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Twenty-seventh Year—Number Ten

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HUGO GOODWIN DEAD; NOTABLE CAREER CLOSES

END CAME AT SUMMER CAMP

Held Important Posts in Chicago, in Colleges and as St. Paul City Organist—At St. Paul's Church, Minneapolis, Last Five Years.

Hugo Goodwin, F. A. G. O., one of the best-known church and concert organists of the United States, and for the last five years organist and choir-master of St. Paul's Episcopal Church, Minneapolis, died suddenly early on the morning of Aug. 17. He was stricken with a heart attack the preceding night at his summer camp at Tofte, Minn. With him were several members of the choir of his church.

Funeral services were held at St. Paul's Aug. 19 and were attended by many friends. The choir of men and boys sang. Miss Anna Carlson, who had been substituting for Mr. Goodwin during his vacation, played for half an hour before the service. Emmett Raymond, organist of Reformation Lutheran Church, St. Paul, accompanied the service.

Mr. Goodwin, who was born in Milwaukee fifty-three years ago, had held important positions for a number of years, among them being those at the New England Congregational Church and St. James' Episcopal, Chicago; the First Congregational Church, Evanston, and as municipal organist of St. Paul.

After his graduation from the University of Chicago he was appointed organist of St. Mark's Church in Chicago. In 1912 he went to Paris to study piano under Moszkowski and organ with Charles M. Widor. In 1923 he was appointed to preside over the new organ in the municipal auditorium in St. Paul, a large Skinner, and held that post for six years. In this period he played upward of 700 recitals. Later he taught at Carleton College, Northfield, Minn., and then at Grinnell College, in Iowa. From Grinnell he went to the position he held at the time of his death. At the New England Congregational Church in Chicago his series of recitals were musical events of outstanding interest.

In addition to his work as organist, Mr. Goodwin composed a number of works, including three oratorios, several sonatas, a string quartet, a symphony and many small compositions. He was a fellow of the American Guild of Organists.

Mr. Goodwin, whose home in Minneapolis was at 2216 Garfield avenue South, was not married and no close relatives survive.

Dr. Noble Makes Good Progress.

From Dr. T. Tertius Noble, who has been spending the last few months at his summer home in Rockport, Mass., comes welcome news, to the effect that he is making headway toward complete recovery and that all is well with him. Dr. Noble, who was compelled to undergo two major operations in the spring, hopes to be well enough to resume his duties at St. Thomas' Church in New York City in October.

Gaul Orchestra Works Played.

Last month Georges Barrere, conductor of the Chautauqua Symphony (Chautauqua, N. Y.), played Harvey Gaul's "Tuscarora String Bean Dance," for flute, percussions and full strings. This work is from his "From an Indian Log House," and is based upon Indian materials Mr. Gaul gathered while on the Tuscarora reservation. The Knickerbocker Symphony (WPA) under the baton of Christos Vrionides played Mr. Gaul's "Fosteriana" for full string orchestra at two New York performances.

CURTIS N. KIMBALL, LATE HEAD OF W. W. KIMBALL COMPANY



NEW STATEN ISLAND ORGAN

Möller Three-Manual in St. Stephen's Episcopal, Port Washington.

M. P. Möller has finished the installation of a three-manual organ in St. Stephen's Episcopal Church, Port Washington, Staten Island, N. Y. The stop specification of the new instrument reveals the following resources:

GREAT ORGAN.

- Diapason, 8 ft., 73 pipes.
- Melodia, 8 ft., 73 notes.
- Dulciana, 8 ft., 73 notes.
- Octave, 4 ft., 73 pipes.
- Grave Mixture, 2 rks., 122 pipes.
- Chimes (prepared for).

SWELL ORGAN.

- Lieblich Bourdon, 16 ft., 97 pipes.
- Diapason, 8 ft., 73 pipes.
- Chimney Flute, 8 ft., 73 notes.
- Gamba, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Gambette, 4 ft., 61 notes.
- Flute d'Amour, 4 ft., 61 notes.
- Nazard, 2 1/2 ft., 61 notes.
- Flautina, 2 ft., 61 notes.
- Cornet, 3 rks. (prepared for).
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Melodia, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Harmonic Flute, 4 ft., 73 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft. (prepared for).
- Tremolo.
- Harp, 8 ft. (prepared for).

PEDAL ORGAN.

- Open Diapason, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Lieblich Bourdon, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Gedeckt, 8 ft., 32 notes.
- Trombone, 16 ft. (prepared for).

DORR'S BOYS IN THE "MOVIES"

St. Luke's Choristers of Long Beach, Cal., Sing in Fine Pictures.

St. Luke's Choristers of Long Beach, Cal., directed by William Ripley Dorr, have finished their most successful season since organization of this choir six years ago. The choir is becoming

more and more in demand for motion-picture work, and has had a number of engagements in the finest pictures. In the fall it did the recording for "A Tale of Two Cities," in which Allen Churchill sang "Adeste Fideles" as a solo. Then a group of soprano boys sang the church scene with Jeanette McDonald in "San Francisco," in which Allen Churchill appears and has a brief solo. In the spring the choir made five recordings for "Romeo and Juliet" to be released this fall. In the ballroom scene the boys sing an old English madrigal partly *a cappella* and partly with accompaniment of ancient instruments of the period, including viol d'amour, viola da gamba, clavichord and harpsichord. The Verona piazza scene music includes a magnificent "Alleluia" chorus composed and directed by Herbert Stohart, musical director of Metro-Goldwyn-Mayer Studios. In August the choristers were called upon by Warner Brothers to furnish a choir of sixty boys and men for the cathedral scenes in "Green Light," based on the novel by Lloyd C. Douglas. The choir recorded several sacred numbers, and also appears in both long shots and close-ups in the scenes in the great cathedral constructed in one of Warner's stages for this picture.

Work of T. H. Sheehan at Raleigh.

Because of increased enrollment in the organ department an additional practice organ was installed this summer at Meredith College, Raleigh, N. C. The instrument was built by T. Howard Sheehan of Washington, D. C. This makes four instruments available for organ students of the college—the three-manual in the college auditorium, built by Mr. Sheehan in 1927, a two-manual reed organ with pedalboard and blower, the new instrument, and a pedal piano. The auditorium organ was built by Mr. Sheehan in 1927 and enlarged several times since then. It contains twenty-six sets of pipes and chimes. The instrument is installed in three chambers with separate expression pedals.

KILGEN THREE-MANUAL FOR KALAMAZOO, MICH.

FOURTH ORDER IN SAME CITY

Scheme of Instrument for Protestant Christian Reformed Church—Three-Manual for Central Baptist in Springfield, Ill.

The Protestant Christian Reformed Church of Kalamazoo, Mich., has ordered a three-manual Kilgen organ. The instrument will be entirely under expression and will be screened by a design combining grilles and display pipes. This will be the fourth Kilgen organ in Kalamazoo in the last few years. The four-manual and echo Kilgen at the First Presbyterian Church and the three-manual at the First Reformed Church are among the others.

The specifications of the new organ follow:

GREAT ORGAN.

- 1. Open Diapason, 8 ft., 73 pipes.
- 2. Clarabella, 8 ft., 73 pipes.
- 3. Dulciana, 8 ft., 73 pipes.
- 4. Octave, 4 ft., 73 pipes.
- 5. Rohr Flöte, 4 ft., 73 pipes.
- 6. Grave Mixture, 2 rks., 122 pipes.
- 7. Harp (prepared for).
- 8. Chimes (Deagan class A), 20 tubes.
- Tremolo.

SWELL ORGAN.

- 9. Bourdon, 16 ft., 73 pipes.
- 10. Open Diapason, 8 ft., 73 pipes.
- 11. Stopped Flute (extension No. 9), 8 ft., 12 pipes.
- 12. Salicional, 8 ft., 73 pipes.
- 12a. Aeoline, 8 ft., 73 pipes.
- 13. Voix Celeste, 8 ft., 61 pipes.
- 14. Flute d'Amour (extension No. 9), 4 ft., 12 pipes.
- 15. Violina (extension No. 12), 4 ft., 12 pipes.
- 16. Nazard (from No. 9), 2 1/2 ft., 61 notes.
- 17. Flautino (from No. 9), 2 ft., 61 notes.
- 18. Trumpet, 8 ft., 73 pipes.
- 19. Oboe, 8 ft., 73 pipes.
- 20. Vox Humana, 8 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- 21. Gelgen Principal (extension No. 4), 8 ft., 12 pipes.
- 22. Concert Flute, 8 ft., 73 pipes.
- 23. Dulciana (from No. 3), 8 ft., 73 notes.
- 24. Rohr Flöte (from No. 5), 4 ft., 73 notes.
- 25. Dulcet (extension No. 3), 4 ft., 12 pipes.
- 26. Dulciana Twelfth (from No. 3), 2 1/2 ft., 61 notes.
- 27. Dulciana Fifteenth (from No. 3), 2 ft., 61 notes.
- 28. Clarinet, 8 ft., 73 pipes.
- Harp (prepared for).
- Tremolo.

PEDAL ORGAN.

- 29. Open Diapason (extension No. 1), 16 ft., 12 pipes.
- 30. Bourdon, 16 ft., 32 pipes.
- 31. Lieblich Gedeckt (from No. 9), 16 ft., 32 notes.
- 32. Flute Major (extension No. 30), 8 ft., 12 pipes.
- 33. Dolce Flute (from No. 9), 8 ft., 32 notes.
- 34. Violin (from No. 12), 8 ft., 32 notes.
- Chimes (from Great), 20 notes.

George Kilgen & Son have received a contract to build a three-manual organ for the Central Baptist Church of Springfield, Ill. The instrument will be completely under expression. The Central Baptist is one of Springfield's oldest churches, and this organ will replace one that has been in use forty years. The church is being remodeled. Specifications of this organ are as follows:

GREAT ORGAN.

- (Enclosed in chamber.)
- Open Diapason, 8 ft., 61 pipes.
- Gedeckt, 8 ft., 61 pipes.
- Dulciana (from Choir), 8 ft., 61 notes.
- Octave, 4 ft., 61 pipes.
- Flute (Gedeckt extended), 4 ft., 12 pipes.
- Chimes (Deagan class A), 20 tubes.

SWELL ORGAN.

- Violin Diapason, 8 ft., 73 pipes.
- Stopped Flute, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Flute d'Amour (Stopped Flute extended), 4 ft., 12 pipes.

Flute Nazard (from Flute d'Amour), 2 3/4 ft., 61 notes.
 Flautino (from Flute d'Amour), 2 ft., 61 notes.
 Oboe, 8 ft., 73 pipes.
 Vox Humana, 8 ft., 73 pipes.
CHOIR ORGAN.
 Melodia, 8 ft., 61 pipes.
 Viola, 8 ft., 61 pipes.
 Dulciana, 8 ft., 61 pipes.
 Flute (Melodia extended), 4 ft., 12 pipes.
PEDAL ORGAN.
 Bourdon, 16 ft., 32 pipes.
 Lieblich Gedeckt (Stopped Flute extended), 16 ft., 12 pipes.
 Bass Flute (Bourdon extended), 8 ft., 12 pipes.
 Still Gedeckt (Swell), 8 ft., 32 notes.

MRS. FRANK VAN DUSEN DEAD

Wife of Chicago Organist Passes Away After Extended Illness.

Mrs. Frank W. Van Dusen, wife of the Chicago organist and teacher, died Aug. 7 at her home, 1314 Winnemac avenue, Chicago, after a lingering illness. Funeral services were held Aug. 10 at the home of her sister, Mrs. John E. Windsor, in LaGrange, Mrs. Van Dusen's old home town, and were attended by a large company of friends, including many organists. Burial was in the LaGrange cemetery.

Mrs. Van Dusen, who was Miss Marion Edith Carpenter, was the daughter of Myron J. Carpenter, at one time president of the Pere Marquette Railroad and later of the Chicago & Eastern Illinois. She was born June 13, 1886, in Chicago, going to LaGrange with her parents at the age of three months. She attended the LaGrange schools, Monticello Seminary and Mrs. Loring's School for Girls in Chicago, and studied piano under Victor Garwood at the American Conservatory, from which she was graduated.

Becoming a member of the First Congregational Church of LaGrange in early life, she had a class of boys in the Sunday-school, two of whom, Hugh Mavor and Perry Hartronit, acted as pallbearers. The other pallbearers were members of the Van Dusen Club.

Miss Carpenter was married to Frank Wilson Van Dusen in the LaGrange church June 20, 1913. She was a charter member of the General Henry Dearborn Chapter of the Daughters of the American Revolution and was especially interested in all its work. She was also a member of the Chicago Woman's Club, being chairman of the Bible department for two years, and of the Buena Memorial Presbyterian Church.

Mrs. Van Dusen was a valuable aid to her husband and took a deep interest in all of his activities and in his pupils, to all of whom she was a friend and adviser.

Mrs. Van Dusen is survived by her husband and by her sister, Mrs. John E. Windsor.

Sowerby Guest in Montreal.

A group of the Montreal C.C.O. Center met at dinner July 30 to do honor to Leo Sowerby, the distinguished Chicago composer, as he passed through the city on his way to Ireland. The meeting was held at the request of Dr. Alfred Whitehead, president of the Canadian College of Organists, who was unable to be present. The center was doubly fortunate in that Dr. David McK. Williams of New York, visiting in the Laurentians, had come to town to meet Mr. Sowerby, and he too was prevailed upon to join us.

Since both the chairman and vice-chairman of the center were out of town, nobody felt compelled to make a formal speech, and the period following the dinner was spent in a profitable discussion of the trends of modern music. The evening owed much of its success to the spirited comments of Dr. Williams, who was in fine form, both in his expressed admiration of Mr. Sowerby and in his capacity as leader of the "Where the Composer Should Go from Here" discussion.

Franklin L. Stead Recovering.

Franklin L. Stead, Mus. D., the Chicago organist, spent four weeks of the summer in the hospital, but is now on the way to complete recovery at his home on South Michigan avenue. He is planning to take a rest in Minnesota to recuperate from his experience and expects to resume his work at the Cosmopolitan School of Music about the middle of September.

CURTIS N. KIMBALL IS DEAD AT THE AGE OF 74

LONG ACTIVE IN BUSINESS

President of the W. W. Kimball Company Since 1905—Was a Leader in Activities in Chicago for a Generation.

Curtis Nathaniel Kimball, for thirty-one years president of the W. W. Kimball Company, Chicago, makers of pianos and organs, died July 30 at the Presbyterian Hospital following an operation the preceding week.

Mr. Kimball was born in Mitchell County, Iowa, seventy-four years ago, and was educated privately and in a business college in Chicago. He entered the service of the W. W. Kimball Company when he was 17 years old, in 1879, and therefore saw fifty-seven years of active service in the music industry.

In 1893, when he was 31 years old, Mr. Kimball was elected treasurer of the company, whose president was its founder, the late W. W. Kimball. He was made vice-president in 1898 and held that office until he was elected president in 1905, following the passing of the founder.

Mr. Kimball is survived by his widow, Fannie C. B. Kimball, two sons, William Wallace and David Wheeler, both executives in the Kimball Company, the former as head of the organ department and the latter as treasurer of the company; by two daughters, Miss Elizabeth Moore Kimball and Mrs. Harold F. Van Steenderen, and two sisters, Mrs. R. M. Noble of Riceville, Iowa, and Miss Isabel Moore Kimball, the artist and sculptress, of Brooklyn, N. Y.

The funeral services, which were held Aug. 1 at the family residence, 320 South Green Bay road, Highland Park, were attended by large numbers of members of the music trade and business men.

Mr. Kimball, though the head of one of the largest and oldest musical instrument manufacturing companies in the world and one of the business leaders of Chicago, avoided the limelight. He was known as a quiet and reserved man of sound judgment, whose conservatism and farsightedness sometimes were misunderstood by his contemporaries. But he never lacked the courage of his convictions and his policies and predictions frequently were proved accurate by subsequent events.

Shoemaker to Indianapolis Church.

The North Methodist Church of Indianapolis has appointed Forrest L. Shoemaker organist and director of music. He goes to this church after seven years at the Linwood Methodist Church of Kansas City, and assumes his duties Sept. 1. He will play the four-manual Kimball and direct four graded choirs. In addition he will train and direct the nurses' chorus of the Indianapolis Methodist Hospital, which is affiliated with North Church in its musical program. Lee Welker, who has been organist of this church for the last ten years, is resigning and will become a member of the music committee. For the last two years he has been sub-dean of the Indiana Chapter, American Guild of Organists. The stress of other interests, such as being a branch bank manager for the Fletcher Trust Company, fraternal and other activities, has compelled him to relinquish the church post, although he expects to retain his fraternal music work, being organist for five Masonic bodies. William F. Kugel, a graduate of the Westminster Choir School, who has been with this church for the last three years, resigned two months ago to go to Emory Methodist, Pittsburgh.

Knoll Leaves Kinetic Company.

H. J. Knoll has severed his connection with the Kinetic Engineering Company of Philadelphia, effective Aug. 1. Mr. Knoll had been connected with this concern as active manager, secretary and treasurer for sixteen years.

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HUGO GOODWIN, F.A.G.O.



MRS. ROSSETTER G. COLE DIES

Wife of Chicago Organist Herself Was Prominent Musician.

Mrs. Rossetter G. Cole, wife of the Chicago organist and composer, who is a member of the faculty of the Cosmopolitan School of Music and of the Columbia University summer faculty, died at her home on the south side Aug. 16. Mr. Cole was in New York finishing his work at Columbia, and was not able to reach Chicago before she passed away. Burial services took place at Ann Arbor, Mich., the old home of the Coles.

Mrs. Cole, who was Fannie Louise Gwinner, was born in Ann Arbor. She was graduated from the high school in 1881 and studied at the University of Michigan, but was prevented from graduating by a protracted illness. She was graduated as a pianist from the Ann Arbor School of Music and studied under Calvin B. Cady, then professor of music in the university. She appeared frequently in recitals at the university. In 1892 Mrs. Cole became head of the piano department of Ripon College and two years later took the same position at Grinnell College in Iowa. She was married to Mr. Cole, then professor of music at Grinnell, Aug. 6, 1896.

The Coles moved to Chicago in 1902 and Mrs. Cole continued her activities as pianist and teacher and illustrated Mr. Cole's lectures. She served two terms as president of the Musicians' Club of Women and two as president of the Society of American Musicians, the only woman ever thus honored.

Interested in the literature of music, she translated A. B. Marx's "Interpretation of Beethoven's Piano Works" and was a regular contributor in recent years to the "Dictionary of American Biography," having written about thirty-five articles on American musicians for this work.

IN THIS MONTH'S ISSUE

Palmer Christian contributes timely and interesting description as written by himself and by the builder of the organ completed in 1781 in the Malaga Cathedral.

J. B. Jamison writes on clarity and how to achieve it.

Curtis N. Kimball, president of the W. W. Kimball Company, is taken by death.

Among deaths of the month are those of Hugo Goodwin, James Philip Dunn, Dr. Wilfred W. Fry, Mrs. S. Lewis Elmer, Mrs. Frank Van Dusen and Mrs. Rossetter G. Cole.

Christine M. Ayars continues her interesting account of organs of the early days in New England.

The Everett Organ, invented by Frederick A. Hoshcke, enters the field of electronic instruments and its construction and method of tone production are described.

Vera Melone Conrad

Mus. Bac.

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**PLAY NOON RECITALS
AT TRINITY, NEW YORK**

SERIES IN JULY AND AUGUST

Morris W. Watkins and Harold W. Friedell Heard in Half-Hour Programs Wednesdays and Fridays in Famous Church.

Morris W. Watkins of the Church of the Saviour, Brooklyn, and Harold W. Friedell of St. John's Church, Jersey City, have given a series of Wednesday and Friday noon recitals in famous old Trinity Church, New York, throughout August, offering organ music in the heated period for those who visited the metropolis and many others to whom Trinity Church is a center of spiritual and musical enjoyment. Mr. Watkins' programs included the following:

Aug. 5—"Clair de Lune," Debussy; Chorale Preludes, "Come, Redeemer" and "This Day That Is So Full of Joy," Bach; "Vespers of the Communion of the Saints" ("Prudentes Virgines"), Chausson; Prelude to "The Blessed Damozel," Debussy.

Aug. 26—Byzantine Sketches ("Nave," "Rose Window," "Campanile," "Funeral Song" and "Procession"), Mulet.

Aug. 28—Last Movement, Symphony 3, in F sharp minor, Vierne; Chorale Preludes, "Deck Thyself, O My Soul," "Saviour of My Heart" and "My Inmost Heart Rejoiceth," Brahms; Finale from "Six Pieces," Franck.

Mr. Friedell's programs were made up of the following compositions:

Aug. 7—Allegro maestoso from Sonata in D minor, West; "The Swan," Saint-Saens; Triumphal March, Grieg; Chorale Prelude on "St. Mary's," Charles Wood; Finale from Symphony 8, Widor.

Aug. 12—"Grand Jeu," du Mage; "Prelude Solennelle," Noble; "Ronde Francaise," Boellmann; Andante Cantabile, Scriabine; "Marche Slav," Tschaiakowsky.

Aug. 14—Sonata 3 (Allegro and In-

termezzo), Borowski; "Cathedrals," from "Pieces de Fantaisie," Vierne; "Ave Maria," Schubert; "Procession," Mulet.

Aug. 19—Fantasia from Sonata in A, Rheinberger; "Romance," Svendsen; Intermezzo from Symphony 6, Widor; Largo, Handel; Grand Chorus in D, Guilman.

Aug. 21—Toccata, Reger; Slow Movement from "London" Symphony, Vaughan Williams; Cantilena, McKinley; "Petite Pastorale," Ravel; Prelude to Act 3, "Lohengrin," Wagner.

Mr. Watkins was the recitalist throughout July, playing ten half-hour programs, among which the following were included:

July 22—Symphony 2 in D (Andante, "Salve Regina" and Adagio), Widor; Minuet in A, Boccherini; Chorale Prelude, "O Lamb of God," Bach.

July 24—Andante Cantabile from Symphony 5, Tschaiakowsky; "Ave Maria," Bach-Gounod; Finale on a Tonic Pedal, Candlyn.

July 29—Andante from Sonata 2, Borowski; Allegro Vivace from Symphony 1, Vierne; Cradle Song, Ijinsky; Toccata from Symphony 5, Widor.

July 31—Prelude Pastoral from Suite 2, Boellmann; "March of the Medici," from Suite, "Harmonies of Florence," Bingham; "Desespoir," Quef; "Thou Art the Rock," from "Byzantine Sketches," Mulet.

James Frank Claude Collins Arrives. James Frank Claude is the name given a new arrival in the organ world, who came to make his home with Mr. and Mrs. Frank Collins, Jr., at Baton Rouge, La., Aug. 2. Both father and mother are musicians and Mr. Collins is a member of the Louisiana State University faculty.

The First Baptist Church of Lawrenceburg, Ind., has placed a contract with the Reuter Organ Company of Lawrence, Kan., for a new organ. The organ is to be a two-manual of moderate proportions and is to have chimes. Installation is planned for October. H. G. H. Wiesmann of Hamilton, Ohio, represented the Reuter firm in the transaction.

ST. MARK'S CHURCH

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Kansas

**San Francisco News;
Frank Humphreys to
St. Mark's, Berkeley**

BY WILLIAM W. CARRUTH

San Francisco, Cal., Aug. 17.—Frank Humphreys recently arrived from Detroit to assume the duties of organist and choirmaster of St. Mark's Episcopal Church, Berkeley. Mr. Humphreys was for many years organist of St. Thomas' Church, Hollywood, and for a time was associated with the present rector of St. Mark's when he was rector of St. John's Church, San Bernardino.

Alexander McCurdy, the distinguished Philadelphia organist, paid his customary visit to California this summer. With his wife and daughter he spent most of his time on a ranch near Grass Valley, far from organs and pupils. As usual, he motored across the continent, returning to Philadelphia by way of Glacier and Yellowstone National Parks.

Another Eastern organist to return to his native state to visit his family was Henry Hallstrom, of the Church of the Divine Redeemer, Morrilstown, N. J. Mr. Hallstrom was guest organist one Sunday at the Swedish Tabernacle, San Francisco, of which he was formerly organist.

California welcomes another Eastern organist who comes to the bay region to accept a permanent position on the music faculty of the University of California. The new appointee is Edward Bosworth Lawton, Jr., 25 years old, young scholar of musical history and ancient music. Mr. Lawton made an important contribution to musical history in collecting and editing seven volumes of the madrigals of the sixteenth century Italian composer Gesualdo. Mr. Lawton was born in Newport, R. I., and was graduated with honors in music from Harvard University. At that time he received the John Knowles Paine traveling scholarship, under which he studied with Malipiero. At the end of the first year the scholarship was renewed and he spent another year at the School of Benedetto Marcello, receiving his certificate from that institution only in June. Mr. Lawton has acted as organist and choirmaster at Channing Chapel, Newton, Mass., and as organist at Emanuel Church, West Roxbury, Mass.

A Guild event which should become a tradition is the annual picnic at the Big Basin, a magnificent grove of redwood in the Santa Cruz Mountains. This year the delightful outing was held on Aug. 3, with Miss Frances Murphy, the dean, as hostess.

After a strenuous six weeks' course in creative music study in San Francisco and Oakland, Dr. Frederick Schlieder spent several weeks at the Carruth cabin on Silver Lake, in the high Sierras, storing up energy and inspiration to be released in New York and Philadelphia during the coming winter.

Miss Hazel Wilson, a talented young organist of Hayward, played the following program on the two-manual

Pilcher organ at the Abbey in Oakland July 19: Prelude and Fugue in G major (Eight Short Preludes and Fugues) and Prelude and Fugue in E minor, Bach; Andante Cantabile from Fourth Symphony, Widor; Capriccio, Le-maigre; Sonata in E flat minor, Rhein-berger.

DESIGNS ALL-METAL ORGAN

C. E. Grant Builds Echo Organ of New Type at Portsmouth, Va.

An echo organ which is described as embodying radical advances in organ construction has been designed by C. E. Grant of Portsmouth, Va., and one of these instruments has been installed in the Monumental M. E. Church, where it was heard for the first time in public Aug. 2. A. J. Lancaster, organist of the church, was at the console. The echo organ is said to be the first all-metal organ ever built, and includes a string set played at three pitches, a family of flutes, twenty chimes and a vibrato. Radical changes in design have made it possible to eliminate wind-chests, building frames, bellows and incidental equipment. The pipes are played by direct air supplied from a blower that maintains a constant pressure and is constructed on "floating power" lines to eliminate vibration.

While serving with the A. E. F. in France, the idea came to Mr. Grant of designing a fireproof organ after he had observed the havoc wrought to organs in French churches fired by incendiary shells. After developing his wartime ideas Mr. Grant obtained a patent in 1922 and since that time has obtained four others, the latest in 1932.

Lecture-Recital by Maitland.

Dr. Rollo F. Maitland, head of the theory and organ departments of the Zeckwer-Hahn Philadelphia Musical Academy, conducted summer intensive courses at this institution from June 22 to July 31. July 28 he gave a lecture-recital at the Church of the New Jerusalem to students of the summer school. The recital was designed to supplement the courses in musical history under John Leroy Bawden, the composers represented being some of the great masters who used the organ as one of their mediums of expression rather than those who were primarily organ composers. Dr. Maitland has played a number of recitals in Philadelphia Memorial Park, and has been guest organist at the First Presbyterian Church, Germantown, playing one of the largest church organs in the country, an Austin of 124 stops.

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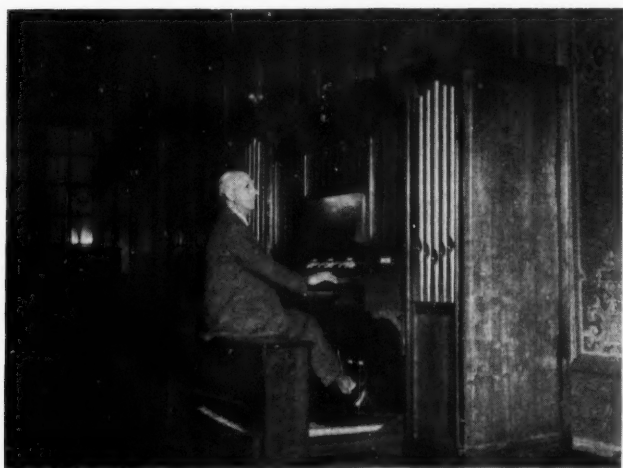
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CHARLES H. DEMOREST AT MOLLER PORTABLE ORGAN



CHARLES H. DEMOREST, A. A. G. O., who has been appointed manager, demonstrator and head of the sales department handling the new portable Möller organ for the Baldwin Piano Company in its Chicago store, has been an active Chicago organist for a long time. He was born Jan. 3, 1886, at Madelia, Minn., the son of a Congregational minister, and at the age of 8 began the study of the piano with his mother. When he was 16 he took up the organ with John Knowles Weaver, now of Tulsa, Okla. Subsequent studies were in piano under Allen Spencer and Arthur Friedheim and organ under Dr. Louis Falk for one year and under Harrison M. Wild for eight years. He also studied theory under Dr. Falk and Adolf Weidig.

Mr. Demorest's first church position was at the Presbyterian Church in Waukegan, Ill., when he was 19 years old. Subsequent positions were in large churches in Chicago, Los Angeles, Cal., Seattle, Wash., New York City and Brooklyn. For the last nine years he has been organist and choir-master of St. Paul's Episcopal Church, Chicago. He appeared as organ soloist with the Los Angeles Philharmonic

Symphony, the Los Angeles People's Symphony, the Minneapolis Symphony and the Portland, Ore., Symphony Orchestra, being official organist of the Los Angeles Philharmonic Symphony for one year.

Mr. Demorest won his A. A. G. O. certificate in 1910. He was dean of the Southern California Guild chapter for one year and subdean of the Illinois Chapter for a year. Several of his compositions for organ, piano and voice have been published by Presser, Gray, Summy and Willis. He organized and managed the Demorest School of Music in Los Angeles and headed the organ department of the Eagan School of Music, also in Los Angeles. For the past thirteen years he has taught piano and theory and headed the organ department at the Chicago Musical College. While in Los Angeles he took up the playing of the organ in motion pictures and held positions as chief organist in large theaters in Los Angeles, Seattle, New York City and Chicago for nine years, in connection with church work.

In 1909 Mr. Demorest married Miss Florence Van Liew of Oshkosh, Wis., and they have two grown daughters.

JAMES PHILIP DUNN IS DEAD

Organist and Composer Passes Away in Jersey City at Age of 52.

James Philip Dunn, American composer and organist, who had won an enviable reputation during his years of fruitful activity, died July 24 at his home in Jersey City, N. J., at the age of 52 years. At the time of his death he was organist of St. Henry's Catholic Church at Bayonne, N. J. One of his best-known works is the tone poem "We," in honor of Lindbergh's historic transoceanic flight. Mr. Dunn's works for organ, published by J. Fischer & Bro., are: "Chanson Passionee," "Cor-tege Orientale," Overture on Negro Themes and "Surrexit Christus Hodie." The "Overture on Negro Themes" has enjoyed considerable popularity in its arrangement for symphony orchestra.

"Surrexit Christus" is based on Pietro Yon's "Victimae Paschali," an Easter anthem, and was published recently. Mr. Dunn's ambition was to win recognition in the symphonic field, although he also has many successful part songs to his credit.

Mr. Dunn was born in New York, the son of Thomas J. and Mary A. O'Brien Dunn. After graduation from City College in 1903 he took up post-graduate work at Columbia University and studied music. Immediately upon leaving Columbia he occupied the position of organist at the Church of the Holy Innocents and then at the Immaculate Conception. After a number of years he moved to Jersey City, where for a long period he played at St. Patrick's.

His widow, the former Lillian E. Byrne, whom he married in 1911, and a son, Robert Lawrence Dunn, survive.

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KATHARINE E. LUCKE, F.A.G.O.



KATHARINE E. LUCKE, F. A. G. O., the Baltimore organist, has been gaining considerable fame through her compositions for the organ and through her keyboard harmony books. The latter are being used at the Peabody Conservatory of Music, where Miss Lucke teaches. Miss Lucke's Allegretto has appeared on many recent recital programs and is being used throughout the land. In a contest in Dallas, Tex., last spring this number and Bach's Toccata and Fugue in D minor were the required pieces. This Allegretto apparently has made an appeal which only a few present-day compositions are able to make by virtue of their attractiveness.

Recitals at University of Minnesota.

Regular weekly recitals are given every Friday afternoon at 4 o'clock on the Aeolian-Skinner organ in Northrop Memorial Auditorium, on the campus

of the University of Minnesota, by George H. Fairclough, F. A. G. O., the university organist, or others substituting for him. During the latter half of May and all of June Mr. Fairclough suffered from an attack of sciatica, and among those playing in his stead were Miss Marion Clayton of Brooklyn and Dr. Francis Richter, the blind organist of Minneapolis. These recitals are broadcast over the university radio station WLB, and have a large following. During the absence of Mr. Fairclough in August, when he and Mrs. Fairclough enjoyed a vacation in California, the recitals were given by two of his university students, Henry Brooks of St. Paul and Calvin Anderson of Minneapolis.

Career of the Late Arthur Whiting.

Arthur Whiting, composer and lecturer on music, whose death at Beverly, Mass., July 20, was reported in the August DIAPASON, began his musical career when he was 5 years old, when he showed aptitude at his piano studies in Holliston, Mass. Later he studied the organ and made his first public appearance at 13 in Worcester. Two years later he succeeded Dudley Buck as organist of the North Congregational Church in Hartford, Conn., where he founded the Beethoven Society. He moved to Boston, where he gave concerts in the Boston Music Hall and at the same time studied organ under G. W. Morgan in New York. After three years as an organist in Albany and six years in Boston Mr. Whiting went to Germany, where he studied harmony with Haupt and orchestration with Radecke in Berlin. He returned to Boston, where he was organist at the Church of the Immaculate Conception from 1876 to 1878, returning there in 1883. He taught the organ in the New England Conservatory of Music until 1897. From 1878 to 1893 he served as organist of the Cincinnati College of Music. He composed works for full orchestra, piano concertos, chamber music, organ works, anthems, songs and concert and technical works for the piano.

FELIX MCGUIRE



FELIX MCGUIRE of Harrison, N. Y., who since earliest boyhood has been attracting attention through his talent for the organ, passed the Guild examination and won the A. A. G. O. certificate in the tests this year, at the age of 19 years. The young man is organist and choirmaster of Christ Church at Rye, N. Y. He substituted at the organ in this church when he was only 15 and was appointed organist a month before his seventeenth birthday. He has a paid choir of eighteen members, with outside soloists on special occasions. Mr. McGuire is a graduate of the Harrison high school and is now studying at New York University.

Offers \$1,000 in Anthem Prizes.

The Lorenz Publishing Company of Dayton, Ohio, announces its eighth anthem contest, for which \$1,000, divided into twelve prizes, is offered to American composers. The first prize

"O ZION"

"Sperichil"

by HORACE ALDEN MILLER

This number appears on the programs of many prominent organists. It is invariably well received.

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is \$250, the second prize \$150, there are four third prizes of \$75 each and six fourth prizes of \$50 each. The contest will close Feb. 1, 1937. Anthems for mixed voices, with English text, of not less than two pages nor more than nine pages octavo, will be accepted. It is stipulated that the anthems be attractive and practical. The prize-winning compositions will be published by the Lorenz Company. A composer may submit as many anthems in competition as he chooses, under the same or a different *nom de plume*. The anthems should be sent to the Dayton office of the firm.

Distinction for Anna Shoremount.

Anna Shoremount, who completed her postgraduate course with honor at the Guilman Organ School in May, also received the highest general average of those who passed the fellowship examinations of the American Guild of Organists this year. Miss Shoremount prepared all of her paper and organ work with Willard Irving Nevins.

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"Proved to be an extraordinarily capable performer."—*New York American*.

"Closed his recital amid an ovation of fifteen recalls."—*New York Times*.

"His playing was a delight."—*New York Evening Post*.

"Germani's playing of Bach was an education."—*New York World*.

"A master of his instrument."—*New York Telegraph*.

"A colossus of the keyboard."—*New York Corriere d'America*.

"Evoked storms of applause from the audience."—*Philadelphia Public Ledger*.

"Possesses that rare gift, a spark of the divine fire."—*Philadelphia Record*.

"His mastery of the organ is extraordinary."—*San Francisco Examiner*.

"Displayed dazzling virtuosity . . . applause clamorous."—*Portland News*.

"Left organists wondering at his amazing genius."—*Los Angeles Times*.

"One of the world's greatest organists."—*Peterborough (England)*.

"His power was undeniable and his playing stupendous."—*London (England) Musical Times*.

"A truly admirable performance."—*Rome (Italy)-Il Messaggero*.

"An impeccable performance through its interpretation and color."—*Firenze (Italy)-La Nazione*.

"Germani's performance of Reger's Fantasia will never be forgotten."—*Bremer Zeitung (Germany)*.

"Revealed himself a passionate and thrilling artist."—*Bremer Nachrichten—Dr. Curt Zimmermann*.

"He is a king of his instrument, which obeys his every wish."—*Hanover—Dr. Th. W. Werner*.

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**EVERETT ORGATRON
WORK OF F. A. HOSCHKE**

NEW ELECTRONIC ON MARKET

Inventor Uses Free Reeds with Vibrators to Produce Tone—Console Is Standard A.G.O.—New Instrument Described.

The Orgatron, latest of the electronic instruments to be placed on the market, has been announced publicly within the last month by the Everett Piano Company of South Haven, Mich., after a long period of experiments, in the course of which the instrument has been developed. As now designed it is a two-manual with a standard A. G. O. console, which resembles in every respect a modern pipe organ console. The tone is produced from free reeds and issues from a tone outlet a trifle over three feet high and equally wide. The Orgatron was invented and is being produced under the supervision of Frederick A. Hoschke, a musician and scientist who has made a reputation not only as a composer, but as a designer of self-players for organs.

Five hundred and twenty-eight vibrators, or generators, are used in the instrument. These are tuned to the tempered scale. Besides its fundamental, each generator generates its own natural harmonics, the predetermined ones being used only with their own fundamentals—one for every tone of each set. No other harmonics than those produced by the same generator that produces the fundamental are used when that particular fundamental is caused to vibrate. This is analogous to the method of tone production in the conventional organ, it is stated, except that, in the case of the organ, these fundamentals and harmonic subdivisions of air columns in the pipes are audible and used as such, whereas in the Orgatron they are inaudible and electrically converted into sound after they are amplified. The generators of themselves are inaudible. The number and kind of predetermined harmonics and their relationship to fundamental depend upon the shape and voicing of vibrator, location of tone screws, amount of voltage on vibrator frames, nature of vibrator containers and their construction, and values of electrical resistances in the circuits leading from vibrators and tone-screws to first tube grid.

At present a set of twenty Mayland chimps in a separate cabinet is supplied. These are operated by contacts under the manual keys and struck by Mayland striking action units. Electrostatically produced chime tones have been developed by Mr. Hoschke but these are not yet released for production. He has also developed a harp of forty-nine tones which is expected to be released soon.

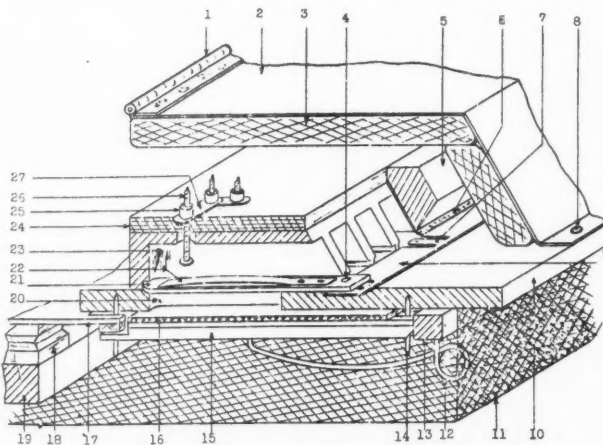
The diagram on this page shows how Orgatron tone is made. Vibrators (21-22) are free reeds over which are placed one or more tone screws (26). B plus strip (9) is charged with a positive voltage. Tone screws are connected to first amplifier tube grid by connecting strip (27). When vibrator tongue (22) is not swinging, the electrostatic state of charge, or stress, between it and the flat head of the tone screw causes no current to flow to first tube grid, but when manual key depression and pallet opening cause vibrator to swing, that charge is varied according to the nature of such swing, resulting in an alternating current with constants corresponding to those of the vibrator to impinge itself upon the grid. These variations in current are then amplified and translated into sound at the tone outlets.

There is no individual wiring from each generator, or vibrator, or from the tone screws. All vibrator frames are electrically connected together by B plus strip (9) and all tone screws by strip (27), constituting only two wires from each "set," one to grid, the other to voltage supply. The key action is pneumatic. Manual keys open a primary valve that operates a small pneumatic under the pallets.

In commenting upon his method of electronic tone production the inventor of the Orgatron writes:

In the old theory, the "timbre" of an instrument was regarded to be the result

ELECTRICAL PRINCIPLE OF EVERETT ORGATRON



- | | |
|------------------------------|--|
| 1. Shield box hinge | 15. Pallet. |
| 2. Shield box. | 16. Pallet felt and skin. |
| 3. Shield box muffler felt. | 17. Pallet pneumatic fork. |
| 4. Reed hook notch. | 18. Pallet pneumatic. |
| 5. Mute. | 19. Pallet pneumatic mounting reel. |
| 6. Chamols on mute. | 20. Pallet board opening. |
| 7. Reed lockon B + strip. | 21. Brass vibrator. |
| 8. Screw holding shield box. | 22. Vibrator tongue. |
| 9. B + strip. | 23. Cell. |
| 10. Pallet board. | 24. Hard rubber cell top. |
| 11. Screen shield. | 25. Tone screw lock nut. |
| 12. Pallet spring. | 26. Tone screw. |
| 13. Pallet spring reel. | 27. Tone screw connecting strip (connecting to Grid in pre-amplifier). |
| 14. Pallet guide pin. | |

of the number and proportion of its fundamental-harmonic relationship. That this does not hold good is manifested by the fact that, despite the most exhaustive efforts on the part of experimenters in the new art, none, adhering to the old theory, has actually succeeded in producing tones that are exactly like those intended to be simulated. Listening to tones so made, one has to stretch his imagination considerably to believe that one hears a true diapason, or, among the reed qualities, say a clarinet.

It has been found that there is indeed another contributory and more essential factor to the precise simulation of known tone qualities. This fact does not appear to be understood by experimenters in the art, or, if it is, it is not recognized. This factor is known as the "formant." This formant seems to be an absolute pitch; control of timbre. Not merely its range, but also the intensity within its range (relative to the fundamental) is essential to the timbre.

Hermann Goldap found that though both oboe and clarinet gave the same formant range, the formant of the oboe overpowers the fundamental, thereby producing its more piercing tone. Noel Bonavia-Hunt points out that, regardless of the fact that middle C, 2-ft. pitch diapason, vibrates at the rate of 261.626 v.p.s., C sharp at 277.183, D at 293.665, etc., throughout the octave compass, the formant for each one of the twelve pipes is the same. This formant consists of a number of frequencies that result in a rather complex wave-form. He says that the odds are in favor of these formants being the same "if the pipe metal for all of the twelve pipes is cut from the same sheet; if the cubic content of the air column in the smallest pipe of that octave is not less than a quarter of that of the largest pipe and if the voicing and treatment be favorable to the creation of formants."

It would, therefore, seem that the formant (this difficult to understand "vitality" of sound) is a product of relationship between the fundamental-harmonic arrangement and the material, size, shape and treatment of the media from which the sound emanates and is, in the main, the reason for the difference between a viola and a violin when playing the same nominal note.

My observations are that true tone simulation is impossible without the presence of the formant and that this formant is the direct result, or product, of fundamental-harmonic relationship to material.

In my work (commercialized in the Orgatron) I use ordinary melodeon or "free" reeds. They are rendered inaudible in the instrument. I employ them because, in the first place, they are very harmonic-rich (over the thirties). In the second place, every one of their harmonics is a true mathematical multiple of its fundamental, from which it comes and with which only it is used. In the two-manual Orgatron there are 552 tempered fundamentals with over 16,000 natural harmonics inextricably bound up with their fundamentals. My problem is to

eliminate harmonics. I have a sufficient number and variety available to make every known tone quality just as soon as I discover the way of obtaining the necessary formant for these qualities. In a year and a half I have conquered ten! The model MD Orgatron is a "straight" ten-stop instrument, each different from the other. As the formant for the organ diapason seems to lie in the nature, density, etc., of its pipe metal (spotted), so I find mine, or rather, the cause of my formants, in the combination of reed voicing, material used, shape, mounting, constructional stresses, etc.

In the case of my clarinet (and it is a clarinet) I found the cause of the necessary formant to come from the use of a special density of aluminum in the tone-producing assembly. Regardless of the frequency of any of my clarinet tones, the formant due to the aluminum is always the same. Not having to deal with increasingly smaller or larger pipes in any one "set" in my construction, I have the advantage of a relatively greater degree of facility in formant-causing control.

I might take this opportunity to dwell for a moment upon the subject of "loud-speakers." (Blessings be upon the head of him who finds a better name for these.) If my reader thinks of these as re-producing units, as in radio, or as for electro-acoustic sound conversion of periodically generated impulses, he may indeed be justified in assuming that electronic tone-production success is directly proportionate to a speaker efficiency, or characteristics. If, however, he will regard the speaker (as used in the Orgatron) not as a re-producing unit, but as part of the tone-producing system—I will go so far as to say a formant-causing component—he will have a less prejudicial regard for the use of these units in the new art.

Frederick Albert Hoschke has a musical background that peculiarly fitted him for the task of developing tone production. Both his father and grandfather were born in Eisenach, Germany, and played the organ in that little Thuringian town. Brought up in

both the Lutheran and Bach traditions, the inventor, when he began his research in the physics of music, had a thorough knowledge of the practical requirements of tone production methods. In addition to these two life activities Mr. Hoschke has done serious work in composition. His Concerto for Pianoforte and Orchestra has been successfully performed by internationally known artists both in this country and abroad. He has written sonatas for piano, for violin and piano and for violoncello and piano. Over half a hundred of his works have been published. In this country he gained prominence in the organ world with his method of making records for the Möller self-playing organ, which won for him and the Möller concern high praise. The patent office at Washington has granted Mr. Hoschke various patents on apparatus and processes in the field of acoustics, music recording and electronic instruments.

Mr. Hoschke's first assistant in the Möller plant was Victor I. Zuck, who has absorbed much of the inventor's new ideas and with whom he is now associated in the Everett plant.

**THE SCHOLÉS
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*They played him a sonata
—let me see!
"Medulla oblongata"
—key of G.
Then they began to sing
That extremely lovely thing,
"Scherzando, ma non troppo, p p p."
W. S. GILBERT in BAB BALLADS.*

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MISS EDNA WYCKOFF



MISS EDNA WYCKOFF, head of the Wyckoff music studios in Brooklyn, has been doing work that has attracted favorable attention with her new choirs at the Vanderveer Park Methodist Church. The climax of the season was reached when the combined choirs gave their first annual concert in the parish hall May 21, with the assistance of the Mendelssohn Trio and Robert Arnott, boy soprano. The senior choir is two seasons old, having been organized in October, 1934. This, its first public concert, was preceded by a musical service at which Gounod's "Gallia" was sung and Miss Lillian Carpenter played the organ while Miss Wyckoff directed. The choir is unusual inasmuch as it holds from three to seven rehearsals a week, with very loyal attendance.

At a pupils' recital in the Wyckoff studios June 24 the choir took a prominent part.

Miss Wyckoff was born in Burlington, Iowa, and the migrations of her parents took her to Akron, Ohio, Rock Island, Ill., Philadelphia, and then New York, where the family settled when she was 15 years old. Miss Wyckoff's musical education was received largely at the Institute of Musical Art. First she took the piano courses and received a teachers' diploma with honors. In 1919 she was graduated in organ after study with Gaston Dethier, and then took two years of postgraduate work. At the same time she took the course in composition under Dr. Percy Goetschius. Miss Wyckoff has been playing in church since 1914 and in that time has held six positions. She has been at her present post ten years.

Following her graduation from the teachers' course in piano, Miss Wyckoff was given charge of the first Brooklyn preparatory center of the Institute of Musical Art, now a part of the Juilliard Foundation. She continued with this work for twelve years, at the same time building up her own school in Flatbush, Brooklyn. She had always had an ambition to have a local music school which would give a complete course, including systematic theoretical work.

Dr. Frank Damrosch encouraged her and assisted in a practical way by sending pupils. She now devotes herself to this work and to the development of the choirs at the Vanderveer Park M. E. Church. With the intermediate choir which she will organize this fall among the older members of the junior choir she will have three choirs, making it possible for a chorister to start as a junior and be promoted by stages until he reaches the senior choir.

NEW MÖLLER IN HOLLYWOOD

Scheme of Three-Manual Installed in First Baptist Church.

Installation of a three-manual organ has been completed by the forces of M. P. Möller in the First Baptist Church of Hollywood, Cal. The organ is built according to the following tonal scheme:

GREAT ORGAN.
Diapason, 8 ft., 61 pipes.
Melodia, 8 ft., 73 pipes.
Gemshorn, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Mixture, 3 rks., 183 pipes.
Chimes (prepared for).

SWELL ORGAN.
Lieblich Bourdon, 16 ft., 97 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Flute, 4 ft., 73 notes.
Piccolo, 2 ft., 61 notes.
Flute Twelfth, 2½ ft., 61 notes.
Trumpet, 8 ft., 73 pipes.
Vox Humana, 8 ft. (prepared for).

CHOIR ORGAN.
English Diapason, 8 ft., 73 pipes.
Melodia, 8 ft., 73 notes.
Gemshorn, 8 ft., 73 notes.
Flute Harmonique, 4 ft., 73 notes.
English Horn, 8 ft., 73 pipes.

PEDAL ORGAN.
Open Diapason, 16 ft., 12 pipes.
Bourdon, 16 ft., 44 pipes.
Lieblich Bourdon, 16 ft., 32 notes.
Flauto Major, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.

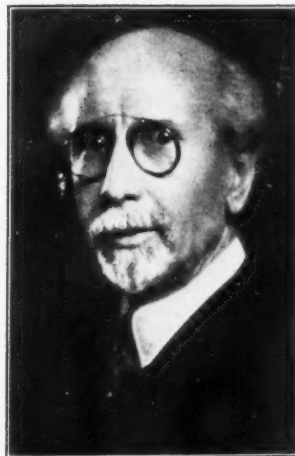
LUFKIN NEW KIMBALL HEAD

Veteran of Company Made President on Death of C. N. Kimball.

W. W. Lufkin was elected president of the W. W. Kimball Company, Chicago, in August, following the death of Curtis N. Kimball, president for thirty-one years. Mr. Lufkin has been a director of the company for fifty years, long has been general superintendent of the factory and is one of the largest stockholders in the company. Mr. Lufkin's mother was a sister of the late W. W. Kimball, founder of the house, and Mr. Kimball brought him from New England when a young man for the express purpose of placing him in charge of factory operations. For some half-century in charge of Kimball production, the new president is acknowledged to be an outstanding authority on piano and organ manufacture.

The organists and choirmasters of Glasgow and district have formed themselves into an association with the object of looking after the interests of the professional player. W. Wigham Parker, Mus. D., is president, and John Adamson, L. R. A. M., is secretary of this new society.

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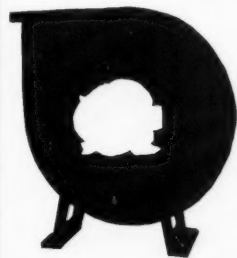
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8501 Clark Ave.

Cleveland, Ohio

Malaga Cathedral's 1781 Organ Pictured by Palmer Christian

AT MALAGA CATHEDRAL

Spanish Organ 150 Years Old as Builder Himself Writes of It

University of Michigan, Ann Arbor, Mich., July 25, 1936.—Dear Mr. Gruenstein: The newspaper reports of difficulties in Spain and the frequent mention of the coast city of Malaga remind me of the time I spent there in March, 1935, and especially of the unusually interesting organ in the Malaga Cathedral.

As you will see from the accompanying analysis prepared by the builder in 1783, this instrument was finished in 1781. The effect on one's ear at present seems almost conclusive proof that no tuning has been done since the completion of the instrument! As in so many organs of that period in other countries, there is a greater array of higher-pitched stops than of 8 and 16-ft., but the proportioning and blending of these is far less successful than the French and German examples. There are a few very acceptable 8-ft. sets in the quieter dynamic range, and one or two chorus reeds interesting for their vital blaze of tone, but the general effect of the full ensemble would seem to be cutting enough to compare favorably with some more or less recent ensembles to be found in this country.

The "playability" of the console and its appearance are perhaps the most immediately interesting features to the casual visitor. At first glance one seems faced with an organ of eighty or ninety stops; as a matter of fact, there are about that many stopknobs, but a bit of investigation discloses the fact that nearly each set of pipes is controlled by two knobs: to the left of the player the knob operates on the lower half of the keyboard and to his right on the upper half. There are a few short sets of pipes mixed in with this console layout, the builder having had the not unreasonable idea that certain qualities are effective only in certain ranges, "so what's the use of putting in a lot of useless pipe-work?"

One sees, apparently, a three-manual organ, but it might be called a five-manual, and the builder even refers to it as an eight-division instrument. Seated on the bench, one's knees are confronted with two U-shaped irons, which bring into play one of the divisions with no consoles of its own. Looking toward the floor one finds about twelve heart-shaped protrusions, distributed evenly across the front, that prove to be the pedal keys. And then right on the floor, below these pedal keys, are two sliding boards that bring into operation the other division with no manual of its own. Away off to the right one finds a plunger sticking out through the floor of the organ loft, which turns out to be the swell shutter control. Then we find out that the top keyboards slide back and forth in order to bring into play coupling devices for certain combinations of divisions.

Complications in organ playing are by no means a twentieth century development!

Unfortunately "ecclesiastical authority" red tape has prevented the acquiring of a photograph of this console. One should say "consoles" because there are two complete organs. In Spain most of the cathedrals have elaborate rectangular choirs right in the middle of the nave, the end toward the altar being open. As a rule the organ is placed on a loft above the choir and on one side of the rectangle. When the original Malaga organ contract was placed, the bishop decided that an organ on only one side would look unbalanced, so he resorted to the simple device of ordering two organs exactly alike in order to maintain the architectural balance of the choir screens. Since the instruments are used alternately each week, the wear and tear on each is reduced by half. (This may be used as a selling point by those firms which would like to sign up for two organs at a time this year.)

Malaga and most Spanish cities are spared the organ recital. Among the country's organists I am sure that Guilman is the last word in highbrowism. On consoles such as that at Malaga the pedal solo in the Bach C major



The picture shows the following persons, reading from left to right: Don Pablo Homs, Palmer Christian of the University of Michigan, who visited Spain in 1935, and Signor Luis Bopez, organist of the cathedral.

Toccata, for instance, would spare the organist much hard practice, since it could not come off at all. And, by the same token, Mr. Sowerby is not apt to become known in Malaga through his "Pageant."

A descriptive brochure of the organ was obtained after much investigation by my friend Don Pablo Homs, one of southern Spain's prominent citizens. There seemed to be but one copy left, but he succeeded in borrowing it long enough to have a copy typed. The translation has been made by Herbert Kenyon, professor of Spanish at the University of Michigan.

The accompanying photograph, taken outside the cathedral—which, by the way, dates from about the year 900—pictures the organist, Signor Lopez, and Don Pablo.

Very truly yours,
PALMER CHRISTIAN.

Death of John Rees, Noted Nebraskan.

John Rees, the "grand old man of music" of Hastings, Neb., where he was active as an organist and teacher for many years, died in his home city June 11, according to belated word received by THE DIAPASON. Mr. Rees was born in Llanelly Vales, Sept. 7, 1855, and had been a choir director for forty-five years, in addition to his teaching and orchestral conducting. He went to Nebraska in November, 1878, from Oshkosh, Wis., and awakened an interest in music in that part of the state. He was active until just previous to his death. Mr. Rees is survived by two daughters—May Rees Cance, a violinist who has been in concert work for many years and who now lives at Amherst, Mass., and Gertrude Rees McLaughlin, who until her marriage in 1918 was her sister's accompanist.

Reuter for Church at Baldwin, Kan.

The Reuter Organ Company has received a contract from the trustees of the First Methodist Church of Baldwin, Kan., to build an organ for this beautiful church, completed several years ago. The organ, a two-manual of sixteen sets of pipes and chimés, is to be divided and installed in two chambers at the sides of the deep chancel. Provision is also being made for the later addition of an echo division. The installation will be made in the early fall. The organist of the church is Irving D. Bartley, A. A. G. O., professor of organ at Baker University in Baldwin. In addition to its regular use in the music of the church, the organ will be used by the fine arts department of Baker University.

[See article in column 1.]

AN ACCOUNT OF THE ORGANS OF THE Holy Cathedral Church of Malaga, recently installed by Don Julian de la Orden, master organist, formerly of the Holy Cathedral Church of Cuenca, and at present of the church and warden of its tower, and its titular official bellman, who dedicates it to the Most Reverend Don Jose de Molina Lario y Navarro of his majesty's council and most worthy bishop of this diocese, and to the most reverend dean and chapter of the same Holy Church.

To the Most Rev. Sr. Don José de Molina Lario y Navarro, of his majesty's council and Bishop of Malaga, and to the most reverend dean and chapter of the same holy church, Most Reverend Sir:

Complying with the suggestions of your reverence, which to me are so worthy of veneration and respect, I have drawn up this brief and simple account of the contents of the two organs in your reverence's holy church, one of which was finished in December of 1781 and the other in December of 1782.

If I had insisted on explaining at length the musical combinations which can be attained with the several mechanisms, quite unusual, with which both organs are enriched, and the accessories which facilitate them, this paper would be unnecessarily tiresome, but as I have been guided solely by your reverence's just ideas, which are limited to maintaining in the memory of those who are to handle the organs all the stops of which they are composed, their location, the action of the keys and the other things which serve to let the air in and out, and whatever substantially may be of use in taking charge of the instrument and may contribute to its maintenance, I have drawn up this survey, which should always be borne in mind not only by the one who undertakes to repair, tune and regulate them (the organs), but also by the organists who must be very careful to use all the stops and mechanisms frequently, for after a considerable time they will get dusty, sluggish, and even go out of commission, as experience shows.

I have added to this compendium a brief explanation of the cases constructed by Don José Martin, former chief craftsman of the See of Cuenca and at the present time of the factories of the parochial churches of the See of Malaga. Your excellency requested (and this has been done) that before the musical apparatus was placed in the cases they should be painted and gilded completely, finishing the many figures which adorn them and giving the last touch to everything; so that, when both organs are first played, nothing should be lacking for their greatest ornamentation and magnificence.

Although this was not included in the installation—except that I have had a large share in it—since your reverence has been so lavish in very exceptional favors—kindnesses which I do not deserve (since I can only flatter myself on having done my duty)—it has seemed to me that I would be showing the most intolerable ingratitude if I did not dedicate all my zeal, efforts and labor to such illustrious benefactors, and now publish this treatise, availing myself of this occasion, which I did not expect, in which I give further new testimony of my obedience and gratitude, desiring that our Lord preserve your reverence's valuable life for many long and happy years.

Malaga, the 8th of May, 1783.
Most reverend sir, your most humble servant kisses the feet of your reverence.

JULIAN DE LA ORDEN.

General Plan of Installation

The first and only idea which these reverend gentlemen, the bishop, dean and chapter, had was to build an organ suitable to the grandeur and beauty of this holy cathedral church, sparing no efforts in it, and securing the fullest information from the most illustrious craftsmen of all Spain, who submitted

their plans, conditions and other details which they judged most opportune to secure the desired end. After comparing them all, and making the most scrupulous examination of all, they decided to build an organ so complete in its class that there would be nothing left to be desired in everything useful and profitable discovered up to the present time in the art of organ building.

In these terms and in spite of my incapacity, they ordered me to come to this city for the construction of the aforementioned organ; and to the verbal agreement or conference and contract for the installation, which afterwards was formally put into writing, as soon as it was drawn up and agreed to on the part of the chapter, the most reverend bishop added that he desired that at the same time as the projected organ was built from the income of the great factory, there should be built another at his expense, equal in everything to the first, as has been done, his reverence contributing entirely from the income of his bishopric (mitre) half of all that has been spent; this holy church by this means being provided with two identical organs which are located in the galleries which extend over the choir stall between the column which overlooks the high altar and the next one; the other galleries or passages remaining free for the choir, who go up to them on the occasions when it is ordered and customary.

Description of the Cases

The cases have been executed with a view to the type of music which they were to contain, leaving in their fronts the openings or lattices necessary to seal in them the flues and basses which were to decorate them, and in addition there have been made four auxiliary organs, two for each organ, one on the side of the choir and another at the back or nave side of the church, and both to sound.

The two large cases of both organs consist of three sections; the first, which serves as a base and foundation to the whole installation, is of Ionic design and is composed of twelve columns with their corresponding capitals and bases, with the space between the columns provided with ornamentations and moldings in the modern style, with four doors to the interior of the organ, this section providing the foundation and basic lines of the second, which rests on it, and having finally on both fronts the reeds, which are distributed *en facade*, as will be said in the proper place.

The second section is of the Corinthian order, and its base, which rests on the first, contains the rhythm of the latter, as has been stated, and consists of twelve grooved columns with their capitals, bases, cornices and ornamentation which are peculiar to this style of architecture, and between the columns there are sixteen openings which hold the 8-ft. flues and two of 4 feet, and at the sides six 8-ft. basses lined with burnished metal, as the rest of the pipes, with no difference whatsoever.

Moreover, on both fronts rise equally two semi-circular bands which unite the four columns of the center, and at the two sides of the semi-circle and on it rest two statues of the Virtues, of life size, as follows: On the front piece (which faces the choir) of the organ on the Epistle side, are Hope and Religion, and on the back, in the same position, are Justice and Prudence. In the choir are Faith and Charity, and on the back Fortitude and Temperance, all of them with their customary insignia; and between each pair of Virtues there is a shield with decoration suitable to the height at which it is placed, and at the side of the four (statues) and somewhat behind them there are four cherubs in various attitudes to ornament that open space.

The third section is of the composite order, the base of which rests on the second, although smaller, as is fitting, and consists of the same twelve columns, also fluted, capitals, bases and cornices, all carved and decorated according to the rules of this order, and its top or crown is two more bands on both fronts, which form a triangle, and in their centers two shields which contain the year in which they were finished and which have a spray of laurel at both sides, which end at the feet of four angels which are placed on

the edge of the four corner columns. These are a yard in height and hold various musical instruments with the gesture of playing them standing, accompanying the organ, and between them on the sides there is a decoration and ornamentation which on all sides tops this section.

From this platform and base of the angels rises a cupola, circular in form, diminishing in the middle, on which there is a depression which serves as a base for the statue of Fame, eleven palms high, resting on one foot in the attitude of flying with wings in proportion, with a trumpet in each hand, one of which she appears to be sounding, and the whole cupola has its decoration proper and suitable to the whole of the cases, the twenty openings having likewise carved ornamentation. These cases are not tight against the columns of the church, between which they are placed, as is said above, but separate, although braced very firmly with all possible concealment to these same columns by heavy iron bars, and their profile on these sides is curved, keeping all rhythm to the full height, which is twenty-five yards for each case, including the statue of Fame.

The four auxiliary organs, of which mention has been made, also are separate, leaving passage between them and the main case of the organ. They have only one architectural section of the composite order, and each one six columns, between which there are five openings for the 2-ft. flues, with their ornaments, cornices, carved front pieces and moldings of this order, and above a small cupola, on which is placed an angel with laurels and at the four corners four urns, also small, and each auxiliary organ is more than half projected either over the choir or over the nave, according to its location.

Specification of the organ on the evangelized side:

Reeds of the Choir Front.

Left Hand—
 Military Trumpet, 25 pipes.
 Trompeta de Campana, 25 pipes.
 Bassoon, 25 pipes.
 Viola, 25 pipes.
 Oboe, 25 pipes.
 Dulzayna, 25 pipes.

Right Hand—
 Military Trumpet, 26 pipes.
 Trumpet Royal, 26 pipes.
 Bombarde, 16 ft., 26 pipes.
 Tuba, 26 pipes.
 Oboe, 26 pipes.
 Dulzayna, 26 pipes.

Flues of This Front and Other Stops.

Left Hand—
 Flute, 8 ft., 25 pipes.
 Flute, 4 ft., 25 pipes.
 Gamba, 25 pipes.
 Stopped Diapason, 25 pipes.
 Open Diapason, 25 pipes.
 Twelfth, 25 pipes.
 Two-fifteenths, 50 pipes.
 Nineteenth, 25 pipes.
 Mixture, 4 rks., 100 pipes.
 Cymbal, 3 rks., 75 pipes.
 Nasard, 4 rks., 100 pipes.

Right Hand—
 Flute, 8 ft., 26 pipes.
 Flute, 4 ft., 26 pipes.
 Gamba, 26 pipes.
 Stopped Diapason, 26 pipes.
 Open Diapason, 26 pipes.
 Twelfth, 26 pipes.
 Two-fifteenths, 52 pipes.
 Nineteenth, 26 pipes.
 Mixture, 4 rks., 104 pipes.
 Cymbal, 3 rks., 78 pipes.
 Nasard, 4 rks., 104 pipes.
 Cornet, 7 rks. (loud), 182 pipes.
 Cornet, 6 rks. (soft), 156 pipes.
 Flute Celeste, 2 rks., 152 pipes.

Unexposed Reeds of This Front.

Left Hand—
 Royal Trumpet, 25 pipes.
 Oboe, 25 pipes.

Right Hand—
 Royal Trumpet, 26 pipes.
 Tuba, 26 pipes.

Exterior Auxiliary Organ Over the Choir.

Left Hand—
 Flutes, 2 ft., 25 pipes.
 Stopped Flute, 25 pipes.
 Twelfth Stopped, 25 pipes.
 Fifteenth, 25 pipes.
 Nineteenth, 25 pipes.
 Mixture, 3 rks., 75 pipes.

Right Hand—
 Flutes, 2 ft., 26 pipes.
 Muted String, 26 pipes.
 Stopped Flute, 26 pipes.
 Twelfth, 26 pipes.
 Fifteenth, 26 pipes.
 Mixture, 3 rks., 78 pipes.
 Flute Celeste, 52 pipes.
 Flauto Dolce, 52 pipes.
 Dolce Cornet, 5 rks., 130 pipes.

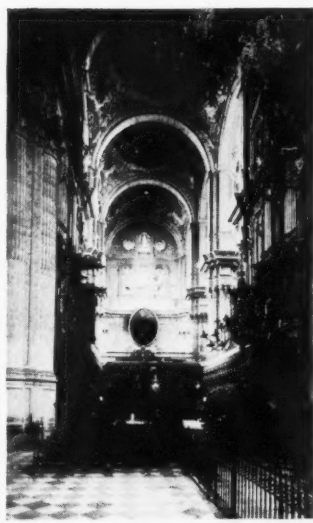
Reeds of This Auxiliary Organ.

Left Hand—
 Bassoon, 25 pipes.

Right Hand—
 Bassoon, 26 pipes.

Unexposed Auxiliary Organ of This Organ, Placed Under the Main Division.

MALAGA CATHEDRAL INTERIOR



Left Hand—
 Violon, 25 pipes.
 Stopped Diapason, 25 pipes.
 Fifteenth, 25 pipes.
 Nineteenth, 25 pipes.
 Mixture, 4 rks., 100 pipes.

Right Hand—
 Violon, 26 pipes.
 Stopped Diapason, 26 pipes.
 Fifteenth, 26 pipes.
 Nineteenth, 26 pipes.
 Mixture, 4 rks., 104 pipes.
 Muted String, 26 pipes.
 Dolce Cornet, 5 rks., 130 pipes.

Reeds of This Auxiliary Organ.

Left Hand—
 Royal Trumpet, 25 pipes.
 Vox Humana, 25 pipes.

Right Hand—
 Royal Trumpet, 26 pipes.
 Vox Humana, 26 pipes.
 Vox Celeste, 26 pipes.

Front of This Organ, Which Faces the Nave of the Church.

Left Hand—
 Military Trumpet, 25 pipes.
 Bassoon, 25 pipes.
 Viola, 25 pipes.
 Dulzayna, 25 pipes.

Right Hand—
 Military Clarion, 26 pipes.
 Clarion, 26 pipes.
 Tuba, 26 pipes.
 Dulzayna, 26 pipes.

Flues of This Front and Other Stops.

Left Hand—
 Flute, 4 ft., 25 pipes.
 Open Diapason, 25 pipes.
 Violon, 25 pipes.
 Nasard, 4 rks., 100 pipes.

Right Hand—
 Flute, 4 ft., 26 pipes.
 Open Diapason, 26 pipes.
 Violin, 26 pipes.
 Cornet, 7 rks., 182 pipes.

Unexposed Reeds of This Front.

Left Hand—
 Trumpet Royal, 25 pipes.

Right Hand—
 Trumpet Royal, 26 pipes.
 Trumpet (wood), 26 pipes.

Exterior Auxiliary Organ Which Faces the Nave of the Church.

Left Hand—
 Flute (in lattice), 2 ft., 25 pipes.
 Violon, 25 pipes.
 Fifteenth, 25 pipes.
 Nineteenth, 25 pipes.
 Mixture, 3 rks., 75 pipes.

Right Hand—
 Flute (in lattice), 2 ft., 26 pipes.
 Violon, 26 pipes.
 Fifteenth, 26 pipes.
 Nineteenth, 26 pipes.
 Mixture, 3 rks., 78 pipes.
 Cornet, 5 rks., 130 pipes.
 German Flute, 2 rks., 52 pipes.

Reeds of This Auxiliary Organ.

Left Hand—
 Fagot, 25 pipes.

Right Hand—
 Clarinet, 26 pipes.

This organ has for its greater splendor a set of pedals of 8 ft., together with another set of 4 ft., which together comprise twenty-four pipes. It has a drum in pitch and tone of *sol re*. It has a tymbal in tone *la mi re*. Likewise it has two tremolos, one mild, which, played with the flutes, is very agreeable to the ear, and majestic; the other strong, the use of which makes the best effect with the vox humana, wood flute, bassoon, metal flute and other stops according to the practice and good taste of the organist, although

each stop ought to be used alone with the tremolo.

Shows Total of 4,613 Pipes

These are all the stops of which this organ is composed, and the total of its pipes is the following:

Sounding pipes	4,485
Dummies of burnished metal.....	128
Total	4,613

Stirrups Also Are Useful

This organ has three manuals, placed in the regular arrangement, so that the organist may play comfortably from his seat the five organs which really and separately this organ contains, which I shall explain according to headings—3, 4, 5, 6 and 7. The three are placed one above the other, the distance necessary for operation. The first manual, or lowest of the three, is for the unexposed auxiliary organ and for the exterior small organ of the choir. The second, which is over the preceding, and is the middle one, serves for the front of the choir, and if the organist desires, by the playing of this manual alone the two mentioned auxiliary organs and this front should play. He effects this simply by pulling the manual toward him a short distance, and makes three organs play by a single manual; this does not prevent, when he desires, using the first to make a sort of echo and counter-echo effect, because, by playing the middle manual with all the reeds and stop effects of the two auxiliary organs, all sound together, and by dropping the first manual the two auxiliary organs play, and by a movement which he makes with his knees (which will be explained in due time), the unexposed auxiliary organ only plays; this gives three combinations without the organist having to take his hands from the manuals.

The last manual, which is above the two already mentioned, serves for the front which faces the nave of the church and for the exterior auxiliary organ of the same front, there being a particular reason why these two organs at the back should play from one manual, which I shall explain in due course.

This manual also may be moved so that the organist can play on it at the same time as the two fronts of the choir and that over the nave by pulling it toward him a short distance, and when he wishes to cease playing on the upper manual and drops to the second, only the choir front plays; hence, playing the upper, or third, two organs play, and, playing on the middle, only one plays.

Function of Iron Rings

Also this organ has two iron rings, so arranged that the organist can very readily employ the effects that they are charged with producing—effects which are very useful to show off the splendor of the installation and his skill; for with only a slight movement with the knees, and without having to remove the hands from the manuals to pull stops anew, he can play for some time with strange variety.

For example, the organist is about to play, and sets his stops as follows: On the choir front he pulls out the military trumpet and the military clarion, which is a similar stop for both sides; he pulls out the 4-ft. flute on both sides and pulls out the violon on the left, and the wood flute on the right, or another of soft voicing. He sets also whatever stops he pleases according to his intent on the small unexposed and exterior auxiliary organs of the choir and with this arrangement begins to play on the middle manual or choir front; and if, after playing for some time, he wishes to vary the effect, he moves the left ring and cuts out the trumpet and clarion, which no longer sound. He continues playing and when he wishes to make another change, he moves the right ring and cuts out the flute and only continues playing with the wood flute and violon, which, until the trumpet, clarion and flute were silenced, could not be heard because of their soft voices; and if after this he wishes to reverse the movements, the trumpet, clarion and flute again speak; and if for his own purpose, or because of the music he is playing, he wishes suddenly a great volume of sound or great softness, he can make the movements of both rings suddenly, either closing or opening, which before he did separately and in order, and he will execute a change of strange and peculiar harmony.

After which he drops down to play on the first manual and finds that the unexposed and exterior auxiliary organs are playing together, for which he set the stops before beginning, and to keep in only the unexposed auxiliary organ he makes the same motion of the rings and is able to cut out all the pipes of the exterior auxiliary organ of the choir; and when he pleases he reverses the motion and it comes in as before.

Stirrups Also Are Useful

The organist can also make various movements with his feet, either to make the pedals, drum or cymbal sound or the stop imitating violins, which demands of the feet a certain movement for its perfect imitation by the use of two stirrups which are indispensable for the softly-voiced pipes of the cornet, which is on the choir front. But since one of these stirrups has also the very important duty of throwing in or out the pipes of the front or exterior auxiliary organ on the nave side, I go on to explain it, showing briefly how I developed the reasons which I had so that with only the third manual they might play together or separately.

The main contract that I made with the reverend bishop and gentlemen commissioned by the chapter, which was signed by them the 19th of November, 1778, included only the two fronts of the organ, the interior and unexposed auxiliary organs which extended over the choir, but said not a word about the other auxiliary organ. Under this supposition I began and pursued my labors until the month of February, 1780, when the chapter resolved (to which plan the most reverend bishop had agreed) that on the front on the nave side should be placed another similar exterior auxiliary organ like the one which overhung the choir, so that both fronts should be uniform, and although this could have been done by making the expressed idea apparent or in profile, the chapter did not desire this artifice, but rather ordered that it should be actual, and in this manner not deprive the organ of this most appreciable advantage.

If, in the beginning of the installation, I had known of this resolution, without doubt I should have arranged a suitable place for the fourth manual, which would play this auxiliary organ, as was regular, but things were so far advanced that it was impossible to do it, and there only remained for me to please these gentlemen, which at the expense of much pains and anxiety I have been able to accomplish, to devise how one single manual might do the duty of two, playing on it either the single front of the nave or only the auxiliary organ of the same front and besides this the two together, if the organist desires; and this can now be done with the greatest ease and without adding other motions beyond those which the organist would have to make even if he did not have such an auxiliary organ; for if the motions were increased there would have been confusion, and there would have been the danger that the organist would not have used them; and so, with the same movement of the foot which was previously mentioned as serving for the basses of the cornet of the choir front, he attains in this way all that has been said.

Let us suppose that the organist is going to play these two organs of the nave. After setting the stops as he deems suitable, he finds by playing on the third manual, which is the highest of the three, that only the nave front is playing, and desires that the latter be silenced and only the auxiliary organ sound; he then makes the movement with his foot and stops the speech of the front and gives it to the auxiliary organ, and by reversing the movement he silences the latter and the front again comes in; and by executing half the movement the front and the auxiliary organ both play at the same time. Thus this movement, and the two rings, play the role of eight manuals, without which it was impossible to make so many variations, unless the organist were to be in constant motion, pushing in and pulling out stops, with the danger of losing his time because of the necessity of taking his hands from the manual; all of which is the greatest feature and excellence of these movements. So many are the novel variations.

[Continued on next page.]

tions which may be attained with them that it would be overlong to relate and must be left to the skill, intelligence and practice of the organist, letting what has been said suffice for a brief notice of these devices.

Bellows Are Six in Number

Bellows are six in number, located in a very narrow chamber, one above the other, so arranged that they work all together as if one, without being able to separate, because of being lashed together. This chamber is under the organ, with its door off the nave of the church, and in it nothing can be seen but a small enclosure (in which there is another door into the interior) with a crank to which are attached all the bellows; and when this is turned there projects from an opening a metal serpent very slowly, as they fill with air, until, being full, the head of the serpent prevents more turns being given to the crank; and as soon as the air goes down, the serpent hides, and through another opening lower down his tail emerges, the blower of the bellows having this infallible sign—although he cannot see them—in order to know when the air is lacking, when there is little or much, or when he should cease turning the crank to prevent their bursting, being completely full: he should take care to turn the crank slowly and evenly without fear that the air will fail, for with half a turn the organ can play. It is to be noted that this device supplies air with such evenness and force that it furnishes the immense quantity that both fronts require with all the stops of the reeds and basses when one plays them altogether as freely as one wishes, and that they will not fail or weaken even under the difficult condition of the air having to travel so far from this chamber to the opening, which is many yards.

Organ on the Epistle Side

This organ has all the stops, manuals, rings, stirrups, movements and everything that has been said of the first; with the exception that on the exterior auxiliary organ on the nave in place of the German flute stop, it has the piccolo; hence it would be useless and even boring to give another description; this single additional information being sufficient, together with the fact that there has been added to each organ a glockenspiel; and with this I have concluded this account.

Contest for American Choral Festival.

A program of American choral works will be given by the Reading Choral Society in the spring of 1937, and annually thereafter. Composers are invited to submit choral works with orchestral accompaniment before Oct. 1, 1936. The works must not require more than one hour and fifty minutes for production, and they may be much shorter. The society will produce either one large work or several shorter compositions. The chorus numbers approximately 200 voices, and will be accompanied by a symphony orchestra. Compositions are to be sent to the Reading Choral Society, 47 South Sixth street, Reading, Pa. They are to be marked with a *nom de plume*, and a sealed envelope containing the *nom de plume*, with the address of the composer, is to be mailed to Dr. Otto Specker, Medical Arts building, Reading. The judges who will select the composition for the 1937 performance will be Dr. Henry Hadley, founder of the National Association of Composers and Conductors, and Earl V. Moore, musical director of the school of music of the University of Michigan, and the conductor of the society, N. Lindsay Norden.

Miss Grace Garland Green, an organist in Baltimore churches for more than forty years, died July 18 at the age of 67 years. Miss Green was born in Baltimore and studied music under LeRoy Haslup. Her first position as organist was in old St. John's Church. She also had been organist at Faith Evangelical Church and Chatsworth Methodist Episcopal Church. She was active in the work of the Woman's Christian Temperance Union and in the Red Cross. The Rev. Dr. E. L. Bunce, pastor of St. John's Church, of which she had been a lifelong member, officiated at the funeral services.

PITTSBURGH SUMMER NEWS

By HAROLD E. SCHUNEMAN
Pittsburgh, Pa., Aug. 18. — The Western Pennsylvania Chapter of the Guild will get off to an early start this season under the enterprising leadership of the new dean, Alan Floyd. There will be a dinner meeting Sept. 8, followed by a lecture-recital by Charles A. H. Pearson at Rodef Shalom Temple. Later in the month there will be another event at Indiana, Pa., with several short recitals on organs, old and new, at various churches there.

The keynote of the season for the chapter has been announced as "Education and Self-Improvement" and this is promised in large and small doses throughout the year.

Charles A. H. Pearson and Hortense Scannell were married Aug. 17. The bride was formerly supervisor of music in the public schools of Braddock, Pa., while Mr. Pearson is a member of the faculty of the department of music, Carnegie Institute of Technology, organist and choir director at Rodef Shalom Temple, and a very excellent recitalist.

Herbert C. Peabody, having cleaned up all the convention odds and ends, is resting (chopping wood) at his camp in the White Mountains, at Effingham Falls, N. H., while Joe O'Brien holds down the bench in the Ascension Church, Pittsburgh. Mrs. Peabody spent several weeks in the hospital at Fitchburg, Mass., and is now at the camp also, recuperating. Helen Koesing, organist and director at the Waverly Presbyterian Church, has obtained a leave of absence and has gone to France for additional study. Mrs. George McLeod has taken her place at the organ during the interim, while George (himself) McLeod has charge of the choir, this in addition to his regular work at the Sewickley U. P. Church.

Alan Floyd of the First Baptist Church is spending the summer on his farm near Mechanicsville, Pa., fishing, doing a little repairing on the barns, etc., and undoubtedly turning out an organ piece or two during odd moments. Paul Beiswenger (the new sub-dean) and his family are spending the summer in their cottage on Lake Canadohta, near Union City, Pa. Harvey B. Gaul will be in charge of a music festival at South Park Sept. 6, held in connection with the Allegheny County Fair, and with him in charge there will undoubtedly be a great aggregation of fiddlers, singers, bands, orchestras, choirs and choruses on hand to make the event interesting to all.

Dr. Marshall Bidwell is passing the summer at Monterey, Great Barrington, Mass. (the old home town), while Ralph Crawford perspires at the Third Church organ. Arthur B. Jennings and Mrs. Jennings are touring New England again and will spend some time with Dr. Bidwell in Massachusetts. Bill Dell, a pupil of Arthur Jennings, a really fine player but extremely modest and retiring, is substituting at the Sixth U. P. Church.

Elizabeth Snyder (our new Guild secretary) spent her vacation in the Blue Ridge Mountains of Virginia and the Great Smokies of Tennessee, and then combined business with pleasure by attending the orchestra and band directors' clinic at National Music Camp, Interlochen, Mich. Clara Ewing, champion subscriber-getter for the chapter, is spending her vacation with relatives in Boston.

The First Presbyterian Church is getting a new and modern console, built by Moorhouse, Bowman & Brandt, who are also cleaning this fine old instrument.

William E. Bretz, organist of the First Presbyterian Church, is in the East finishing up some work for degrees, and Charles A. H. Pearson is substituting during the summer.

Closes Guilman Summer Term.

The summer course at the Guilman Organ School in New York, one of the most successful in the history of the school, closed Aug. 14. Members were enrolled from Texas, Utah, Missouri, North Carolina, Virginia and many nearby states. The regular winter course of the school will open Oct. 6.

MISS ALICE ANDREW



Miss ALICE ANDREW, who for several years has been in charge at the Third Presbyterian Church of Washington, Pa., and has conducted a fine musical ministry, will sail from Los Angeles on the Malolo Sept. 4 for Honolulu, where she expects to remain a year or longer. Miss Andrew will spend a large part of her time in the study of ceramics at the Honolulu Academy of Arts.

GOES TO ST. PAUL'S, LONDON

Dykes Bower Succeeds Stanley Marchant at Cathedral.

News comes from England that Dykes Bower has been appointed organist of St. Paul's Cathedral, London. He succeeds Dr. Stanley Marchant, who goes to the Royal Academy of Music as director. Mr. Bower was formerly organist of Truro Cathedral. From there he went to New College, Oxford. Three years ago he was appointed to Durham Cathedral. He wins his latest important honor at the age of only 31 years.

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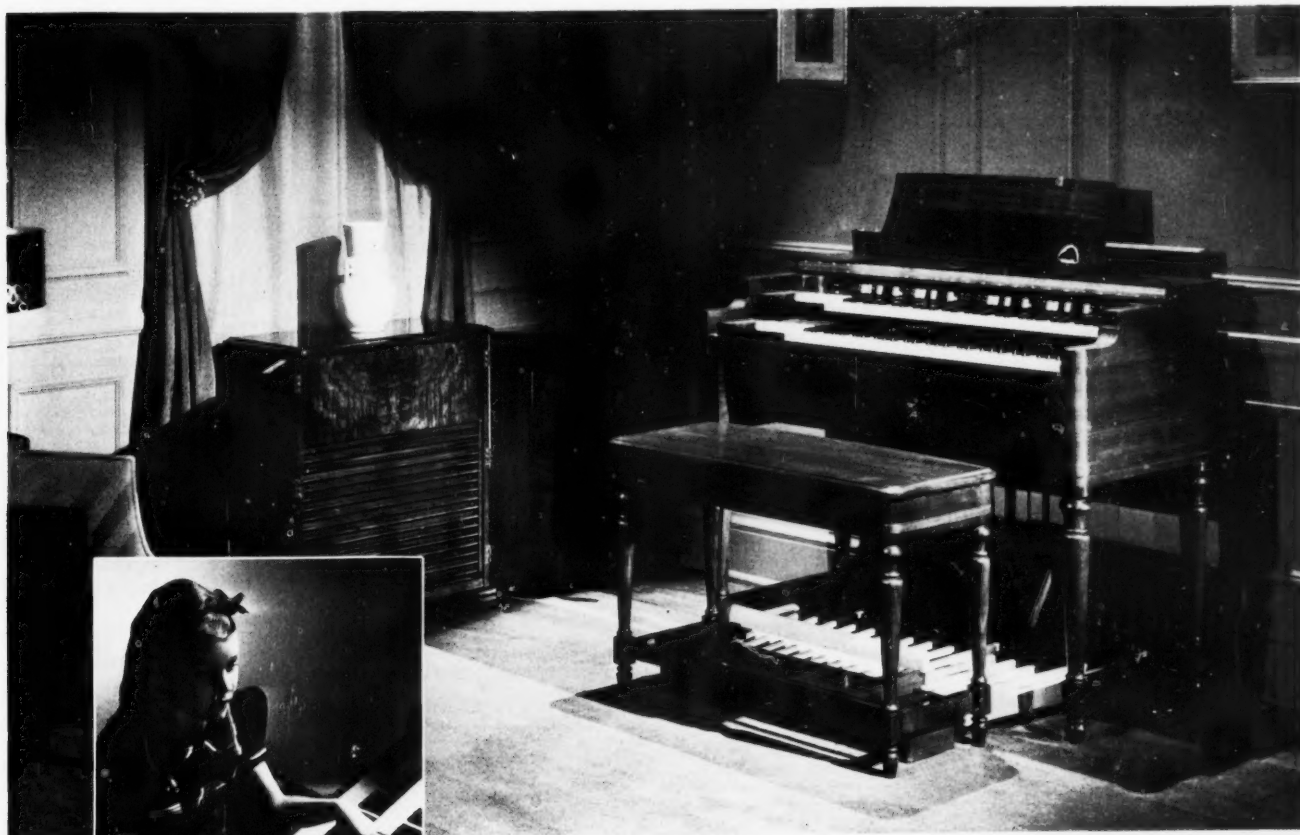
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Items for publication should reach the office of publication not later than the 20th of the month to assure insertion in the issue for the following month.

CHICAGO, SEPTEMBER 1, 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.

PERSONALITY

In our eager striving to get ahead in the competition of today, are we emphasizing form at the expense of substance? In trying to make sure that we are not like the ascetics and recluses who created so much in past ages, are we perhaps adorning ourselves with cosmetics and wigs rather than cultivating artistic good health and genuine qualities that go far beneath the skin?

A query that has disturbed many who have watched some of the tendencies of today came up purely by accident at a luncheon of some of the deans and other officers of the A. G. O. in the course of the Pittsburgh convention. Speaking of the choir-master's examination of the Guild, the question was raised as to the real value of the test, since so much depended upon the personality of the choir-master and his approach to his choir—a point on which his fitness of course cannot be measured by an examination. It was a timely question and was received and discussed as such. One man whose name is a household word among American composers of church music told of an experience. He had been invited to conduct a chorus in a certain nearby city. "Going down to work the personality racket?" asked one of his friends, by way of banter. "I know my stuff," was the reply, in no uncertain tones. The moral of the story was not lost on the luncheon party and several persons rose to emphasize the importance of thorough training and knowledge of one's business, rather than reliance on certain personal qualities. No matter how much or how little "personality" a choir-master possessed, it was said, he should be able to prove his academic qualifications in an examination.

It was encouraging to hear this viewpoint expressed. Through our amateur psychologists, who infest the lower grades of the public schools, and through books on salesmanship some of us have become almost convinced that to "make an impression" is all that is necessary.

Perhaps a Bach or a Beethoven could have accomplished more had he studied this brand of psychology, but with all their peculiarities those who have created the best things that we now enjoy were known by their fruits rather than by virtue of their fine presence. The choir-master who has genuine ability and sincerity, even today, we venture to say, is more assured of winning in the long run than the one who could sell electric refrigerators to all the housewives on Hudson's Bay. The lady described as having "it" will

go a certain distance, but eventually will discover that something else is needed for permanent success.

A crazy congressman not long ago said something that was not so crazy when he declared there should be a psychopathic ward for all the psychiatrists in Washington. Equipped with talent, adequate training and a right spirit about 100 per cent of the aspiring choir-masters will automatically have enough of that genuine personality that comes from within. In other words, "know your stuff."

STUDYING AN EXAMPLE

We hope that no one has missed reading the series of three articles on Alexandre Guilmant written, in commemoration of the twenty-fifth anniversary of his death, by his friend and pupil, Dr. William C. Carl. Judging from many letters received at the editorial office these contributions were received with equal interest by the many American pupils of the French organist and by the young generation who have grown to musical maturity in the quarter-century since he passed hence. If by any chance you did not find time during your vacation to read what Dr. Carl wrote, look up your back numbers as soon as you have leisure.

Probably no other foreign organist had as great an influence on organ music in America as Guilmant because of the large number from this side who studied under him and because of his recital tours, on which he was heard at two great expositions. He was an exemplification of *mens sana in corpore sano*—a man who, as Dr. Carl pointed out, always preserved a youthful freshness, who was always on the lookout for something better in his art, and whose family life was the happiest. No organist can aspire to a much better tribute after his death than that paid Guilmant by his old pupil when he writes:

"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."

NOT WITHERED BY HEAT

Hot weather and organ recitals do not ordinarily mix. This being true, it is a cause for congratulation that so good an attendance was maintained throughout the series of weekly recitals played at the Fourth Presbyterian Church in Chicago in July. Though wilting temperature prevailed on every one of the Tuesdays of the month, a goodly crowd came out and was rewarded with splendid programs well played. There was variety in the offerings and in the style of the performers. The Illinois Chapter of the American Guild of Organists may well be pleased over the result and grateful to the pastor and organist of the beautiful and conveniently-situated Fourth Church for the privilege of giving these recitals in this edifice. It is to be hoped that the series will be resumed in the winter. With recitals on the near north side, at the University of Chicago Chapel on the south side and at the First Methodist Temple downtown, those who are eager to hear organ music may find the best of it in Chicago.

Professor Goodrich Retires.

Charles G. Goodrich, professor of French at Monmouth College, Monmouth, Ill., for seventeen years, has just retired and now is making his home at Marietta, Ohio. In addition to his work as head of the French department Professor Goodrich served as college organist throughout his connection with the faculty and for sixteen years was organist of the First Presbyterian Church of Monmouth. Altogether he has been an active organist for fifty years.

New Petit Ensemble Orders.

George Kilgen & Son, Inc., of St. Louis report a number of new contracts for their small organ called the "Petit Ensemble." Among recent deliveries are those for the residence of Millard Scarborough of Churchville, Md., which includes a reproducing player device, and the Ackley mortuary at Vestal, N. Y. At a recent exhibition of the "Petit Ensemble" at the Stevens Hotel, Chicago, more than 200 people attended auditions.

DEATH OF WILFRED W. FRY

Head of N. W. Ayer & Son Was an Organist and Music Patron.

Dr. Wilfred W. Fry, president of N. W. Ayer & Son, Inc., advertising agency, and an amateur organist and patron of organ and choral music, died in Philadelphia July 27. Mr. Fry had been ill for many months. He was 60 years old.

Wilfred W. Fry was born at Mount Vision, N. Y., and spent his boyhood in Otsego and Delaware counties. He was graduated in 1896 from the Mount Hermon School at Mount Hermon, Mass., and went into Y. M. C. A. work, in which he remained thirteen years. In 1909 Dr. Fry became a member of the organization of N. W. Ayer & Son in Philadelphia. He was made a member of the firm in 1911, managing partner in 1916 and, on the death of Mr. Ayer in 1923, became head of the company. He was also interested in various other lines of business.

Dr. Fry was a generous patron and honorary president of the Musical Art Society of Camden, N. J., an honorary associate of the American Guild of Organists, an honorary member of the National Association of Organists prior to the merger, and chairman of the music committee of North Baptist Church, Camden. He presented a three-manual Estey organ to the Mount Hermon School for Boys. The degree of LL.D. was conferred on him by Colgate University. Dr. Fry frequently played the organ for his own pleasure.

MRS. S. LEWIS ELMER TAKEN

Wife of Well-Known Brooklyn Organist Dies at Summer Home.

Mrs. S. Lewis Elmer, wife of the general registrar of the American Guild of Organists, died July 27 at her summer home on the island of Martha's Vineyard, Mass., where burial took place July 30.

Helen Shoemaker Elmer was the daughter of Mr. and Mrs. H. B. Shoemaker, Bridgeton, N. J. After attending Seven Gables School and Ivy Hall Seminary, she was graduated from Smith College with the class of 1901. Three years later she was married to Mr. Elmer, at that time organist at St. Mary's Church, Tuxedo Park, N. Y. They lived in Suffern, N. Y., until 1907 and then moved to Brooklyn, where they made their permanent home. Mr. Elmer is organist at Memorial Presbyterian Church, Brooklyn, and has gained distinction in musical circles in New York City. Mrs. Elmer took an active interest in her husband's career. She was a member of the Woodman Choral Society and of the Fortnightly Literary Club.

Surviving are her husband, two sons—S. Lewis, Jr., and Horace N.—three daughters—Mary E., Lucia (Mrs. L. H. D. Fraser, Jr.) and Helen (Mrs. A. C. Lawrence)—and a grandson, Ashton Christal Lawrence, Jr.

DEATH OF ALBERT I. COUCH

Bank President and Organist of Lawrence, Mass., Passes Away.

Albert Irving Couch, president of the Essex Savings Bank of Lawrence and for many years an active organist, died Aug. 12 at his home in Lawrence, Mass., after a year's illness. For many years he was active in civic affairs.

Mr. Couch was born sixty-nine years ago at Webster, N. H. He was brought to Lawrence at the age of 5 and was graduated from the Lawrence high school in 1885. In 1889 he became a teller at the Essex Savings Bank. He was made treasurer of the Lawrence Savings Bank in 1901 and returned to the Essex Savings Bank a year later as treasurer, a position he held until 1926, when he became president.

Mr. Couch was a former president of the Massachusetts Mutual Savings Bank Association; a director of the Bay State Merchants' National Bank of Lawrence and the Morris Plan Company; liquidating trustee of the Bay State National Bank; a director of the Y. M. C. A.; a trustee of the advisory committee of the Lawrence Central Hospital, former president of the Rotary Club, and a member of the Boston City Club.

He was for several years organist of the Lawrence Street Congregational Church and had been a reader of THE

That Distant Past as It Is Recorded in The Diapason Files

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

Clarence Eddy was unanimously elected president of the National Association of Organists at its fourth annual convention, held at Ocean Grove, N. J., Aug. 1 to 10. Homer N. Bartlett and Mark Andrews were elected vice-presidents and Tali Esen Morgan was made national superintendent. Many interesting discussions marked the meeting, one of them being on the subject of stopknobs versus stopkeys.

The death of Filippo Capocci, dean of Italian organists, was reported and a sketch of his career, written by Dr. William C. Carl, was published. Capocci was 71 years old.

M. P. Möller presented to St. Ohl's Church at Bornholm, Denmark, an organ and at the same time celebrated his thirtieth anniversary as an organ builder. In the thirty-year period Mr. Möller had built 1,200 organs. St. Ohl's Church, built in 1293, was attended by Mr. Möller when he was a boy.

The specification of the Schoellkopf memorial organ, a four-manual built by the Skinner Company for the Grand Avenue Methodist Church of Kansas City, was presented. Its dedication was to take place in October.

A national recital tour by Edwin Arthur Kraft, "the young American organist," was announced, and it was set forth that Mr. Kraft had been a pupil of Guilmant and Widor and that he had given 300 recitals in Cleveland, including a series of seventy programs without one repetition.

The new four-manual Austin organ built for the First Methodist Church of Evanston was to be finished by Sept. 20. The instrument of fifty-seven stops and 3,639 pipes was being installed by Calvin Brown and Fred Nelson.

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

T. Frederick H. Candlyn of Albany, N. Y., won the \$500 composition prize offered by the Austin Organ Company under the auspices of the National Association of Organists, with his "Sonata Dramatica." Dr. Caspar P. Koch of Pittsburgh won a prize of \$50 offered by THE DIAPASON for the best paper on a subject in connection with organ construction.

Hugh McAmis, F. A. G. O., was appointed municipal organist of San Antonio, Tex., his home city, and was to dedicate the large Möller organ in the city auditorium.

The centenary of the birth of William T. Best, the famous English organist, which occurred Aug. 13, 1826, was noted.

The specification of a four-manual of sixty-nine stops being built by the Reuter Organ Company for Za Ga Zig Shrine Temple at Des Moines, Iowa, was published.

DIAPASON for twenty-three years. He also was a former president of the Chadwick Club, an organization of people interested in music. His widow, Mrs. Alice Faton Couch, survives.

Alfred Kaepfel Succeeds Webb.

Owing to pressure of other duties, Professor William C. Webb, F. A. G. O., F. R. C. O., F. T. C. L., has resigned as organist and choir-master at Christ Church Cathedral, New Orleans, La. Alfred Kaepfel, F. A. G. O., L. T. C. L., has been appointed organist. Mr. Kaepfel was a pupil of Professor Webb, who trained him for the examinations for the fellowship of the American Guild of Organists. He is a licentiate of Trinity College of Music, London.

Dickinsons at English Festivals.

Dr. and Mrs. Clarence Dickinson, who sailed for England in May, have been attending the festivals of sacred music in St. George's, Windsor; King's College, Cambridge; Westminster Abbey and Canterbury Cathedral. After a walking tour through some of the beauty spots of that country they went to France and Switzerland for the remainder of the summer, returning to New York early in September.

The Free Lance

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

We sometimes forget that there is a definitely mechanical side in musical performance that gives rise to most interesting speculations, mathematical and otherwise. For example: You have heard the Liszt "Campanella" played by Smeternin (who performs it with ethereal delicacy and unflinching accuracy) and may have wondered just how far the wide skips in the right hand, if measured and stretched out in a straight line, would extend. Or, if you are old enough to remember how Nikisch had a habit of performing the Paganini "Moto Perpetuo" by all the violinists standing in a row before the audience (he accompanying them on the piano), you may have meditated on the number of notes required to play the piece and how many in a minute. I have no trouble in recollecting my struggles in getting the first Von Buelow-Cramer Etude up to its speed of 480 to 528 notes in a minute; that was music plus arithmetic!

All this occurred to me as I read a letter from Robert Stirling (Niagara Falls) in reference to Pietro Yon's performance of his Concert Etude for pedals at Springfield, Mass., at a meeting of the A. G. O. several years ago. Mr. Stirling writes: "I was privileged to hear Yon about two years ago. The chairman of the evening announced that Yon would play (as an encore) his famous Concert Study, inside three minutes. Now, as you probably know, there are 1,467 notes in this number,* and I clocked him for two minutes and forty-three seconds, with a surgical sweep-hand wrist watch. If that isn't showing great dexterity in pedaling I never heard any. Please keep up your interesting comment."

*Never counted 'em!—H. C. M.

E. Harold Geer, organist and choir-master at Vassar College, has just issued his book of forty-eight organ recital and chapel programs. It is a record of twenty years' work at the institution. During this time 301 composers were represented on Professor Geer's programs, a total of 1,353 compositions were played and there were 4,614 performances in all. Such a book is a revelation on the part of the compiler and recitalist of his individual tastes, modified by what he conceives to be his responsibility in matters of style and taste toward an academic institution.

Dr. Orlando A. Mansfield, who died July 6 in Cheltenham, England, was my friend for twenty-eight years, and when I write "friend" I think of the word in its weighty, thoughtful, earnest meaning. As I recall the many fine musicians I have had the privilege of knowing—many of them intimately—his name finds a place among the first. I respected him deeply for his interest in all sides of his art, and I honored him as a man. His knowledge of music on its practical and theoretical sides was at once extensive and intensive. Coming from honored Non-Conformist stock, he was passionately devoted to the Congregational polity. All in all, taken in his length, breadth and thickness, Mansfield was a man the world can ill afford to lose. Is it allowable to think that in another world he may be reading this tribute of sincere and devoted friendship? Friend, beloved, farewell!

Having the honor of membership in the choir guild of All Saints' Church, Providence, R. I., I noticed, in a circular letter sent to members, the statement that this particular guild is the oldest existing choir guild in the United States.

In a *Free Lance* paragraph of a few months ago I wrote what I fear was termed ill-natured comment on orchestral compositions by Shostakovich (accent on the "ko," please). It gives me a mean satisfaction to read in the *Manchester Guardian* of a recent date that *Pravda*, a Russian newspaper, declares that the composer of Shostakovich's opera, "Lady Macbeth from

Mzensk," deafens the listener by a purposely dissonant and muddled flow of sounds; that the singing is replaced by shouting, and that this is not because the composer lacks talent, but is the result of a deliberate intention to produce music not resembling classical music in the slightest, and having nothing in common with simple, popular music. *Pravda* goes on to say that the masses is sacrificed for the sake of a cheap eccentricity. This is all very sad, but, having in mind the compositions by this composer, brought out by Koussevitzky, I agree.

Readers of foreign musical news will recall two or three months ago the announcement that although 29 years old, Dmitri Shostakovich had been hailed as the most promising composer produced by the Soviet Union (his works filling the theaters in his own country). But a storm burst out of a clear sky on the head of the young man. It was suddenly discovered that he was the personification of a "leftist" tendencies in Soviet music—and "leftist" tendencies in Russia are ruthlessly stamped out. Does this sort of thing encourage the establishment of a department of fine arts in the United States? Would you approve four years of Democratic music followed by the music of a turn-the-rascals-out Republican administration?

Take the F—d, the wife and children for a few days in Quebec this month. September is a good month for recreation and you will enjoy the Canadians. Keep your eyes and ears open while you are in Quebec. You will find that tourists are not overcharged or tricked; in fact, prices are always fair. Another thing: I am sorry to say that there is more courtesy in public places in Canada than in the Land of the Free and the Home of the Brave. Why this should be so I know not, but I know that it is so.

Quebec has a claim to our notice, too, as the home of that veteran composer and organist, William Reed. In his retirement, still in vigorous health, he enjoys a serene old age. Reed is an organist of the type that I believe was more common fifty years ago than now—namely, the fine executant grounded in the classics, Bach, Rinck, Hesse, Merkel—conversant also with the piano classics, a composer of skill, although largely in the things useful in his professional life, learned in counterpoint and able to write it! Nowadays the organist of note is largely a specialist in his instrument. He knows his Bach, Widor and César Franck and is a master executant, but is really a specialist in recital playing. Well, why not? There's a question.

It strikes me that Herbert Westerbys' "Liszt, Composer, and His Piano Works" (William Reeves, London, octavo, 336 pages, numerous musical and portrait illustrations) besides being informative biographically, is to be strongly recommended to the piano student for the following reasons: In thirteen chapters, 150 pages (of which 135 pages are devoted to Liszt's piano works) each composition is separately discussed and, in the case of the more important compositions, illustrated in music type. Later on nearly 100 pages concern themselves with three easy sets of pieces, two repertoires of moderately difficult works, a graded course of thirty-two compositions, ten pieces discussing the gateway to the Lisztian higher technique, the twenty-four master works, bibliography of modern editions and publications, original publishers, six recital programs, select bibliography of books about Liszt, etc. The earnest student, especially one vitally interested in this great master (for Liszt was a great master) must own Mr. Westerbys' book.

Dearlly as we all—yes, even you, dear reader—love gossip, so we love to read spiteful things said by one great musician about another. In that invaluable London monthly, *Musical Opinion*, M. D. Calvoressi informs us that Saint-Saens loathed and despised César Franck's music. Once, when invited to join in a Franck memorial concert, he replied that it was only natural that Franck's pupils should wish to honor his memory, but there was no reason to regard him as a great composer.

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Long Island Chapter Enjoys Day Marked by Verrees Recital

The summer event of the Long Island Chapter was held Aug. 6 at Huntington, on the north shore of Long Island. The members and their guests registered at St. John's Episcopal Church, Huntington, where G. Everett Miller, newly elected sub-dean, is organist and choirmaster. A visit to Heckscher Park and Art Museum was the first event on the program, and an enjoyable hour was spent in viewing the famous and beautiful paintings, curios and antiques which have been gathered from all over the world. The luncheon arranged for the party at Gerard's Inn, Cold Spring Harbor, overlooking Long Island Sound, was thoroughly enjoyed.

After luncheon the party again assembled at St. John's, where a recital was played by Leon Verrees, composer, and organist and choirmaster of St. Luke's Episcopal Church, Scranton, Pa. Mr. Verrees' playing is cleancut, his registrations are effective and his interpretations, particularly of the Bach chorale preludes, are an inspiration. The organ at St. John's is a fine Casavant and Mr. Verrees showed off the many tonal effects to advantage. In addition to four chorale preludes of Bach his program included the first movement of the Fifth Sonata of Bach, the Chorale in B minor by Cesar Franck; Variations in A flat, L. Thiele; Pastorale, Jongen, and his own Prelude and Fugue in D minor, which was enthusiastically received. Mr. Verrees concluded his program with the Finale from the Second Symphony by Vierne.

Mr. Verrees, who was assistant to the late Lynnwood Farnam for over two years, was awarded the DIAPASON prize for his Chorale Prelude on "O God, Our Help in Ages Past" at the convention of the Guild held in New York in 1935.

After the recital the party enjoyed a tour of the Marshall Field estate, which is the largest on Long Island and is famous for its beautiful gardens. The party then adjourned to St. John's parish-house, where buffet supper was served. Mrs. G. Everett Miller presided as hostess. During supper plans were discussed for the fall and winter meetings.

Luis Harold Sanford, who was elected dean at the annual meeting of the chapter, and Mr. Miller, the sub-dean, with the capable assistance of Mrs. Miller, were responsible for the delightful day the chapter enjoyed and their efforts were appreciated by all the members.

JOANNE TUCKER, Secretary.

A Good Word From the West.

Sioux Falls, S. D., July 21, 1936.—Editor THE DIAPASON: Having traveled over 2,000 miles for the purpose of attending the recent Pittsburgh convention, I should like to give expression to my highest appreciation of the marvelous programs that characterized the sessions. Whether musical or otherwise, each was the best prepared, most helpful and satisfying in every particular it has ever been my privilege to hear.

Our Pittsburgh friends surely outdid themselves in giving us this wonderful feast; and any city having the convention in the future has a very high mark to equal, if indeed this can be done.

K. B. CRESSEY,
Organist, First Congregational Church.

Barnes Closes Chicago Series.

The recital series of the Illinois Chapter, A. G. O., at the Fourth Presbyterian Church, Chicago, closed on the night of July 28 with the performance by William H. Barnes of the First Baptist Church of Evanston. Dr. Barnes' program was published in the last issue. There was again a good audience, despite the weather. The recitalist showed his continued growth in style and played all his numbers with tasteful registration. The program was one consisting of standard organ classics, well varied, and calculated to appeal to every organist by virtue of that fact.

In Memory of Mrs. Kendrick C. Hill.

To show its appreciation of the services rendered by the late Mrs. Kendrick C. Hill, who died in May, the Central New Jersey Chapter has adopted the following resolutions, which have been signed by a large number of the membership, headed by Paul Ambrose, with whom Mrs. Hill worked to promote the growth of the chapter over a period of many years:

RESOLVED, That we, the members of the Central New Jersey Chapter of the American Guild of Organists, desire to make a permanent record of our sense of personal loss in the death of Mrs. Kendrick C. Hill, former president of our chapter, and to express our deep appreciation of her fine leadership through many years. Be it further

RESOLVED, That, in order to bring this record of her years of service to the knowledge of the entire membership of the chapter, we herein enumerate her activities in its behalf, that those who did not know her personally may realize the extent of her unselfish and untiring efforts to further the cause of the organist. It is, therefore, with a deep sense of gratitude to her and with a keen appreciation of her gracious personality that we present a brief summary of her work as follows:

In the early years of the chapter, when its survival was a matter of question, Mrs.

Hill was one of the pioneers whose earnest efforts held the organization together. She served as its president during the years 1923 to 1925, and as its treasurer for the two succeeding years. She served as corresponding secretary of the New Jersey State Council. She was keenly interested in the *Keynote*, the official publication of the chapter, doing much of the routine work and thereby materially assisting her daughter, who was the editor-in-chief.

She served as organist and director of the Fourth Presbyterian Church of Trenton for twenty-five years, during which time she conscientiously worked for the betterment of the musical life of the community in which she lived.

To enumerate these activities is to give but a small idea of what her efforts have meant to the organization. No one can measure the time and thought Mrs. Hill put into the chapter. Her home was always open for meetings; her cordiality always welcomed new members, and no other member of the chapter had as deep a knowledge of the personnel of the membership as she did. Her interest and her efforts were untiring. She was one of those pioneers who are a veritable tower of strength, and whose influence stretches far beyond the span of mortal life.

RAMONA C. ANDREWS,
HELEN A. COOK,
GEORGE I. TILTON,
Committee on Resolutions.

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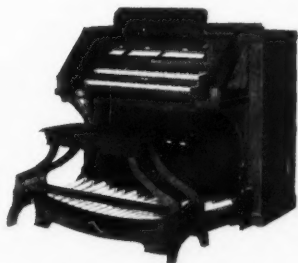


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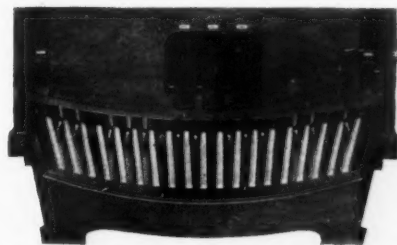
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This department has always been a clearing-house of opinions and ideas, but I seldom have space to give credit to the many friends who send me programs and suggestions. I thought it might be well to present the annual anthem lists of two progressive young organists, neither serving at present in an Episcopal or Presbyterian Church, where, it is sometimes falsely assumed, all the best programs are to be found.

The first of these two is Morris Watkins of New York, organist of the Church of the Saviour (First Unitarian Congregational Society) of Brooklyn. He has a choir of fifteen voices, divided 5-4-3-3. With those singers he has presented the following anthems during the past year:

- Bach—Chorales: Edition of Barlow, "Bach Chorale Book"; "Light of Light," "All People That on Earth," "My Soul, Awake," "God Who Madest," "Sing Praise to God," "My Song in Thy Great Loveliness," "O Sacred Head" (two harmonizations), "Beside Thy Cradle" (Christmas Oratorio). Anthems: "Come and Thank Him" (Christmas Oratorio), "Crucifixus" (Mass), "Jesu, Joy of Man's Desiring."
- Andrews—"Lauda Anima."
- Bainstow—"The King of Love."
- Barnes—"Thou Little Joy" and "The Builders."
- Baumgartner—"My King Rode In."
- Beethoven—"The Heavens Are Declaring."
- Bineham—"Benedictus es" in F minor (manuscript).
- Bortniansky—"Lo, a Voice."
- Brahms—"How Lovely."
- Byrd—"Justorum Animae."
- Coke-Jephcott—"Benedictus es" in G.
- Daniels—"The Christ Child" and "Exultate Deo."
- Davies—"God Be in My Head."
- Dickinson—"List to the Lark."
- Doersam—"Thou, O God, Art Praised."
- Donovan—"Lulling Her Child."
- Elgar—"They Are at Rest."
- Fletcher—"Ring Out, Wild Bells."
- Friedell—"Lute Book Lullaby."
- Gretchaninoff—"Cherubic Hymn."
- Handel—"Let Their Celestial Concerts," "And the Glory," "Hallelujah Chorus" and "Hosanna to the Son of David."
- Heaps—"Thanksgiving for All Created Things" (prize anthem).
- Holst—"Perly Terlow" and "To the Unknown God."
- Howells—"My Eyes for Beauty Pine" and "A Spotless Rose."
- Ireland—"Many Waters Cannot Quench Love."
- James—"God Be in My Head" and "By the Waters of Babylon."
- Kastatsky—"Hail, Holy Light."
- Lefebvre—"God Rest You Merry" (arrangement).
- Macfarlane—"At the Cross" from "Message of the Cross."
- Martin, Miles—"Benedictus es" in C minor.
- Mead—"The Lord by Wisdom" and "Benedictus es" in F sharp minor.
- Mendelssohn—"Behold, God the Lord Passed By," "Sleepers, Wake" and "Rise Up, Arise" ("St. Paul").
- Nikolsky—"Praise Ye the Name."
- Noble—"Magnificat in A."
- Parker—"Crbs Syon Unica" ("Hora Novissima").
- Palestrina—"By the Waters" and "Tenebrae."
- Peerson—"Upon My Lap My Sovereign Sits."
- Protheroe—"Laudamus" (arrangement).
- Rachmaninoff—"We Praise Thee."
- Schubert—"Great Is Jehovah."
- Shaw—"Worship."
- Sowerby—"Jubilate in B flat," "Psalm 121" and "Benedicite in D minor."
- Strickland, William—"Jubilate in C."
- Sveclinck—"Psalm 134."
- Victoria—"O Vos Omnes."
- Wesley, S. S.—"Lead Me, Lord."
- Whitehead—"Winter Darkness" (arrangement).
- Willan—"Let Us Worship" and "Here Are We in Bethlehem."
- Williams, D.—"Deus Misereatur" and "Darrest Thou Now."
- Wood, Thomas—"Let Us Now Praise Famous Men."

of the Russians. It is interesting to notice how he uses Bach chorales as anthems, and how he presents the new canticle "Benedictus es, Domine" as an anthem in various settings.

List from Everett Tutchings

The second list is from Everett Tutchings, who is serving St. Paul's M. E. Church in New York, where he has a quartet, but a good one, including Ross' Graham of the "Show Boat" hour. He includes a considerable number of anthems that the congregation likes and he does not; besides, he has not been in this position long enough to build a repertoire from the ground up. I think the list is all the more interesting because it does tell what Victorian anthems he has thought best to keep for the present, and it is of special interest to directors of quartets to see what he uses with that limited choir of four voices:

- Andrews—"Build Thee More Stately Mansions," "The Shadow of Thy Wings" and "Lord of All Being."
- Beach—"Lord of the Worlds Above."
- Beethoven—"The Heavens Are Declaring."
- Coleridge-Taylor—"By the Waters."
- DeKoven—"Recessional."
- Dickinson—"Shepherds' Story," "In Joseph's Lovely Garden" (arrangement) and "Beneath the Shadow."
- Dvorak—"Blessed Jesu."
- Elgar—"Ave Verum."
- Federlein—"Comfort Ye," "The Law of the Lord," "My Soul Shall Be Joyful."
- Fletcher—"Now Once Again," "Ring Out, Wild Bells."
- Foster—"O for a Closer Walk with God."
- Foot—"Still, Still with Thee."
- Franck—"Psalm 150" and "Welcome, Dear Redeemer."
- Gaines—"The Lord Is My Shepherd."
- Gilbert—"Beyond the Starry Skies" and "Gold, Frankincense and Myrrh."
- Godfrey—"Be Ye All of One Mind."
- Gounod—"Sanctus, St Cecilia," "Gallia" (two sections).
- Hadley—"The Lord Is My Strength and Song."
- Handel—"O Thou That Tellest."
- Haydn—"The Heavens Are Telling."
- Himmel—"Incline Thine Ear."
- James—"I Am the Vine."
- Kennedy—"We Saw Him Sleeping."
- Lockwood—"How Burn the Stars."
- Manney—"Drop Down, Ye Heavens."
- Matthews, J. S.—"O Holy Dove" and "Victor Glorious."
- Mendelssohn—"I Waited for the Lord" and "O for the Wings."
- Noble—"Souls of the Righteous."
- Parker—"I Will Set His Dominion," "In Heavenly Love Abiding" and "The Lord Is My Light."
- Reimann (arr.)—"Dearest Jesus."
- Rogers—"Seek Him That Maketh the Seven Stars."
- Roberts—"Seek Ye the Lord."
- Shaw—"Fanfare for Christmas Day."
- Spieker—"Fear Not, O Israel."
- Stainer—"I Am Alpha."
- Stebbins—"O Master, Let Me Walk with Thee."
- Thompson, V. D.—"O Lord, Who Once upon the Lake."
- Tooke—"Gone Are the Shades of Night."
- Tschaikowsky—"Pilgrim's Song."
- Warren—"Even Me."

- Waring—"He Sendeth the Springs."
- Whiting—"The Desert Shall Rejoice."
- Whitehead—"The King's Welcome."
- West—"The Woods and Every Sweet-Smelling Tree."

There isn't time to give you Mr. Tutchings' list of organ works, a splendid one with justice done the American composer.

Reviews of New Music

Leo Sowerby's "Suite for Organ" is just published (Oxford) in four movements, each published separately if you wish only one, or all together. The four are entitled: "Chorale and Fugue," "Fantasy for Flute Stops," "Air with Variations" and "March." It is an original work and not easy; I like best the first movement, which is likely to be used frequently.

Dr. Candlyn has a delightful short Communion Service in G (Schmidt), including Ninefold Kyrie, Kyrie Eleison, Sanctus, Agnus Dei, O Salutaris. This is easy and beautiful, one of the best numbers of the year.

Dr. Lang has a setting of "Hail, Gladdening Light" (Novello) for congregation in unison (or children) and choir—four pages of very effective music, not difficult.

You can now get an edition of "Light Out of Darkness" from Elgar's "The Light of Life" (Novello) eight pages for accompanied chorus. Many people will wish to have this popular number; many would have used it earlier had it not been for the expense of buying the entire oratorio. The accompaniment of this edition has been well arranged for organ by Chambers.

Heaton to Post in Philadelphia.

Wallace D. Heaton, Jr., A. A. G. O., has been appointed organist and director of music of the First Reformed Church of Philadelphia. He will begin his work in that capacity Sept. 15. Mr. Heaton has been organist and choir-master of Chambers Memorial Presbyterian Church, Rutledge, Pa., for the last three and one-half years. The organ in the First Reformed Church is a three-manual, thirty-eight-rank Hook & Hastings, rebuilt a few years ago by Bartholomay of Philadelphia.

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O Holy One, We Worship Thee.....	P. Kalinnikoff
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Who's Who Among Organists of America

CLARENCE LOUIS SEUBOLD.

DR. CLARENCE L. SEUBOLD

One of those rare combinations of vocation and avocation which we discover from time to time in the organ profession is that of organist, choir director and chiropractor, which have been united as the lifework of Clarence L. Seubold, Louisville organist. Dr. Seubold has devoted nearly all his life since he was 16 years old to work on the organ bench. He is a native of Louisville, received his musical education there and has practiced his dual professions in that city. He has always fraternized with his brethren of the organ loft, was president of the Louisville Chapter of the A. G. O. in 1933 and has been corresponding secretary of the chapter since that time.



Clarence Louis Seubold was born July 9, 1893. His parents were music-lovers, having sung in their church choir for many years, and were eager to have their children learn music. He had piano lessons between the ages of 8 and 13 and at 16 was placed in his first organ position through the efforts of Miss Caroline Bourgard, then supervisor of music in the public schools of Louisville, who later occupied the same position for the state of Kentucky. Her encouragement and assistance in his first choir rehearsals and in the selection of service music helped him to win his start. His organ teachers were Edward Gleason, F. G. Sprague and later Harry E. Mueller, all of Louisville. His training in choir work was received largely through singing in choirs, studying the methods of successful directors and singing under and studying the methods of the late Carl Shackleton, for many years the efficient and beloved conductor of the Louisville Male Chorus. Up to 1921, when he took up the study of chiropractic at Davenport, Iowa, he had held positions in three Louisville churches. While at school he served as choir director of the First English Lutheran Church of Davenport, which had a chorus of thirty voices, ten of whom were paid.

Following graduation Dr. Seubold took up the practice of chiropractic in Chicago, where he was too busy for a period of years to do much in organ or choir work, but kept up his organ practice. Feeling that he could better fulfill certain life plans, which included getting back into church music, he decided to return to Louisville, and re-umed practice there in September, 1928. In October he was asked by the Market Street Methodist Episcopal Church to be its organist and choir director, which position he is occupying at this time.

During his incumbency the choir has grown from a membership of sixteen

to twenty-eight and sings at both Sunday morning and evening services the year around, excepting church vacations. It is a purely voluntary organization that takes a great interest in its work and has presented the usual larger cantatas, giving one at Easter with Louisville's best singers as soloists. The organ, a two-manual Pfeiffer of fifteen ranks originally, was modernized in 1929 and an echo organ was added. At present it is being rebuilt into a comprehensive three-manual and echo of twenty-four ranks, with a new console, to be completed by Oct. 1, which will mark the eighth anniversary of Dr. Seubold's connection with the church. The idea of rebuilding the organ was "sold" by Dr. Seubold to individuals in his congregation and the project was financed in less than one week. Although a busy man and holding offices in local and national chiropractic organizations, he creates the time to keep up his organ work religiously and to see to it that his choir is at all times working on musical fare that is substantial and interesting.

Dr. Seubold married Rinetta McCormick of Louisville in 1919 and they have two children, Sara Ann, 12, and David Clarence, 2.

Miss Jean Seitz has been appointed organist and choir director of Faith Lutheran Church, Lakewood, Cleveland, Ohio, where she will preside over the three-manual Reuter organ.

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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
[Second Installment.]

The first important organ builder of America was William M. Goodrich, born at Templeton, Mass., July 21, 1777. He came to Boston about 1799, and built his first organ about 1805.

"His first knowledge of the organ was gathered by his visiting a Mr. Bruce, who had been assisting a Dr. Josiah Leavitt of Sterling to construct a small organ of wooden pipes, and on his return to Templeton he made one for himself.

"About 1798 Mr. Goodrich was a while employed in the shop of Mr. Pratt of Winchester, N. H., in making a small organ of wooden pipes. Here he obtained a further knowledge of organ building and learned to make and voice wooden pipes. The relations of Mr. Goodrich say that he first came to Boston in 1799. Here he got acquainted with a Captain Joshua Withole (?) who had an organ, a 'chamber organ,' which was built by Jenney, an engraver of Boston, for his own use. Mr. Goodrich became acquainted with Mr. Withole and, their tastes running in the same line, he accepted an invitation to reside with him. Here he learned to make metal pipes. He was for a number of weeks with Mr. John Mycall at Newburyport, repairing and tuning his organ.

"Residing in Boston he became acquainted with Mr. Mallet of Charlestown, organist of the Catholic Church there at that time, who, taking an interest in him, took him inside the organ and showed him the mysteries of the interior. Mr. Goodrich then tuned a number of pianofortes and also tuned Mr. Mallet's organ. In 1804 he formed a connection with a Mr. Benjamin Crehore of Milton in the manufacture of pianos, but this subsisted only a few months.

"In November, 1804, Mr. Goodrich and his brother opened a little shop near the junction of Cambridge and Chambers streets and there constructed a small chamber organ. About this time Bishop Cheverus wanted an organ for the Catholic Church in Boston. Mr. Goodrich's friend Mallet, being a Catholic and an organist, was consulted, and proposed Mr. Goodrich as the builder. The bishop and Mr. Goodrich met and it was decided that he should build it. This was his first 'church organ.' It was begun early in 1805 and was finished and put up in 1806. In 1822 he supplied the same church with a larger organ, taking the other one in part payment. In 1806 Mr. Goodrich repaired and tuned the English-built organ in Brattle Street Church. This was the first time that he ever entered a 'church organ' other than his own for the purpose of making repairs. It was presumed that at this time the old-fashioned single bellows was taken out and a new one of the double kind substituted.

"This year also Mr. Goodrich built an organ for Dr. Gannett's church at Cambridgeport, which was finished and put up in January, 1807. This organ was divided into two parts, half on each side of the pulpit window. This organ in 1828 was received in part payment for a new one built by him and was afterward destroyed. It was a poor instrument. In 1807 he built an organ for Mr. Samuel Cabot, Jr., and another for a church in Walpole, N. H. He also repaired the English organ in King's Chapel and put up an English organ in an Episcopal Church at Portsmouth, N. H.

"In 1806 Mr. Goodrich accidentally got acquainted with Mr. Thomas Appleton, at that time an eminent organ builder of Boston. From 1807 Mr. Appleton and Mr. Goodrich worked to-

gether until 1811. In the meantime Mr. Appleton married Mr. Goodrich's sister. In 1808 or 1807 Mr. Goodrich repaired an organ in Christ Church. This organ was originally built by Mr. Thomas Johnston, Boston, in 1752. Also this year Mr. Goodrich repaired the English organ in Trinity Church. In 1809 he removed his place of business from (Parkman's Market) Cambridge street (where Hutchings & Plaisted made a great reputation later), to a shop in Somerset place. In 1810 he built an organ for Dr. Channing's church in Federal street. In June, 1811, he was employed in putting up and exhibiting Maelzel's Pan-Harmonic which was brought from Europe to Boston.

"On leaving Boston in 1811 he left Mr. Appleton in possession of his tools and shop. On his return in 1812 he found that Mr. Appleton had formed a connection with partners under the firm name of Hays, Babcock & Appleton. This establishment, situated in Milk street, nearly opposite the Old South Church, manufactured pianofortes and organs. Mr. Goodrich entered into the employment of this firm and attended to finishing, voicing and tuning a church organ and several chamber organs which were in progress. In 1813 and 1814 [he] had a small shop in Boston and built two or three organs.

"In June, 1815, Mr. Goodrich went again into the above firm, but in October they failed, and the concern was transferred to the firm of MacKay & Co., in which Mr. Goodrich became a partner. In 1820 this concern was entirely broken up and a separation of all the partners took place. During the five years that he was with this concern they built twelve church organs and six chamber organs.

"Mr. Goodrich remained in the old building after the rest had gone and built an organ for Christ Church, Boston. This was finished in 1821. After finishing this organ Mr. Goodrich went to Montreal to tune and put in order a large organ made by Elliot, London, and put in the Episcopal Church a year or two before. On this excursion he tuned and repaired organs in the Catholic churches and had the promise to build the great organ in the great Catholic Cathedral, Montreal, but he did not live to do it. In June, 1821, after his return from Canada, Mr. Goodrich removed into a building in Harlaem Place erected for his use by Mr. J. Child, in which he continued until May, 1828. He built an organ here for Dr. Channing's church, Federal street. He began this in 1821, finished [in] 1822. In 1822 he built an organ for St. Paul's Church to be used until he should complete their large one, contracted for in 1821. In 1824 he built a large chamber organ for Dr. G. K. Jackson, organist [of] Brattle Street Church, but it was finished after his death for Mr. John Snowden. In 1824 Mr. Goodrich voiced and tuned an organ built by Mr. Appleton for Mr. Parkman's Church.

"In 1825 he repaired and tuned an English organ in King's Chapel and added a sub-bass. The same year he repaired and added a sub-bass to the organ in Grace Church, New York. From August to December this year he built one for the Universalist Church, Providence. He also built one for the Unitarian Church in Portsmouth, which was finished and put up in March, 1826. In 1826 Mr. Goodrich built an organ for the St. Paul's Church comprising three manuals and a pedal with a double diapason bass, a stop which until then had never been introduced here. This organ was twenty-eight feet high, sixteen feet wide, [had] 1,700 pipes [and cost] \$4,500. In 1827 he built one for [the] Old Congregational Society, Cambridge, and one for Dr. Gannett's Church, Cambridgeport, the old organ built in 1806 being received in part payment.

"After moving to Cambridge in 1828 as before mentioned, he built the first organ for the Episcopal Church, Lowell. He commenced the same year the Park Street Church organ, which was completed and put up in [the] winter [of] 1829-30, [for] \$2,000. In 1829 he built two organs, one for Charlestown, N. H., and the other for Dover, N. H., [for] \$1,000 and \$1,100. In 1830 he built one for Salem which

was finished and put up in 1831, February. Also one for Nantucket which was put up in June, 1831, [for] \$1,400. Also in 1830 [he] built one for [the] Unitarian Church, East Cambridge.

"In the summer of 1831 he began a small church organ with one row of keys and pine case, purchased by [the] Episcopal Church, Pittsfield. The treble was enclosed in a swell case, but he disliked this plan as he found it impossible to voice the pipes so as to give them a good tone and sufficient power. He never before or afterwards constructed one of this kind. In 1832 Mr. Goodrich built four organs of the same size, two rows of keys, each \$1,000. First went to Congregational Society, Jamaica Plain, second to First Baptist Church, Lowell, third to Unitarian Society, Templeton, Mass., and the fourth was taken by the Unitarian Society in Sudbury, Mass.

"In 1833 Mr. Goodrich built a church organ for the Unitarian Society, Charlestown, Mass., which was finished and put up in August, 1833. This was the last organ that he ever wholly finished. He was building one for a society just forming when he died, Sunday, Sept. 15, 1833." ["Facts Concerning William M. Goodrich, Esq., Organ Builder"—Copy from manuscript in possession of Hook & Hastings Company.]

"He was a self-taught and exceedingly ingenious mechanic, a student of general knowledge, a diligent investigator, with a correct musical ear and considerable proficiency in music. He united these faculties in his devotion to organ building with such success that during the time he continued in business, from 1805-1833, but three foreign organs were introduced into Boston, while his instruments became known throughout the whole of the United States." ["A Hundred Years of Music in America."] He was a man of strong character and "made a study of foreign manufacturers and domestic failures." [Goodrich, Henry A.—"Church Organs: Some Early Builders in New England."] His brother worked with him for twelve years, before commencing business with Thomas Appleton.

"The organ now [1902] used in the First Parish Church in Templeton (Mass.) is a specimen of his work. This organ was in part donated by him to the society, Mr. Sanger, a native of Templeton, having contributed very generously towards its purchase. It was placed in the church in 1832, and has been in service ever since. The tone of this instrument is still good, although the mechanical part is somewhat worn, and the beauty of the case would do credit to any modern builder. It is to be hoped that if this organ is ever reconstructed or replaced the fine front will be retained." [Goodrich, Henry A.—"Church Organs: Some Early Builders in New England."]

"In old-style voicing and tuning instruments William Goodrich has scarcely been surpassed. His reeds in particular were smooth and harmonious and mingled well with the diapasons without overtopping them and destroying their character." [Parker, Richard G.—"A Tribute to the Life and Character of Jonas Chickering," published 1854, footnote page 45.]

Ebenezer Goodrich went from Templeton to Boston at an early age and earned his first money there by "drumming for the Ancient and Honorable Artillery, having previously been drummer for his father's company in Templeton. He not only had unusual mechanical genius, but was also a great lover of music, played the organ, violin and clarinet. His music teacher was Francisco Masi, an Italian of celebrity. From correspondence with his son in Brooklyn [1902] it appears that Mr. Goodrich had a most excellent ear for music, as was evident in the voicing of his organ pipes. With these qualifications added to his mechanical ability, he made rapid progress in his brother William's factory. He could build every part of an organ from bellows to swell.

"Their shop was located on Milk street, Boston, where they also engaged in the manufacture of pianos. Timothy Gilbert, one of the veteran piano makers of Boston, worked in their shop. * * * Eben Goodrich at that time introduced the sounding board now [1902] in general use. Before that the short

board of the harpsichord was used. But his greatest invention was the musical reed of the reed organ, which he then used merely as a stop in his parlor organs.

"Lowell Mason, who was an intimate friend, urged him to make an entire reed organ. Later on, Mason's son, in company with Hamlin, of the well-known firm of Mason & Hamlin, commenced the manufacture of entire reed organs. * * * Mr. Goodrich used the reed stop in his organs fourteen years before any other reed was known. After his death numerous letters were found to brass founders, giving directions for forms and dimensions of castings for his plates. An old Chinese instrument [cheng] made of cane hung over his desk, from which he probably obtained his idea of the famous reed. His shop turned out about 160 organs of different kinds and sizes. Among the large church organs was one each for Dover, N. H.; St. Anne's, Lowell, New Bedford; the Catholic Church on Franklin street, Boston; Scituate, Mass.; Nashua, N. H.; a church in Watertown, Mass., afterward destroyed by fire, and a Catholic Church in Charlestown, Mass. He was intimately acquainted with Bishop Cheverus, first Catholic bishop of Boston, and through his influence secured contracts for several organs for Catholic churches, largely in the South. His first reed organ was presented to Gilbert Stuart, the most eminent portrait painter of his time. This was the first reed organ ever made [in the United States], and a few years ago [1902] was still in existence in Newport, R. I. Eben Goodrich died in 1841." wrote Henry A. Goodrich.

[To be continued]

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NOTES FROM THE CAPITAL

By **MABEL R. FROST**

Washington, D. C., Aug. 15.—Mrs. J. Horace Smithy has been appointed organist of the National City Christian Church. Mrs. Smithy has been at Wesley M. E. Church for seven years. She is a pupil of the late Edgar Priest and wife of the baritone soloist of the National City Christian Church. Her new duties begin Sept. 1.

Mrs. Ralph Little has been appointed organist and choir director at Wesley Church, the position vacated by Mrs. Smithy. Mrs. Little is also a Priest pupil. She served as organist at the Mount Vernon Place M. E. Church, South, for nearly five years and at the Church of the Transfiguration for seven years. Mrs. Little has been organist of the United States Soldiers' Home for the last seven years. Her first position was at Keller Memorial Lutheran Church. At that time she was a pupil of William Weber. Mr. Weber is at present organist at the Metropolitan Presbyterian Church.

Juanita Claxton, soprano, won first place in the contest for solo voices conducted at the choir school at Massanetta Springs, Va., by Dr. John Finley Williamson, head of the Westminster Choir School. Miss Claxton is a pupil of George F. Ross, recently director of music at the National Baptist Memorial Church and now organist and director at Keller Memorial Lutheran Church.

Fifteen-year-old Dale Corner was presented in an organ recital at the Hamline M. E. Church Aug. 10 by the Hamline School of Music. Edith B. Athey is head of the organ department of the school.

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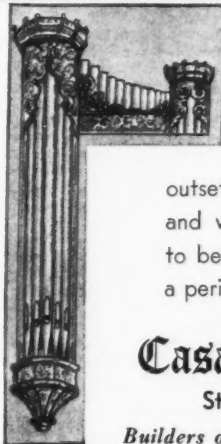
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Polyphonic Clarity Achieved by Use of Different Timbres

By J. B. JAMISON

Everybody knows what "clarity" is, but who has really experienced it, and who knows what causes it? Accepting it as that condition of ensemble in which the movement of each part in polyphony is easily heard and followed, what is it that brings about this desirable condition? Until now no American organ builder has given the right answer. A substantial part of classic organ literature being polyphonic, it would seem that the scientific planning of ensembles for satisfactory clarity would be the first and pressing duty of all builders, instead of, as modern organs prove, a neglected, and, at best, curiously bungled phase of design.

Time and again I have heard our best organs, from coast to coast, played by our best men, and there is not one of them with a one-manual flue chorus that permits easy hearing of a tenor theme against a complicated right hand. Imagination has to be brought to the aid of the ear if such parts are heard at all (in many cases) and a lot of imagination if they are to be heard in balance and enjoyed. There is no good reason why this should be. Bach wrote polyphony for the organ. It was clear when he played it on the organs of his day, and it can be just as clear now, but our "system" of design for clarity will have to be completely revised. We have been going at it in the wrong way. Few have realized that most polyphonic music calls for no more than forte power. All attempts at clarity in brilliant full great and full organ ensembles are, for two specific reasons, doomed to a large degree of failure, at best. No full great worthy of the name has ever been or can ever be clear in the true sense of the word, and no clear chorus can possibly be balanced as full great should be. This will be apparent as we go on.

The root of our trouble lies in the fact that we have associated incisive or "clear" timbre of chorus material with the idea of clarity, and confused it with clarity's cause. It seems the common belief that if a chorus is crisp and brilliant, the vital essential of clarity has been provided and, conversely, if any part of an ensemble is at all fundamental in timbre, it is idle to expect clarity. The truth is that a certain amount of fundamental timbre is absolutely necessary to real clarity, but any one kind of timbre, used as chorus material, has little to do with making or unmaking clarity, and organists and builders who believe it has are following a blind lead and wasting their and our time—and money.

The real beginning of polyphonic clarity (as affecting choice of chorus material) goes back to the principle of blend. We know that strings and bright geigens will almost completely coalesce—sink individualities so as to influence or change each other's timbre in a limited way, when combined—but basically dissimilar timbres such as flutes and strings can never do this. We know, further, that a particularly fundamental flute is impossible to blend with an excessively keen string. The two radically different timbres, though drawn simultaneously, stand apart and are heard separately.

To digress a moment, this is the reason why many swell stopped flutes are so unsatisfactory. They are too fundamental to be as loud as they are. If this flute, though fairly full-toned, be kept reasonably soft, it will be much more useful than if louder. We must be very careful about the power of such a swell flute, for a little volume in an essentially fundamental voice goes a long way toward encouraging aloofness of that voice.

With this phenomenon in mind, consider how fortunately applicable it is to our problem of polyphonic clarity, for what is clarity but a certain aloofness of the theme—a quality of standing apart from the tonal crowd? There are two attributes that will make a stop conspicuous and aloof, and a theme played on it stand apart and be separately

heard—difference in timbre from other stops being played and greater power. The secret is out: the rest of the discussion is mere detail.

Everyone who hears a symphony orchestra play an arrangement of a Bach fugue at once and rightly exclaims over the superior clarity—"far beyond the reach of any organist or organ." This, of course, is the result of each part being independently powered and played by a different-timbre division of the orchestra, so that all parts are as easy to trace as different colors in a picture. If the organist could bring out each voice in a similar way on a separate manual, he could approximate orchestral flexibility and clarity, but such a manner of organ playing is neither orthodox nor possible. It is not even desirable. The accepted organ idiom is one-manual chorus tone.

The point has been made that the most important factor in orchestral polyphonic clarity is the assignment of a different timbre to each part. The movement of a flute stands out as clearly and distinctly against that carried by the strings as does the latter against the former. The strings are "incisive," the flute perhaps less so (in the organ most certainly less incisive), but each is equally distinct. In short, any movement, regardless of its performing timbre, will be heard separately if it is loud enough and if it is sufficiently different from the timbres of the other movements to avoid being lost in the ensemble shuffle. This is an acoustic principle. It holds good regardless of source of tone. If it is true of the orchestra it is true of the organ. If true of two or more organ manuals it is true of one manual. Clarity is not a question of the chorus material being consistently thin or thick, brilliant or fundamental—in fact, it is essential that the chorus be not consistently one timbre. The way to get clarity on one manual is to make the tonal characters of its bass and treble sections so different that left and right hands will seem to be playing two different manuals. This is the only way to solve the problem.

As the tenor octave is usually the polyphonically obscure territory, the way to bring it out is to regulate it somewhat louder than the other octaves and color it so it will be tonally aloof. In other words, the tenor octave will be clearest when it blends least. There is no need to go to extremes in arranging these two details. A "suggestion" is all that is required. But the fallacy of making this usually dim section of "clear" geigen tone, when the middle and treble sections are also geigen, ought to be apparent. Such a tenor will invariably be lost in such a similar middle and top. No better way of concealing it could be devised than to make it like the rest of the gamut. I have tried to hear these tenor octaves from Massachusetts to California, and it is something like trying to follow a medium-sized man in a brown suit in a traffic rush.

Now, inasmuch as a consistently geigen-timbre chorus makes the most inspiring full great, it is apparent that a full great of ideal sound is unsuited to polyphony, and that homogeneity and clarity do not go hand in hand. As tenor dominance is essential to polyphonic clarity, it is just as obvious that the deliberately unbalanced "polyphonic chorus" is incorrect for full great.

It follows that the ideal ensemble of full great requires two full choruses. My own preference is for a major chorus of Schulze timbre, accenting the treble end of the keyboard, and a secondary polyphonic chorus of as contrasting fundamental character as will be absorbed in full great, accenting the bass-tenor, the two yielding a level power line from bottom to top.

Silbermann realized the polyphonic chorus must be unbalanced. His was, in full great he subscribed to the two-chorus idea, by restoring—not revising—balance with his kornett, a real power apparatus reinforcing full great from middle C upward. It was not a polyphonic register and was not intended to be used as such, for it had no bass. Polyphony as Bach wrote it and played it, and as Silbermann had appraised it, usually required less than maximum power.

The general timbre of our one-manual polyphonic chorus should undergo a gradual change approaching

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the middle of the keyboard. More fundamental below, it should be more brilliant above that point. This is especially true of the unison and octave. Polyphonic line, however, is further underscored by a difference in the accent of chorus members of especially low and high pitches, above and below the middle note.

The most naturally conspicuous stop in the treble end of any chorus is the double. It is the low member of a high-pitched ensemble. In the low half of the keyboard the fifteenth is equally conspicuous for an opposite reason. To stress the difference in left and right hand tone, these two extremes of pitch are given special treatment. The double, beginning in the bass as weak, incisive tone, gradually increases in power and fundamental quality as the pitch ascends. The fifteenth, in contrast, decreases in power, from bass to treble, though also becoming less brilliant. In the bass the double is weak and brilliant, in the treble loud and full. This avoids tubby quality in the low octaves and adds desirable mass to treble end vertical chords. In the bass the fifteenth is loud and bright—very much so—in the treble softer and not so bright. This adds definition and individuality to the bass and avoids shrillness in the treble. The total contrast of the two voices, in left and right hand sections, is impressive in its creation of chorus timbre differences. Other things being equal, a section with a weak double and a strong fifteenth will not resemble too faithfully one with a strong double and a weak fifteenth. But other things are not equal. Every one of our chorus members, both independent ranks and mixture components, contributes by its octave-to-octave change of color and power to this total difference in bass and treble timbres.

The unison, halving diameters (early) on the sixteenth note, sets an example of chameleon inconsistency. Big in the bass, its power and fundamental quality are stressed below middle G, with a bulge in the tenor octave. Rapidly decreasing in diameter, the upper pipes are voiced and regulated to yield softer, brighter tone. The octave, equally

powerful, follows this lead throughout, except that it is slightly brighter than the unison at every point. Mutations are made soft and fluty in the bass, where a very little off-unison tone is difficult to absorb, and much brighter and louder in the fourth octave, where a lot of it is readily absorbed. They are somewhat softer in the top octave. Mutations of all pitches are flutier in general treatment than those of the Schulze chorus.

The left and right hand sections of the keyboard will now line up something like this:

LEFT HAND.

Double—Weak, bright.
Unison—Strong, fundamental.
Octave—Strong, fundamental.
Twelfth—Weak, fundamental.
Fifteenth—Strong, bright.

RIGHT HAND.

Double—Strong, fundamental.
Unison—Weaker, brighter.
Octave—Weaker, brighter.
Twelfth—Strong, bright.
Fifteenth—Weaker, more fundamental.

Special halving ratios, voicing and regulation, etc., are required for each chorus member. Treatment of mixture unisons and mutations follows the general lines of the single members.

Thus we have approximated, as nearly as the one-manual limitations of a certain amount of homogeneity permit, two-manual timbre difference in left and right hand sections. Balance of power is in the left hand, balance of brilliance in the right. Each contrasting with the other, clarity is in both. If anyone still believes that incisive timbre alone is responsible for clarity, we suggest that he try an unusually obscure passage on organ strings exclusively. Unless the tenor octave is relatively strong, it will be found that the left hand part is difficult or impossible to hear, and that just as good results can be had from flutes.

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How to Prepare to Become an Organist; Requisites Are Named

(Text of a paper presented at the annual meeting of the Pasadena and Valley District Chapter, A.G.O., by noted organist and teacher.)

By **PERCY SHAUL HALLETT, F.A.G.O.**
Organist and choirmaster of All Saints'
Episcopal Church, Pasadena, Cal.

I will ask two important questions. What do you think of your profession? Why are you engaged in it? From long observation I am convinced that most people devote their lives to music because of an inborn love of the art. They may hope to make a living at it; I have known this to be done; but the constancy and patience of so many musicians under discouraging circumstances would infer that there is something in their work which is an urge to a higher and better thing. This thought has often been expressed, and perhaps at its best, in the phrase "Music is the handmaid of religion." Thus we come to the function of a church musician, and it is that particular aspect we have in mind.

Do you wish to become a church musician? Then there are two things you must study—your church and its music. Do you know the history of your particular church throughout the ages? Are you well acquainted with its tenets and customs? Are you in sympathy with them? Do you endeavor to lead your life in accordance with those principles? If so, you have some of the most important qualifications necessary for any church worker. A congregation quickly recognizes the absence or presence of these things. They may be slow to remonstrate over the want of personal interest, but they are quick to recognize and encourage any effort in this direction on the part of one whom they have placed in an important and responsible position. This, then, is one phase of your preparation which you must in no wise neglect.

Next I will touch on general education. So many musicians neglect this and consequently are at a loss when brought into contact with those who have the advantage of a higher education. Your chief will be a rector or pastor who has had extensive higher training in addition to his studies in religious work. Shall we then be content to know our music and very little else? Let me place this matter of general education before you as a second important phase of your preparation for the profession.

Now there is that subject of vast importance—how to direct a choir. Many volumes have been written about this. Papers and discussions innumerable have dealt with it, but nothing does so much good as actual experience. Join a choir in your period of preparation—any choir. Be a faithful and observing member. Commence the creation of a "mind library." Store up in it for future reference particulars of hymns and anthems, such as suitability to the occasion, to the congregation, to the particular choir. Learn who the composer was. What country, church, period and style is represented? How did the writer wish his work presented? What resources had he to work with? Is the hymn-tune Gregorian, modal, a Reformation chorale, a Psalm-tune, Victorian or modern? Recognition of such points will guide you as to pace and style of accompaniment. Further, do you recognize "St. Peter" as an Iambus and "Hanover" as an Amphibrach—and do these things guide you? An experienced choir trainer sees these things at a glance and can tell within a few years when a hymn-tune or anthem was written. He grasps the atmosphere of the music and so can lead his choir with intelligence from the first trial of new music. Also, he

must study the treatment of the different kinds of voice. He need not be a star vocal teacher who would not have the patience to deal with the average material with which a choirmaster is confronted. However, he should be able to explain to his boys how to deal with that difficult place where he always "gets a frog in his throat." Then he will naturally find out the difficulties common to the other types of voice, be able to give sympathetic help and find developing around him a group of fellow-workers who are grateful and loyal. You should study the pronunciation of words and the major importance of the vowels in vocal work—the dangers of some of the diphthongs—the use of the consonants as framework. The tone of many a choir can be improved immensely by thoughtful guidance in vocal pronunciation.

You will at once grasp the fact that many of these things can be studied at the same time that your general education is going on, and more especially in your experience as a choir member. To a boy this experience is invaluable. The influence is lifelong. Religious training, an acquaintance with reverent music and necessary discipline go hand in hand. Many of them select the ministry for a life-work, many more become church musicians, and the number is legion of those who in mature life are the very backbone of our choirs.

Do not neglect this opportunity of your musical development which is open to all even when other things crowd your lives. Voice? you say. Some of my most valuable choir men are those who actually apologized for daring to suggest that they wished they could sing in my choir. A few words, mostly of encouragement, and now they would rather miss a meal than a choir practice.

I have dwelt thus far on the general outlook of your work and before I pass on to the technical side of it I will add a few personal remarks. Never show discouragement or weariness. Believe in your people. Choose such work as will call for their best efforts and interest—not such as is too exacting on the one hand, or too trivial on the other. Be ready to explain what the style of the anthem is. Words from Psalms 1, 23, 51 and 150 will show vastly contrasted sentiments and the choir rendering must be an intelligent recognition and expression of the meaning of the words conveyed through suitable music well prepared.

A word about the care of your organ. Have you ever looked at its innards? Can you make a small adjustment or tune even a reed pipe? A wire or a stopper will slip sometimes. Must it stay like that until the doctor's next visit? A little knowledge carefully used will save you much irritation on this score. Then harmony and kindred subjects—the more you know of them the better. Most hymn-tunes, most chants, most anthems, and I might almost say every oratorio chorus, must be adapted to your organ, and without facility in part writing you must not expect to do this effectively.

One Sunday morning last summer a lady who is an expert violinist came to me after the service to say something nice. I had played a Bach composition for the postlude, and the choir had done fairly well, but, she said, "I do like the way you play the hymns." I was unconscious of doing anything in particular that day and must have looked surprised. She continued: "You don't play them just as

they are written. It is different. I wish more organists would do that." You will forgive the *ego* in this little incident; there is no such thought in my mind. What I do desire to impress upon you is the fact that the general musical appreciation of our congregations is a high one, and that our people are not slow to encourage even an attempt at thoughtful work. No organist has any right to go through the motions in a careless or perfunctory manner. You would not think highly of a pastor who did this in leading our services. Let us raise our standard to their level, for I gladly bear tribute to the complete devotion of the clergy with whom I have worked. They have given their all. Shall we do less? They are looking for thoughtful and well-equipped church musicians, and to be well-equipped you must have a working knowledge of the theoretical branches. You must add transposition, modulation and extemporization.

I must not take time to enlarge on these, but rather say something about organ playing *per se*. I suggest that we divide ourselves into four groups: Church organists, concert organists, radio players and cinema entertainers. There is some overlapping, of course; but I submit with strong conviction that the *raison d'être* of each group is a vastly different one. I am of the opinion that many persons seeking cause for slowness or lack of success can find the solution just here. By all odds the church work is the most consistent and reliable. For pleasantness and downright happiness I cannot see any comparison. Temporary emoluments are greater in the other branches, admittedly; yet how often they vanish into thin air! The preparation for the church work is by far the most extensive. I have endeavored to show some of the ways in which you should direct this preparation.

Now for the question of organ playing! Do considerable work on the piano before you begin the organ. You should know the scales and arpeggios with correct fingering and be able to play Bach's two-part inventions with intelligent phrasing. If you can also play the three-part inventions with confidence your organ teacher will consider himself fortunate and your progress will be normally rapid. Pedaling itself is comparatively easy and a working ability is soon acquired. The independence of hand and foot work is the hard and important feature and requires time and patience. When my students can play satisfactorily the six Trio-Sonatas of Bach and most of the "Little Organ Book" I tell them they are ready for any work they may be called to study. The whole field of church music and organ literature is open to them. Adaptability, devotion, experience and a blessed perseverance will round off any rough corners which remain and if they have prepared on the lines suggested in the early part of this paper, they will soon win a happy recognition.

In your business relationship with your church the best advice I can give you is to make a stipulation that you have one "boss." It should be your rector or pastor. In England this has always been recognized. In America there exists sometimes a confusing handicap because of uncertainty over this. Tactfully bring the point forward and good business people will support you. If not, my advice is to wait a little longer. With this satisfactorily settled, be true to your "boss," even



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when you are of a different opinion. Make a friend of him, learn his points of view, and as the years pass you will grow together and differences will vanish in the common interests of two fellow-workers in a great and absorbing life-work.

Finally, what shall be our attitude toward each other? The American Guild of Organists offers a splendid answer, in effect quoting St. Paul, "not forsaking the assembling of yourselves together." How much good we get from knowing one another better; from the interchange of ideas; from our good times together! We forget that we are potential rivals. Each one has helped each other one. Let the good work go on.

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By REGINALD L. McALL

The singing of hymns is receiving greater attention in America now than ever before. New books are being introduced, many of them of great merit. This revival of congregational singing is shown by the renewed interest in the various ways in which hymns may be rendered.

Hymn-tunes as sung today are written with the air in the soprano, and are sung in unison or in the usual four-part harmony, using the chords exactly as they were composed, or else the harmonies can be changed by the organist when the tune is sung in unison. It must be remembered that years ago tunes were written with the air in the tenor part, that word being derived from "tener," meaning "to hold"—the other parts making up the harmony. This was called *fauxbourdon*.

Descant is the use of an *obligato* or counter theme, added in the soprano range, and well contrasted with the air of the tune. The latest hymnals contain examples of it, generally, though not always, with the harmonies unchanged.

How to Sing Descant

Teach the descant to several clear-voiced high sopranos, so that they can hold the free *obligato* with ease, from memory. In a large church all the sopranos in the choir can carry it, but with a smaller group three or four of the best voices are sufficient. The next step is to teach the rest of the choir and then the whole congregation to sing the air in unison accurately and with confidence. Only one verse (preferably the third) should be given to the descant in a hymn of four verses. With five verses or more, two may be reserved for the descant. The descant should be added *very rarely* to the last verse of the hymn. At first the descants should keep to the original harmonies and the tune should be so well known that the congregation has no difficulty in carrying the unison part with confidence.

The congregation may become accustomed to holding the air firmly with changed harmonies by having one or two great tunes used with effective free organ accompaniments, the singers continuing in unison. Chorales are treated thus most successfully, and such tunes as "St. Anne" lend themselves to it. Many free organ accompaniments have been written. The finest collection of them available is "Free Accompaniment of Unison Hymn Singing," by C. H. Lloyd, Year Book Press, London.

Finally, the congregation may sing in unison while the descant group and the organ add the free organ part with changed harmonies. In any case, do not use too much of the organ on these verses. This would confuse the singers, and the unison melody would not be clear nor the descant brilliant. Do not station the "descanters" too far away, but place them with the rest of the choir, close to the organ. There may,

of course, be exceptions to this arrangement, but the hymn should be well practiced far in advance. In the case of changed harmonies the tempo may be a trifle slower.

Unless there is careful preparation descants with changed harmonies will plunge the congregation into silence, during which it listens to the efforts of the choir. But there is real satisfaction in singing such a descant when the congregation continues to hold its unison part well. Of course, a congregation is not a choral society, but it can become alert to the possibility of rousing, joyful hymn singing. It can bring a great hymn to a real climax by a grand last verse in unison and it can hold the melody firmly when the organ and descant singers add their embellishments.

In addition it can develop more four-part singing. Let us suppose that 30 per cent of the congregation have soprano voices. If in addition three-quarters of the remainder could learn to sing the other part—alto, tenor and bass—best suited to their voices, we should have at least 50 per cent of the whole assembly singing other parts than the melody, at least on the most familiar hymns. The hymns and all group reading will thus be made eloquent, each person doing his or her part with ease and confidence. Such a congregation will receive real inspiration from each service.

It must be remembered that there are congregations that join in singing a simple anthem at the morning service. Collections of anthems are published as part of the hymn-books of two churches in England, and the writer recalls learning at least two dozen of the best-known simple Anglican anthems in company with several hundred worshippers in a Congregational church in London.

For the information of those interested in the use of descants, the list of those used last year by the churches that sent in their programs to the Hymn Society is here given, with the names of the composers of the descants where they were indicated:

"Adeste Fideles." "Hesperus."
"Audelia" (Darnell). "Lyons."
"Chester." "Nicaea" (Lutkin).
"Coronation" "Maryton"
(D. M. Williams). (F. H. Hopper).
"Dix" (G. Shaw). "Nun Danket"
"Duke Street." (G. Shaw).
"Dundee." "Old Hundredth."
"Germany" (T. T. "St. Anne"
Noble; written for the Hymn Society). (G. Shaw).
"Whittier" (W. B. Angell).

It is suggested that when a descant appears on a festival program, the name of its composer be included. It is hoped to issue a series of effective descants, so that churches may obtain copies, including the full score, when variant harmonies are used. Original descants should be forwarded with the festival programs, when they are sent to the Hymn Society. For further information concerning descants write to Miss Grace Leeds Darnell, 521 West 126th street, New York, enclosing a stamped envelope.

Play at University of Chicago.

Four pupils of Frank Van Dusen were engaged to play recitals for the University of Chicago at Rockefeller Chapel in the series of daily recitals given at 7 p. m. Wilbur Held played July 27 and Aug. 4, Mario Salvador Aug. 3, Burton Lawrence Aug. 11 and Mrs. Hazel Quinney on July 24.

Kilgen for Arlington Heights, Ill.

St. Peter's Lutheran Church, Arlington Heights, Ill., has placed an order with George Kilgen & Son, Inc., of St. Louis for a two-manual organ. Some of the pipes from the old organ will be used; with this exception the organ will be entirely new.

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Los Angeles Surveys Its Organist Visitors as Summer Diversion

By ROLAND DIGGLE, MUS. D.

Los Angeles, Cal., Aug. 10.—During the last month there is little to record other than the arrival and departure of a flock of visiting organists. They are far too many to mention individually, and as a hard-working organist who finds it difficult to keep one jump ahead of the wolf, I sit back and marvel how they all find the price of the trip. There must be a trick somewhere that the Eastern organists have not yet taught us old back numbers here in the West.

I saw Chandler Goldthwaite of New York licking his lips over what appeared to be a long glass of beer in the Hollywood Brown Derby. Later he was playing the Skinner in the First Congregational Church for a few friends. He did excellent playing, and I wondered if a glass or two of the same concoction would help me. Maurice Garabrant of Garden City did a really good job with a juicy steak at a meeting of the Thursday Luncheon Club. Porter Heaps was hoofing along Victoria road with a pair of shoes in his hand. I conclude his recital in Redlands was hard on the heels. Frederick Boothroyd of Colorado Springs was tucking away a good-sized meal at the Hollywood Levey's. Later we went home, opened a bottle and talked about everything under the sun. I wonder if there is any other church organ in the country that has a \$100,000 endowment to keep it up and pay for recitals outside of the church organist's salary.

Nelson Bradford, an Australian organist, was eating a hot dog at a Hollywood Bowl concert and getting pop all over his pants. Nice chap who won a sweepstake on the last Derby—\$20,000. Sir Ernest MacMillan, the distinguished conductor of the Toronto Symphony Orchestra, was here to conduct at the Hollywood Bowl. A reserved but charming person that it was a real pleasure to meet! Russell Hancock Miles was in all the glory of a bathing suit on the beach at Santa Monica with his jolly family. If he does not play some of my pieces during the coming year I am going to send a snapshot of him, taken on the beach, to the Urbana paper. I feel sure it would shock this solemn community.

John Norton, a Canadian organist, was here for the first time and willing to sell his woolen underwear in order to see some of the "movie" stars. I offered an opportunity for him to meet some of the organists, but he looked at me with a glint in his eye as much as to say: "What the dickens would I come to Los Angeles to meet organists for?" Anyway I took him to the Vendome, and while I ate his spinach he took his fill of film stars.

More glorious than the lilies of the field was Daniel R. Philippi of St. Louis when in a spotless white suit he accompanied Arlington Nuetzel, his boy soprano, at a concert in the Hollywood Bowl July 26. The boy has a lovely voice.

I could mention many others; for

instance, there is the organist of one of the large Eastern universities who has been engaged for two years to teach Joan Crawford music. There is the organist-composer who has won a contract for three years to arrange the music for one of the smaller picture studios at an unbelievable salary. Then there is the old theater organist who has given the last ten years of his life to creating sound effects for one of the studios, and now that the sound library is complete he is let out without a word of thanks. I know this man and he has worked night and day on some of the effects which the studio, of course, claims. Now they have every sound effect they need, or if they need a lion's roar and do not have one nasty enough, they just phone another studio and ask for the loan of a nasty lion's roar. The same thing is true of the music library. Now-a-days nearly every type of music is in the library and the musicians are used only for new numbers. I saw a picture yesterday and a great deal of the music was the same as that used in a picture produced five years ago. Why not? Not one person in 5,000 would know it.



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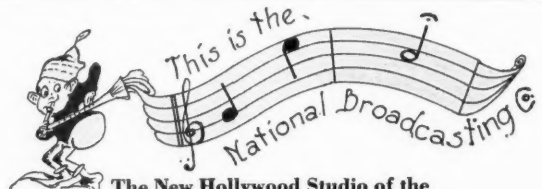
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