., and of THE DIAPASON in the chapel of Girard College. After the address Dr. Marshall S. Bidwell, organist of Carnegie Institute, Pittsburgh, played a splendid recital on the large Skinner organ in the chapel. In addition to some meticulously played organ music he gave performances of Debussy's "Afternoon of a Faun" and Strauss' "Death and Transfiguration."

After dinner the delegates returned to Girard College to hear a choral and organ recital given jointly by the choral club of the Musical Art Society of Camden, of which Dr. Henry S. Fry is conductor and Raymond B. Heston accompanist, and the Choral Art Society of Philadelphia, of which Harry C. Banks is director and Marie F. Kennedy accompanist. Miss Kennedy contributed a short organ program. She was most at home in the impressionistic style of Karg-Elert, playing three pieces by this popular composer. Each chorus sang a group of numbers separately and joined forces for the concluding group. Holst's "Psalm 148," the final number, provided the climax of the evening and perhaps of the whole convention. In it Mr. Banks skillfully drew upon the vast tonal resources of the combined choruses and the enormous organ to build up such an amazingly brilliant mass of tone as has seldom been heard in Philadelphia.

The next morning was spent in visiting small organs. The Wicks of three ranks in St. Philip's Evangelical Lutheran Church created a very favorable impression and was demonstrated by Arthur W. Howes, Jr. The Möller of four ranks in the Italian Presbyterian Church was most effectively demonstrated by Dr. Rollo F. Maitland.

After a luncheon as guests of the Strawbridge & Clothier store, at which Dr. Herbert J. Tily, president of the store, and himself an organist, recited some original poetry, a brief recital was given by the store choir, for which another miniature Möller organ was used. This performance was under the direction of George Gaskill Ashton, who also played.

Later that afternoon at Northeast High School, Hugh McAmis of All Saints' Church, Great Neck, L. I., played an unusually interesting program with superb artistry.

The final dinner at Ball's restaurant proved to be a festive occasion. After it the choir of Trinity Episcopal Church, Wilmington, sang Faure's "Requiem" in St. Clement's Church under the direction of William S. Nagle. The choir exhibited excellent discipline and did exceptionally fine work in the line of delicate dynamic changes. Robert Hall Elmore, who played the organ accompaniment for the Requiem, also played several Bach compositions from memory.

The success of the convention was due in large measure to the arrangements made by the chairman, Dr. Henry S. Fry, who acted as genial master of ceremonies.

Pass the 1936 Examinations.

Results of the annual Guild examinations were announced early in July from headquarters. The candidates who passed the 1936 fellowship examination are: Howard L. Gamble, C. Richard Ginder, Joseph W. Grant, A. L. Gundrum, John Irwin, Frank McConnell, F. Crawford Page, Daniel Pedtke, Anna Shoremount and Margaret Starr.

Candidates who passed the associate-ship examination are: C. Wesley Anderson, Mrs. F. B. Ash, C. G. Bratt, Theodore Bulger, Franklin Coates, Harriet C. Cromie, G. Faulkner, F. L. Garton, Charles E. Gauss, Donald A. Griscom, Wallace D. Heaton, Jr., C. K. Hendershott, Robert Herterich, John Holler, Charles Johnson, Esther Jones, Margaret Kallina, Robert Kee, John Klein, J. Stanley Lansing, Priscilla Mague, Felix McGuire, Eunice Pike, Douglas Rafter, Ethel M. Reed, Mrs. W. W. Rogers, Charles A. Sheldon, Jr., Sister M. Rosina, Henry Switten, Agatha TePaske and Elizabeth Whiley.

Central New Jersey Chapter.

The annual Central New Jersey Chapter picnic was held at the summer home of Mrs. Norman W. Hartman in Seaside Park, N. J., June 20. The afternoon was spent on the beach, after which the guests enjoyed a supper at the bungalow. A program of entertainment was provided for the evening.

JEAN E. SCHLICKLING, Secretary.

M. P. Möller, Sr., Pays Tribute to Organists and Organ of Today

Matthias P. Möller, Sr., the dean of American organ builders, who was called upon to make a five-minute address at the banquet which brought to a close the general convention of the American Guild of Organists in Pittsburgh, received an ovation from the hundreds of organists present from all parts of the continent. Mr. Möller's brief talk took the form of a tribute to the organists and to the organ of today. He spoke as follows:

"I consider myself honored to be invited to be your guest tonight, and it is indeed a pleasure for me to be here with you. You represent the largest and the best musical organization in the world. You do not pick up your prospective members on the street and make them members overnight. Months and years of hard work and intensive study have been necessary to qualify for membership in the American Guild of Organists. Your organization is the most honored of the musical profession; with the clergy and the pastor, you stand on their side in the church. You help to form the religious and spiritual atmosphere in your community.

"It was through the continued efforts of your committee, in co-operation with the organ builders, that the standardized console was adopted, and it took nearly twenty years to do so. Since the adoption of the standardized console and the perfection of the mechanism of an organ, considerable time and effort have been directed to developing new tonal qualities in our pipe organs. Whole new stops have come out, and the organ is tonally very much improved. I can freely say that the American organ now stands as the finest in the world. There is none better.

"While we organ builders have been working on improving our organs, an opponent came and put up to the public a new and unknown instrument, supposed to take the place of the pipe organ. This I hope you have all agreed is not the instrument for church worship. Not only is the pipe organ adapted for church worship, but every high school and every institution of learning should have an organ to lead in its musical program; and, beside the altar in every lodge room and home should be a pipe organ. From Genesis, the first book of the Bible, on through time, the background and history of the organ and the great master organists stand out as shining lights, and are a wonderfully interesting study.

"Why should not the pipe organ be

adopted as the national instrument? So open wide the portal, and let the King of Instruments come into its own."

List of New Colleagues.

Colleagues elected June 29 are:

BINGHAMTON—
R. Annette Johnson, Binghamton.
BUFFALO—
Edward B. Vreeland, Salamanca, N. Y.
CENTRAL NEW YORK—
Helen Ebling, Utica.
CENTRAL TENNESSEE—
Mrs. Clarence Sutherland, Nashville.
HARTFORD—
Clive R. Roberts, Norwich, Conn.
HEADQUARTERS—
Mabel H. Johnson, Woodhaven, N. Y.
KANSAS—
Louise Webb, Newkirk, Okla.
LEHIGH VALLEY—
Dorothy H. Cox, Bethlehem, Pa.
Norman R. Peters, Allentown, Pa.
Carolyn Quantz, Winchester, Va.
MICHIGAN—
Jessie Clark Copp, Detroit, Mich.
J. A. Hebert, Detroit.
MISSOURI—
Grace Gockel, St. Louis.
NORTHERN CALIFORNIA—
Frederick G. Brugge, Oakland.
Paul J. Burroughs, San Francisco.
Edwin Butler McDonnell, Oakland.
OKLAHOMA CITY—
Margaret Heldbrink, Oklahoma City.
OREGON—
Jerry J. Gilmore, Portland, Ore.
PENNSYLVANIA—
Theodore Alfred Hunt, Reading.
SOUTHERN CALIFORNIA—
Peggy Clarke, Los Angeles.
Olive Campbell, Riverside.
SOUTHERN OHIO—
Claude B. Ball, Cincinnati.
WESTERN PENNSYLVANIA—
Mildred Carlson Grecco, Pittsburgh.
Mrs. Albert J. Maslin, Sharon.
Mrs. Alice B. Ramsay, Pittsburgh.
Maude M. Smullen, Pittsburgh.
WESTERN WASHINGTON—
Edith McKee Baker, Seattle.
WORCESTER—
Margaret M. Johnston, Worcester.
INDIANA—
Pauline R. Roos.

San Diego Chapter.

The San Diego Chapter met at Valle's dining room June 2 for its annual dinner. Election of officers was held and plans discussed for a series of recitals next season. Newly-elected officers are:

Dean—Charles Shatto.
Sub-dean—Marguerite Barkeley Nobles.
Secretary-Treasurer—Ethel Widener Kennedy.
Corresponding Secretary—Phyllis Barker.

Following the meeting an excellent program was presented at the First Presbyterian Church by Dorothy Fellows and Sheila Winrow, students of Ethel Widener Kennedy and Marguerite Barkeley Nobles respectively, assisted by Arlene Baker, soprano.

Propounds Query: "Is Organist Necessary"; He Must Be an Artist

[The following is the text of a paper read late in June at the Pacific Coast Organists' Convention held in San Francisco.]

By WARREN D. ALLEN

The title of this paper is not intended to be facetious. Nor does it mean that I intend to stop with any superficial phases that the question may suggest. The question does arise, sometimes, when a church spends many thousands on an organ and has nothing left for the organist; when municipalities install huge organs without ever using them (except for political ballyhoo!) and when choir directors go in for a rigid diet of a *cappella* music. Reduction of the instrumental vitamins may impair musical health. A *cappella* singing is one interesting phase, but, like any one phase, can be and often is overdone. The objectionable features of performance for technique's sake, or for the sake of effect, may be just as bad with a disciplined *cappella* choir as they ever were with the solo quartet, or the "show-off" organist. Let us strive for a balanced regimen.

Discussion of these phases of the question almost inevitably puts blame of some sort on somebody else's shoulders. Such blame may frequently be well placed, but I propose some matters that ought to make organists pause and think of their own qualifications and responsibilities—whether they have them and are meeting them.

I propose to take up briefly the heated discussions that have been raised over this question for centuries; the basic points of antagonism, and the conditions under which history shows that organists are necessary. The conclusions may all be summed up by stating that the organist is necessary only on condition that he is more than an organist. The organ, more than any other instrument, has reflected the changes that have been going on in occidental society. The history of music can be read in the history of the organ. The differing characteristics of the Eastern or Greek church and of the Western or Roman church are discernible in their differing arts of worship. We do not yet have any scholarly studies which explain the absence of the organ in the Greek church and its presence in the Roman. But in the Western church the varying degrees of emphasis on the organ in the service, in different countries, can be explained when we observe the different social conditions under which the religious arts were developed.

In the history of the early Christian church the organ may have been in disrepute because of its association with pagan circuses and immoral practices. But that does not explain the permanent banishment of organs and organists in the Eastern church, and their increasing importance in the Western. Extensive reading of early history of music (all of which seems to have been written in Western, not Eastern, Christendom) offers a clue, if not a solution. This hypothesis, suggested as a working basis for future studies on the subject, may be stated as follows: Instrumental music in general—organ music in particular—has flourished and come to its highest development in religious music in countries where the church has been closely in touch with the people; in communities where the popular participation in divine worship has reflected democratic, communal tendencies in society.

The reverse side of this hypothesis might be stated as follows: When church music tends to become the prerogative of a specially trained priestly class which imposes its will upon the people, such a theocracy frowns upon instruments in church, and the forms of church music come to be more fixed than in communities where instruments are used. Our theory need not go so far as to conclude that the recent downfall of the Greek church in Russia is due to the repression of instrumental music in religion. But this Greek Orthodox church, with its purely vocal music, did certainly offer another in-

stance of the general repression practiced by an ecclesiastical power linked with an autocratic ruling class. Even in the Roman church the prejudice against the instruments was strong, thanks to the old associations of instruments with pagan rites.

But there seem to have been two powerful factors which operated in favor of the toleration and promotion of instrumental music in the religious service. In the first place, people love instruments, and folk traditions forced instruments into the church; in the second place, many clerical authorities found historical justification for them in Holy Writ itself. Both of these factors, one outside and the other inside the church, were products of the early Renaissance. It is probably true that plainsong was sung with very little accompaniment in the early days of the church, but to state that no instruments were ever allowed for over a thousand years is merely one of the wild and unsubstantiated guesses too common among historians. Recent research now reveals that a magnificent art of choral music, with many instruments, was in full bloom in Paris in the great "Gothic" period—the thirteenth century. While the cathedrals were being built, in a great wave of religious enthusiasm, people brought their instruments (all kinds of them) to the church in order to "make a joyful noise unto the Lord." The cathedral not merely was open for services on Sunday, but was the general meeting-place throughout the week, for every member of an ideally communistic society.

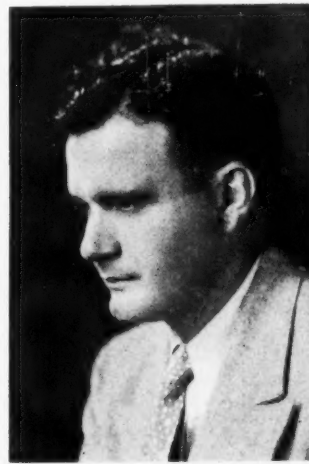
In the fourteenth century development of the *Ars Nova* in Italy not only permitted, but demanded, extensive use of instruments. The organ came into extensive use in the fifteenth and sixteenth centuries and by the nineteenth century it was the common background for choral music in Venice, Spain, Germany, France and elsewhere. As organs grew in size, they came to be fewer in number. But even today French churches demand two organs as "standard equipment." The organ does seem to have resulted from the numerous small instruments which it displaced and gradually imitated.

The modern craze for a *cappella* singing has been spurred by the mistaken belief that all Renaissance polyphonic music was unaccompanied. Hugo Leichtentritt exploded that notion over thirty years ago in his studies of old paintings. It is now believed by scholars who know that a *cappella* singing was unknown until the sixteenth century, and even then probably was carried on only in the Sistine Chapel. The closer we get to the seat of clerical authority, especially when it is bound up with the state, the stronger we find the prejudice against instruments in church. When Calvin established his theocracy in Geneva, instruments of all kinds were banned from the church, and the prejudice against them was nowhere more ruthlessly demonstrated than under the Puritan commonwealth a century later. Old New England and many another American community ruled by the cloth installed instruments in church against fierce opposition.

The facts are, simply, that in the entire history of the Western church there have been two factions. One, contending that God-given vocal music was prior to all artificial, man-made instruments, maintained that song, and only song, was acceptable in the sight of God. Even this faction would permit the enjoyment of instruments for secular purposes, but not in church. The second faction, believing that God wants his creatures to enjoy all the good things of life, found justification for instruments in Genesis, showing that the organist was a worthy descendant of Tubal Cain, "father of all such as handle the harp and organ."

The first histories of music, in the late sixteenth and seventeenth centuries, all found places for both kinds of music, for these histories were written in communities where both sacred and secular music was actively promoted. It is even safe to say that the greatest advances in sacred and secular music have been made when individual musicians have been interested and active in both fields and when the border line between the two has been difficult to

FRANK COLLINS, JR.



AT THE LOUISIANA STATE UNIVERSITY in Baton Rouge the musical forces have completed the performance of the series of Handel Concertos, all played with organ and orchestra. Dr. H. W. Stopher, director of the school of music, has conducted all, and Frank Collins, Jr., has been at the organ.

In a vesper program recently Mr. Collins played the Concerto No. 16 and these additional organ numbers: Cantabile, Franck; "The Squirrel," Weaver; "In Paradisum," Daniel-Lesur; "Filleuse" ("The Spinner"), Dupré; Concerto in A minor, Bossi.

The choir of Temple B'nai Israel, Baton Rouge, where Mrs. Genevieve Collins is organist and director, gave a program of Jewish music for the university vespers in the spring.

draw. Stagnation seems to set in when one dominates the other, when church musicians live as a class apart from the rest of musical society, and "sacred" and "secular" music come to be so rigidly classified that "never the twain shall meet." In short, advocacy of "pure" sacred music usually puts severe restrictions or a complete ban upon instruments in church; the degree to which instruments are used in church seems to be in direct ratio to the influence of popular elements in the service. (For example, a recent article in a Catholic magazine deplored the use of the town band in Belgian village churches. *Horrible dictu!*)

The organ's popularity as a church instrument undoubtedly is due to the fact that it is a mechanical aggregation of singing voices. It is particularly well adapted to polyphonic music, and organs and polyphonic music have always been developed together. But not only the organ in the days when church-going was not merely a folk way, but a vital event, but lutes and viols, violins and basses, trumpets and trombones, oboes and bassoons added to the joyful noise. If history teaches us any lessons it suggests that the revival of the church orchestra may be one means of restoring vitality to jaded Protestantism, at least.

As said before, the organ itself, in its structure and function, has changed with each changing society. The classical organ of the Baroque and Rococo era reflected faithfully the "clear and distinct ideas" of the Cartesian age. The industrial revolution did away with man power for blowing, simplified the mechanism and initiated mass production. The Romantic era demanded *vox humanas*, celestial voices and faithful imitations of orchestral instruments. While the romanticists demanded that the organ sound more like an orchestra, composers like Wagner and others tried to make the orchestra sound like the organ. (Nowadays, if people want to hear Bach's organ works, they go to symphony concerts.) The age of imperial expansion, when greatness became synonymous with bigness, demanded bigger and louder organs. The triumphs of technology made synthetic tone color, first with combinations of a few pipes, and now with no pipes at all.

Organists have been so busy getting

acquainted with all the new gadgets, keeping up with all these improvements (?), and discussing them pro and con, that they haven't given much thought to what it's all about. We have tended to lose sight of the original functions of the organ in church: (1) Its function as an inspiration to singing, and (2) its value as a rallying-point for other instruments. In the first place, this mechanical congregation of singing voices has no *raison d'être* unless it is really made to sing, and if the organ sings, others will wish to sing. In the second place, no organist knows anything about playing Bach until he has played with the instruments used by Bach in his orchestrations, particularly with strings. The greatest fault of organists and organists' conventions is that they are so self-sufficient. The organ is very rarely the complete, self-sufficient instrument it is cracked up to be. Only organists and a small "lunatic fringe" of concert-goers find complete satisfaction in it. But the organ is an ideal chamber music instrument. The growing interest in chamber music is one thing that we organists must recognize.

In summing up, therefore, this paper tries to point out that the organist is a necessary appurtenance and a desirable animal to have around on three conditions:

1. That he be interested in both "sacred" and "secular" music, remembering that our musical heritage is what it is because of the musical enrichment each has brought the other. The spiritualization of popular music is an old art, almost lost in this country. Too often we find the opposite—the popularization (vulgarization) of spiritual music—but traces of the better phase, this "enrichment," may be found, for example, among Negroes. The chanting of the Twenty-third Psalm and the Lord's Prayer in a great Harlem church is a thrilling emotional experience; the soft accompaniment is provided by violin, organ, piano, flute, cornet and saxophone!

2. That he make the organ not a law unto itself, but a companion for voices and other instruments. No greater compliments can come to me than when a layman says: "You make the organ talk," and, again, when my choir sang over the radio: "I know it was an organist directing, because of the clarity of each individual voice part." The worst blow comes when someone says: "My, that must have been a difficult piece."

3. Finally, that he be not only an organist, a musician, a director, a "minister of music," and all that, but that he be an *artist*, remembering that the true artist must never lose touch with life.

In these days, socially-minded clergymen are realizing that the church must wake up. Christian civilization, democracy and our civil liberties are threatened as never before. Shall we continue blissfully on our way, therefore, meandering through Mendelssohn's "O for the Wings of a Dove"?

In one of the most fashionable churches of Greater New York Harry Emerson Fosdick's great indictment of war was distributed in the vestibule, and the best sermon I heard in the East was preached (straight from the shoulder) by a young minister who was called by a Western church, only to be turned down by a timid vestry when the yellow press denounced him as a "radical," when he was merely a liberal friend of labor! With many ministers and leaders awake to the necessity for social education, church musicians must not go droning along in an ivory tower of sweetness and light. Artists are alive, and always have been, to the changes going on about them.

In broadening our horizons, as good American artists, and organists, we shall do well to remember a poem entitled "Culture," by Ralph Waldo Emerson:

Can rules or tutors educate the semi-god whom we await?
He must be musical, tremulous, impressionable.
Alive to gentle influence of landscape and of sky
And tender to the mystic touch of man's or maiden's eye.
He, to his native center fast, shall unto future fuse the past
And the world's flowing force in his own mold recast.

FINE OLD ROOSEVELT HAS BEEN MODERNIZED

WORK IN GREAT BARRINGTON

Instrument Installed in First Congregational Church in 1883 Now a Four-Manual—Ruth Graham at Console for Reopening.

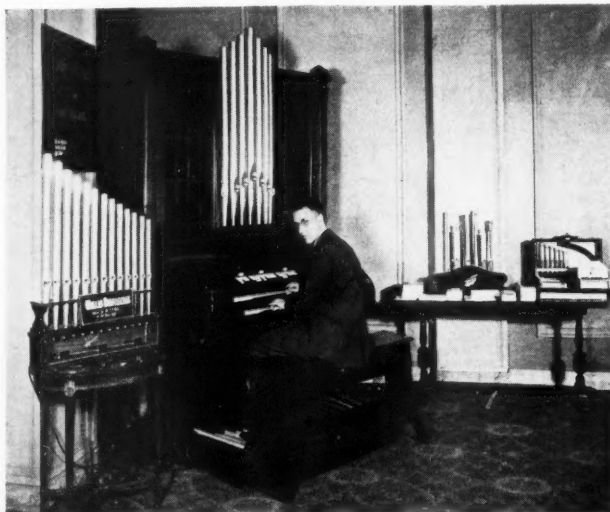
A fine old Roosevelt organ installed in 1883 in the historic First Congregational Church of Great Barrington, Mass., has just been rebuilt and a four-manual console has been installed. An echo division has been added, with a set of twenty-five Deagan class A chimes. The work of installation was done by W. W. Laws.

The church has three choirs, with a total of seventy-five singers, who, with guest soloists from New York participated in special services June 21. Ruth Graham, A. B., M. S. M., formerly organist at the First Presbyterian, Franklin, Ind., and of the Central M. E., Brooklyn, N. Y., is the minister of music.

Miss Graham directed a festival service to mark the completion of the re-opening of the organ in the evening. The choir sang Brahms' "How Lovely Is Thy Dwelling-Place" and Mendelssohn's "Hear My Prayer," the junior choir sang Bach's "My Heart Ever Faithful" and the combined choirs Dickinson's "List to the Lark." The organ selections included: Symphony 6 (Allegro and Adagio), Widor; Chorale Preludes, "Kommst Du nun, Jesus" and "Ich ruf' zu Dir, Herr Jesus Christ," Bach; Prelude and Fugue on "B-A-C-H," Liszt; "The Fountain," Fletcher; "A Song of Gratitude," Cole. What is said to be the first adjustable combination action built by Roosevelt was used in this organ. It possesses a tonal ensemble rarely found in instruments of similar size. The stops are all "straight." The specifications are as follows:

- GREAT.**
 Double Open Diapason, 16 ft.
 First Open Diapason, 8 ft.
 Second Open Diapason, 8 ft.
 Gemshorn, 8 ft.
 Viola da Gamba, 8 ft.
 Principal Flöte, 8 ft.
 Doppelp Flöte, 8 ft.
 Quint, 5½ ft.
 Flute Harmonique, 4 ft.
 Gambette, 4 ft.
 Octave, 4 ft.
 Octave Quint, 2½ ft.
 Super Octave, 2 ft.
 Mixture, 4 and 5 ranks.
 Scharff, 3 ranks.
 Euphone, 16 ft.
 Trumpet, 8 ft.
- SWELL.**
 Bourdon, 16 ft.
 Open Diapason, 8 ft.
 Stopped Diapason, 8 ft.
 Clarabella, 8 ft.
 Spitz Flöte, 8 ft.
 Dolce, 8 ft.
 Sallcional, 8 ft.
 Voix Celeste, 8 ft.
 Octave, 4 ft.
 Sallcet, 4 ft.
 Hohl Flöte, 4 ft.
 Flauto Dolce, 4 ft.
 Flageolet, 2 ft.
 Cornet, 5 ranks.
 Contra Fagotto, 16 ft.
 Cornopian, 8 ft.
 Oboe, 8 ft.
 Clarion, 4 ft.
 Tremolo.
- CHOIR.**
 Contra Gamba, 16 ft.
 Open Diapason, 8 ft.
 Dulciana, 8 ft.
 Viol d'Amour, 8 ft.
 Concert Flute, 8 ft.
 Rohr Flöte, 8 ft.
 Quintadena, 8 ft.
 Flute d'Amour, 4 ft.
 Fugara, 4 ft.
 Piccolo Harmonique, 2 ft.
 Echo Dolce Cornet, 5 ranks.
 Clarinet, 8 ft.
 Vox Humana, 8 ft.
- ECHO.**
 Keraulophone, 8 ft.
 Fern Flöte, 8 ft.
 Flauto Traverso, 4 ft.
 Oboe, 8 ft.
 Vox Humana, 8 ft.
 Tremolo.
 Chimes.
- PEDAL.**
 Resultant, 32 ft.
 Open Diapason, 16 ft.
 Bourdon, 16 ft.
 Dulciana, 16 ft.
 Flute, 8 ft.
 Violoncello, 8 ft.
 Lieblich Gedeckt, 8 ft.
 Lieblich Gedeckt, 16 ft.
 Trombone, 16 ft.

WICKS ORGAN AND ITS OWNER AMID EXHIBIT AT A.G.O. CONVENTION



THIS PICTURE SHOWS the display of the Wicks Pipe Organ Company, Highland, Ill., at the recent general convention of the A. G. O. in Pittsburgh. The exhibit in the Hotel Schenley attracted hundreds of organists and was a center of interest throughout the convention. In the picture Charles A. Woods, Jr., who won the contest in which the organ was offered as a prize, and who has taken it to his home at Sewickley, Pa., is shown at the console. Mr. Woods, who is a lawyer and organist, is assistant organist of the Presbyterian Church of Sewickley. The organ is the model known as the "Fuga," and contains 207 pipes and 12 reeds. The tonal resources include a diapason of sixty-one pipes, a salcional of sixty-one pipes and a flute of eighty-five pipes, with a pedal reed bass extension, from which the

- following specification is derived:
- GREAT ORGAN.**
 1. Bourdon (T. C.), 16 ft., 49 notes.
 2. Geigen Diapason, 8 ft., 61 notes.
 3. Flute, 8 ft., 61 notes.
 4. Sallcional, 8 ft., 61 notes.
 5. Octave, 4 ft., 61 notes.
 6. Flute d'Amour, 4 ft., 61 notes.
 7. Piccolo, 2 ft., 61 notes.
- SWELL ORGAN.**
 8. Bourdon (T. C.), 16 ft., 49 notes.
 9. Geigen Diapason, 8 ft., 61 notes.
 10. Quintadena (synthetic), 8 ft., 61 notes.
 11. Stopped Flute, 8 ft., 61 notes.
 12. Oboe (synthetic), 8 ft., 61 notes.
 13. Viola, 8 ft., 61 notes.
 14. Flute, 4 ft., 61 notes.
 15. Violina, 4 ft., 61 notes.
 16. Nazard, 2½ ft., 61 notes.
- PEDAL ORGAN.**
 17. Sub Bass, 16 ft., 32 notes.
 18. Gedeckt, 8 ft., 32 notes.
 19. Octave, 4 ft., 32 notes.
 20. Flute, 4 ft., 32 notes.

SEES ATTACK ON EDWARD VIII

Grand Rapids Organist Witness to Attempt on Life of British King.

C. Harold Einecke, organist and minister of music at the Park Congregational Church, Grand Rapids, Mich., had an unlooked-for vacation thrill in London when he was a witness to the attempted attack on King Edward. Associated Press dispatches gave Mr. Einecke's account of the affair.

"I was standing just at the top of Constitution Hill when I noticed the King looking steadily toward the left," Mr. Einecke said. "I judged from his rigid attitude that he must have spotted something. Certainly his horse seemed to sense something was wrong, for it looked uneasy and its ears were twitching. Then, just as the King passed, there was a scuffle and a man rushed out from the crowd. The King appeared unmoved, but the excitement of the crowd nearby was intense. Soldiers and police rushed forward. Several women in the crowd screamed and several fainted."

NOTES FROM LOS ANGELES

Los Angeles, Cal., July 14.—The new Möller organ for the First Baptist Church of Hollywood is being installed and the opening recital will be given by Irene Robertson early in September. The new church plant is imposing. The instrument is a three-manual with some eighteen ranks of pipes, a really interesting specification that should prove effective. It is hoped that the first fall meeting of the Guild will be held here.

Porter Heaps gave a recital in the Redlands Bowl early in June on a specially installed Hammond electronic organ. Hr. Heaps played an exacting program including works by Bach, Wagner and Franck and some manuscript pieces by Rowland Leech, a local composer.

Russell Hancock Miles of the University of Illinois is lecturing and playing four recitals at the University of California summer session in Westwood. Mr. Miles' programs are well

chosen and played in a faultless and interesting way. Dudley Warner Fitch will give the recital Aug. 5 and I played the first of the series July 1.

Clarence Mader has returned from Berkeley, where he was manager of the three weeks' summer school of the Westminster Choir School. Some twenty students attended the sessions, which is a good showing, as this is the first year such a school has been held on the coast. During his stay Mr. Mader was one of the recitalists at the Pacific coast convention in San Francisco.

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Give Piano and Organ Recital.

For the last of a series of five concerts of the Crawfordsville Symphony Society in the chapel of Wabash College, Crawfordsville, Ind., May 27, Dale Young and Earle Howe Jones gave a joint piano and organ recital, with Mr. Young at the organ. The numbers for the two instruments combined were Rubinstein's "Kamennoi Ostrov" and a "Poem at Sea," Turechek. Mr. Young's organ solos were "The Bells of St. Anne," Russell; Canon in B minor, Schumann; Fantasia, Rheinberger; Minuet, C. P. E. Bach; Prelude and Fugue in G, Bach.

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"Light Out of Darkness"
 Chorus from "The Light of Life".15c

RICHARD WAGNER

"O Fount of Love Eternal"
 Adapted from "Parsifal"
 by Charles Black.....12c

EDWARD MARGETSON

"Lord, What Am I"
 The latest work from the composer of "A Christmas Roundelay." A cappella15c

STANLEY MARCHANT

"Judge Eternal"
 Short anthem for four voices by the organist of St. Paul's Cathedral, London15c

A. CLAUDE KEETON

"O For a Thousand Tongues"
 Anthem for general use, the words by Charles Wesley, Baritone solo.10c

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C. S. LANG

"Hail, Gladdening Light"
 For choir, congregation and organ 12c

MARTIN SHAW

"Earth's Mighty Maker"
 Anthem for harvest or general use15c

JOHN HOLLER

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 Felix Memorial Baptist Church, Lexington, Ky.
 First Baptist Church, Belzoni, Miss.
 Baptist Church, Chase City, Va.
 First Baptist Church, McAllen, Texas
- Catholic**
 Our Lady of Perpetual Help, New Bedford, Mass.
 St. Margaret's Church, Cincinnati, Ohio
 St. Edward's Church, Dallas, Texas
 Sisters of the Precious Blood Convent Chapel, Dayton, O.
 Provincial Convent of Good Shepherd, Cincinnati, O.
 St. Joseph's Church, Hays, Kansas
 Church of St. Joachim & Ann, Queens Village, N. Y.
 St. Joseph's Church, Norman, Okla.
 St. Francis Xavier Church, St. Joseph, Mo.
 St. Peter & Paul Cathedral, Indianapolis, Ind.
 St. Joseph's Church, Sheffield, Ala.
 St. Philip Neri, Portland, Ore.
 St. Mary's Church, Ticonderoga, N. Y.
 Ch. of St. Lawrence O'Toole, Hartford, Conn.
 Sisters of St. Joseph Fonthonne Chapel, Cincinnati, O.
 Annunciation Church, Bogalusa, La.
 St. Ann's Church, Hamilton, Ohio
 Catholic Church, Webster, S. Dak.
 St. Joseph Novitiate, Rolling Prairie, Ind.
 Carmelite Monastery, Carmel-by-the-Sea, Calif.
 St. Catherine's Church, Denver, Colo.
 St. Mary's Church, Brenham, Texas
 Visitation Church, Kansas City, Mo.
- Christian Science**
 Second Church of Christ, Scientist, Oklahoma City, Okla.
- Church of Jesus Christ of Latter Day Saints**
 Latter Day Saints Church, Miami, Okla.
 15th Ward Latter Day Saints, Ogden, Utah
 Wilford L.D.S. Ward, Salt Lake City, Utah
- Congregational**
 Middlebury Congregational Church, Middlebury, Conn.
 Congregational Church, Emmetsburg, Iowa
- Disciples of Christ**
 University Ave. Christian Church, San Diego, Calif.
 First Cong. Christian Church, Newport News, Va.
 Christian Church, Sheridan, Wyo.
 Christian Church, Salisbury, Mo.
- Episcopal**
 Church of the Incarnation, E. Orange, N. J.
 St. George's Church, Mt. Savage, Md.
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 Grace Lutheran Church, Pontiac, Mich.
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 Danish Lutheran Church, Solvang, Calif.
 St. Paul's Lutheran Church, Emerson, Nebr.
- Methodist**
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 Steele Creek Presbyterian Church, Charlotte, N. C.
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CHICAGO, AUGUST 1, 1936.

Readers of THE DIAPASON who pass through Chicago during the summer vacation period are urged to stop at the office of this paper and to make it their headquarters while in the city. Mail addressed to you here will be held for your arrival or forwarded on your instructions. The new office is in room 1511 Kimball Building, at Wabash avenue and Jackson boulevard, centrally situated in the loop business and shopping district.

OUR CHERRY SISTERS

Back in the nineties—gay or otherwise—the Cherry sisters flourished. Those who remember the days gone by will recall that these sisters were actresses—or thought they were—and hailed from Iowa. They originated several acts, each worse than the others, which evoked the ridicule of audiences of their native state, and this disfavor was expressed with vegetables on frequent occasions. Oscar Hammerstein, the famed and inventive theatrical man, heard of the sisters and their exploits and straightway brought them to New York, where they revived a dying theater. Growing audiences came armed with eggs and other missiles, until a screen had to be placed in front of the stage to protect the young women from Iowa. But they won notoriety and cash through the sheer absurdity of their "art." Whether they knew it or not, they were the exponents of ugliness on the stage, and therein lay their success, or whatever it might be called.

Sometimes when one sits through an organ recital he wonders whether the Cherry sisters have been reincarnated, or are merely being copied. Men who should be familiar with the best in organ literature strain their technical resources to interpret something that impresses the average listener, erudite or ignorant, as merely ugly. Criticisms are cloaked in extenuating language; we call this and that composition "interesting," or worth studying in order to understand it, meaningly hoping that we shall never hear it again. But, once it has appeared on the program of one of our best performers, it has the imprimatur required to appear in the society of modernist works. Soon every player who seeks the approbation of his fellows among the elect is playing the selfsame superfluous addition to ecumenical musical literature, while his peers vie with him to discover something even more awful. The fashion is established. All of which seems to be the only explanation of why some things are played in recitals. We must have something new, and preferably extreme.

There is a sad analogy between the case of the Cherry sisters and that of some aspiring organists. "They presented a spectacle more pitiable than amusing," wrote the critic of the *New York Times* of the girls' New York premiere. They were serious about it, wrote another commentator. And Impresario Hammerstein said by way of explanation: "I've been putting on the best talent, and it hasn't gone over. I'm going to try the worst." Yet when it comes to the audiences the analogy ceases. The theatergoers of the '90s

came, but brought vegetables. The recitalgoers of 1936 just stay away.

Would it not perhaps be of greater benefit to organ music if those who have not lost their balance would display their disapproval more forcefully? Bring on the vegetables!

EDWARD M. READ

Edward M. Read, whose death is recorded in our news columns, was characterized by THE DIAPASON several years ago as "the beloved disciple" of the organ fraternity of St. Louis. This sincere and apt tribute may well be repeated now that he has gone from us. Of his four-score and ten years the best part was spent as a devotee of the organ. He was for many years an active organist and he was a composer of sincere and worthy material; and we challenge anyone to say that it will not survive longer than most of the output of a diametrically opposite type which is having its vogue. But it was not as an organist or a composer, but as a man, that Mr. Read left his deepest impress upon St. Louis and upon all who had the privilege of knowing him. His friendly and helpful spirit had its influence in every circle in which he moved. For THE DIAPASON his passing is a loss in that he was one of the group of subscribers who have read the paper since the very first issue nearly twenty-seven years ago. To its staff his letters and his support in the early days were something that money cannot buy.

TEMPO ALLEGRO!

Some of our readers may be interested in statistics; all of them are interested in service. Consequently it will not tire the majority of those who look to THE DIAPASON every month for the news of their profession, as well as for magazine features of the best kind, to give them these data: The July issue contained an account of a little more than 6,500 words recording the proceedings of the convention of the American Guild of Organists. The story covered nearly every detail of the entire week, with carefully-prepared reviews of all the recitals, concerts, etc. On Monday afternoon, June 29, sixty hours after the convention adjourned, the last form containing the record of the week in Pittsburgh was locked up in Chicago, 500 miles away, and on Tuesday noon, eighty-four hours after the last farewell, the entire issue, packed in seventy-two mailbags, was delivered at the Chicago postoffice, to be forwarded to every part of this continent and a dozen foreign countries. This time record could have been shortened materially were it not for the fact that for forty-eight hours of the eighty-two—all of Saturday and Sunday—no work is done by the printers, under union rules. Despite the speed required in the preparation of the account and the large amount of mechanical detail involved, the customary high standard of typography, proof reading, etc., was adhered to strictly.

When it is considered that of more than 6,000 members of the A. G. O. only 500, or about one in a dozen, were able to attend the convention, and that the other eleven must derive their picture of the proceedings from the account in THE DIAPASON, we feel that not too much emphasis is laid on this, and that the importance of the story fully justified the labor and expense.

KINDER PLANS FOR SEASON

Monthly Musical Service at Holy Trinity Church in Philadelphia.

Ralph Kinder, whose name is indissolubly linked with the Church of the Holy Trinity, Philadelphia, through his long and successful labors there, is resting at his summer home in Quonochontang, R. I., after a busy season. For the coming year he has planned monthly musical services, the programs for which have been selected. In the last season Mr. Kinder has been able to maintain his full choir of four soloists and an adult chorus of twenty-two voices, with as good talent as Philadelphia can offer. Among the offerings of the year were Mendelssohn's "Elijah," in three parts, Harold Moore's "The Darkest Hour" and Bach's "God Goeth Up with Shouting." For thirty-seven years Mr. Kinder has been able to help his people worship through music and he is continuing his labors along that line.

VISITORS AT DIAPASON OFFICE

The following summer visitors have registered at the office of THE DIAPASON in June and July:

Joseph A. Fischer, New York City.
Vernon Ackerman, Mount Carroll, Ill.
Orrin C. Suthern, Tuskegee Institute, Ala.
Clinton DeWitt, Oconto, Wis.
Sterling Marshall, Houghton, Mich.
Adolph Steuterman, Memphis, Tenn.
Marion J. Clayton, New York City.
J. MacC. Weddell, Galesburg, Ill.
Ruth Bampton, Jenkintown, Pa.
Frank H. Colby, Los Angeles, Cal.
Frank B. Jordan, Bloomington, Ill.
Mrs. Roland Diggle and daughter, Los Angeles, Cal.
Elsie MacGregor, Indianapolis, Ind.
Mrs. Sue Goff Bush, Kansas City, Mo.
William R. Voris, Tucson, Ariz.
Maurice G. Pedersen, Toledo, Ohio.
Mr. and Mrs. Walter A. Eichinger, Seattle, Wash.
W. Arnold Lanch, Topeka, Kan.
Walter Dunham, San Antonio, Tex.
Newham Waterworth, Tasmania.
William F. Spalding, Denver, Colo.
William C. Webb, New Orleans, La.
Joseph A. Hoifrichter, Cleveland.

Walter N. Hewitt's Choir Again Wins.

The senior choir of thirty-five mixed voices at the Prospect Presbyterian Church of Maplewood, N. J., has been announced the winner of the choir contest sponsored by the Music Contests League, Inc., of New Jersey. The judges were: Professor J. Earle Newton, head of the music department at New Jersey College for Women; Lester B. Major, organist and choirmaster of the First Baptist Church of Bloomfield, N. J., and Miss Mabelanna Corby, composer and vocalist. They gave the winning choir a percentage of 91. The contesting choirs sang—a cappella—"Ave Verum," Mozart, and "Lo, A Voice to Heaven Sounding," Bortniansky. Walter N. Hewitt, A. A. G. O., is director of the choir. The winning choir in the 1934 contest, from St. Paul's Methodist Episcopal Church of Newark, N. J., was also under Mr. Hewitt's direction. Mr. Hewitt left that church the following season to go to the Maplewood Church. Mr. Hewitt is dean of the Union-Exeter Chapter of the American Guild of Organists.

Musical of Arthur G. Bryan's Choir.

The annual musicale of the choir of Muhlenberg Memorial Lutheran Church, Philadelphia, was held June 17 under the direction of Arthur G. Bryan, organist and choirmaster. A string quartet from the Philadelphia Orchestra, composed of Jascha Simkin, violin; Alfred Lorenz, violin; Leon Frengut, viola, and Isidore Gusikoff, cello, assisted. Under Mr. Bryan's leadership the choir has risen to a place of prominence in the Lutheran Church in the Philadelphia area. Its personnel is entirely volunteer and its twenty-eight members are recruited from the church membership as well as from outside the church. Besides giving of its time, the choir is a self-supporting organization, in that all materials for vestments are purchased and made into the finished product by its members. All music used at the services is purchased and the organ maintenance is provided from the choir treasury. Mr. Bryan received his musical training under Dr. J. Fowler Richardson of Wilkes-Barre, Pa., Ralph Kinder of Philadelphia and Frank Wright of Brooklyn, N. Y. He won the fellowship certificate of the American Guild of Organists with second highest honors in 1933.

Many Activities of Donald C. Gilley.

Donald C. Gilley of Indianapolis, head of the organ department at the Arthur Jordan Conservatory of Music and assistant professor of music at Butler University, has completed one of the busiest seasons of his career. Concerts by the university and conservatory choirs, special programs and his teaching activities occupied Professor Gilley's schedule until the end of the school year in the middle of June. In addition he found time to serve as dean of the Indiana Chapter of the American Guild of Organists.

On June 17 Professor Gilley dedicated the Caldwell memorial organ in the First Presbyterian Church at Danville, Ky., with William E. Pilcher, Jr.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Aug. 1, 1911—

By way of expressing their appreciation of their organist, Clarence Dickinson, the people of the Brick Presbyterian Church in New York tendered him a trip to Europe. Mr. and Mrs. Dickinson sailed on July 4.

The Austin Organ Company had completed installation of a four-manual in the Baptist Tabernacle at Atlanta, Ga., and the specification was presented.

Formation of the Oregon-Washington Chapter of the American Guild of Organists was decided upon at a meeting in the First Presbyterian Church of Seattle and Warden Frank Wright of the Guild, who was present, appointed Frank Wilbur Chace as the first dean.

TEN YEARS AGO, ACCORDING TO THE issue of Aug. 1, 1926—

The new four-manual organs of the day, specifications of which were published, included one for Christ Church Cathedral, St. Louis, Mo., to be built by the Skinner Organ Company; one for the First Baptist Church of Asheville, N. C., to be built by Henry Pilcher's Sons; one of sixty-four sets of pipes, to be built by the Austin Organ Company for the East End Christian Church, Pittsburgh, and a large Skinner for Wesley Methodist Church, Worcester, Mass. In addition to the foregoing, the Estey Company was to install a large three-manual with echo division in Grace Congregational Church, Framingham, Mass., and M. P. Möller had completed a large three-manual with echo for the First Methodist Church of Oneonta, N. Y.

Biographies of Dr. John M. E. Ward, Ernest Arthur Simon, Walter Wild and Miss Helen Higon were published on the "Who's Who" page.

A four-manual built by the Wicks Company was opened late in June in the First Evangelical Church of Waterloo, Iowa, and a four-manual Reuter was ordered for the new Za Ga Zig Shrine Temple at Des Moines.

A cable from Dr. Alexander Russell to THE DIAPASON announced that Louis Vienne had been engaged for an American recital tour in February and March, 1927.

Eight of his pupils were presented in graduation or special recitals by the conservatory during the year. The Butler choir filled twenty-five engagements during the season, most of which were in Indianapolis. It sang at Bloomington, Noblesville and Sheridan and presented one concert over station WFBM in Indianapolis. The conservatory choir sang twelve concerts during the season. Among them were appearances at Anderson and Noblesville, and before the regional convention of the American Guild of Organists at Louisville.

Recital by Ross at Mansfield, Pa.

The usual organ recital for the summer school students of the State Teachers' College, Mansfield, Pa., by Professor R. Wilson Ross on the three-manual Austin organ in Straughn Hall was presented July 6. Professor Ross played two movements of the First Sonata by Guilman and several transcriptions, but the highlight of the program was an improvisation on a requested theme—"The Old Spinning Wheel." The audience was delighted by the various forms and treatment that this melody was accorded. Professor Ross is a former member of the music faculty of the Mansfield State Teachers' College and is the inventor of the Ross multiple piano.

College Post for Dr. Garabedian.

Dr. Carl A. Garabedian, the mathematician-organist who labored for a long time with success at Bard College, has been appointed associate professor of mathematics and organist and choir director of Wheaton College, Norton, Mass. He will continue to hold his position as organist and director at the Church of the Holy Spirit in Mattapan, Boston.

The Free Lance

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

Going to England this summer? If you wish to hear an organ the like of which you never imagined, take a train in London from the Liverpool street station "booking" to Stowmarket. Alight, as the English say, at Stowmarket and find someone who will drive you to Shelland, about three or four miles away. Shelland has a well-known church, one of the few dedicated to Charles I.; in the church is a barrel organ. Here I invoke the aid of Grove and find that "a barrel organ has a wooden cylinder, or barrel, placed horizontally, and armed on its outside circumference with brass staples or pins." As in a street or hand organ there is a handle to turn the barrel; in doing this the pins communicate with valves that, being opened, allow wind to enter the required pipes. In this way both melody and harmony are produced.

About six months ago the *Daily Express* (London) chronicled the retirement of old Robert Armstrong, who had turned the handle of the barrel organ in the hymns and voluntaries of Shelland Church for fifty years. The organ is just about 100 years old; it is seven feet high, has three barrels (or drums), each capable of playing twelve tunes. So the congregation used only thirty-six tunes. Count the tunes you play for your congregation to sing, and you will find the number is very small. Old Armstrong would not allow anyone else to turn the crank save his son, and thus Sydney has succeeded his father. The old church is privately owned, and does not come under the authority of the bishop of the diocese. The tunes played, without doubt, were "St. Ann," "Burford," "D u n d e e," "Southwell" and others of that type.

John Arnold, the Englishman (who died in 1792) in his "The Compleat Psalmist" (fifth edition, 1761) gives us a very good idea of the popularity of the barrel organ at that time:

Music of all kinds never was brought to the great perfection or was even so much in vogue as it now is; that most noble instrument, the Organ, having now not only made its most magnificent appearance in Cathedrals and Churches in London and other of our cities, but also in the Churches of many of our Market Towns throughout this Nation; which is now brought to such a great perfection that I have seen some Advertisements in the Newspapers of Church Organs of the Machinery kind which are so contrived as to play chiving barrels fitted to them for that purpose) a set of Voluntaries, also most of our Antient Psalm-Tunes with their giving-out and interludes, &c. which are very Commodious for Churches in remote Country Places, where an organist is not easily to be had or maintained, and may also be played by a person (unskilled in music) who is only to turn a Wheel around, which causes the Barrels to play the Tunes as they are set to; which also Organs have generally or should have, a set of keys to them that a Person might play on them at pleasure notwithstanding the Barrels.

Quaint chap, Arnold; he sounds like an old gossip.

Admirers of the "Scene by the Brook" in Beethoven's Pastoral Symphony, please note. My friend, Dr. Orlando Mansfield, one of the best, most scholarly, musicians I have ever known, writes to the *Christian World* (London) that in his childhood and youth, spent in the manse adjoining the historic church (1566) at Horningham, Wiltshire, in the heart of Selwood Forest, he heard, at certain seasons of the year, nightingales galore. It was a delight to find in later years that these sounds were identical in pitch with the notes given by Beethoven in his Sixth Symphony.

Two or three years ago it seems that Stravinsky published his "Chronique de Ma Vie," the second volume of which appeared recently. The whole work has been translated and published by Gollancz in London, price 8s. 6d. It might well be taken seriously into account by the Order of Old Fogies to which I belong. Let me quote a few bits from Richard Capell's review of the book in the *Daily Telegraph* of

April 11. R. C. considers Stravinsky to have the most original and characteristic mind of contemporary European composers. * * * "S. is the born anti-romanticist, scornful of all the emotional self-indulgence denoted by romanticism. * * * He is disgusted with the sham mass in 'Parsifal' and in general with Wagner worship. * * * He distinctly states that 'it is high time to put an end once for all to this unseemly and sacrilegious conception of art as religion and the theater as a temple.' * * * Expression has never been an inherent property of music; if music appears to express something it is only an illusion and not a reality."

But very queerly he cherishes Tschaiakowsky, the emotional and passionate one. Most queer is it that in Tschaiakowsky he finds an agreement with his one conception of music, to wit, quoting from Tschaiakowsky: "I have made it my object to be in my music what the most illustrious masters were in theirs—an artisan, just as a shoemaker is. * * * They composed their immortal works exactly as a shoemaker makes shoes, day in and day out, for the most part to order." And what does all this prove? Why, that neither Stravinsky nor Tschaiakowsky knew what their music essentially was. No feeling in the "Rite of Spring"? No feeling in the Tschaiakowsky symphonies? What nonsense!

Still, as an old fogy I am bound to admit that Stravinsky gives me a good deal to think over, and I call young fogies as well as old ones to meditation and prayer. For there are young fogies, despite the "Shorter Oxford Dictionary," which defines "fogy" as "an old person with antiquated notions." Fogysm has no relation to the calendar; it is a mental habit or attitude. The old fogy dwells lovingly in the effete past; the young fogy, in the future, which he foolishly imagines is the child of the evanescent present. Both are fogies. Still, the fogies have much sport; the old fellows laugh at the young fogies and the young fogies pity the old ones. It is a case of the aesthetic fifty-fifty.

To change our subject to something entirely practical: I see that the National School for the Blind in London has trained 200 organists and choir-masters who now have posts in Great Britain.

One day, when opportunity, time and editorial encouragement are all combined, I would like to write something about hymn-tunes composed by Americans, from Lowell Mason on. If you will take a look at the index of composers in any of the newer hymnals compiled for the use of the American churches I believe you will be surprised to find so few tunes of native authorship. It is not so in Great Britain; every new hymnal gives opportunities to English composers. Perhaps we have no traditions as to style and suitability, or even the genius to produce music equal in effectiveness to the best English tunes. There is no doubt in my mind that the modern English organist has inherited a sane and fruitful tradition. An English organist and choirmaster, A. G. Colborn of Stapleton, Bristol, has sent me a setting of "Angels from the Realms of Glory" that has interested me from its unusual form, consisting of four phrases of three measures each, followed by two phrases of four measures, the whole ending with the plagal (chord of the added sixth) cadence.

An American organist who has a choir in a college is often compelled to write settings of hymns or of some of the canticles in order to fit his choir; but I doubt if the compilers of an American hymnal would look with much favor on commissioning American—or in fact any—organists to write tunes for such a work. They may have good sense on their side. For my part I consider the writing of a good hymn-tune to be worthy of any musician's ambition.

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 Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.
 Headquarters—14 Elm street, Toronto, Ont.

C. C. O. Convention in London, Ont.

The annual convention of the Canadian College of Organists will be held in London, Ont., Aug. 25 to 27 and an attractive program for the two days has been prepared. The convention is open to all and the registration fee is \$1. The registration committee consists of T. Gray, J. McDermid and E. A. Harris.

The morning of Tuesday, the opening day, will be devoted to registration of members at the Metropolitan United Church. This will be the headquarters of the convention. The council dinner will be served at Wong's cafe. The council will be the guests of the London Center.

Tuesday afternoon sessions will be held in the Metropolitan Church. The program as proposed is as follows:

TUESDAY, AUG. 25

2:15—Paper and discussion on the American Guild of Organists tests for choirmasters, presented by T. C. Chattoe, Mus. B., F. R. S. A., organist of the Metropolitan Church. Paper on "Musical Interpretation" by G. D. Atkinson. This will be illustrated with lantern slides.

4—Afternoon tea at the church.
 8—Recital at Dundas United Church by Harold W. Friedell, F. A. G. O., guest representative of the American Guild of Organists.

WEDNESDAY, AUG. 26

9 a. m.—Council meeting at headquarters. During this meeting there will be a motor drive to points of interest.

10:30—General meeting at headquarters.
 2:30 p. m.—Joint recital by H. D. Jerome of Brantford and Graham George, Mus. B., F. C. C. O. This will be played on the new Woodstock organ being installed in the Church of St. John the Evangelist.

4:30—Garden party at the home of Mr. and Mrs. Ray Lawson, "Woodholme."

8—Joint recital by Frederic T. Egner, organist of Cronyn Memorial Church, and the London Male Choir, under the direction of George G. Leithbridge, organist of St. Paul's Cathedral, London, Ont.

THURSDAY, AUG. 27

9 a. m.—Discussion of unfinished business at headquarters, followed by a tour of the city's churches.

2 p. m.—Paper to be read by Dr. Healey Willan, F. R. C. O., entitled "The Chapels Royal." This paper is read by the kind permission of Dr. Stanley Roper, organist and master of the children, H. M. Chapel Royal, St. James' Palace, London, England. Paper to be read by W. Wells Hewitt, A. R. C. O., organist and choirmaster of St. James' Cathedral, Toronto, on "Training of Adult Male Choristers."

4:25—Trip to Port Stanley by electric train. Swimming facilities will be provided by members of the London Center.
 7—Final dinner.

Pieces for 1937 Examinations.

The following pieces have been chosen for the examinations in organ playing of the Canadian College of Organists in February, 1937:

ASSOCIATESHIP.

1. Chorale Prelude, "Christ ist erstanden," Bach (Little Organ Book, Book 15, Novello).
2. "Holsworthy Church Bells," Wesley (Novello), or Andante in D, Hollins (Novello).

FELLOWSHIP.

1. Prelude and Fugue in F minor, Bach (Book 6, Novello; Bridge & Higgs).
2. Intermezzo from Symphony 6, Widor.
3. Fantasia on an English Folk-tune, Harris (Oxford University Press), or Overture to "Hänsel and Gretel," Humperdinck (arranged by Lemare; Schott).

These pieces only will be accepted, and no substitution will be considered.

The following candidates were successful in the midsummer examinations:

FELLOWSHIP.

F. E. Dowling, Alliston, Ont.
 Graham George, Montreal, Que.

ASSOCIATESHIP.

Evelyn L. Corben, Winnipeg, Man.
 F. C. SILVESTER,
 Registrar of Examinations.
 H. G. LANGLOIS,
 Secretary.

For Kansas City Auditorium.

George Kilgen & Son, Inc., have received an order for a "Petit Ensemble" for the large new municipal auditorium at Kansas City. The organ will be one of the larger designs, including vox humana and chimes. As the seating capacity of this auditorium is more than 10,000 the instrument will speak through an elaborate public address system permanently installed in the auditorium and will have a high degree of amplification. Other orders for "Petit Ensembles" were received during the past month, among them being sales to Mrs. Ruth Clark, Los Angeles; radio station WDBJ, Roanoke, Va., and St. Mary's Catholic Church, Des Plaines, Ill.

Harry E. Cooper Studies in London.

Dr. Harry E. Cooper, F. A. G. O., the Kansas City organist and head of the music department at Ottawa University, Ottawa, Kan., is studying in London this summer under Guy Weitz. Dr. Cooper has been at Ottawa since 1928 and is organist and choirmaster of St. Andrew's Episcopal Church in Kansas City.

ERNEST A. SIMON



ERNEST ARTHUR SIMON, organist and choirmaster of Christ Church Cathedral, Louisville, Ky., reached his thirty-fifth anniversary in that post June 22.

Mr. Simon has a fine choir of sixty men and boys, outstanding for its rendition of the best in church music and for its loyalty and devotion to the church. The highest standard of excellence is maintained at all times. With four rehearsals a week, the boys receive training along the lines of the best choir schools. Mr. Simon, a native of London, had organ training under Fountain Meen, organist of the Sacred Harmonic Society, and studied voice at Trinity College. Thus he was grounded in the best traditions of the English Church and his influence in this respect extends by way of his

pupils into many churches of various denominations.

Program to Dedicate Chimes.

Mrs. Charlotte Lohnes of Warren, Pa., gave an interesting program consisting largely of chime pieces by request at the dedication of chimes in the organ of the First Methodist Church of Clarion, Pa., Sunday evening, June 21. The congregation attracted by the program filled the church to the last seat. Mrs. Lohnes played these selections: "The Little Bells of Our Lady of Lourdes and Vesper Processional," Gaul; Meditation, Sturges; "Walking on the Sea at Capernaum," Shure; "Northern Lights," Torjussen; "Dreams," McAmis; "At Even," Siddall; "Rhosymedre," Vaughan Williams.

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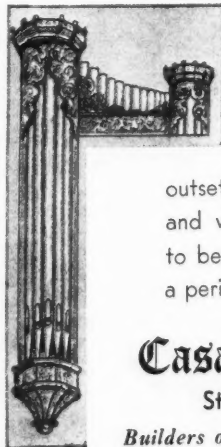
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| 13. Flauto Traverso F | 8' | 61 Generators | |
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| 15. Flauto Traverso P | 8' | 61 Notes | |
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INSTITUTE WELL ATTENDED

Church Music Topics Taken Up Under Guidance of Prominent Musicians at Evanston—Good Fellowship Is a Feature.

By FORREST L. SHOEMAKER

Northwestern University's fourth annual church and choral music institute was held in the Congregational Church, Evanston, the week of July 13. The registration this year showed an increase over the preceding three years and included organists and choir directors from as many as twenty-one states. Outside of Illinois, the largest number of registrants were from Ohio, Missouri, Wisconsin and Michigan. Many of them have been in attendance each year of the institute. The largest number of church musicians were from the Methodist, Lutheran, Episcopal and Presbyterian Churches.

The well-planned program for the week was varied and extensive and covered a wide range of needs. Credit for this was given to the direction of Professor Oliver S. Beltz.

Noted authorities in the field of church music appeared each day at scheduled periods. Dr. H. Augustine Smith of Boston, with his wealth of knowledge and experience in this field, was perhaps the "high light" of the institute. Dr. Wilhelm Middelschulte, Edgar Nelson, Professor Horace Whitehouse and Walter Allen Stults each contributed in his field valuable information and help. The institute was especially favored with the appearance of Palmer Christian, who gave two lectures and a superb recital at St. Luke's Pro Cathedral.

Other features of the week were the forums conducted at the close of the afternoon sessions; the concert by the summer session orchestra under the direction of George Dasch, with short talk by Andrew Wendelin; the service under the direction of Dr. Smith "to the Master of Music and Loveliness, the choral glory of the old world cathedrals and chapels" given on Wednesday evening.

A spirit of good fellowship among the assembled musicians was noted throughout the week. This spirit held full sway at the banquet Tuesday night, which was followed by a tour of the city organs conducted by Dr. William H. Barnes. This institute made the week in Evanston a delightful as well as a helpful vacation period.

WALTER KELLER RECOVERS

Undergoes Two Operations in Cincinnati—Death Takes Mrs. Keller.

Dr. Walter Keller, Chicago organist and composer, was able to return to his duties on the faculty of the Sherwood Music School in July after an illness of four months. He was compelled to undergo two major operations at Bethesda Hospital, Cincinnati, after making the trip to Cincinnati for a rest and to recuperate. Mrs. Keller at the same time went to Pasadena, Cal., to visit her daughter, Mrs. Albert S. Gould. On April 20, just after Dr. Keller had undergone one operation, Mrs. Keller died at her daughter's home. Her body was brought to Chicago. Mrs. Keller is survived by her husband, two sons and two daughters.

Sanfords in Programs at Silver Bay.

As part of the special program for the Fourth of July week-end at Silver Bay, on Lake George, Mr. and Mrs. Luis Harold Sanford of New York City present two recitals of organ, piano and vocal music. The first program, given Friday evening, July 3, was: "Finlandia," Sibelius; Aria, Samuel Wesley; Rondo for Flute, Rineck; "Romance" and Scherzo (piano and organ), Sanford; "Song of the Basket Weaver," Russell; Impromptu and "Carillon de Westminster," Vierne. The second program was a Sunday vesper recital and consisted of the following: Prelude to "Lohengrin," Wagner; "Blessed Jesu, We Are Here" and "Jesu, Joy of Man's Desiring," Bach; "Ave Maria," Arkadelt-Liszt; soprano aria from "Elijah," "Hear Ye, Israel";

HELEN WORSWYCK ROSS



Mrs. HELEN WORSWYCK ROSS, whose death on June 27 at New Haven, Conn., was reported in the July issue of THE DIAPASON, was buried at Forest Home, near Chicago, July 1, after a service held at the First Methodist Church of Oak Park, her old home.

Mrs. Ross, who was well known among the organists of Chicago during her residence in this city, had been a pupil of Dr. Francis Hemington, Francis S. Moore, Arthur Dunham and Clarence Eddy. She also studied theory under Adolph Brune, Rosseter G. Cole, Felix Borowski and Arthur Olaf Andersen. This was supplemented by organ study in Paris with Joseph Bonnet. From 1930 to 1932 she was a student at the Westminster Choir School and she received the degree of bachelor of music from Ithaca College in the latter year.

From 1906 to 1921 Mrs. Ross was organist of the Oak Park First Methodist Church and from 1912 to 1924 was assistant also to Francis Moore at the First Presbyterian Church of Chicago. From 1909 to 1924 she was an instructor in piano and organ at the Chicago Musical College.

After leaving Chicago Mrs. Ross was organist and director at the First Presbyterian Church of Laurel, Miss., from 1927 to 1930 and later of the Idlewild Presbyterian Church of Memphis, Tenn. Then she was for two years at the First Methodist Church of Oneida, N. Y. Since 1932 she had been at the First Methodist Church of New Haven, where she made a splendid record, especially with her choirs. She was also on the faculty of Larson Junior College in New Haven, teaching organ and voice and directing the glee club.

Sketch in D flat, Schumann; "The Sun's Evensong," Karg-Elert; the Haydn-Brahms Variations for two pianos, arranged for piano and organ by the Sanfords; Intermezzo from the "Storm King" Symphony, Clarence Dickinson, and "Piece Heroique," Franck. The programs are given in the beautiful Helen Hughes Memorial Chapel, erected by Chief Justice Charles Evans Hughes in memory of his daughter. The organ is a Möller. Mr. Sanford is a member of the faculty of the School of Sacred Music at Union Theological Seminary, New York City, and organist and choirmaster of the Reformed Church of Flushing, Long Island, where Mrs. Sanford is soprano soloist.

Death of Arthur Whiting.

Arthur Whiting, composer of chamber and orchestral music and former organist at the Arlington Street Church at Beverly, Mass., died July 20 at the Beverly Hospital in his seventy-sixth year. Mr. Whiting was born in Cambridge. For years he was organist of Boston churches, including the Unitarian Church in Jamaica Plain and the Arlington Street Church. Then he went to New York. His compositions have been performed by the Boston, Pittsburgh and Cincinnati Symphony Orchestras. Mr. Whiting was the founder and manager of the university concerts of Harvard, Princeton and Yale Universities.

Palmer Christian's Recital in Evanston Shows His Artistry

Palmer Christian, whom Chicago claimed so long as one of her favorite sons that his connection with the University of Michigan for the last decade or so could not wipe out the claim, gave one of his infrequent recitals on home ground when he appeared at St. Luke's Pro Cathedral in Evanston July 16 under the auspices of the Northwestern University department of church and choral music.

There is no attempt at exaggeration in the statement that it was one of the most artistic organ recitals heard in a long time. What stood out from the first notes of the Hanff chorale prelude on "A Mighty Fortress," a dignified composition of the seventeenth century, was the impeccability of Mr. Christian's work and the refinement of his phrasing and registration. Another number that was played splendidly was the Vivaldi Concerto in D, as transcribed by Bach. In the Bach Fantasia and Fugue in C minor Mr. Christian showed that his first concern was to bring out the devotional feeling rather than to display digital or pedal prowess. The Fantasia in A by Cesar Franck was played with a real sublimity that seldom is noted, showing a mature understanding of the spirit of Franck. As is always the case at St. Luke's, the great edifice was filled, extreme heat notwithstanding, and the congregation included many visiting organists who had spent the week at Northwestern.

Mr. Christian's complete program was as follows: Chorale Preludes, "Ein feste Burg" and "Auf meinen lieben Gott," Hanff; Concerto in D (transcribed by Johann Sebastian Bach), Vivaldi; Fantasia and Fugue in C minor, Bach; Fantasia in A, Franck; Chorale No. 3, in D, Andriessen; Prelude on an Ancient Flemish Melody Gilson; "Legend," DeLamarter; "Carillon-Sortie," Mulet.

EXCHANGE FOR THE SUMMER

Raymond C. Robinson in Colorado—Rowland W. Dunham in Boston.

An exchange of posts for the summer that must prove mutually refreshing has been arranged by Raymond C. Robinson, F. A. G. O., of Boston University and Rowland W. Dunham, F. A. G. O., director of the college of music of the University of Colorado, at Boulder. Mr. Dunham is teaching Mr. Robinson's classes in the summer school and Mr. Robinson is teaching classes in history of music and conducting, and taking the organ work at Boulder.

Mr. Robinson's recitals in Macky Hall, on the large Austin organ, are marked by the following programs:

July 29—"Rhapsodie Catalane," Bonnet; "Calm du Soir," Quef; Scherzetto, Vierne; Selections from "Lohengrin," Wagner; "Ave Maria," Henselt; "Caprice Heroique," Bonnet; "Jagged Peaks in Starlight," Clokey; Toccata from Fifth Symphony, Widor.

Aug. 2—"Passacaglia, Bach; Aria, "Bist du bei mir," Bach; Sketch in F minor, Schumann; "The Little Red Lark" (old Irish), Clokey; Finale from First Symphony, Vierne.

Aug. 5—"Fantaisie Dialogue," Boellmann; Air from Suite in D, Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Noel Languedocien," Guilmant; "Ave Maris Stella," Dupré; Larghetto in F, Handel; "Evening Harmonies," Karg-Elert; "Child's Dream," Bonnet; Finale from Symphony 6, Widor.

Aug. 9—"Concerto in B flat, Handel; "Soeur Monique," Couperin; "Distant Chimes," Albert Snow; Toccata, Mulet.

Aug. 12—"Toccata, de Maleingreau; "The Young Prince and the Young Princess,"

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Aug. 16—"Cortege of Litanie," Dupré; Chorale Prelude, "There Is Joy Beyond All Telling," Bach; "Christe Redemptor," Matthews; "Vesperale," Scott; "Carillon," Vierne.

Aug. 23—Chorale in A minor, Franck; "Noel sur Les Flutes," d'Aquin; Adagietto, Bizet; Allegro from Concerto in G minor, Handel.

Before leaving Colorado Mr. Dunham played the following programs:

July 1—"Marche Funebre et Chant Seraphique," Guilmant; "Ave Maria," Henselt; Allegretto in B minor, Guilmant; "Bohemesque," Wolstenholme; "The Flight of the Earls," Etherington; "Drink to Me only with Thine Eyes," Miles; "Midsummer Night's Dream" Music, Mendelssohn.

July 5—"Variations de Concert," Bonnet; Scherzo in F, Hofmann; "Sursum Corda," Elgar; "Grand Choeur" in B flat, Hollins; "Isthar," Stoughton; Allegro (First Symphony), Maquaire.

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Who's Who Among Organists of America

MRS. DUDLEY C. JACKSON.

Elizabeth Barnhart was born in Terre Haute, Ind., the daughter of Mr. and Mrs. W. H. Barnhart. Her early studies were in the music department of Coats College, Terre Haute, continuing under private teachers until matriculating in music at Western College, Oxford, Ohio. Returning to Indiana she won a scholarship at the Indianapolis Conservatory of Music. Here she studied piano with Emiliano Renaud, voice with Louis Haslanger and organ with Hope Leroy Baumgartner.

Miss Barnhart's active organ work began in the First Presbyterian Church of Huntington, Ind. She held this post until her marriage three years later to Dudley C. Jackson, and their subsequent removal to New York City. Here Mrs. Jackson continued her studies, coaching with Dr. G. H. Graves. Moving to Quincy, Ill., she became organist and director of music at the First Union Congregational Church, serving in that capacity until Mr. Jackson's work took them to Washington, D. C. Here she was appointed organist and director at the Takoma Park Baptist Church, leaving a year later to accept a similar post at the Takoma Park Presbyterian Church, where she has continued to serve for nearly thirteen years. After several years in the dual office Mrs. Jackson relinquished the direction of the choir in order to devote more of her time to the organ. The contralto soloist, Mrs. Albert W. Volkmer, succeeded her as director. In Washington Mrs. Jackson has studied repertoire with Louis Potter. Mrs. Jackson has a large class of piano and organ students and has been accorded high praise by members of the faculty of the Peabody Conservatory of Music for her preparation of piano students at that institution.

During the summers spent at their cottage in the Blue Ridge Mountains Mrs. Jackson finds time to compose a number of the organ pieces she uses in the services of the church. Among these is a group of pleasing and practical offertories, and she was requested

MRS. DUDLEY C. JACKSON



especially to play them in a lecture-recital she gave before the Woman's Club of Takoma Park May 28. These lecture-recitals Mrs. Jackson gives annually for the music section of the club. The entire program was as follows: Evensong ("Sonata Rhapsodie"), Candles; "To the Rising Sun," Torjussen; Arioso (Violin Concerto in G minor), Bach; Andante Maestoso (Third Sonata), Borowski; "Jesus, Joy of Man's Desiring," Bach; Five Short Tone Poems ("Morning Prayer," "Evening Melody," "Vesper Prayer," "Berceuse and "Tranquility"), Elizabeth Jackson. In the following numbers for piano and organ Mrs. Jackson was assisted by Helen Campbell Williams, pianist; Grand Aria, Demarest; Symphonic Piece ("Romance," Scherzo and Intermezzo), Clokey; Rhapsodie, Demarest; "Kamennoi Ostrow," Rubinstein. MABEL R. FROST.

MINNESOTA CHOIR FESTIVAL

Singers from Episcopal Churches United at Northfield.

The third annual choral festival in connection with the summer conference for church workers of the Episcopal diocese of Minnesota took place at Carleton College, Northfield, Minn., June 14. The festival was arranged by the Episcopal Choir Guild, of which Stanley R. Avery is president. Anne Carlson of St. James' Church, Minneapolis, played the preliminary organ recital. The offertory and postlude were played by Willis K. Johnson and Dorr Thomas of Minneapolis. The choral numbers by the united chorus of 300 were conducted by Mr. Avery and Frank K. Owen of Christ Church, St. Paul. The service was played by George A. Thornton of St. Clement's Church, St. Paul. Participating choirs were: From Minneapolis, St. Mark's, St. James', St. John's, St. Matthew's, Gethsemane and St. Thomas', and from St. Paul, Ascension, Christ Church, St. Peter's, St. John's, St. James' and St. Paul's, besides choirs from Red Wing, Northfield and the cathedral.

In a tribute to the work of the Choir Guild of Minnesota Bishop Coadjutor Stephen E. Keeler spoke of its efforts

toward raising standards in the diocese. He also said: "The hymnal has as much theology in it as the prayer-book and is a tremendous factor in the building of a church."

The second annual conference on church music was held June 15 in Skinner Chapel, Carleton College. The subjects were: "Service Playing," Frank K. Owen; "Why a Junior Choir," Alia Overby, St. Luke's, Minneapolis; "Choir Material" (anthems and canticles), Stanley R. Avery; round-table on the boy choir, John Beck, Basilica of St. Mary (R. C.), Minneapolis, and Frank K. Owen; ministry of music, the Rev. Stanley Wilson, rector and choir-master, Grace Church, Wabasha.

Decaux Returns to France.

Abel Decaux, the noted French teacher and organist, who has been on the organ faculty of the Eastman School of Music at Rochester, N. Y., for the last thirteen years, left Rochester late in June. Mr. Decaux will return to the faculty of the Schola Cantorum of the Cesar Franck School in Paris, with which he had a previous association of more than twenty years. Mr. and Mrs. Decaux will sail from New York City on the Chatelaine Aug. 1.

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CHURCH ORGAN BUILDERS

Earliest Beginnings of Organ History in New England Traced

[The following interesting article on early organ building in New England is to be incorporated in a book by Miss Ayars, soon to be published, under the title, "Contributions to the Art of Music in America." All rights are reserved. Miss Ayars has made a comprehensive research of available material on the first organs constructed on this continent.]

By CHRISTINE M. AYARS

The first real impetus to instrumental music in America came through the introduction of organs in the churches. How reluctantly this was done is shown by the fact that the organ willed in 1713 by Thomas Brattle to Brattle Square Church, Cambridge, Mass., was declined. Provision was made in case of refusal for the organ to go to King's Chapel on the same terms—it was "given and devoted to the praise and glory of God in said church if they shall accept thereof and within a year after my decease procure a sober person that can play skillfully thereon with a loud noise." [Lahee, Henry C.—"Organs and Organ Building in New England"—*New England Magazine*, December, 1897, page 487.] The organ sat on the porch of King's Chapel for seven months before it was unpacked.

This instrument, set up in 1714, has long been considered the first pipe organ used in a church in the colonies. It was probably the first pipe organ in New England and perhaps the second in the colonies, since Mr. Lahee in his "Annals of Music in America" states that the first to reach America from Europe was placed in the Episcopal Church at Port Royal, Va., in 1700. [Lahee, Henry C.—"Annals of Music in America," page 3.] Apparently it was difficult to find a good, sober organist here, as Edward Enstone came from England soon after 1714 to be the Brattle organ's second organist. In 1756 the instrument was moved to St. Paul's Church, Newburyport, Mass. In 1836 it was sold for \$450 to St. John's Church, Portsmouth, N. H. [Goodrich, Henry A.—"Church Organs: Some of the Early Builders of New England," page 5.] Until sometime after 1903 the organ was in the chapel there in active use.

When he repaired the Brattle organ William B. Goodwin made the following notes of the probable original specifications of it. The one manual had a DD to e-3 compass. The only proved original stops were: Stopped diapason, 8 ft., and fifteenth, 2 ft. The principal, 4 ft., sesquialtera, 3 rks., and dulciana, 8 ft. (tenor G), may have been added later. The wooden pipes were of oak and the organ had brass pallet springs (under the valves). The organ was built by Smith, Harris & Jordan of England and was 4 feet 5 inches wide, 2 feet 7 inches deep and 8 feet 9 inches high. The case was mahogany.

The first organ ever admitted into a Congregational Church in Boston was introduced into the First Church of Boston according to Charles Shaw of the American Antiquarian Society in a volume printed in 1817. [Oliver, Henry K.—*The Organist's Quarterly Journal and Review*, April, 1875, page 5.]

In 1733 the second (?) organ imported into New England was given by Bishop Berkeley to Trinity Church, Newport, R. I., after its refusal by a church in the town of Berkeley. This had thirteen stops and 498 pipes, as compared with the relatively few pipes of the Brattle organ. This was in use for 111 years and then it was reconstructed by Henry Erben of New York, the case and two stops being retained. The other stops, action and keyboard in a pine case went in 1850 to St. Mary's Church, Portsmouth, R. I. In 1880 the interior of the organ, including the two stops, went to Kay Chapel, Newport, and Hook & Hastings built a new organ within the original case. [Lahee, Henry C.—"Organs and Organ Building in New England," *New England Magazine*, December, 1897, page 490.] This has again been rebuilt.

The third (?) organ imported into New England was for the famous old North Church. It was placed there in

1736. It was rebuilt by Thomas Johnston in 1752, and was rebuilt, if not replaced, by William Goodrich in 1821. It was repaired in 1834 and in 1886 Hutchings put the old Stevens organ from Trinity Church, Lawrence, behind the old colonial case. [Statement of William B. Goodwin, Lowell, Mass., organ builder.]

In 1743 an organ built by John Clark of London and purchased by subscription was imported for St. Peter's Church, the Episcopal Church of Salem. This was replaced in 1754 by one made by Thomas Johnston, while the old one, which had one manual and six stops, went to the Episcopal Church of St. Michael in Marblehead. The organ of 1754 was exchanged again in 1770, and that one in 1819. [Oliver, Henry K.—*The Organist's Quarterly Journal and Review*, April, 1875, page 6.] Hutchings replaced one in St. Peter's which has also been rebuilt.

Who built the first organ in America seems to be in dispute, for Mr. Lahee states that the first pipe organ completed in this country was built by John Clemm and placed in Trinity Church, New York City, in 1737, while Daniel Spillane, who had access to the Philadelphia Historical Society records, claims that Mathias Zimmerman built an organ in Philadelphia before 1737.

The first attempt at organ construction in New England, at any rate, was a large organ erected by Edward Bromfield, Jr., who later essayed harpsichords, about which no information is available. This organ, built in 1745, "had two rows of keys and many hundred pipes, his intention being 1,200, but he died before he completed it." ["A Hundred Years of Music in America," page 325.] This organ was moved during the siege of Boston from the Old South Church to a store belonging to William Phillips for safekeeping. It was unfortunately burned there, so that we cannot see the instrument, of which was written "the workmanship of the pipes and keys surprisingly nice and curious, exceeding anything of the kind that ever came out here from England." [Hood, George—"A History of Music in New England," page 152.]

In 1752 an organ was built by Thomas Johnston for Christ Church of Boston to replace the one imported in 1736. "The organ he built for the Episcopal Church of Salem, now [1889] in the possession of Hook & Hastings, had but one manual and six stops. On the name board is an inscription in German text, in ivory as follows—"Thomas Johnston, fecit, Boston, Nov., Anglorum, 1754." * * * This organ replaced the one imported only nine years earlier. He died in 1768 and was succeeded in organ building by Dr. Josiah Leavitt, previously a practicing physician, who for a number of years engaged in the business." ["A Hundred Years of Music in America," page 326.]

The Brattle organ was replaced at King's Chapel in 1756 by a new instrument imported from London, where it had been built by Adrian Smith. It is said that it was sent as a gift from the King to the Church of England in Boston and that it was selected or approved and played upon by no less a musician than George Frederic Handel. This instrument was in use unchanged 104 years and in 1860 was enlarged by Simmons & Willcox. It has been repaired and enlarged twice since that year by Hook & Hastings, the old case and a few of the original pipes being retained because of the historical associations. [Lahee, Henry C.—"Organs and Organ Building in New England," *New England Magazine*, December, 1897, page 488.] The old crown torn down in the Revolution has been replaced. The present organ is by Skinner, who moved the old one to the Methodist Church in Brockton, Mass.

Christ Church, Cambridge, celebrated in 1764 the inauguration of an organ made by Snetzler of London, a German artist, the best maker of the day. This organ figured in the American Revolution in 1775, when the church, colleges and other buildings in Cambridge were occupied as barracks by the provincial troops after the battle of Lexington, "and the window weights and organ pipes were taken by the soldiers and molded into bullets which on June 17 were a part of the ammunition used at Bunker Hill." "On the last Sunday of the year 1775, services were held in

JOSEPH WALLACE GRANT



JOSEPH WALLACE GRANT of Middletown, N. Y., is one of the youngest fellows of the American Guild of Organists. He has just passed his twenty-first birthday. Mr. Grant became an associate in 1935 at the age of 20, and in 1936 attained the fellowship.

Mr. Grant is organist of St. James' Episcopal Church, Goshen, N. Y. He has written many songs, organ preludes and a processional march, which was played at his graduation from the Middletown High School in 1932. In connection with the rector of St. James', the Rev. E. R. Smythe, he gave a series of musical services last season. Each one was devoted to the most eminent music of great composers. These services will be resumed in the fall.

Mr. Grant completed his postgraduate studies at the Guilford Organ School in New York City in May. At the commencement exercises he was distinguished as the first postgraduate ever to receive the William C. Carl medal for general excellence in all studies. He studied theory with Frank Wright, Mus. B., of Brooklyn, organ with Dr. William C. Carl and Willard I. Nevins and keyboard harmony with Anne V. McKittrick.

the church by Colonel William Palfrey, and were attended by General Washington and his wife, Mrs. Custis and others. Whether there were enough pipes left in the organ to allow of its use on that day, we are not informed." ["A Hundred Years of Music in America," pages 325 and 326.] The organ was repaired in 1790 and did good service until 1844, when it was replaced by a new instrument, possibly the work of George Stevens. This history was related by John Bachelier of Cambridge when he presented the relics to the New England Conservatory of Music in 1884. One pipe of this organ is still in use in the Blossom Street Baptist Church, Lowell, Mass.

William Selby, a prominent Boston organist from 1772-1789, helped in obtaining better concerts and choruses. The first recorded concerts in the United States had been held in December, 1731, in Boston, and in 1736 in New York, and the first song recital in America was given in Charleston, S. C., in 1733.

The Brattle Square Church, Cambridge, apparently repented its earlier decision and in 1790 ordered an organ built in London. Even then there was opposition to its use by some church members. Other early New England organ builders were John Rowe [1795-1812] and Adam and John Geib [1808-1847]. The Geibs were supposed to have built the organ used in North Church, Salem. [Lahee, Henry C.—"Organs and Organ Building in New England," *New England Magazine*, December, 1897, page 492.]

[To be continued]

MacMillan to Adjudicate in Wales.

Sir Ernest MacMillan, principal of the Toronto Conservatory of Music, and noted organist, will be adjudicator at the Royal National Eisteddfod to be held at Machynlleth, Wales, in August, 1937.

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Secular Compositions by Church Composers: Rogers and Willan

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

Being a quiet cove, like the man in the cockney story, the organist gets a good many 'arf-bricks 'eaved at 'im. There are a considerable number of supposedly literate musicians who have an idea that composers for the church are quite incapable of secular composition. Probably nothing can change the facetious and rejoicing ignorance of these deep thinkers, but I thought that it might be pleasant to devote a summer article or two to the secular works of composers whose religious works have recently been reviewed in this journal. I do this in the realization of how much the organists of America do as choral directors to form secular taste.

James H. Rogers

Practically every concert singer in the United States uses some of the secular solos of Mr. Rogers, with "My Star" as the probable favorite (G. Schirmer, two keys). Here are some other excellent solos, most of them short, all of them possessing charm for singer and audience, a sort of inevitable rightness that makes them perennially admired:

"Love's on the Highroad." Two keys. Fine text by the Cornell poet, Dana Burnet. (G. Schirmer.)
"Wind Song." Two pages, two keys. (Schirmer.)
"A Love Note." Two pages, two keys. (Schirmer.)
"Absence." Medium voice. Text from Chinese. (Schirmer.)
"The Last Song." Three keys. (Schirmer.)

I have named my favorites, but I add a number of others which are popular and deserve to be:

"April Weather." High and medium. (Ditson.)
"Sea Fever." Two keys. Text by Massfield. (Schirmer.)
"At Parting." Two keys. (Schirmer.)
"Try Smiling." One key, medium or high voice. Jolly encore. Three pages. Published 1933. (Presser.)
"Pierrette Triste." One key, medium or high voice. (Schirmer.)
"The Journey." Two keys. Dramatic. (Schirmer.)
"Boot and Saddle." Three keys. Text by Browning. (Schirmer.)
"Autumn." High voice. (Schirmer.)
"Wild Geese." Medium voice. Text from Chinese. (Schirmer.)
"Camarado." Medium or low. Drinking song. (Schirmer.)

He has two song cycles. The more interesting of the two is "In Memoriam" (Schirmer) dedicated to the memory of Lieutenant Henry Rogers, the son whom he lost in 1918. All six of the songs are for medium voice; they come in a book. Four of the texts are by Walt Whitman; the other two by Stevenson and Sir Edwin Arnold. Your soloist, preferably a baritone, will need to have a high G or two ready.

The other cycle is "Five Quatrains from the Rubaiyat" (Ditson), and it is handicapped by comparison with the very popular "Persian Garden" cycle of Liza Lehmann. Here again you need a medium voice with some ringing high notes.

Mr. Rogers is particularly happy in choral writing when he can show his charming humor and lightness of touch. For instance, our women's choruses love his "The Two Clocks" (Ditson) and "The Snow Storm" (Schirmer), which begins: "Old Mother Goose, living in the sky." He has jolly things for men's voices, also, including "But—They Didn't" (Schirmer) and "This Is She" (Schirmer), both of which are accompanied. I still like very much the setting for unaccompanied men's voices of Madison Cawein's "Some Reckon Time by Stars" (Schirmer); the music is rather luscious, but so is the delightful poem by the Southern poet. Of the choral works for mixed

voices I think I like best the straightforward, manly choral ballad of twenty-three pages, a setting of Scott's "Lochnivar's Ride" (Ditson); there is a short tenor solo that may be taken by all the tenors. This is easy enough for school choruses that can sing in four parts.

Healey Willan

Passing over the border into Canada we can find some delightful secular works by Dr. Healey Willan, who has composed a good deal not yet known south of the friendly line. Many of these are published by the Frederick Harris Company of Oakville, Ont.

I am very fond of two volumes simply entitled "Healey Willan, Song Albums, Numbers 1 and 2" (Harris). The first volume has a glorious song, "To Ireland's Dead," one of the most moving baritone solos I know. The second volume has a rollicking ballad called "A Fairy Tale," about a prince who went to woo a princess and fell in love with a goose-girl. I cannot understand why this is not in the repertoire of every baritone. In the same volume is the lovely Debussyan "To an Isle in the Water," a setting of verses by the great Irish poet Yeats, whose "The Lake Isle of Innisfree" is also set here. In the same second volume also is the splendid Irish song "Cashed of Munster."

Dr. Willan edits a number of folk-songs for solo voices. There are two splendid volumes called "Songs of the British Isles" (Harris), simple and consummately skillful arrangements of English, Scottish, Irish and Welsh folk-songs, or old songs with a folk touch. The songs in the first volume are in the main better suited to men's voices; those in the second volume to women's voices; but I have used practically all of them for either. Some of them I have used for unison singing in my classes in literature.

There are also two volumes of "Chansons Canadiennes" (Harris), collected by the great folklorist Marius Barbeau and therefore thoroughly authentic. The first volume has a charming arrangement for medium solo of the famous old French carol, "D'ou viens tu, bergère?"

Dr. Willan is responsible for the music in a ballad-opera on French-Canadian folksongs called "L'Ordre de Bon-temps" (Harris). Most of this is for unison singing, and all is easy when you have the idiom.

Dr. Willan has some things for women's voices that are among the finest I know. For instance there is his setting for SSA of Shakespeare's lovely song, "Sigh No More, Ladies" (Harris). This lovely work is as beautiful, I think, as most of the best choral writing of the seventeenth century. And there is a pair of two-part songs for SA accompanied, published together: "When Belinda Plays" and the Clown Song from "Twelfth Night" (Harris); they are the last word in graceful elegance. And another beautiful piece for SA is "To Violets" (Harris), with text by Herrick. I recommend these especially to choirs and choral societies in colleges, where the best of poems and the best of modern music are desired.

Willan has two splendid violin sonatas. The second (Bosworth) is in the style of Handel's age, a miracle of recaptured grace; I have used some of it in church at organ recitals. The first sonata (Harris) is more difficult, but warm and eloquent. Except Gilbert Ross of Smith College, is there any first-rate American violinist who has discovered these two sonatas?

There is a jolly and easy little suite for piano called "Three Character Sketches of Old London" (Harris), in which we meet a policeman, a flower girl and a whistling errand boy.

Dr. Willan has incidental music for the "Chester Mysteries" (Harris), now being presented from time to time by

those who are reviving the beauty of the late middle ages. I have the piano score and enjoy playing its uplifted and mystical Prelude and the noble Interlude and "Adoration." They are worth owning as simple but exalted music for Christmas. The music was intended by Dr. Willan to be performed by a small chorus of women's voices in three parts, the accompaniment for string quartet and double bass with harp. So the piano score is delicate. Of course, this makes lovely music for strings at Christmas.

Speaking of Christmas, I am afraid that I failed to mention in my article about Willan that he edited "The Red Carol Book" (Harris), which contains thirty or forty carols for unison singing or simple four-part harmony. And I also neglected to mention that he edited six volumes of "Organ Gems" for the Harris Company. Most of them are not very precious gems. The last volume has two graceful Bach dances.

Next month or thereafter I hope to continue by naming secular works of Dr. Gaul and others.

Before I close let me recommend a fine anthem by E. S. Barnes called "The Wilderness" (Boston Music Company), which was not reviewed in 1935 because I did not receive a copy. There is a little soprano solo and sixteen pages of sensitively conceived, beautifully accompanied music for chorus or even quartet. I love Goss' setting and like Wesley's; here is a third in more modern idiom that adds new glory to the dream of Isaiah. You can use it at harvest and in services devoted to peace. Very nice, isn't it, to find a harvest anthem not musically vulgar? This one is Barnes at his best.

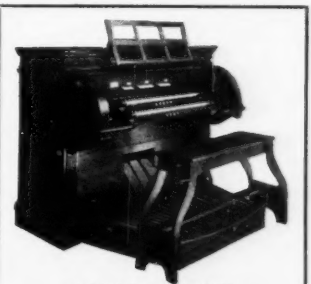
REVIVES THE SLIDER CHEST

Votteler Adopts This Construction—
Millersville, Ohio, Dedication.

A two-manual organ with slider chests and electro-pneumatic key action has been built by the Votteler-Holtkamp-Sparling Company for St. Mary's Catholic Church at Millersville, Ohio, and Walter Holtkamp announces that his company is reviving the slider chest in the United States. The new instrument is a small one, but described by those who have heard and played it as of fine tone quality and ample for the church in which it has been installed.

There is a diapason of sixty-one pipes and a nachthorn, 4 ft., on the great, which is unenclosed. On the swell there is a quintet, 8 ft., prestant, 4 ft., each of sixty-one pipes, and a three-rank cornet of 183 pipes. The pedal has a metal gedeckt, 16 ft., 32 pipes, and a twelve-pipe extension of the gedeckt, 8 ft. In addition to the foregoing six ensemble stops, a salicional of sixty-one pipes (enclosed in the swell-box) is included and made available on the swell, great and pedal at 8 ft. pitch.

Arthur R. Croley of Toledo played the dedicatory recital July 5 and his program for the occasion was made up as follows: "Psalm 19," Marcellio; "Jesus, Joy of Man's Desiring," Bach; "A Gothic Cathedral," Pratella; Pastoral, arranged by Clokey; Communion on "O Lord, I Am Not Worthy," and Prelude on "Adoro Te Devote," Norbert E. Fox; Toccatina for a Flute Stop, Yon; Toccata and Fugue in D minor, Bach.



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Programs of Organ Recitals of the Month

G. Darlington Richards, F.A.G.O., New York City—In a series of five half-hour recitals before the evening service at St. James' Episcopal Church Mr. Richards, the organist and choir-master of the church, has presented programs made up as follows:

May 17—March, Loret; "The Walk to Jerusalem," Bach; Canzone, King Hall; "An Idyl," James R. Gillette; Evening Song, Schumann.

May 24—Fantasia in A minor, Ernst Friedrich Richter; Allegretto, Foote; Air from Suite in D, Bach; Elevation and Cantilene, Rousseau.

May 31—"Laus Deo," Dubois; Spring Song, Hellins; Funeral March "On the Death of a Hero," Beethoven; Largo from the "New World" Symphony, Anton Dvorak.

June 7—"Suite Gothique," Boellmann; Andante Cantabile (from Symphony 6), Tschalkowsky; Meditation, Macfarlane.

June 14—Grave and Adagio from Sonata 2, Mendelssohn; March, Dubois; Reverie, Dethier.

Harold Vincent Milligan, Mus. D., F.A.G.O., New York—Dr. Milligan, organist and choir-master of the Riverside Church, has played the following programs in recitals at the church on Sunday afternoons in July:

July 5—Chorale and Variations, Johann Gottfried Walther; Allegro serioso from Sonata in F minor, Mendelssohn; Chorale Preludes, "Erbarm Dich mein," "Wir Glauben All an einen Gott," "In dulci Jubilo" and "Jesu, Joy of Man's Desiring," Bach; Chorale Preludes, "Drum-clog," "Melcombe" ("New Every Morning Is the Love") and "Ton-y-Botel" ("Once to Every Man and Nation"), Noble; Chorale in A minor, Franck.

July 12—Chaconne, Buxtehude; Fantasia in G major, Bach; Concerto in G minor, Handel; Prelude to "Parsifal," Wagner; Sonata, "The Ninety-fourth Psalm," Reubke.

Karl Otto Staps, Denver, Colo.—Mr. Staps was guest organist at the University of Colorado in Boulder during a part of July and played the following programs among others on the large Austin organ in Macky Auditorium:

July 8—Introduction and Passacaglia, Reger; "Dawn," Jenkins; Chorale Prelude, "In dulci Jubilo," Bach; Toccata and Fugue in D minor, Bach; Nocturne in A flat, Ferrata; Prelude and Fugue on "B-A-C-H," Liszt; "Clair de Lune," Karg-Elert; Allegro Vivace and Toccata, Symphony 5, Widor.

July 12—First Sonata in F minor, Mendelssohn; Caprice in B flat, Guilmant; "The Curfew," Horsman; Toccata in D, Kander.

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

June 21—Prelude and Fugue in G major, Bach; Postlude in C, Edward M. Reid.

June 28—Summer Sketches ("Dawn," "Cuckoo," "Twilight" and "Evening"), Lemare; Madrigal, Harris.

July 5—Sea Sketches ("In the Grotto," "Sea Nymphs," "The Sirens" and "Neptune"), Stoughton.

July 12—Fourth Concerto, Bach; Scherzo, Gigout; Canon in B minor, Schumann.

July 19—Seventh Sonata, Rheinberger; "Grand Choeur," Guilmant.

George W. Volkel, F.A.G.O., New York City—Mr. Volkel, whose recitals on Wednesday and Sunday at Chautauqua, N. Y., are a feature of the season at that famous resort, is playing the following Sunday programs:

July 5—Sonata No. 5, in C minor, Guilmant; Allegretto, Bossi; "Up the Saguenay," Russell; Prelude in E minor, Dethier.

Aug. 23—Prelude and Fugue in A minor, Sinfonia in F, "In dulci Jubilo," Sinfonia on "We Thank Thee, Lord," Bach; "A Rose Breaks into Bloom" (Chorale Prelude), Brahms; Old Irish Air, Clokey; Three Mountain Sketches, Clokey; Introduction and Passacaglia, Noble.

Aug. 30—Concerto in G minor, Handel; Minuetto in A major, C. P. E. Bach; Fantasia and Fugue in C minor, C. P. E. Bach; Sicilienne, J. S. Bach-Widor; "March of the Nightwatchman," Bach-Widor; Scherzo (Symphony 4), Widor;

Prelude to "Lohengrin," Wagner; Fantasia and Fugue on the name "B-A-C-H," Liszt.

On Wednesday at 5 o'clock in August he will play:

Aug. 5—Concert Overture in C minor, Hollins; Spring Song, Hollins; Intermezzo, Hollins; "Grand Choeur Dialogue," Gigout; Minuet in B minor, Gigout; "Fireside Fancies," Clokey; "Marche Pittoresque," Kroeger.

Aug. 12—Fantasia in E flat major, Saint-Saens; Five Pieces in Free Style, Vierni; Symphony No. 2 ("Praeludium Circulaire" and Pastorale), Widor; Symphony No. 4 (Scherzo and Finale), Widor.

Aug. 19—Sixth Symphony (Allegro and Larghetto), Widor; Three Sketches, Schumann; Canon in B major, Schumann; Sonata on the Ninety-fourth Psalm, Reubke.

Aug. 26—Tenth Organ Concerto, Handel; Pastorale in F major, Bach; Canzone in D minor, Bach; Three Preludes Founded on Welsh Hymn-tunes, Williams; Sicilienne, Weitz; "St. Ann's" Fugue, Bach.

Harold W. Friedell, F. A. G. O., New York City—Mr. Friedell will play the following program in a recital for the convention of the Canadian College of Organists at the Dundas Center United Church, London, Ont., Aug. 25: "Grand Jeu," Du Mage; Chorale Prelude on "Nun komm, der Heiden Heiland," Bach; Prelude and Fugue in G (Greater), Bach; "Requiescat in Pace," Sowerby; "Images" ("Symphony of the Mystic Lamb"), de Maleingreau; "Paysages Euskariens" (No. 1), Bonnat; Chorale Prelude on "Rhosymedre," Vaughan Williams; Finale in B flat, Franck.

Dudley Warner Fitch, Los Angeles, Cal.—In a recital at the University of California, Los Angeles, Aug. 5 Mr. Fitch will play: Second Sonata (Chorale and Adagio), Rogers; Fountain Reverie, Fletcher; Prelude in C minor, Bach; "In Summer," Stebbins; Cathedral Prelude (new; dedicated to the performer), Clokey; "Sundown at Bethany" (new; dedicated to the performer), Diggle; Preludio (Third Sonata), Guilmant; Cradle Song No. 2, Botting; Fantasia on "Nun Danket," Bonsel.

Roberta Bitgood, New London, Conn.—In a recital at the Methodist Episcopal Church June 16 Miss Bitgood played the following request numbers selected from her previous programs there: Gothic Suite, Boellmann; "In dulci Jubilo," Sonata, "God's Time Is Best," Chorale, "Jesus, Joy of Man's Desiring," "Anna Magdalena's March," "Now Rejoice, Dear Christians," "St. Ann's Fugue," Bach; "Song of the Basket Weaver," Russell; Mountain Sketches ("Jagged Peaks in the Starlight" and "Canyon Walls"), Clokey; "In the Church" ("Slovak Suite"), Novak; "The French Clock," Bornschein; March, "Pomp and Circumstance," No. 1, Elgar.

Winifred Jolley Bengson, San Francisco, Cal.—Mrs. Bengson has been playing a series of short Sunday evening recitals of national music at Calvary Presbyterian Church. Her programs have included the following:

May 24—German organ music: "I Call to Thee, Lord Jesus Christ," Bach; Canon in B minor, Schumann; "The Ninety-Fourth Psalm," Reubke.

May 31—American organ music: "Carillon," Sowerby; "Wind and the Grass," Gaul; "Twilight Moth," Clokey.

June 7—French organ music: "Piece Heroique," Franck; "Ilfes," Bonnet; Toccata, Symphony 5, Widor.

June 14—Spanish organ music: Finale, Eduardo Torres; "Pequena Cancion" (A Little Song), Luis Urteaga; "Pantomime," de Falla.

June 21—Italian organ music: "Colloquy with the Swallows," Bossi; "L'Organo Primitivo," You; "Christus Resurrexit," Ravanello.

June 28—English organ music: "Dawn," Jenkins; "A Sea Prelude," Milford; Scherzo, Percy Whitlock; Pastorale ("Psalm 23"), Whitlock.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played by Dr. Hastings in his popular programs at the Philharmonic Auditorium in July included: "Hosanna," Wachs; "Love Song," Henselt; Finale from Sonata No. 3, Mendelssohn; "Marsolian Folk Dance," Lehar; Cavatina, Raff; Serenade, Drigo; Rhapsody for Piano and Organ, on the Hymn-tune "Crown Him

with Many Crowns," Ross Hastings. The last number is dedicated to Dr. Hastings by his son Ross, who was at the piano.

Joseph A. Hoffrichter, III, A.A.G.O., Mus. B., Mitchell, S. D.—In a recital at Dakota Wesleyan University June 28 Mr. Hoffrichter played: Gavotte in B flat, Handel; "Soeur Monique," Couperin; Chorale in A minor, Franck; Sonatina from the Cantata "God's Time Is Best," Bach; Chorale Preludes, "Alle Menschen müssen sterben" and "Herzlich thut mich verlangen," Bach; "To the Evening Star," from "Tannhäuser," Wagner; Toccata, Dubois; "Solvejg's Lied," Grieg; Allegro from Fifth Symphony, Widor.

Edward Johe, Pittsburgh, Pa.—Mr. Johe played the Sunday afternoon recital at Carnegie Music Hall June 28 and his offerings consisted of these works: Concerto in G major, Vivaldi; "Meditation a Sainte Clotilde," James; "To the Setting Sun," Edmundson; Fugue in E flat major, Bach; "Thou Art the Rock," Mulet.

Roland Pomerat, Springfield, Mass.—In a series of performances before the 1,700 members of the general council of Congregational and Christian Churches, held at Mount Holyoke College, Mr. Pomerat played the following selections on the Hammond electronic organ: "Jesu, Joy of Man's Desiring," Bach; "Finlandia," Sibelius; Concert Variations, Bonnet; Canzonetta, Marguerite Maitland; Prelude No. 8, in E flat minor, Bach; "Lament," Carl McKinley; Toccata in D, Ralph Kinder; Aria, Antonio Lotti; "Frere Jacques! Dormez Vous?" Ungerer; "Rimembranza," No. 1; "Valse Triste," Sibelius; "Grand Choeur," Dubois; Sonata No. 6, Mendelssohn; "Angelus," Massenet; Adagio from First Sonata, You; Allegro con Spirito, Warner; Prelude and Fugue in E minor, Bach; Prelude in E flat, Lemmens; Rhapsodie No. 3, Saint-Saens; Offertory on "O Filii," Guilmant; "Sur un Theme Breton," Ropartz; Intermezzo, Reger; Toccata and Fugue in D minor, Bach; Pastorale in F, Bach; "Diferencias," de Cabezon; Ricercare, Palestrina; Chorale, "As Jesus Stood beside the Cross," Scheidt; Prelude, Fugue and Chaconne, Buxtehude; "Offerte," Raison; Prelude, Clerambault; "Grand Jeu," Du Mage.

Frederick Boothroyd, Mus. D., A.R.C.O., Colorado Springs, Colo.—At his Grace Church memorial recital June 17 Mr. Boothroyd was assisted by Robert Gross, violinist. The following was the organ program: Symphony No. 2, Widor; "Legend, St. Francis Walking on the Waves," Liszt; Arabesque, Louis Vierne; "Carillon," Vierne.

Claude L. Murphree, F.A.G.O., Gainesville, Fla.—In his Sunday afternoon recital at the University of Florida July 12 Mr. Murphree's program, the second in a series presenting masterpieces of symphonic literature, consisted of these numbers: Andante and Allegro from Symphony in E flat, Gossec; Andante and Minuet from Symphony in C, Boccherini; Symphony in C major (Andante con moto), Schubert; Allegretto Grazioso from

Symphony in D, Brahms; "Omphale's Spinning Wheel" ("Le Rouet d'Omphale"), Saint-Saens; Suite from "Le Roi s'Amuse," Delibes; Prelude to "The Afternoon of a Faun," Debussy; "Finlandia," Sibelius.

Frank Ulrich Bishop, Detroit, Mich.—At the Woodward Avenue Presbyterian Church, where he is organist and choir-master, Mr. Bishop played the following programs in July:

July 5—"Prayer," Capocci; "The Lost Chord," Sullivan-Eddy; "Invocation," Rogers; Fanfare, Dubois.

July 12—"Procession du St. Sacrement," Chauvet; Adagio, Third Sonata, Guilmant; Chorale and "Priere a Notre Dame," "Suite Gothique," Boellmann.

July 19—Andante, Rheinberger; Chorale, "Wer nur den Lieben Gott lässt walten," Neumark-Best; Aria, "Bist Du bei mir," Bach; Prelude and Fugue in F major, Bach.

July 26—Adagio, First Sonata, Mendelssohn; Cantilene, Faulkes; "In Summer," Stebbins; Allegro in A minor, Merkel.

Maurice Douglas Pedersen, Toledo, Ohio—Mr. Pedersen gave a recital amid a temperature close to 114 degrees at the Central Missouri State Teachers' College in Warrensburg, Mo., July 15. He played the following program: Chorale in A minor, Franck; Prelude, Clerambault; Fantasia in G major, Bach; Toccata on "Thou Art the Rock," Mulet; Sketch in C minor, Schumann; "Carillon de Westminster," Vierne; Meditation (First Symphony), Widor; Second Concert Study, You.

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

July 5—Introduction and Passacaglia, T. Tertius Noble.

July 12—Air with Variations and March from Suite for Organ, Sowerby.

July 19—Chorale Improvisation, "Gelobet sei Gott im höchsten Thron" and "La Nuit," Karg-Elert.

July 26—Preludes on American Hymn-tunes, "Martyn," "Olivet" and Bethany," J. S. Matthews; Chorale Preludes, "Herzliebster Jesu" and "Vater Unser," Margery Moore.

[Continued on next page]

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Recital Programs

Continued

Roland Diggle, Mus. D., Los Angeles, Cal.—In a recital at the University of California at Los Angeles on the afternoon of July 1 Dr. Diggle played a program made up as follows: Concerto in B flat, Handel; "In the Garden," Goldmark; "Hebrew Prayer of Thanksgiving," Gaul; Rhapsody No. 1 in D flat, Howells; Fantasie-Impromptu, "Sundown at Bethany" and Passacaglia and Fugue, Diggle; Toccata in E minor, de la Tombelle.

John T. Erickson, New York City—In a recital preceding a wedding June 27 at Gustavus Adolphus Lutheran Church Dr. Erickson rendered the following selections: "Stigmund's Love Song," Wagner; "On Wings of Song," Mendelssohn; Canzonetta, Godard; Bridal Song, Jensen; Cantilena from "Cello Concerto, Op. 11, Goltermann; Gavotte from "Mignon," Thomas; "The Golden Wedding," Gabriel-Marie.

Q'Zella Oliver Jeffus, Fort Worth, Tex.—In an "hour of organ music" on the Wicks organ in her home Sunday afternoon, June 21, Mrs. Jeffus played: Presto from Concerto in D major, Handel; "Jesu, Joy of Man's Desiring," Bach; Chorale Prelude on "St. Philip," Dars; Spinning Song, Mendelssohn; "Songs My Mother Taught Me," Dvorak; "By the Brook," Boisdoffe; "The Tragedy of a Tin Soldier," Nevin; "The Flight of the Bumblebee," Rimsky-Korsakoff; "The Little Red Lark," Clokey; "The Squirrel," Weaver; "Hope" and "Echo," Yon; "The French Clock," Borinsehn; Toccata, Dubois.

Wilbur F. Swanson, Wheaton, Ill.—Mr. Swanson, organist and member of the faculty of Wheaton College, was heard in a joint recital with David H. Heydenburk, pianist, at Pierce Chapel July 2. A feature of the program was Clokey's Symphonic Piece for piano and organ. Mr. Swanson's organ selections were: "Passacaglia et Thema Fugatum," Bach; Andante Cantabile from Fourth Symphony, Widor; "Night," Cyril Jenkins.

Charles N. Boyd, Mus. D., Pittsburgh, Pa.—Dr. Boyd, guest organist at the Emory Methodist Church, played the following selections in a short recital preceding the evening service June 28: Adagio, Schubert; Prelude on a Chorale, Faulkes; Andante Cantabile, Tschalkowsky; Maestoso, de la Tombelle.

Donald Engle, Manhattan, Kan.—Mr. Engle of the class of 1935 was presented by the department of music of Kansas State College July 1 in a recital at the college auditorium. His program was made up of the following compositions: Chorale Preludes, "In Thee Is Gladness" and "O How Cheating, O How Fleeting," Bach; Prelude in D minor, Clerambault; Chorale in B minor, Franck; Fugue in G minor, Dupre; "Harmonies du Soir," Karg-Elert; "Song of the Basket Weaver," Russell; Allegro Risolto (Symphony D, Viorne).

Harold Heeremans, Seattle, Wash.—In a recital for the University of Washington July 9 at the University Temple Mr. Heeremans played: Introduction and Toccata, William Walond; "A Little Tune," William Fenton; Prelude in Olden Style, Alfred M. Greenfield; Prelude and Fugue in F minor, Bach; Air, "Be Thou but Nohr," Bach; Hymn-tune Prelude on "Song 3" by Orlando Gibbons, Vaughan Williams; Fantasia, C. H. H. Parry; Carol, Percy Whitlock; "Petite Pastorale," Ravel; "Landscape in Mist," Karg-Elert; "The Sun's Evensong," Karg-Elert.

Julia Ward, LeRoy, Ohio—Miss Ward played the following program at the wedding of Miss Katherine Hyde and the Rev. Royden Mott in the LeRoy Methodist Church June 17: "Pilgrims Chorus," from "Tannhäuser," Wagner; "How So Fair," from "Martha," Flotow; "Song to the Evening Star," from "Tannhäuser," Wagner; Adagio, from "Sonata Pathétique," Beethoven; Larghetto, from Symphony in D, Beethoven; "To a Wild Rose," from "Woodland Sketches," Macdowell; "In Summer," Stebbins; "Sci-henne," Bach-Widor; "Ave Maria," Schubert; Bridal Chorale from "Lohengrin," Wagner; "O Perfect Love," Barnby; Wedding March from "Midsummer Night's Dream," Mendelssohn.

Florence Rubner, Erie, Pa.—The Cosmos Club presented Miss Rubner in a recital June 16 at the First United Presbyterian Church and she played the following program: Caprice, Sturges; Andantino in D

MISS MARY ENVALL



FORTY YEARS AT HER POST

Organist Mary Envall Honored by Church at Galesburg, Ill.

Miss Mary Envall, who has just completed her fortieth year as organist of the First Lutheran Church, Galesburg, Ill., was given a surprise honor at the church Sunday afternoon, June 28, in connection with the confirmation reunion which was one of the events of the eighty-fifth anniversary of the congregation. Dr. C. E. Bengston, pastor of the church, gave a brief address dwelling on the spirit of faithfulness prevailing among the members of the congregation. He then noted that Miss Envall had served the congregation continuously for forty years as organist and had performed her services with kindness, patience and faithfulness. On behalf of the congregation he presented to Miss Envall an anniversary gift. Miss Envall responded graciously.

Miss Envall is a graduate of the Knox Conservatory of Music with the class of 1900. In addition to her work as organist, Miss Envall has taught piano, organ and voice; has conducted a Sunday-school class and has supervised the summer Bible school at Elm Chapel. She has also taken post-graduate work at Knox Conservatory of Music under Professor James McC. Weddell.

flat, Lemare; Londonderry Air, arranged by Lemare; Minuet in A, Bocherlin; "The Swan," Saint-Saens; "Reve Angélique," Rubinstein; Meditation, Sturges; Cradle Song, Brahms; Concert Study, Yon.

Joseph C. Beebe, New Britain, Conn.—Mr. Beebe's programs at the South Church, as broadcast from stations WNBC, WELI and WSPR, in June were as follows:

June 23—Passacaglia, Bach; Sonata (E major), Handel; Adagio, Liszt.

June 30—Request program: "The Lost Chord," Sullivan; Introduction and Finale, Reubke; Andante (String Quartet), Debussy.

This closed the series of recitals for the Connecticut Broadcasting Company for this season. Mr. Beebe played a total of thirty recitals.

Arthur C. Becker, A.A.G.O., Chicago.—Mr. Becker played a Bach program Sunday afternoon, July 12, at St. Vincent's Church and his offerings included: Chorale Preludes, "We All Believe in One God" and "O Man, Bemoan Thy Fearful Sin"; Passacaglia and Fugue; Chorale Preludes, "Our Father, Who Art in Heaven" and "Rejoice Now, All Good Christians"; Vivace from Sixth Trio-Sonata; Pastorale in four movements; Fantasia and Fugue in G minor.

Death of Mrs. George W. Andrews.

Mrs. Harriet Clark Andrews, 70 years old, widow of Dr. George Whitfield Andrews, died at her home in Oberlin, Ohio, July 13. Dr. Andrews, noted organist and composer, died in Honolulu in 1932. Mrs. Andrews is survived by a son, George Whitfield, Jr., of the National City Bank of New York, and two daughters, Mrs. Reber Johnson of Oberlin and Mrs. Kenneth Holt of Honolulu.

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NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., July 16.—The Washington College of Music presented organ and piano students of Robert Ruckman in recitals June 16 and 19. In the first recital a series of piano concertos was heard with orchestral accompaniment on the organ by Mr. Ruckman. In the second Mr. Ruckman presented Grace D. Thompson, Ruth Hartzell and Samuel Goodson.

Ruth Farmer Vanderlip has been appointed organist and director at the Western Presbyterian Church beginning Aug. 1. Mrs. Vanderlip is an outstanding musician. Her studies began with Edward Kimball in Salt Lake City. She has done extensive church and theater playing, the latter for several years in the West. After coming to Washington she pursued study of the organ with the late Henry H. Freeman, for many years organist and choirmaster of St. John's Church on Lafayette Square. Later Mr. Freeman held a similar position in St. Paul's Church, Rock Creek Parish. Upon his death he was succeeded by Mrs. Vanderlip, who held this post for nine years. Later Mrs. Vanderlip continued her studies with Edgar Priest of the Washington Cathedral and was a pupil of his at the time of his death last year. Since then she has been studying with Walter H. Nash.

At Western Presbyterian Mrs. Vanderlip succeeds Kathryn Hill Rawls. Mrs. Rawls has been organist of Western for four years and is resigning because of the transfer of Major Rawls to another corps area. Mrs. Rawls won the A. A. G. O. certificate in 1935 and the bachelor of music degree from the Washington College of Music in 1936, studying with Edgar Priest and Conrad Bernier. During this period also, Mrs. Rawls has served as membership chairman of the District of Columbia Chapter, A. G. O., and of the Friday Morning Music Club.

Jesse LeRoy Stimson has been ap-

pointed organist of the Chevy Chase M. E. Church and began his duties June 1.

John Marville, director of the Hamline School of Music, recently underwent an operation for appendicitis. He was recuperating satisfactorily at last reports.

George F. Ross will begin his duties as organist and director at Keller Memorial Lutheran Church Sept. 1. Mr. Ross has been choir director at the National Baptist Memorial Church for several years. Prior to that he served Gurley Memorial Presbyterian Church, the First Methodist Protestant Church and Western Presbyterian Church, and was for some time announcer for one of the local broadcasting stations. At Keller Church Mr. Ross is succeeding Miss Lillian Wines, who has been organist and director for many years and is resigning because of ill health.

Dr. Albert W. Harned, organist and minister of music at the Universalist National Memorial Church, sailed from Montreal July 25 on the Canadian Pacific steamship Montclare for a cruise which will take him to the home of his daughter, Mrs. Sarah Charles, in England. His plan is to make the trip a "rest cure" and it is designed principally for the purpose of improving his health. Dr. Harned expects to be away a month.

Edith B. Athey is substituting again this summer at the First Church of Christ, Scientist, during the vacation of the organist, C. M. Ashton. This is the fourth year Miss Athey has supplied for Mr. Ashton. In August she will join Guy Maier's study-vacation class at Old Point Comfort.

Lily Wadhams Moline-Hallam
COMPOSER - ORGANIST - RECITALS
Seventh Church of Christ, Scientist
Chicago, Ill.



By WILLIAM LESTER, D.F.A.

"Apostolic Symphony," by Garth Edmundson; published by J. Fischer & Bro.

This new work, a large-scale one, is of deep significance. Mr. Edmundson has been responsible during the past few years for a good proportion of the really worthwhile organ music published in this country. His work has always been individual and idealistic. None of the creations by this composer that I have seen have ever smacked of pretense or incompetency of utterance. He is one of the few American composers who have the technical proficiency to say exactly what they mean, and to mean what they say. His idiom is up-to-date, but not idiotic or chaotic. He can be extremely dissonant—and is when such cacophony is emotionally desirable. He can weave lines and parts together into fabrics of telling splendor, and he can construct a naive melody that because of its simplicity seems to be the first cousin of a traditional folksong.

So far he has been loyal to his first love, the organ. In this field he has won genuine distinction. This new work, dedicated to Dr. Francis W. Snow, will add greatly to the composer's rating. It is a full-size work, elevated in conception, and worked out in masterly fashion. The three movements, sub-titled "Chaos and Prophecy," "A Carpenter Is Born" and "Crucifixion and Fruition," are appropriately named and artistically descriptive of their designations. They have sufficient intrinsic interest to be usable independently. But the manner adopted by the composer, of working over basic common themes, makes them most effective when used, as indicated, without breaks between movements.

No detailed analysis is needed or called for—let it suffice to say that here we have music of high significance and beauty, of vivid individuality and appeal, set down most expertly, and worthy of careful attention and cultivation.

From "Cramer's Library of Organ Music by British Composers," edited by Martin Shaw; published by J. B. Cramer & Co., London; Prelude on "Irish," by C. H. Kitson; Introduction and Toccata, Walton-Wall; "Prologue," L. Henniker; Toccata for the Flutes, Stanley-Wall; "A Tune for the Flutes," Stanley-Wall; "A Maggot," Arne-Wall; "A Little Tune," Felton-Wall.

The progressive organist will be interested in this list of recent organ publications little known on this side of the water. If the rest of this publisher's organ list is as good as the samples here presented, the sooner it is known the better.

The Kitson Prelude is a short, beautifully written fantasy on the diatonic

hymn-tune. It should make an appropriate service number or teaching piece. The Introduction and Toccata is an interesting old work, the original published in 1760 or thereabouts in "Six Voluntaries for the Organ or Harpsichord." As revised and amplified by the arranger, the work consists of a pompous introductory Grave, which leads into a Handellike Allegro Vivace, sparkling and brilliant. The Henniker "Prologue" is of somewhat heavier type and texture. It is dramatic in nature, modern in its outlook and marked by considerable poetic eloquence and dramatic intensity. The two Stanley pieces come from collections published in the 1750 period and are definitely patterned after Handel, which stamp has not been debased by the arranger for modern organ. The Arne piece is a movement from that composer's Third Concerto, published about 1787. It is a lively, scherzlike toccata, undeniably attractive and individual. William Felting, the composer of the last title, included the original in "Six Concertos for the Organ or Harpsichord," issued about 1745. It is a charming pastoral ditty, cheerful and cheering.

All of these numbers will sound well on almost any organ—their excellence is intrinsic, not dependent on one particular trick of stop registration or manipulation of swell shutters, or the like. Little music of the near post-Handelian period in England has been available before.

Sonata for Organ, No. 18, in A, by Josef Rheinberger; edited by Harvey Grace; published by Novello & Co.

This fine sonata, in four movements, deserves a wider use than has been its fate so far. Due to the absence of fugal writing, a somewhat unusual procedure on the part of the great Leipzig contrapuntalist, in this work, it requires less mental concentration on the part of the listener and less efficiency on the part of the player than its companions. It should serve as a pleasing introduction to some of the other, perhaps more weighty, works of Rheinberger. The new edition, comprising the twenty cyclic works, put out by this enterprising English house, under the editorial supervision of Dr. Grace, should make these compositions more widely available and more generally used. In layout, clearness and general utility this new edition is immensely superior to the original. The entire series is now available.

Son to Mr. and Mrs. T. L. Wilcox.

The folder of the Presbyterian Church of Bellevue, Pa., not only showed that Thornton L. Wilcox, the organist and choirmaster, played compositions of Johann Sebastian Bach at the service June 7, all of them sinfonias from the cantatas, but it contained announcement of the arrival of Richard LaMoree Wilcox in the organist's home on June 2.

Shure's Symphony at Chautauqua.

R. Deane Shure's symphony "Circles of Washington" will be played by the New York Symphony Orchestra at Chautauqua, N. Y., Aug. 11. Georges Barrere will conduct in the absence of Albert Stoessel.

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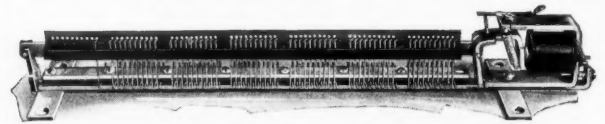
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Very sincerely yours,

[Signed] R. J. BENNETT.

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The chorale is the *Leitmotif* of Bach's art from the cradle to the grave. The heart and soul of Bach are revealed in the instrumental treatment and interpretation of the chorales; in them we feel the heartbeat of deep religious life. They speak to us in a language originated by the words; a deep, holy feeling finds the way to the soul. Bach's tone language translates the text into symbolic motives and harmonies.

The harmonization of the same four-part chorale melodies differs from the text is different, in different cantatas.

Philip Emanuel Bach published Sebastian Bach's four-part chorales *without text*, a sure sign that he did not understand the poetic idea of his own father. A prosaic age! It is to the credit of Romanticists (Mendelssohn, Schumann) that Bach's symbolism was understood. When Robert Schumann heard Mendelssohn play the chorale "Schmücke Dich, O liebe Seele" ("Adorn Thyself, Dear Soul"), he wrote: "When you played this chorale with its golden ornaments, I confess that if life had taken everything away from me this one chorale would give everything back to me." In the "Kritische Bücher der Davidsbündler" (Critical Books of the Davidsbündler) Schumann wrote: "The highly-to-be-praised Bach, who knew a million times more than we suspect, wrote so powerfully and greatly that he was recognized as the founder of a most healthy school."

The most astonishing accomplishment is the formation of motives out of the themes, or of parts of the themes, or in "spinning" them out in all possible variations. In this Bach has shown a new way for the development of instrumental music, the way in which our symphony composers from Haydn and Beethoven to Brahms came to their great forms. All the great composers since then stand on the ground that Bach prepared—Liszt, Wagner, Strauss, Reger, etc. The supremacy of the modern instrumental art rests on this principle: Bach was the music teacher of the world. Two things, Bach says, are necessary—(1) to have inventions (that is ideas) and (2) to develop them.

Bach's art as demonstrated in the chorale preludes was influenced from different sources—first from Georg Böhm, organist of the Nikolaikirche in Lueneburg (1661-1734), "the coloristic method," that is "Stimmungsmalerei." Böhm introduced a new kind of chorale prelude which ended the monopoly, which up to that time the Pachelbel school possessed. The history of the chorale prelude begins with Samuel Scheidt (pupil of Sweelinck) and his "Tabalatura Nova" (1624). Scheidt is the originator of the chorale variation. The chorale starts with the melody in the upper voice, accompanied with homophonic harmonies—then the melody in other voices with different counterpoints. Pachelbel introduced a second type of the chorale prelude, which in reality belongs to the class of fugues. The chorale melody starts (formed as a theme for a fugue) in a middle part, answered by two or more voices; at the close of the development the soprano (or bass) brings the original chorale as a *cantus firmus*. This goes on from the first to the last lines of the verse. (Famous example: Bach's "Before Thy Throne I Now Appear.") Bach shows a decided preference for the Böhm style. (Example: "O Man, Lament Thy Sin So Great.") Buxtehude influenced Bach most in

showing extraordinary new ways—Bach overstayd his leave of absence from Arnstadt, a sign that he enriched himself immensely by hearing Buxtehude. And finally, as his work shows, he overshadowed his teachers—Böhm, Pachelbel and Buxtehude.

Interpretation of the Bach chorale preludes is more difficult than the presentation of the great preludes, toccatas, fugues or sonatas. They represent the most intimate phase of Bach's own religious feeling; and the duty of the player is to make the listener understand or feel this. The possession of excellent technique does not suffice (although I advise every student to fortify himself with a first-class technical facility). There is a higher technique of the brain, which enables an artist to submerge himself completely in the spirit of the composition and forget that he is playing to an audience—a state of ecstasy, like that of an apostle delivering a sublime message.

We have wonderful modern instruments with their great possibilities of shading and coloring. All these resources should be employed (*with good taste*). The striving for external effect is not desirable. The organist should feel that he is preaching a sermon in tones to his congregation. (I should like to call this "creative" organ playing.) For example, the song of the Virgin in the Temple of Jerusalem: "My soul doth magnify the Lord, and my spirit rejoices in Thee, my Redeemer." The song of the Virgin is the beginning of church music. This little gem should have the atmosphere of mysticism and deepest devotion—the song of the Virgin floating above a mysterious chorus of spirits. The registers to use we learn from the works of the great masters: Gluck (employing the plaintive tones of the oboe when Orpheus is calling his beloved Eurydice), Weber (using the clarinet to portray Agathe, the bride of Conrad, "Freischütz"); Wagner ("Tannhäuser," like Weber, using the clarinet for Elizabeth), Strauss ("Salome," also clarinet with harp *glissando* to portray the beautiful daughter of Herod).

Bach has not indicated tempo or expression marks. To the good taste and imagination of a musical player falls the task to bring into harmony the possibilities of the instrument with the poetic idea of the master.

Last Musical Service at Bloomfield.

The last musical service of the year at the Westminster Presbyterian Church of Bloomfield, N. J., was given June 7, when Haydn's "Creation" was sung by the choir and soloists of the church under the direction of Roberta Bitgood. The soprano soloist, Miss Maxine Stellman, has signed a contract with the Metropolitan Opera Company, and she made her debut during the spring season. The contralto soloist, Miss Pauline Pierce, has been in the "Art of Musical Russia" for the last season, and appeared with them in their presentations at the Metropolitan Opera House and Carnegie Hall in New York as well as at points in the South and Middle West, where the company was on tour.

Death of Charles E. Wilson.

Charles E. Wilson, a retired organist who was president of the New England Amateur Press Association and a former president of the Massachusetts Amateur Press Association, died at his home in Melrose, Mass., July 10. Mr. Wilson had been organist and musical director of the People's Methodist Episcopal Church, Boston, later serving in Methodist churches at Medford and Melrose. He composed several songs. He was a descendant of John Wilson of the Revolution. Surviving are three sons.

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MISS JEAN SEITZ



EDWIN ARTHUR KRAFT, who has discovered and taught a number of the country's most capable organists in the course of his extensive experience as a trainer of organists, has found a young woman whose talent leads him to predict a great future for her. Even in this age of young organists of prodigious talent the work being done by Miss Jean Seitz is bound to stand out. She is a graduate of Wellesley of the class of '35. Though she had studied piano for several years, she never did any organ work until last October—in fact, never had touched the instrument. Since that time she has memorized over forty organ compositions, thirty-six of which she played in a series of four Sunday afternoon recitals at Trinity Cathedral in July.

Following are the programs of two of the four recitals by Miss Seitz at Trinity Cathedral:

July 19—Fugue in E flat ("St. Ann's"), Bach; Chorale Prelude, "Herzlich thut mich verlangen," Bach; Cantabile, Franck; Chorale in B minor, Franck; Andante Cantabile, Dethier; First Movement of Sonata in A minor, Rheinberger; Prelude on "Rhosymedre," Vaughan Williams; Finale from Second Symphony, Widor.

July 26—Aria from Tenth Concerto, Handel; Prelude and Fugue in D minor, Bach; Minuet, C. P. E. Bach; Chorale, "Jesu, Joy of Man's Desiring," Bach; Allegro from First Symphony, Maquaire; "Pax Vobiscum," Garth Edmundson; "Cortege" and Fanfare, Edmundson; "The Swan," Saint-Saens; Toccata in C minor, Rogers.

Winter's Program at Winfield, Kan. Cora Conn Moorhead, the originator and patron saint of the Southwestern Organ Club, an organization of young devotees of the organ in Winfield, Kan., has outlined an interesting list of activities for the approaching season. The program has been neatly prepared by mimeograph and promises a very interesting winter. Nine monthly events are on the calendar, beginning with a luncheon Sept. 15 at the home of Mrs. William Stalcoop, at which new mem-

bers will be introduced. Mrs. Moorhead will make a report of the Pittsburgh Guild convention. A recital is to be given Oct. 11 at the Christian Church. Nov. 9 there will be a hymn program and Dec. 8 a Christmas program. There are nineteen members on the present membership roll of the organization. Mrs. Moorhead is head of the organ and theory work at Southwestern College and minister of music of the First Presbyterian Church.

Wilbur F. Swanson to Augustana. Wilbur F. Swanson, instructor in organ and theory of music at the Wheaton College conservatory of music, Wheaton, Ill., has been appointed dean of the school of music and head of the organ and theory departments at Augustana College and Theological Seminary, Rock Island, Ill. His new duties will commence Sept. 1. Mr. Swanson has been organist and director at the Moreland Lutheran Church, Chicago, and has taught part of each week in the Austin Conservatory of Music, Chicago. He went to Wheaton last September. On April 25 of this year he married Miss Evelyn May Peterson of Mankato, Minn.

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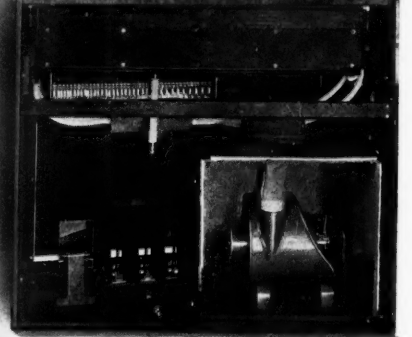
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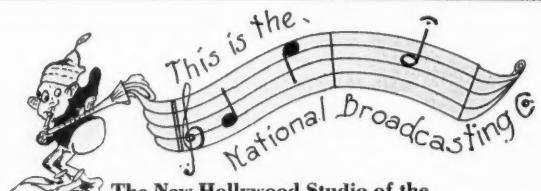
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One who is not an organist, but who is deeply interested in music and worship, was privileged to attend the Guild convention at Pittsburgh. It was a wonderful experience, this opportunity to come so closely in touch with the "music-makers—the dreamers of dreams."

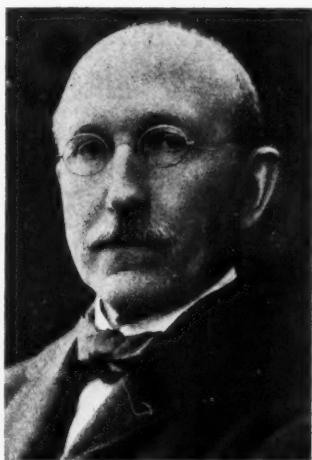
There was glorious music by the best of the makers; there were inspiring talks about music, despite Dr. Davison's "music should be talked about as little as possible"; there was stimulating discussion of the organ itself, of the choir and so on—all of all the many concerns of the organists. How astonishingly varied these interests are, as if it were not enough for the organist to master the intricacies of the modern organ!

The deepest impression gained from this convention concerned personalities. Here were gathered organists from California, the Middle West, Texas and Florida, as well as from the East. Some of the leading recitalists came from the far South and West. Many of them were young—very young in years. But in all the friendly talks with these young enthusiasts one gained a vivid impression of earnestness, of personal equipment and of high ideals. Those eager faces—how heartening they were to anyone interested in the worship program of the church as it is today! They have grasped the problem, they are concerned about it, they will do something, for they feel it is a part of their responsibility.

It would be necessary to record many hours of conversation to give any adequate account of their views on this particular subject, but two or three points stand out clearly. First, the minister was working with them more than might have been expected. We often heard, "Our minister is interested" (note the "our"), "I want to take this up with our minister," or "The minister in our church frequently gives talks on hymns."

Then there was a noticeable conviction concerning the content of the hymn itself. Good hymns and good tunes they would prefer to have, but in this time of transition from the inferior hymns of the gospel song and earlier periods, they understood that the reform must be gradual, and that there should be no disturbance of the spiritual values inherent in so many of the older hymns. They understood also some of the helpful ways to effect this transition.

How many of them knew that near the town of Sutri, in Italy, where Pontius Pilate was born, there still remains a little place of worship hewn out of a stony hillside, very early in the Christian era? Crossing a rough field to



Mr. Read, for many years prominent in the organ fraternity of St. Louis, died in July, as announced on page 1.

this abrupt hill and pushing through the undergrowth, your guide, if he has the magic key, will open an old wooden door and take you into a small, vault-like room. From this extends another narrow room with stone benches along the sides, two or three slight apertures for windows and a small platform at the end—the narthex and nave of the church to be. There the first Christian martyrs met and sang hymns—with the tragic Colosseum not far distant.

The long history between the music of that ancient church and a service in the East Liberty Presbyterian Church today has captured the heart and purpose of our young organists. They follow on in the great tradition where "Luther's faith was a passion of the heart, Calvin's a conviction of the head, Erasmus' an object of aesthetic delight."

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Sallecional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Cornopean, 8 ft., 73 pipes.
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Vox Humana, 8 ft., 61 pipes.

- CHOIR ORGAN.**
Violin Diapason, 8 ft., 73 pipes.
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