

THE DIAPASON

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LABERGE MAKES BIG PLANS FOR THE SEASON

FINDS RECITALS IN DEMAND

Record-Breaking Tour by Marcel Dupré Opens in New York—Anita Akin and Paul Callaway New Artists on Impresario's List.

Reports from the office of Bernard R. Laberge in New York indicate one of the biggest seasons he has had for organists under his management since the depression curtailed his extensive activities as an impresario. Mr. Laberge will open his season with a record-breaking tour by Marcel Dupré and his daughter, Marguerite, pianist, who will appear with her famous father in about three-fourths of the cities in which Dupré will play. Mrs. Dupré will accompany her husband and daughter.

Following is a list of the Dupré bookings as they stood in September:

Sept. 29—New York.
Sept. 30—Wilkes-Barre, Pa.
Oct. 1—Easton, Pa.
Oct. 3—Philadelphia.
Oct. 4—Allentown, Pa.
Oct. 5—Hershey, Pa.
Oct. 6—New Haven, Conn.
Oct. 7—Waterbury, Conn.
Oct. 8—Schenectady, N. Y.
Oct. 10—Rochester, N. Y.
Oct. 12—Berea, Ohio.
Oct. 13—Ann Arbor, Mich.
Oct. 15—Columbus, Ohio.
Oct. 16—Oxford, Ohio.
Oct. 17—Pittsburgh.
Oct. 18—Toronto.
Oct. 19—Montreal.
Oct. 20—St. Hyacinthe, Que.
Oct. 21—Montreal (matinee).
Oct. 22—Andover, Mass.
Oct. 23—Boston.
Oct. 24—Washington, D. C.
Oct. 26—Cincinnati.
Oct. 27—Wilmore, Ky.
Oct. 29—Chicago.
Oct. 30—Bloomington, Ill.
Oct. 31—Columbia, Mo.
Nov. 1—Mount Vernon, Iowa.
Nov. 2—Minneapolis.
Nov. 5—Spokane, Wash.
Nov. 7—Portland, Ore.
Nov. 10—Oakland, Cal.
Nov. 12—Los Angeles.
Nov. 13—Hollywood.
Nov. 14—San Diego.
Nov. 17—Waco, Tex.
Nov. 18—San Antonio, Tex.
Nov. 19—Denton, Tex.
Nov. 20—Wichita Falls, Tex.
Nov. 22—Fort Worth, Tex.
Nov. 23—Baton Rouge, La.
Nov. 26—Miami, Fla.
Nov. 28—Gainesville, Fla.
Nov. 30—Providence, R. I.
Dec. 1—Princeton, N. J.
Dec. 2—Hartford, Conn.
Dec. 3—Brooklyn.

Laberge artists, who include Power Biggs, Winslow Cheney, Palmer Christian, Charles M. Courboin, Virgil Fox, Fernando Germani, Charlotte Lockwood, Alexander McCurdy, Arthur Poister and Carl Weinrich, will be very busy concertizing throughout the country during the season.

Mr. Laberge has taken under his banner two new and promising American organists—Nita Akin, Wichita Falls, Tex., and Paul Callaway of Grand Rapids, Mich.

"I wish to make this new season one of my very finest," writes Mr. Laberge. "Things have not always been easy for me in managing organists through the depression years, but I have kept my faith through the darkest days and, at great sacrifice at times, have refused to allow myself to discontinue the work I have done for all these years in behalf of the organ and organist. As times are getting better I hope to bring to realization one of my fond dreams, to see the American organist recognized in his own country as he should be and to open new and larger fields for the generation of young organists which is awaiting its opportunity."

LARGE LOUISVILLE CHURCH HAS PILCHER FOUR-MANUAL



This picture shows the interior of the Second Presbyterian Church of Louisville, where Henry Pilcher's Sons have turned the organ they originally built into an up-to-date four-manual. The installation was completed in September.

MÖLLER ORGAN FOR BLOIT

Three-Manual to Be Installed in Second Congregational Church.

M. P. Möller, Inc., are building a three-manual organ for the Second Congregational Church of Beloit, Wis., to specifications drawn by Dr. William H. Barnes. The stop scheme shows the following tonal resources for this instrument:

GREAT ORGAN.
Gemshorn, 16 ft., 85 pipes.
Open Diapason, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Gemshorn, 4 ft., 61 notes.
Grave Mixture, 2 rks., 122 pipes.
Chimes, 21 bells.

SWELL ORGAN.
Gedeckt, 16 ft., 97 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Chimney Flute, 8 ft., 61 notes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Flute, 4 ft., 61 notes.
Nazard, 2½ ft., 61 notes.
Piccolo, 2 ft., 61 notes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 61 pipes.

CHOIR ORGAN.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 61 pipes.
Flute Harmonique, 4 ft., 73 pipes.
Harp, 61 bars.
Celesta, 61 notes.

PEDAL ORGAN.
Sub Bass, 16 ft., 44 pipes.
Bourdon, 16 ft., 32 pipes.
Gedeckt, 16 ft., 32 notes.
Gemshorn, 16 ft., 32 notes.
Gross Flöte, 8 ft., 32 notes.
Flute, 8 ft., 32 notes.
Flauto Dolce, 8 ft., 32 notes.
Gemshorn, 8 ft., 32 notes.

FACES ADVENTURE IN CAVE

Madeleine Emich, Pittsburgh Organist, Saved by Close Margin.

Miss Madeleine Emich, F. A. G. O., organist of St. Paul's Lutheran Church, Pittsburgh, returned in September from her summer vacation spent in the mountains near Peru, W. Va. While exploring a newly-found cave with a group of ministers, geologists and other professional folk she had an adventure that almost became a tragedy. The only way to enter the cave on Ketterman Mountain was by means of a windlass which lowers one 170 feet to the bottom. After admiring the beautiful

formations of stalagmites and stalactites, the visitors one by one were hauled up sitting on a board, holding on to the ropes. Just before Miss Emich left, her pastor, the Rev. Lammert Redefis, fastened a man's belt securely under her arms. About twelve feet from the top she became frightened and slipped from the precarious seat. She was suspended in the cave with only the belt to hold her. Her cries for help brought William Ackler to the rescue. By what seemed a miracle he made his way down to assist in bringing her to the surface. When the belt was removed it was discovered that only three stitches remained. Miss Emich was taken to a farm-house, where she had been staying, twenty miles from a doctor, forty miles from a hospital, without telephones. She returned to Pittsburgh as soon as she was able and has completely recovered from the shock.

1938 TOUR BY RENEE NIZAN

Young French Virtuoso Will Play in America on Trip Around World.

Mlle. Renee Nizan, accompanied by her brother, will make a tour of the world in 1938 with organ recitals in different countries. In January, February, March and April she will be in the United States and Canada. May is to be spent in the Pacific Islands, June in New Zealand, July and August in Australia and September in Ceylon and Bombay. She will return to Paris via the Red Sea and the Mediterranean.

Mlle. Nizan, a pupil of Dallier and Vierre, has taken her place with the recital organists of the world. At the age of 14 she gave her first recital in Paris in the "Salle Gaveau." At the age of 15 she appeared as soloist in Paris at the Church of the Madeleine, at the Trocadero, the Champs-Elysées and with the Symphony Orchestra at Padeloup. At the age of 17 (1931-32) she set out for America, where she gave over a hundred recitals—forty-nine in fifty days. Three years later (1934-1935) she made a second tour of the United States and Canada, giving over 140 recitals from the Atlantic to the Pacific.

Maesch at Eastman School.

L. K. Maesch has taken a sabbatical year from his duties at Lawrence College, Appleton, Wis., and is spending the time at the Eastman School of Music in Rochester, N. Y.

SIX RECITALS TO OPEN BIG ROCHESTER ORGAN

INSTRUMENT AT UNIVERSITY

Aeolian-Skinner Company Builder of Four-Manual of Seventy-five Stops

—Designed by Donald Harrison and Harold Gleason.

The new four-manual Aeolian-Skinner organ of seventy-five stops in Strong Auditorium, University of Rochester, Rochester, N. Y., will be opened with a series of six recitals, the first to be given by Marcel Dupré Oct. 10. The remainder of the recital schedule is as follows:

Oct. 17—Harold Gleason, University of Rochester.

Oct. 24—LaVahn Maesch, Lawrence College, Appleton, Wis.

Oct. 31—Robert Hufstader, Princeton University.

Nov. 7—Catharine Crozier, University of Rochester.

Nov. 14—Palmer Christian, University of Michigan.

The organ was formally opened by Harold Gleason last June in connection with the baccalaureate service of the University of Rochester. This organ represents the combination of the classical and modern ideals. It is expected that the organ will be used for weekly public recitals to be arranged under the direction of Mr. Gleason, who will play many of the recitals and engage outside artists.

The specification of the organ, drawn up by Mr. Gleason in consultation with G. Donald Harrison, technical director of the Aeolian-Skinner Company, is as follows:

GREAT ORGAN.
(Wind pressure 3 inches.)
Violone, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Hohlflöte, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Full Mixture, 4 rks., 2½ ft., 244 pipes.
Fourniture, 4 rks., 2 ft., 244 pipes.
Cymbel, 3 rks., 1 ft., 183 pipes.
Chimes (in Choir box).

SWELL ORGAN.
(Wind pressure 3½ and 6 inches.)
Gedeckt, 16 ft., 73 pipes.
Geigen Principal, 8 ft., 73 pipes.
Stopped Flute, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Viola Celeste, 8 ft., 73 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Full Mixture, 4 rks., 2 ft., 244 pipes.
Plein Jeu, 4 rks., 1 ft., 244 pipes.
Double Trumpet, 16 ft., 73 pipes.
Trumpet, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Tremolo.

CHOIR ORGAN.
(Wind pressure 3½ inches.)
Dulciana, 16 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Orchestral Flute, 8 ft., 73 pipes.
Dolcan, 8 ft., 73 pipes.
Dolcan Celeste, 8 ft., 61 pipes.
Zauberflöte, 4 ft., 73 pipes.
Nazard, 2½ ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 25 tubes.
Tremolo.

RÜCK-POSITIV.
(Wind pressure 2½ inches.)
Koppelflöte, 8 ft., 61 pipes.
Quintade, 8 ft., 61 pipes.
Prinzipal, 4 ft., 61 pipes.
Nachthorn, 4 ft., 61 pipes.
Nasat, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1½ ft., 61 pipes.
Larigot, 1½ ft., 61 pipes.
Sifflöte, 1 ft., 61 pipes.

Scharf, 4 rks., 1 1/2 ft., 244 pipes.
Zimbel, 3 rks., 1/2 ft., 183 pipes.
Krummhorn, 8 ft., 61 pipes.

SOLO ORGAN.

(Enclosed in Choir box; 7-inch wind.)
Orchestral Oboe, 8 ft., 61 pipes.
Harmonic Trumpet, 8 ft., 61 pipes.
Clarion, 4 ft., 61 pipes.
Tremolo.

PEDAL ORGAN.

(Wind 3 3/4 and 5 inches.)
Principal, 16 ft., 32 pipes.
Contre Basse, 16 ft., 32 pipes.
Violone (Great), 16 ft.
Flute Conique, 16 ft., 32 pipes.
Lieblich Gedeckt (Swell), 16 ft.
Dulciana (Choir), 16 ft.
Octave, 8 ft., 32 pipes.
Open Flute, 8 ft., 32 pipes.
Violoncello (from Great 16-ft. Violone),
8 ft.
Still Gedeckt (Swell), 8 ft.
Dulciana (Choir), 8 ft.
Super Octave, 4 ft., 32 pipes.
Nachthorn, 4 ft., 32 pipes.
Blockflöte, 2 ft., 32 pipes.
Mixture, 3 rks., 3 1/2 ft., 96 pipes.
Fourniture, 2 rks., 1 1/2 ft., 64 pipes.
Trombone, 16 ft., 32 pipes.
Trumpet, 8 ft., 32 pipes.
Bassoon, 8 ft., 32 pipes.
Clarion, 4 ft., 32 pipes.
Chimes (Choir).

WILL MEET IN POTTSVILLE

**Pennsylvania Association of Organists
Convention Oct. 5 and 6.**

Announcement is made by Dr. William A. Wolf of Lancaster, Pa., that the annual convention of the Pennsylvania Association of Organists, of which he is president, will be held at Pottsville Oct. 5 and 6.

The program is to begin at 11 o'clock on the morning of Oct. 5 with a reception at the First Presbyterian Church. That afternoon Dr. Rollo Maitland of Philadelphia will lecture on "The Psychology of Practicing and Memorizing, with Some Thoughts on Improvising." Later in the afternoon Paul Akin of Mauch Chunk will give a recital at Trinity Lutheran Church. In the evening Miss Catharine Morgan of Norristown will be heard in a recital at the Second Presbyterian Church.

Wednesday morning Edward Hardy of Williamsport is to lecture on "Technique. Organ versus Pianoforte." The afternoon will be occupied with concerts by the High School Choral Ensemble of Pottsville, directed by Earl Haviland, and the Braun String Quartet, and a recital by Charles A. H. Pearson of Pittsburgh. The closing event is a recital in the evening by Robert Elmore of Philadelphia.

TWELVE RECITALS BY CLUB

**Extensive Plans for Season Made by
Van Dusen Organization.**

The Van Dusen Organ Club has announced plans for an active season for 1937-38. The program includes a series of twelve recitals, with lectures. The recitals will be played by Edward Eigenschenk and other members of the club; the lectures will be given by Frank Van Dusen and others. In this series the works of the standard organ composers will be presented, including classic, modern and contemporary writers. Emphasis will be placed on the works of Bach. The meetings will be held in the organ salon of the American Conservatory of Music, 525 Kimball Hall, Chicago, on the second and fourth Mondays of every month, beginning with a reception to members Oct. 11.

In addition to the recitals and lectures there will be several social evenings and organ recitals in churches in different parts of the city by members of the club. The program will include choral programs and discussions of choral music under the direction of Emily Roberts.

The club invites all organists and lovers of the organ to become associate members.

Dresden Choir and Organist Coming.

The chorus choir of the Kreuzkirche in Dresden, directed by Professor Rudolf Mauersberger, is to visit the United States in February, 1938. Accompanying the choir will be its organist, the very talented Herbert Colium. This young German artist was for five years assistant to Karl Straube and Günther Ramin at the Thomaskirche in Leipzig.

**PILCHER FOUR-MANUAL
IN LOUISVILLE CHURCH**

NEW WORK IS COMPLETED

**Second Presbyterian Instrument Is
Enlarged and Rebuilt—Main Organ
Back of Choir and Solo
Division at the Side.**

Henry Pilcher's Sons have completed the enlargement and modernization of the organ originally built by them for the Second Presbyterian Church of Louisville, Ky., and the instrument is now an up-to-the-minute four-manual. George Latimer is organist and choir director of this church, having served in this capacity for a number of years. The Rev. Dr. T. E. Gouwens is pastor. The Second Church is the largest and most prominent Southern Presbyterian Church in its section of the country, having a membership of 1,200.

The swell, great, choir and pedal divisions are in the main chamber back of and above the choir. The solo division is elevated to the right as one faces the pulpit, with a tone opening directly into the main chamber. The instrument was completed late in September.

The following is the complete stop list:

GREAT ORGAN.

1. Open Diapason, 16 ft., 61 pipes.
2. First Open Diapason, 8 ft., 61 pipes.
3. Second Open Diapason, 8 ft., 61 pipes.
4. Gamba, 8 ft., 61 pipes.
5. Gross Flöte, 8 ft., 61 pipes.
6. Octave, 8 ft., 61 pipes.
7. Flute Harmonic, 4 ft., 61 pipes.
8. Mixture, 3 rks., 122 pipes.
9. Fifteenth, 2 ft., 61 pipes.
10. Trumpet, 8 ft., 61 pipes.
- Chimes (in Choir box).

SWELL ORGAN.

11. Bourdon, 16 ft., 73 pipes.
12. Open Diapason, 8 ft., 73 pipes.
13. Sallcional, 8 ft., 73 pipes.
14. Voix Celeste, 8 ft., 61 pipes.
15. Viol Angelica, 8 ft., 73 pipes.
16. Viol Celeste, 8 ft., 61 pipes.
17. Stopped Diapason, 8 ft., 73 pipes.
18. Flute Traverse, 4 ft., 73 pipes.
19. Flageolet, 2 ft., 61 pipes.
20. Cornopean, 8 ft., 73 pipes.
21. Orchestral Oboe, 8 ft., 73 pipes.
22. Vox Humana, 8 ft., 61 pipes.
- Tremolo.

CHOIR ORGAN.

23. Violin Diapason, 8 ft., 73 pipes.
24. Clarabella, 8 ft., 73 pipes.
25. Dulciana, 8 ft., 73 pipes.
26. Flute d'Amour, 4 ft., 73 pipes.
27. Harmonic Piccolo, 2 ft., 61 pipes.
28. Clarinet, 8 ft., 73 pipes.
- Tremolo.

SOLO ORGAN (Expressive).

29. Stentorphone, 8 ft., 73 pipes.
30. Viol d'Orchestre, 8 ft., 73 pipes.
31. Philomela, 8 ft., 73 pipes.
32. Tuba, 8 ft., 73 pipes.

PEDAL ORGAN.

33. Resultant, 32 ft., 32 notes.
34. Open Diapason, 16 ft., 32 pipes.
35. Bourdon, 16 ft., 32 pipes.
36. Lieblich Gedeckt, 16 ft., 32 notes.
37. Open Flute, 8 ft., 12 pipes, 20 notes.
38. Flute Gedeckt, 8 ft., 12 pipes, 20 notes.
39. Cello, 8 ft., 32 notes.

There are thirty-five couplers, twenty-seven combinations and twelve pedal movements and accessories.

HARVEY GAUL A REAL INDIAN

**Adopted by Cayuga Tribe and He Is
Now Chief White Eagle.**

Dr. Harvey B. Gaul, organist of Calvary Church, Pittsburgh, was adopted into the Cayuga tribe by Chief Strong Fox when a gathering of fifty-eight Indians came down from the Cornplanter Reservation for the annual music day

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HAROLD GLEASON



festival at South Park. Dr. Gaul was given the title "Chief White Eagle" and was made a member of the Beaver clan.

Oak Park Organ Is Rebuilt.

The organ in the First Methodist Church of Oak Park, Ill., has been renovated during the summer by La Marche Brothers. All of the electric contacts have been renewed with silver wire, making the action instantaneous. The tremolos have been renewed and put in a separate room, so that they are now noiseless. The 3,283 pipes have been removed, cleaned and shelled. Even the floors of the various platforms have been painted, so that now the organ is new in every respect. In addition to all of this work, George E. LaMarche has installed his new stop, the melodic celeste. This stop can be played on the great or the solo organ. Each pipe is a double pipe and in order to get the beautiful quality of tone the tuning of one side of the pipe is a trifle lower than that of the other side, which produces a celestial tone that is unusual. Francis S. Moore, organist of the church, is planning to give a complete organ program some time in October.

Dupré in Chicago Oct. 29.

Marcel Dupré will be heard in a recital at St. James' Methodist Church, Ellis avenue and Forty-sixth street, Chicago, on the evening of Oct. 29. This will probably be his only Chicago appearance on his latest American tour. Preceding the recital a dinner in honor of M. Dupré will be served at the church and all Chicago organists are invited.

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

IN THIS MONTH'S ISSUE

Large new four-manual organs described in this issue include an Aeolian-Skinner at the University of Rochester, a Möller in the Broad Street Presbyterian Church of Columbus, Ohio, and a Pilcher just completed in the Second Presbyterian Church of Louisville, Ky. A large three-manual has been built by George Kilgen & Son for the South Main Baptist Church at Houston, Tex. Another important new organ whose specification is presented is the new three-manual by Kilgen for the Second Presbyterian Church of Indianapolis.

Canadian College of Organists hears capable recitalists and papers of pronounced interest at its annual convention, held Aug. 30 to Sept. 1 in Toronto.

Big plans are made by Bernard R. Labege, the organ impresario, for the season, and his artists will be heard in many cities. Marcel Dupré starts on a coast-to-coast tour of America.

Appointment of successor to Louis Vierne as official organist of Notre Dame Cathedral without competition arouses storm of protest among leading organists of France.

Sumner Salter continues his interesting account of the oldest organs in America.

Healey Willan, Mus. D., famous Canadian composer and organist, deals with organ playing in its proper relation to the music of the church.

Compositions of T. F. H. Candler are reviewed by Dr. Harold W. Thompson.

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APPOINTMENT ROUSES GREAT STORM IN PARIS

VIERNE SUCCESSOR IS NAMED

Selection of Count St. Martin and Refusal to Hold Competition Cause Indignant Protests by Leading French Organists.

Reports received from Paris indicate that the appointment of Count St. Martin to succeed the late Louis Vierne as official organist of Notre Dame has caused a veritable storm of protest in the French musical and artistic world. THE DIAPASON has received the following statement from Count Miramon de Fitz-James, president of "Les Amis de l'Orgue," an organization corresponding to the A. G. O.:

"The death of the celebrated organist, Louis Vierne, is a cruel loss for the French school of organ playing. A pupil of Franck and Widor, an intimate collaborator with Guilmant, he most worthily carried on the traditions of these illustrious masters. His works, known throughout the world, will survive him.

"One of Widor's last preoccupations was the eventual successor of his most brilliant disciple at the console of Notre Dame. He was aware that in 1932 the Chapter of Notre Dame had deprived Vierne of the right to choose his own assistant and had virtually forced him to employ Count St. Martin, one of his students, whose services Vierne had dispensed with two years previously. Widor held that the official organist of Notre Dame, 'as a witness for French art in the eyes of the entire world,' should be named by competition, as Vierne had been in 1900.

"Vierne himself suspected that the succession had been promised to his assistant. In February, 1936, he sent to the Cardinal Archbishop of Paris, to the Chapter of Notre Dame and to the president of 'Les Amis de l'Orgue' a letter wherein he expressed his final wish that his successor be chosen through competition. On the day of his funeral, June 5, the president of 'Les Amis de l'Orgue' read this letter at the grave. The same day fifty-five of Vierne's colleagues, pupils and friends, prominent among whom were Busser, Tournemire, Bonnet, Dupré, Cellier, Marchal, Decaux, and others, addressed a petition to the cardinal requesting that Vierne's successor be chosen by competition. They emphasized the respect due to Widor and Vierne, the great renown brought by Vierne to Notre Dame's organ during thirty-seven years, and the need of confiding this instrument of nation-wide fame to an artist having proved his merit before an eminent jury of unquestioned authority.

"On June 6 the Chapter of Notre Dame unanimously appointed as its official organist Count St. Martin, a self-taught musician whom no professional organist would recognize as the lawful successor to Louis Vierne. Four distinguished prize-winners of the Conservatory and of 'Les Amis de l'Orgue,' all accomplished performers and equally brilliant in improvisation and composition, had already asked to com-

pete for this post of honor. They were told that since the chapter had made its choice, no competition would be held.

"Aroused at seeing top-rank graduates from Marcel Dupré's class at the National Conservatory, winners of the highest honors in harmony, counterpoint, fugue and composition, sacrificed to the chapter's preference for an amateur who would not dare incur the risks of a competition, the board of directors of the Conservatory, the Association of 'Premiers Prix,' the governing board of the Beaux-Arts and the Minister of National Education then intervened with the highest religious authorities, insisting that in the interests of worship as well as of artists, and for the honor of the French organ tradition, Vierne's successor be designated through competition. Despite all this, the Cardinal Archbishop of Paris did not feel he could oppose the decision of the Notre Dame Chapter. Count St. Martin will therefore remain as titular organist of the splendid Cavaillé-Coll in the greatest of France's cathedrals.

"None of our master organists, heirs of the tradition handed down by Franck, Widor, Guilmant and Vierne, recognize in this man the necessary capacities for upholding the prestige of the French organ school. Henceforth foreign organists and amateurs will come no more to Notre Dame in order to judge the talent of executants, extemporizers and composers among Parisian organists."

Middelschulte Back From Europe.

Dr. Wilhelm Middelschulte returned to Chicago and to his teaching in this city and in Detroit in September after another highly successful and enjoyable summer in Germany. He presided at the organ in the Kreuzkirche of Dresden Aug. 21 for the first of the Saturday vespers of the season as guest organist. The Dresden critics described his playing of the following program as revealing once more the mature artist: Introduction and Fugue from "Concerto Eroica," Hans Theodore E. Meyer; Concerto in F major, Handel; Sonata, Gottfried Reiche; "Nun danket All," Crüger; "Source of All Our Blessings" and "O Gott, Du frommer Gott," Bach. This was the first performance of Dr. Meyer's work. The composer is a resident of Zürich. Dr. Middelschulte presided at the organ for the Ninth Symphony of Beethoven with the Hamburg Symphony Orchestra July 17 before an outdoor audience of 60,000 people. He played the Beethoven Fifth Symphony with the Leipzig Gewandhaus Orchestra before 30,000 people.

Portsmouth, Ohio, Choir School.

The summer school of choral music conducted at Portsmouth, Ohio, with David Hugh Jones of the Westminster Choir School in charge was the most successful ever held there. A splendid concert was given under Mr. Jones' baton at Trinity Methodist Church Sept. 2, five choirs taking part. Charles F. Schirrmann was at the organ. Over 400 paid admission to hear the final program. With the temperature over 90 and the humidity about the same, this was an index to the interest aroused.

THE HISTORIC BRUTON PARISH CHURCH

of Williamsburg, Virginia

selects

AEOLIAN-SKINNER



Photo by courtesy of Perry, Shaw & Hepburn, Architects.

Bruton Parish Church, built in the Eighteenth Century, is being restored as a part of the now famous Williamsburg Restoration Plan.



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**CANADIAN ORGANISTS
CONVENE IN TORONTO**

THREE DAYS OF ACTIVITIES

**George D. Atkinson Elected President
— Fine Recitals and Valuable
Papers Mark Annual Meet-
ing of the C. C. O.**

By H. G. LANGLOIS

The annual convention of the Canadian College of Organists, held in Toronto Aug. 30 to Sept. 1, was well attended and marked by interesting lectures and recitals. Following the usual plan, the convention extended over three days of activities, academic and social. Headquarters were in the Metropolitan United Church, where every facility for meetings and lectures was put at the visitors' disposal, as well as a splendid church auditorium and a five-manual organ for the recitals.

Registration proceeded briskly on Monday morning and the convention opened formally with two interesting papers, one by J. Campbell McInnes on "Diction for Singers" and the other by Dr. Healey Willan on "The Relation of Organ to Choral Music." The consensus of opinion was that in each case a very valuable contribution was made in the presentation of new ideas by those best qualified to speak with authority on the subjects presented.

The meeting opened with a word of welcome by the Rev. Dr. George Dickson, pastor of the Metropolitan Church, and an expression of sympathy in the form of a moment's silence for Dr. H. A. Fricker, F. R. C. O., council member and organist and choir-master of the church, who had suffered bereavement in the loss of his son, and was unable to be present.

At 4:30 buses and private cars took many of the members on a visit to Casa Loma, a large castle of baronial architecture on the hills overlooking the city, built as a residence on a large estate and now open to the public as one of the city's points of interest. Winding staircases and endless corridors no doubt were a trial to many feet, but the party was bent on seeing things thoroughly and not many dropped by the wayside. Cool drinks, available at strategic points, were greatly appreciated, as Old Sol turned on the heat and maintained it at full organ pressure throughout the convention.

Recital by D. C. Garretson

On Monday evening the feature of the convention was a recital at St. James' Cathedral by DeWitt C. Garretson, A. A. G. O., dean of the Buffalo Chapter of the American Guild of Organists and guest recitalist at the convention. Mr. Garretson played very effectively the following program on the recently enlarged and renovated four-manual organ: Trumpet Tune, C. S. Lang; Toccata for the Flutes from "Ten Voluntaries for the Organ or Harpsichord," John Stanley (1713-1786); Fantasia on "Vom Himmel hoch," Pachelbel; Prelude and Fugue in C minor, Bach; Chorale Preludes, "Wachet auf!" and "Herzlich thut mich verlangen," Bach; Sinfonia to "Wir danken Dir, Gott," Bach; First Organ Sonata, Philip James.

Probably the feature of Mr. Garretson's program was the sonata by the American composer Philip James. Written in distinctly modern style, it was interesting as showing the line of composition developed (for organ at least) on this side of the Atlantic. The movements were well contrasted and the modern treatment required was brought out effectively by the recitalist. This and the other recitals were well attended, not only by the organists, but by many of the public, despite the excessive heat and the counter attraction of the Toronto Exhibition.

After Mr. Garretson's recital Toronto members possessing radio sets were popular with the visiting delegation, who, with one accord, flocked to hear the exciting drama of the Joe Louis and Tommy Farr heavyweight boxing bout. Left hooks to jaw, clever footwork and "mixtures" held the radio audiences enthralled for the next hour.

Business Meetings Held

On Tuesday morning a council meeting was held, with the largest attend-

ance of members the secretary has noted in many moons. For the first time a woman member sat as a council member and her valuable suggestions proved that the council might well have availed itself before this of the brain power of the fair sex among our membership.

Following the council meeting a general meeting was held, presided over by the retiring president, Dr. Alfred Whitehead, F. R. C. O., of Montreal. Dr. Whitehead in his address emphasized the necessity of reaching out for new centers, despite geographical difficulties, and the supreme importance of the C. C. O. examinations for students and young organists. A message of good wishes to the convention was read from Dr. Albert Ham, principal founder and honorary president of the College, now retired and living in England. The usual reports were presented, showing healthy activity in the various centers. The meeting then settled down to the business of debating certain changes in the constitution as drawn up for ratification by the executive committee at meetings during the year. Adjournment was necessary before this business was completed, but final approval of by-law changes, with certain recommendations, was made at the continuation of the meeting the next morning.

Two of Younger Artists Play

At 2:30 in the afternoon a splendid recital was given at Timothy Eaton Memorial Church by two of the younger members of the Canadian College of Organists, who played at a convention recital for the first time—Miss Helen Hopkins, F. C. C. O., and Glenn C. Kruspe, A. R. C. O., A. R. C. M. Miss Hopkins played: Toccata in F, Bach; Two Hymn-tune Preludes from the "Lady Margaret Hall" Series, "My Soul, There Is a Country" and "O Lord, in Me There Lieth Naught," Walker; Prelude, Allegro Vivace and Finale from First Symphony, Vienne. Mr. Kruspe played the following: Fantasy on One Note, Purcell; Sonata in E flat major, Bach; Fugue in G minor, Bach; Toccata for the Flutes, John Stanley; Cantilene (from Third Symphony), Vienne; Capriccio, Basil Harwood.

Very high praise must be accorded to both of the young recitalists for the mastery technique, fluent registration and musical feeling and intelligence which they displayed. It was a great pleasure to listen to them. Playing of this calibre by young artists will assure the future standard of our recitals and will make older recitalists of the present look to their laurels.

After the recital tea was served in the church parlors by Mrs. T. J. Crawford and the ladies assisting her. A delightful hour was spent over the tea and cakes.

Recital by Dr. Charles Peaker

At 8:15 Dr. Charles Peaker, F.R.C.O., assisted by Mrs. Dorothy Allan Park, soprano, played the following program before a large audience at the Metropolitan United Church: "Preamble," Karg-Elert; "By the Waters of Babylon," Bach; "The Cuckoo," d'Aquin; "Turn Thee to Me," Dvorak, and "Et exultavit" (Magnificat), Bach (Mrs. Park); Symphony 6, Widor; "Easter Hymn," arranged by Arthur Somervell; "Jesu, the Very Thought of Thee," Eric Thiman, and "How Shall I Sing That Majesty?" John Pointer (Mrs. Park); "Benediction," Karg-Elert; Prelude and Fugue in G minor, Dupré. The recital was dedicated to the memory of H. Matthias Turton.

Dr. Peaker is an outstanding recitalist and in all his chosen pieces, of widely different styles and periods.

he showed himself a master of the instrument, a musician with deep appreciation of the composer's intentions and the ability to interpret those intentions to his hearers in a brilliant, clear and unaffected manner. Mrs. Park's splendid soprano voice was shown to advantage in her groups of numbers.

The adjourned meeting was continued on Wednesday morning and business disposed of, after which an interesting lecture with keyboard demonstrations was delivered in the chapel of the Metropolitan Church by T. J. Crawford, Mus. B., F. R. C. O., organist and choir-master of Timothy Eaton Memorial Church. His subject was "Extemporization." Mr. Crawford distinguished between real extemporization and mere meandering improvisation. The lecture was illustrated on the organ by Mr. Crawford, who gave excellent examples of extemporization on a short theme, in various styles, suitable to preludes, interludes and concluding voluntaries. Examples of extemporization were given also by Dr. F. L. Harrison of Kingston, Ont., and Dr. Peaker, and by Wilfred Layton of Flint, Mich., and by Mrs. Margaret Walker of England, who were guests at the convention.

In the afternoon no formal program was followed, the members being free to indulge their own tastes, some visiting the exhibition, others renewing acquaintances or taking their *otium cum dignitate* in a shady spot.

Atkinson Presides at Dinner

The convention closed as usual with the annual dinner at St. George's Hall, attended by about ninety members and friends. After the dinner diplomas were formally presented to successful examination candidates by Lady MacMillan and Mrs. Margaret Walker. George D. Atkinson, the newly-elected president, presided over the dinner and acted as toastmaster. Dr. Alfred Whitehead and Sir Ernest MacMillan, speaking of the future of the Canadian College of Organists, emphasized the importance of the formation of new centers and the value of the examinations in maintaining a high standard of organ

playing. The toast to the ladies was spoken to at length by our versatile councilman from Montreal, Dr. Herbert Sanders, whose quotations on this and other subjects showed an amazing degree of delving into the by-paths of literature and poetry. Signor Machetti, distinguished visiting Italian organist, responded in his native tongue to the visitors' toast, his words being fluently interpreted by one of the College members, Francis Sutton, who afterward modestly confessed that he had made it his hobby to be conversant with four or five foreign languages.

The formal part being over, the gathering broke into fervent song, singing the following "Organists' Hymn" (tune "Aurelia"), written for the occasion by George Brewer of Montreal:

The organists they gather—
Behold them one and all—
From Hamilton and London,
Toronto, Montreal.
With fugues and with sonatas,
With canons, fantasies,
And some with passacchias
That can't be played with ease.

They come with all their stories,
Their projects and their whims,
They come to curse the parson
Who chooses all the hymns,
From each Canadian province
And one United State
They voice their declarations
In terms I can't relate.

So, like a mighty organ
Their voices now they raise
Against their congregations
So stinging of their praise,
That balk at fugues and canons,
Toccatas and their like,
At descent and at plainsong,
And threaten soon to strike.

With much expostulation
Their ancient rights they urge,
Assuring all the people
That they will surely purge
The art of all its weakness,
Its sentiment profane,
And strive to make it healthy
Of body, soul and brain.

The organists they gather,
They come from far and nigh,
Deacon and cantoris,
Their chant to raise on high;

Christmas Music

of more than usual interest

CHRISTMAS EVE

by Richard Hageman

- Song with Piano Accompaniment.....High, Med. and Low
- Song with Organ Accompaniment.....High, Low
- Mixed Chorus with Organ Accompaniment
.....Arranged by Philip James
- Women's Chorus with Piano Accompaniment
.....Arranged by Harry Gilbert
- Men's Chorus—A cappella—Arranged by Alfred M. Greenfield

'Twas in the Moon of Winter-Time

(Jesous Abatonhia)
by Pietro Yon

- Song.....High and Low
- Mixed Chorus—with Accompaniment
- Mixed Chorus—A cappella
- Men's Chorus—with Accompaniment
- Men's Chorus—A cappella

For Mixed Chorus

- THE FIRST NOWELL (with descant)—new.....Alfred H. Johnson
- THE CHRIST-CHILD LAY ON MARY'S LAP—new.....J. Willis Conant
- HOLY DAY HOLLY CAROL—Old Cornish.....arr. Channing Lefebvre
- LUTE BOOK LULLABY.....Harold W. Friedell
- SING WE NOEL ONCE MORE.....arr. David Stanley Smith
- DOWN IN YON FOREST.....arr. R. Vaughan Williams
- A SPOTLESS ROSE.....Herbert Howells
- and the simple, but very effective, carol-anthem
- WORSHIP THE HOLY BABE.....R. A. Dickson
Arranged by Mark Andrews

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SIX ORGAN NUMBERS

Please Don't Let This Harvest Pass
Steal Away
Were You There?
O Zion
Go Chain the Lion Down
Negro Portraiture

MEMBERS OF CANADIAN COLLEGE OF ORGANISTS AT TORONTO CONVENTION



Their canticles and anthems
Peel out from every side,
For all Toronto churches
Their doors have opened wide.

The organists' convention
Is over all too soon,
It started prompt at midnight
And finished off at noon;
And all the crowds assembled
Have gone their several ways
To stimulate the choirs
That sing their solemn lays.

G. D. Atkinson Made President

Kitchener, Ont., a very active and lively center, was chosen as the place for the 1938 convention, and the following officers and council members were elected for the season 1937-8:

President—George D. Atkinson, Toronto.

Vice-presidents—Filmer E. Hubble, Winnipeg; George Scott Hunter, Mus. B., Halifax; Charles Peaker, Mus. D., F. R. C. O., Toronto; Alfred Whitehead, Mus. D., F. R. C. O., Montreal.

Registrar—Charles E. Wheeler, F. R. C. O., London.

Secretary-Treasurer—H. G. Langlois, Mus. B., Toronto.

These officers are members of the council *ex officio*. Other council members were elected as follows: Sir Ernest MacMillan, Mus. D., F.R.C.O., Herbert Sanders, Mus. D., F.R.C.O., W. H. Hewlett, Mus. D., H. A. Fricker, Mus. D., F.R.C.O., J. W. Bearder, Mus. D., F. R. C. O., T. C. Chattoe, Maitland Farmer, F.R.C.O., J. Parnell Morris, A. C. C. O., Paul Ambrose, Glenn C. Kruspe, A.R.C.O., Kenneth Meek, Mus. B., Louis Balogh, Ph.D., Miss Muriel Gridley, T. J. Crawford, Mus. B., F. R. C. O., and Arthur Egerton, Mus. D., F.R.C.O.

Announcement was made of the Lindsay prize of \$25 value, to be awarded, through the kindness of Sir Charles Lindsay of Montreal, to the candidate in any one year who passes the examination for the associate diploma with the highest marks in organ playing beyond a stated minimum.

Kenneth Cutler Back from Europe.

Kenneth Cutler returned Sept. 6 on the Queen Mary after an extended tour of Europe. Landing in England in the early summer, he also visited Belgium, France, Switzerland, Austria, Germany and Holland. Sufficient time was taken from his sightseeing to attend the music festivals at Salzburg and Munich and to spend several weeks in Paris, studying with Marcel Dupré. Returning to Chicago Sept. 8, Mr. Cutler took up his new duties at the American Conservatory of Music, where he was recently appointed instructor of organ in the department headed by Frank Van Dusen. Mr. Cutler continues as organist and director of music at the First Congregational Church, Glen Ellyn, Ill.

PLAYS SERIES IN NOVEMBER

Programs by Lilian Carpenter at Church of Holy Apostles.

Miss Lilian Carpenter's recitals announced for October at the Church of the Holy Apostles in New York have been postponed till the Mondays in November. In the third and fourth recitals she will play the Guild test pieces for 1938. The first two programs will be devoted to Bach and Franck. The offerings in the series will be as follows:

Nov. 1—Toccata and Fugue in D minor, Bach; Chorale Prelude, "Alle Menschen müssen sterben," Bach; Chorale in B minor, Franck; Siciliano, Bach; Fugue in E flat ("St. Anne"), Bach; "Grande Piece Symphonique," Franck.

Nov. 8—Prelude and Fugue in C minor, Bach; Chorale Preludes, "Liebster Jesu, wir sind hier" and "Heut' triumphiret Gottes Sohn," Bach; "Piece Heroique," Franck; Pastorale, Franck; Toccata (Dorian), Bach; Cantabile, Franck; Chorale in A minor, Franck.

Nov. 15—Sonata in B minor, Rheinberger; Chorale Prelude, "Herzlich that mich verlangen," Brahms; "Canyon Walls," Clokey; Second Symphony (Chorale and Scherzo), Vierne; Adagio from Sixth Symphony, Widor; Allegro from First Symphony, Maqualre.

Nov. 22—Allegro from Fourth Concerto, Handel; Chorale Prelude, "O Mensch, bewein' Dein' Sünde gross," Bach; First Symphony (Introduction, Meditation, Finale), Widor; Chorale, Jongen; Cantilene from Eleventh Sonata, Rheinberger; Gavotte, Wesley; Fifth Symphony (Introduction and Finale), Vierne.

Hugh Ross on Choral Interpretation.

With his studies of recent discoveries with regard to musical interpretation by several of the foremost European musical critics as a basis, Hugh Ross, conductor of the Schola Cantorum, New York, and the National Choral Union, Washington, D. C., director of the Westchester May festival and organist and choirmaster of the Church of St. James the Less, Scarsdale, N. Y., will give a course of class lessons on "Choral Interpretation through a New Method of Creative Analysis of Masterworks" at the Guilman Organ School, New York, Willard Irving Nevins, director, beginning Thursday morning, Oct. 28. The thirty-eighth year of the Guilman School will open Tuesday, Oct. 5, and the first organ master class will be held Oct. 6.

Goes to Houston, Tex., Church.

Walter E. Parks, Mus. B., M. S. M., has been appointed organist and choirmaster and assistant to the rector of the Church of the Redeemer (Episcopal), also known as the Eastwood Community Church, of Houston, Tex., and began work there the first of Septem-

ber. The Rev. Gordon M. Reese is the rector of the parish. Mr. Parks also will serve as choirmaster of Holy Cross, Harrisburg, a suburb of Houston. Mr. Parks attended Seabury-Western Theological Seminary for two years and served as organist there. He holds the degrees of bachelor of arts and bachelor of music from Missouri Valley College, Marshall, Mo. He began the study of organ under Frank Q. T. Utz, organist of the First Christian Church, Marshall, and did graduate study under Frank Van Dusen at the American

Conservatory in Chicago. He received the master of music degree from the American Conservatory and did his major study under the direction of Leo Sowerby. During the past year Mr. Parks served as organist at St. Bartholomew's Episcopal Church, Chicago.

Earl Collins, organist-director of the Bellefield Presbyterian Church, has been appointed to take the place of the late Dr. Charles N. Boyd as instructor in church music at the Western Theological Seminary, Pittsburgh.



Choice Christmas Publications

MIXED VOICES

Christmas in the Wood.....	Mabel Daniels	.15
The Babe of Bethlehem.....	John Powell	.25
The Magi.....	Garth Edmondson	.12
Shepherd's Vigil.....	Garth Edmondson	.12
Out of the East.....	Jos. W. Clokey	.15
The Virgin and Her Son.....	Jos. W. Clokey	.12
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Carol of the Doves.....	Harvey Gaul	.15
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The Quest of the Shepherds.....	Harvey Gaul	.15
Rise Up Shepherds and Follow.....	R. Nathaniel Dett	.15
Before the Paling of the Stars.....	A. Walter Kramer	.15
A Christmas Folksong.....	Franz C. Bornschein	.15
Gesu Bambino.....	Pietro A. Yon	.15
Lullaby to the Little Child Jesus.....	Alan Floyd	.15
The Christmas Story.....	W. A. Goldsworthy	.15
A Christmas Wish.....	Gladys Rich	.12

MALE VOICES

Jesus Born in Bethlea.....	A. M. Buchanan	.15
Rise Up Shepherds and Follow.....	R. Nathaniel Dett	.15
Gesu Bambino.....	Pietro A. Yon	.15
The Holy Mother Sings.....	Howard D. McKinney	.15
Before the Paling of the Stars.....	A. Walter Kramer	.15

FEMALE VOICES

Sleep, Precious Child.....	Wagner-Gilbert	.15
Angels in the Night.....	Garth Edmondson	.12
Light.....	Garth Edmondson	.12
Gesu Bambino.....	Pietro A. Yon	.15
Before the Paling of the Stars.....	A. Walter Kramer	.15
A Babe Is Here of Mary Born.....	Chas. W. Cadman	.12

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Broad Street Presbyterian Instrument Is Divided—Two-Manual Processional Organ in Small Chapel Has Separate Console.

The forces of M. P. Möller, Inc., are about to complete the installation of the large four-manual organ which that firm has built for the Broad Street Presbyterian Church at Columbus, Ohio. This instrument, of approximately sixty ranks of pipes, is one of the outstanding four-manuals of 1937.

This organ is installed in chambers to the right and left of the chancel, with the console located in the choir. The processional organ is in a small chapel at the right of the main auditorium and is played from the great organ keyboard, and also on a separate two-manual console in the chapel.

The resources of this new instrument are revealed by the following stop specification:

GREAT ORGAN.

- Quintaton, 16 ft., 61 pipes.
- Diapason, 8 ft., 61 pipes.
- Harmonic Flute, 8 ft., 61 pipes.
- Keraulophon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Quint, 2 1/2 ft., 61 pipes.
- Super Octave, 2 ft., 61 pipes.
- Cornet, 3 to 5 rks., 269 pipes.
- Mixture, 3 rks., 183 pipes.
- Geigen Diapason, 8 ft., 61 notes.
- Rohr Flöte, 8 ft., 61 notes.
- Geigen Principal, 4 ft., 61 notes.
- Flute Triangulaire, 4 ft., 61 notes.
- Trumpet, 8 ft., 61 notes.
- Harmonic Trumpet, 8 ft., 61 notes.
- Harmonic Clarion, 4 ft., 61 notes.
- Harp, 61 notes.
- Celesta, 61 notes.
- Chimes, 21 notes.
- Tremolo.

PROCESSIONAL AND CHAPEL ORGAN.

- Diapason, 8 ft., 61 pipes.
- Chimney Flute, 8 ft., 61 pipes.
- Vox Angelica, 8 ft., 61 pipes.
- Bourdon, 16 ft., 12 pipes.

SWELL ORGAN.

- Spitz Flöte, 16 ft., 73 pipes.
- Geigen Diapason, 8 ft., 73 pipes.
- Rohr Flöte, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Vox Celeste, 8 ft., 73 pipes.
- Viole Sourdine, 8 ft., 73 pipes.
- Viole Sourdine Celeste, 8 ft., 73 pipes.
- Geigen Principal, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Plein Jeu, 4 rks., 24 pipes.
- Double Trumpet, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Clarion, 4 ft., 73 pipes.
- Tremolo.

CHOIR ORGAN.

- Diapason Conique, 8 ft., 73 pipes.
- Cor de Nuit, 8 ft., 73 pipes.
- Gamba, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Fugara, 4 ft., 73 pipes.
- Suabe Flute, 4 ft., 73 pipes.
- Rohr Nazard, 2 1/2 ft., 61 pipes.
- Flageolet, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp, 61 notes.
- Celesta, 61 bars.

Chimes, 21 notes.

SOLO ORGAN.

- Viol, 8 ft., 73 pipes.
- Viol Celeste, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Orchestral Flute (prepared for in console only), 4 ft.
- French Horn, 8 ft., 73 pipes.
- English Horn, 8 ft., 73 pipes.
- Orchestral Oboe (prepared for in console), 8 ft.
- Harmonic Trumpet, 8 ft., 73 pipes.
- Harmonic Clarion, 4 ft., 73 pipes.
- Chimes, 21 bells.
- Tremolo.

PEDAL ORGAN.

- Contra Bourdon, 32 ft., 7 pipes.
- Diapason, 16 ft., 44 pipes.
- Viole, 16 ft., 44 pipes.
- Bourdon, 16 ft., 44 pipes.
- Contra Dulciana, 16 ft., 12 pipes.
- Spitz Flöte, 16 ft., 32 notes.
- Quintaton, 16 ft., 32 notes.
- Principal, 8 ft., 44 pipes.
- Octave, 8 ft., 32 notes.
- Viole, 8 ft., 32 notes.
- Spitz Flöte, 8 ft., 32 notes.
- Bourdon Flute, 8 ft., 32 notes.
- Dulciana, 8 ft., 32 notes.
- Flute, 4 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.
- Sesquialtera, 2 rks., 64 pipes.
- Trombone, 16 ft., 56 pipes.
- Double Trumpet, 16 ft., 32 notes.
- Trumpet, 8 ft., 32 notes.
- Clarion, 4 ft., 32 notes.
- Bombarde (prepared for in console), 32 ft.

Tower Chimes for Troy, Pa., Church.

Thanks to the generosity of Henry B. Van Dyne, head of the Van Dyne Oil Company, the First Presbyterian Church of Troy, Pa., on Sept. 5 dedicated one of America's largest installations of tower chimes, the work of J. C. Deagan, Inc., of Chicago. The carillon consists of eighteen tubular bells, tuned to the exact pitch of the organ. Thus, in addition to ringing out over the community, the chimes may be played with organ accompaniment. Included in the installation are a Westminster chiming device, an electric player and an electric console placed adjacent to the organ. The chiming device sounds the Westminster peal automatically every fifteen minutes and may be set to shut itself off automatically during the night hours. For use with the electric player the donor has provided a library of reproducing rolls, including hymns, special Easter and Christmas selections, music appropriate for weddings and funerals, patriotic melodies, folksongs and operatic selections. The electric console permits the organist to play the chimes manually, either with or without organ accompaniment.

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CHRISTMAS MUSIC FOR 1937

Anthems for Mixed Voices

CANDLYN, T. F. H. I Saw Three Ships (SATB)	15	WARRELL, A. The Virgin's Lullaby (SATB)	24
KRONE, MAX. T. The Birds and the Christ Child (SATB)	12	WILHOUSKY, PETER. Arrangements— The Carol of the Bells (Ukrainian Carol) (SATB)	12
MILFORD, R. A Carol (from "Midwinter") (SATB)	24	Glory to God in Heaven (Bortniansky-Tschaikowsky) (SSAATB)	15
WALTON, WM. Make we Joy now in this Fest (SATB)	12	WILLAN, HEALEY. Hodie Christus Natus est (SATB)	15
WARRELL, A. A Merry Christmas (SATB)	20	WILLAN, HEALEY. Two Carols. (SATB) With the refrain in Faux-Bourdon (The First Nowell; The Great God of Heaven)	15
WARRELL, A. Bethlehem Night (SATB) In the repertoire of Noble Cain's Chicago, A Cappella Choir ..	16		

CHRISTMAS CANTATAS

BROOME, R. R. The Finding of the King. A Nativity Play for Adults or Children, or Adults and Children. Time of performance—45 minutes	1.50	big chorus "Gloria in Excelsis" and a carol; with solo parts for Bar. narrator and Sop. The composer was a pupil of Vaughan Williams. Time of performance—12 minutes50
Choruses only30		
DUNHILL, T. F. The Christmas Rose. A new, attractive item for Junior Choirs. Time of performance—30 minutes. S.A. . .	1.25	MONESTEL, A. The Birth of Our Lord. An easy, tuneful number with solos for S.A.T. and B. Time of performance—about 30 minutes75
MILFORD, R. Midwinter. For Mixed Voices. Contains one			

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BAIRSTOW, E. C. Let my Prayer come up into Thy Presence. Mixed Voices ..	.08
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SCHEME OF ORGAN FOR INDIANAPOLIS CHURCH

THREE-MANUAL BY KILGEN

Second Presbyterian Instrument Designed by Charles F. Hansen, Famous Blind Organist, on Bench There Forty Years.

As announced in THE DIAPASON Aug. 1, the historic Second Presbyterian Church of Indianapolis has placed an order with George Kilgen & Son, Inc., for a three-manual organ. The organ, designed by Professor Charles F. Hansen, famous blind organist of the church, will be installed in the chancel. It will be screened by display pipes and panelwork.

The Second Presbyterian is one of the oldest churches in the Middle West, having been founded in 1838. The present edifice was built in 1870. The pastor, Dr. Jean S. Milner, is one of the leading clergymen in Indiana and it is interesting to note that one of those who held the pastorate of this church was Henry Ward Beecher, who preached there from 1839 to 1847.

Professor Hansen has been organist of this church for forty years. He is well known both for his recital work and his teaching.

The specifications of the instrument are as follows:

GREAT ORGAN.

- Gemshorn (from Gemshorn, 8 ft.), 16 ft., 61 notes.
- Principal, 8 ft., 61 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Bourdon, 8 ft., 61 pipes.
- Gemshorn, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Grave Mixture, 2 rks. (12, 15), 122 pipes.
- Trumpet (seven-inch pressure), 8 ft., 61 pipes.
- Chimes (from Swell).

SWELL ORGAN.

- Lieblich Gedeckt, 16 ft., 73 pipes.
- Geigen Principal, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 73 pipes.

- Octave Geigen, 4 ft., 73 pipes.
- Flute Triangulaire, 4 ft., 73 pipes.
- Flautino, 2 ft., 61 pipes.
- Plein Jeu, 3 rks. (15, 19, 22), 183 pipes.
- Contra Fagotto, 16 ft., 73 pipes.
- Trumpet, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Vox Humana, 8 ft., 73 pipes.
- Chimes, 25 tubes.
- Tremolo.

CHOIR ORGAN.

- Viola, 8 ft., 73 pipes.
- Concert Flute, 8 ft., 73 pipes.
- Dulciana, 8 ft., 73 pipes.
- Unda Maris, 8 ft., 73 pipes.
- Flute, 4 ft., 73 pipes.
- Nazard, 2 1/2 ft., 61 pipes.
- Piccolo, 2 ft., 61 pipes.
- Clarinet, 8 ft., 73 pipes.
- Harp (Vibra with Kilgen vacuum action), 61 bars.
- Celesta (from Harp), 61 notes.

PEDAL ORGAN.

- Principal, 16 ft., 32 pipes.
- Bourdon, 16 ft., 32 pipes.
- Lieblich Gedeckt (from Swell), 16 ft., 32 pipes.
- Octave (ext. Principal), 8 ft., 12 pipes.
- Flute (ext. Bourdon), 8 ft., 12 pipes.
- Gedeckt (from Swell), 8 ft., 32 notes.
- Gemshorn (from Great), 8 ft., 32 notes.
- Super Octave (ext. Principal), 4 ft., 12 pipes.
- Trombone (ext. Great Trumpet), 16 ft., 12 pipes.

Next year the church will celebrate its 100th anniversary and elaborate musical programs are projected. Installation of the organ is planned for early fall.

Back from Study in England.

Richard Purvis, now organist of St. James' Church in Philadelphia, was the holder of the Cyrus H. K. Curtis European traveling fellowship of Curtis Institute during the summer, which enabled him to study in England. While at the School of English Church Music in Chislehurst he played a post-service recital and his selections were: "Now Thank We All Our God," Karg-Elert; "Christians, Rejoice" and "Lord, unto Thee I Call," Bach; "Divertissement," Verne. Mr. Purvis, in addition to his work at St. James', has accepted an appointment as instructor of organ at the Episcopal Academy in Overbrook, Philadelphia.

During this Fall a Three-Manual Estey Organ Will be installed in

THE RUSSELL SAGE MEMORIAL CHAPEL NORTHFIELD SEMINARY EAST NORTHFIELD, MASSACHUSETTS

SPECIFICATION

Great Organ

- | | | | |
|-------------------------|----|--------------|---------|
| 1. Open Diapason | 8' | 6. Twelfth | 2-2/3' |
| 2. Second Open Diapason | 8' | 7. Fifteenth | 2' |
| 3. Gemshorn | 8' | 8. Mixture | IV Rks. |
| 4. Stopped Flute | 8' | 9. Trumpet | 8' |
| 5. Octave | 4' | 10. Chimes | |

Swell Organ

- | | | | |
|-------------------|-----|---------------|----------|
| 11. Bourdon | 16' | 18. Octave | 4' |
| 12. Open Diapason | 8' | 19. Nasard | 2-2/3' |
| 13. Gedeckt | 8' | 20. Flautina | 2' |
| 14. Salicional | 8' | 21. Mixture | III Rks. |
| 15. Aeoline | 8' | 22. Oboe | 8' |
| 16. Voix Celeste | 8' | 23. Cornopean | 8' |
| 17. Flute d'Amour | 4' | | |

Choir Organ

- | | | | |
|----------------------|-----|---------------------|----------|
| 24. Contra Dulciana | 16' | 31. Dulcet | 4' |
| 25. Geigen Diapason | 8' | 32. Dolce Twelfth | 2-2/3' |
| 26. Erzahler | 8' | 33. Dolce Fifteenth | 2' |
| 27. Erzahler Celeste | 8' | 34. Tierce | 1-3/5' |
| 28. Dulciana | 8' | 35. Cornet | III Rks. |
| 29. Concert Flute | 8' | 36. Clarinet | 8' |
| 30. Silver Flute | 4' | 37. English Horn | 8' |

Pedal Organ

- | | | | |
|----------------------|-----|------------------|-----|
| 38. Open Diapason | 16' | 44. Stillgedeckt | 8' |
| 39. Bourdon | 16' | 45. Dulciana | 8' |
| 40. Lieblich Gedeckt | 16' | 46. Superoctave | 4' |
| 41. Contra Dulciana | 16' | 47. Trombone | 16' |
| 42. Octave | 8' | 48. Trumpet | 8' |
| 43. Flute | 8' | 49. Clarion | 4' |

ESTEY ORGAN CORPORATION BRATTLEBORO, VERMONT

WILLIAM H. BARNES
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August 5, 1937.

Mr. John Selig, Sales Manager,
Reuter Organ Company,
Lawrence, Kansas.

Dear Mr. Selig:-

During the past two years nearly every alert and up-to-date organ builder including your firm, has developed some sort of small two manual and pedal organ, selling from one thousand dollars up to two thousand dollars. Such instruments may have anywhere from two to four, more or less complete sets of pipes, playable at various pitches on each manual and the pedals. This is a field which was occupied by practically only one builder, prior to the advent of the electronic instruments.

Now I have never been greatly impressed with the tonal possibilities of any of these instruments, except for practice purposes and very small churches. I have said that the millennium has not arrived when it was possible to buy for less than two thousand dollars the equivalent of a ten thousand dollar organ from any organ builder, and most certainly not from any manufacturer of electronics. I am afraid this will always be true.

But I do wish to congratulate you on your small four ranks, (unified) model, with the 8' Diapason running through to C₂. It is extremely satisfactory for a small organ, and in my opinion is quite the best of any in this price range, which I have played. The wind is steady, the tremolo is effective, without being too violent (a difficult accomplishment on a small organ) and there is real solidity to the tone.

If the intending purchasers of electronic instruments for use in church, or for practice purposes, could only learn about and hear your small organ before they purchased, you would sell more of these instruments than you could possibly make.

I consider your small instrument, for the purposes stated, to be vastly preferable to any electronic at present on the market and the prices of the electronics and your instrument are almost exactly comparable.

With kind regards, I am

Very sincerely,

William H. Barnes



A
STATEMENT
BY
Dr. Wm. H. Barnes

Our deliberate purpose in the designing and building of the new series of small Reuter Organs has been to make them definitely the finest of all small organs available today.

The significance of Dr. Barnes' statement is most apparent, and is conclusive testimony to the complete attainment of our objective.

THE REUTER ORGAN COMPANY
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BIGGS TO PLAY BACH AT HARVARD MUSEUM

PROGRAMS NUMBER TWELVE

Organ Built by Donald Harrison for Germanic Building to Be Used in Performance of All of the Master's Organ Works.

An announcement of extraordinary interest from Boston and Cambridge is to the effect that the complete organ works of Johann Sebastian Bach will be played by E. Power Biggs in twelve recitals at the Germanic Museum, Harvard University, on Monday evenings at 8:15, the dates being Nov. 1, 8, 15, 22 and 29, Dec. 6, 1937, and March 7, 14, 21 and 28, April 1 (Friday) and April 11, 1938. The organ is the instrument designed by G. Donald Harrison of the Aeolian-Skinner Company as a replica of the organ of Bach's day.

In the programs the collections of chorale preludes that Bach himself arranged will be played as such, while the preludes and fugues follow a rough chronological order. Mr. Biggs has made this arrangement after a great deal of experimenting and finds that it combines logic with plenty of variety.

The chief features of the recitals will be:

1. The Eight Short Preludes and Fugues, The Six Schuberle Chorale Preludes.
2. Early Preludes and Fugues, Partita, Miscellaneous Chorale Preludes.
3. Early Preludes and Fugues, Partita, Miscellaneous Chorale Preludes.
4. Preludes and Fugues of the First Master Period, Trio-Sonatas 1 and 2, Miscellaneous Chorale Preludes.
5. The "Orgelbüchlein."
6. Preludes and Fugues of the First Master Period, Trio-Sonatas 3 and 4, Miscellaneous Chorale Preludes.
7. The Great Preludes and Fugues, Partitas, Miscellaneous Chorale Preludes.
8. The Great Preludes and Fugues, Miscellaneous Trios and Concertos.

9. The "Klavierübung."
10. The Great Preludes and Fugues, Miscellaneous Chorale Preludes.
11. The Eighteen Great Chorale Preludes.

12. The Great Preludes and Fugues, Trio-Sonatas 5 and 6, Miscellaneous Chorale Preludes.

Admittance to the Bach series is by advance subscription only. Tickets at \$10 may be obtained by mail or by calling in person at the Germanic Museum. No tickets will be available for single concerts.

G. Wallace Woodworth of the music faculty at Harvard and conductor of the glæ club is to give a lecture on Bach's organ music just before the series begins.

The set-up of the Germanic Museum makes it uniquely suited for such a series. The exhibits were given by Kaiser Wilhelm before the war and the building was given by the Busch family. The organ has attracted so much interest that for every recital the building has been jammed.

Marcel Dupré is to play at the Germanic Museum Saturday, Oct. 23, at 8:15 p. m.

The specification of the organ in the Germanic Museum has been published in THE DIAPASON.

Mark Wisdom to New Church.

Mark Wisdom, who has been at the Westminster Presbyterian Church of Detroit for the last eleven and one-half years, has moved to the First Congregational Church in the same city. He assumed his duties there on the first of September. Mr. Wisdom will have charge of the solo quartet and chorus of thirty-five voices. The organ is a four-manual Casavant with seventy-eight stops—the largest church organ in the city. Mr. Wisdom won his associateship in the A. G. O. in 1923 and the fellowship in 1925. Previous to going to Detroit he filled positions in Kansas City and in Baltimore.

Hans C. Feil of Kansas City, Mo., visited at Pistakee Bay, near McHenry, Ill., in August and left for Kansas City Sept. 1.

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DR. HARRY E. COOPER



DR. HARRY E. COOPER of Kansas City and Ottawa, Kan., has been appointed professor of music at Meredith College, Raleigh, N. C., and entered upon his new work in September. He succeeds Leslie P. Spelman, who, as announced in THE DIAPASON last month, has gone to Redlands University, in California, where he takes the place made vacant when Arthur Poister went to the University of Minnesota. Dr. Cooper has been head of the department of music at Ottawa University in Kansas for the last nine years, and for twenty-two years has held positions in Kansas City churches.

Mauro-Cottone to New York Church. Dr. Melchiorre Mauro-Cottone, organist of the New York Philharmonic Society, has been appointed organist and choirmaster of Holy Trinity Catholic Church, Eighty-second street and Broadway, New York City. Dr. Mauro-Cottone has been organist of several prominent churches in New York and

during the last year he held the position at St. Mary, Star of the Sea, New London, Conn. In that city last winter he broadcast twenty recitals from the organ of his church. Holy Trinity is one of the most beautiful and modern churches in New York, and Dr. Mauro-Cottone will establish there a choir of men and boys. He will continue his work with the New York Philharmonic and his recital engagements.

Miss McCollin's Works Presented.

Programs recently received show the performance of three choral compositions by Frances McCollin at three large music festivals in the past summer. On July 11 Fabien Sevitzy presented his vocal ensemble in her eight-part prize-winning madrigal, "The Nights of Spring," at the fifth annual New Hampshire festival at Little Boar's Head, N. H. Dr. John Finley Williamson presented her Dayton prize-winning six-part *a cappella* anthem, "Come Hither, Ye Faithful," with his summer school class Aug. 12 at Springfield, Mass., Aug. 13 at Northampton, Mass., and Aug. 14 at Northfield, Mass. Dr. Crosby Adams presented "The Holy Birth" (eight parts *a cappella*) with the Montreat Adult Choir at the summer musical festival in the Anderson Auditorium at Montreat, N. C., Aug. 21.

Frank Parker Takes Bride.

Frank Parker, conductor of the Central Church choir and of the Sibelian Male Chorus in Utica, N. Y., and Miss Catherine Tripepi were married July 1. Mrs. Parker has been Mr. Parker's accompanist for the last five years. She is a well-known young Italian pianist and has been on the faculty of the Utica Conservatory of Music. She has resigned that position, however, and she and Mr. Parker have opened their own music school in their home, a charming cottage 100 years old in the heart of Utica, at 15 South street. Mr. Parker, a former Chicago singer, has established himself firmly in Utica, where his classes have grown from year to year.

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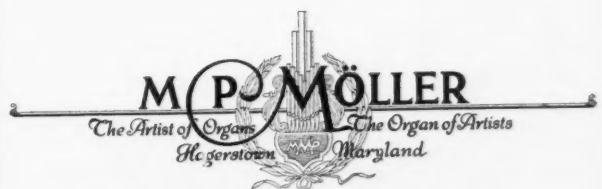
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United States and Canada

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Organized
April 13, 1896
Charter Granted
December 17, 1896
Incorporated
December 17, 1896



Amended Charter
Granted
June 17, 1903
Amended Charter
Granted
June 22, 1934

Authorized by the Board of Regents of the University of the State of New York

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Convention at Youngstown.

The Ohio Chapter convention held every fall in Youngstown will take place Oct. 18 and 19. Those who have attended these conventions have always found something edifying and inspiring. Walter Hirst and his associates are arranging a varied program of interest, listing as recitalists Jean Fawcett, Parvin Titus, Henry F. Anderson and Homer Wickline. A paper on "Choir Problems and Choir Technique" will be presented by DeWitt C. Garretson. A service at St. John's Church is another feature. A symposium on the associate examination is being arranged.

Plans of Illinois Chapter.

The executive committee of the Illinois Chapter held its first meeting of the season Sept. 21 in the office of THE DIAPASON. Whitmer Byrne, dean, presided and plans for the year were discussed. The chapter is contemplating the presentation of Guild services in the outlying Chicago churches, and also three or four festival services during the season.

A motion was adopted that the chapter conduct a regional convention in the spring. Barrett Spach, sub-dean, is chairman of the committee in charge of arrangements.

ORA E. PHILLIPS, Registrar.

Harrisburg Chapter.

Members of the Harrisburg Chapter spent several delightful days together during the vacation period, having picnics at the summer homes of Mr. and Mrs. Nelson G. Maus and Mr. and Mrs. John R. Henry. The first event took place at the beautiful lodge in Manada Gap, where the Maus family spends the summer. About twenty-five members of the study club motored there on the afternoon of June 26 and enjoyed games, hikes through the woods and organ recitals over the air. At 4 o'clock the male members of the party kindled an open fire of resinous pine, which added materially to the appetites of the already hungry pedalers. Dinner was served out-of-doors with an augmented dessert of several original compositions by Master Sherman Maus, served on an old-fashioned parlor organ. Henry W. Van Pelt and Clarence E. Heckler, who were instructors in harmony and theory respectively during the past season, were honor guests at the picnic.

The second picnic was the annual one, held at Mount Gretna, the summer home of the dean, Mrs. John R. Henry. About forty organists motored there Saturday afternoon, Aug. 21, and participated in a round of hilarious stunts and games, followed by an

abundance of supper served in the woods near the cottage. A fine exhibition of lightning, thunder and rain ended the jolly get-together, but could not dampen the spirits of this enthusiastic group.

Dean Henry called a meeting of the executive committee for Monday night, Sept. 13, at the home of Mrs. Vivian E. Steele. Committee chairmen were announced and members of the committees were selected. A varied calendar was discussed for the 1937-38 season and definite plans were laid which point to a winter of intense interest for the members of the chapter and the community at large.

The officers for this year include: Mrs. J. R. Henry, dean; Clarence E. Heckler, sub-dean; Arnold S. Bowman, secretary; Miss Laura M. Zimmerman, registrar; Miss Doris F. Stuart, treasurer. These persons were appointed committee chairmen: Mrs. Vivian E. Steele, program; A. S. Bowman, publicity; Mrs. Nelson L. Maus, social; Henry W. Van Pelt, membership; Miss Irene Bressler, flower.

LAURA M. ZIMMERMAN, Registrar.

Texas Organists Reassemble.

The fall reassembly meeting of the Texas Chapter was held Sept. 15 at the home of Mrs. J. H. Cassidy. Twenty-six members attended. Mrs. Ernest Peoples presided at the business meeting, when plans were outlined by the new committee chairmen. Carl Wiesemann, chairman of the regional convention committee for this district, announced plans for the convention to be held in Dallas in April. The following new members were received: Miss Lorene Kinzbach and Anthony Rahe, Houston; Mrs. Ray Lasley of Fort Worth and Miss Eunice Pachmann. After the business session coffee was served.

Michigan Chapter.

The Michigan Chapter resumed its activities Sept. 21, when we were guests of Benjamin Laughton at the Episcopal Church of the Epiphany. Dean Grace Halverson presided. Mr. Aukerman suggested that the Orchestra Hall organ should be used more frequently; he also made a generous offer to have programs printed. Plans were discussed for a regional convention to be held in Detroit, probably in June. Treasurer Mark Wisdom read his edifying report on the Cincinnati convention, which he attended as our delegate. This was amplified with comments from Mr. Douglas. The Rev. Gordon Matthews, rector of Epiphany Church, welcomed us heartily.

Benjamin Laughton, organist of Epiphany Church, played: Miniature

Suite, Rogers; Cathedral Prelude and Fugue, Chorale Prelude on "Dearest Jesus, We Are Here" and Fugue in G (de la Sesse), Bach; "Piece Heroique," Franck; Chorale Prelude on "Stracathoro," Noble. Miss Virginia Zapf, soprano, accompanied at the piano by her father, Armin G. Zapf, sang several selections. In the concluding number Mrs. Albert W. Allinger, Mus. B., pianist, joined forces with Mr. Laughton to present a stirring rendition of Demarest's Fantasia for piano and organ.

ERNEST J. KOSSOW, Secretary.

Chesapeake Chapter News.

The Chesapeake Chapter, Katharine E. Lucke, F. A. G. O., dean, will hold its initial meeting of the 1937-1938 season with its second annual homecoming evening on Monday, Oct. 4. We divide our sessions into four parts—first, history class, at which the examinations are taken up; second, business; third, professional, and fourth, social. All former and prospective members are invited to "return to the fold" at the homecoming meeting. Regular members who do not appear are followed up with an "every member canvass."

Howard R. Thatcher, sub-dean, is chairman of programs this year. Mr. Thatcher has mapped out an interesting program for every meeting of the year and will present his report at this first meeting. The executive board had two meetings during the summer to ratify the program and to take up other matters. The chapter is thus in a splen-

did position to begin a successful year. Norris Harris, chairman of recitals, has secured the use of the organ at Peabody Institute and has planned a series of eight monthly recitals by visiting organists.

NORRIS HARRIS, Secretary.

Miami Opens the Season.

Miami Chapter held its first meeting of the fall season Sept. 15 at the home of Mr. and Mrs. Treverton, Miami Beach, under the auspices of the new officers, Gertrude Talbott Baker, dean; Mrs. Treverton, sub-dean, and L. A. Oates, treasurer. The program for the year includes a recital by each member, the first to be in October by Frances Tarboux. A social hour followed the meeting. Several guest organists were present. Amy Rice Davis was appointed secretary to take the place of Warner Hardman.

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"Yankee Doodle" Had Its Origin in Britain; How It Came Over Sea

By FRED H. GRISWOLD

In his always interesting "Free Lance" department, Dr. Hamilton C. Macdougall quotes some WPA compiler of inaccuracies as saying that Boston was the birthplace of "Yankee Doodle." The WPA man was repeating a guess, and it was a very poor guess.

If one wishes information regarding the origin of "Yankee Doodle" he may find it in an unexpected place—in "The Real Personages of Mother Goose," by Katherine Elwes Thomas. It has been several years since I read this book, hence my memory may be guilty of some slips in what is written below, but the main idea is correct.

The scholarly author of this book, who studied these old jingles for twenty-five years, found some of the originals in the British Museum, in the library of Oxford University and elsewhere, and obtained much information from librarians who had studied them. They have historic value, for they show what the contemporary English people really thought of the higher-ups. These writings often have political significance, and are not the harmless nursery jingles we take them to be. They cover a period of two or three centuries and were the work of many authors who, for obvious reasons, kept their identities secret. There are only two of them whose authorship can be traced. There never was a Mother Goose, who was a cloak to hide the mystery of authorship.

There were good reasons why the authors did not wish their names to become known. In the days when these rhymes were written there were no newspapers and no means for spreading the news except by word of mouth. The libel laws were extremely strict and one could be put to death if he wrote anything that gave offense to those in authority. Hence nicknames

were used and the writings were disguised as nursery jingles so that the writer could keep out of trouble, but the nicknames were known to all and the writings, which were posted in public places, carried meanings that were generally understood.

To quote a few instances: "Little Boy Blue" was Cardinal Wolsey. "Come, Blow Up Your Horn" (not "Come Blow Your Horn") was an old Scotch expression equivalent to our "Wake Up, Snap Out of It." In "The Cows Are in the Meadow, the Sheep Are in the Corn" the cow and the sheep were nicknames for warring church factions which sought possession of Wolsey's rich farm lands, the source of his great wealth. The "haycock" was the castle where Wolsey entertained so royally.

Knowing all this, the Englishman of the period, reading the "Little Boy Blue" placard, would translate it about as follows: "Cardinal Wolsey, you better wake up. While you are so absorbed in giving your lavish entertainments your enemies in church circles are stealing your rich grain lands." The author said what he desired to say, but no one could hang a man for writing such a pretty little thing, evidently produced just to amuse the children.

"Humpty Dumpty" was King Richard III., the hunchback. He was vacillating in his policies, hence he "sat on a wall," or "was on the fence," as we say today of politicians. He "had a great fall"; he was killed in battle and fell from his horse.

Mary, Queen of Scots, received considerable attention. She was "Little Miss Muffet," and the spider was John Knox, the great reformer, who gave her such savage tongue lashings that he frightened her away from Fotheringhay Castle, scene of her frivolities, where she had been "eating curds and whey." "Margery Daw" was a Scotch expression for a changeable, frivolous person, hence "See-saw, Margery Daw," which also referred to the same queen. Again, she was "Little Bo-Peep." The sheep she lost were her soldiers, who

refused to fight for her. The maid in the garden "hanging out the clothes" was Anne Boleyn, later one of the numerous wives of Henry VIII., who got a lot of fine clothes from Paris and caused quite a flurry wearing them at court. "Blackbird" was the nickname for church authorities in their black cassocks. "Along came a blackbird and snipped off her nose," referred to church authorities who caused Anne Boleyn to be beheaded.

Queen Elizabeth feared she would be poisoned, so she had an official taster who tested every dish set before her at table. This taster was Lady Katherine Gray, sister of Lady Jane Gray, who therefore became known as "the Spoon." Young Lord Hereford carried in a big gold dish at banquets, so he was called "the Dish." "The dish ran away with the spoon"—Hereford and Lady Katherine eloped and the queen was so angry about it that she locked them in the Tower of London for five years.

Many more significant references could be quoted, but these are sufficient for our purpose. The point to all this is that "Yankee Doodle" was one of these jingles. It referred to Prince Rupert (A. D. 1619-1682), who, in a time of stress, was sent to Bristol with troops. Horses were scarce, so Prince Rupert had to invite ridicule by riding into Bristol at the head of his troops on a little Welsh pony, so small that his feet almost dragged on the ground. Each of his soldiers wore a feather in his cap as a mark to distinguish him from members of the rival army, also in Bristol. Rupert's men were nicknamed "macaronis." They became the butts for many jokes. "Where are you going, my pretty maid?" referred to the philandering of these soldiers with the neighboring farmers' daughters, who seemed to be able to take care of themselves.

The British soldiers who came to America at the time of the Revolution evidently were not blessed with originality. They knew this old jeering song, so they directed it at the Amer-

icans. It was apt as regards Prince Rupert's men, but it was meaningless in America, where the officers did not ride ponies and the men did not wear feathers and were not known as macaronis. Not being able to devise anything new, the redcoats merely repeated the century-old sneers they had learned at home.

Isn't it wonderful that our generous government should pay out good money for WPA "research work" of this sort?

Incidentally, if anyone wishes to read this book he will get many a chuckle out of it. One feels a lot of admiration for the old Englishmen who could put so many hidden meanings behind what seemed to be merely pretty little nursery jingles. It was clever work.

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Dr. McCurdy's transcontinental tour last Spring resulted in a series of ovations and both the public and the press acclaimed him as one of America's greatest virtuosi.

SOME RECENT COMMENTS WHICH SPEAK FOR THEMSELVES

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BUSZIN NOW IN FORT WAYNE

WALTER E. BUSZIN

Leaves Mankato, Minn., for Concordia College and Large Church.

Walter E. Buszin has been appointed director of the newly-organized music department at Concordia College, Fort Wayne, Ind. Mr. Buszin has also been appointed choirmaster and organist at St. Paul's Lutheran Church in Fort Wayne, one of the largest and most prominent Lutheran churches in America.

Mr. Buszin organized and took charge of the music department at Bethany Lutheran College, Mankato, Minn., in the fall of 1929. He was recommended for this position by his teacher, Dr. Wilhelm Middelschulte, with whom he had studied theory, composition and the organ works of Bach. During his six years in Mankato he was successful as conductor of the A Cappella Choir of Bethany College and as teacher of organ, theory and the history of music. His choir gave approximately 125 concerts in various parts of Minnesota, Iowa, Wisconsin and Illinois during the six years in which he served as its conductor. During these years he conducted also the Lutheran Choral Society of Mankato, the choral union of the Norwegian Synod of the Lutheran Church and the choral union of the Young People's Association of the Norwegian Synod. He will continue to serve as conductor of the last two named organizations.

In the fall of 1935 Mr. Buszin was granted a leave of absence to continue his studies in sacred music and to obtain his master's degree in this field at Union Theological Seminary, New York City. The work done at this institution was a continuation of the studies he had made in church music several years previously at Northwestern University, notably under the tutelage of Dean Lutkin. While a student at Union Seminary Mr. Buszin served as organist and choirmaster at St. John's Lutheran Church, Hoboken.

Concordia College at Fort Wayne is one of the oldest Lutheran colleges in the country, and this fall it opened its ninety-ninth year. Two years ago the



school became co-educational. St. Paul's Church is celebrating its centenary this year. The congregation numbers approximately 3,000. Plans are being made to present musical services and recitals in St. Paul's Church during the coming year.

Since the death of George Weller, former organist and choirmaster at St. Paul's Church, Miss Emma S. Troeger has been serving as organist. She will do much of the service playing and is accompanist for the choir.

During the last two years Mr. Buszin has been a member of the summer school faculty of Concordia Teachers' College at River Forest, Ill. Encouraged by the success of his two widely-used collections, "Anniversary Collection of Bach Chorales" and "Chorales Arranged and Harmonized by the Masters," both published by Hall & McCreary, Mr. Buszin has prepared a collection of compositions by Praetorius which will appear in the near future.

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Contribution Made to Music of Church by T. F. H. Candlyn

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

It is quite likely that a majority of you do not remember when Dr. Candlyn was not composing, and it is perfectly certain that very few of you remember that I wrote an enthusiastic article about him for THE DIAPASON just fifteen years ago. At that time I regarded him, with Barnes and James, as one of three who would do much to remake our ecclesiastical tradition. Those three young men, all of the war's generation, stood out already in 1922, and certainly Candlyn has amply fulfilled my hopes. Today he is admired by all choirmasters, of high and low degree. Some of his early works are hardly worth recording, some of his later works are too difficult for most choirs; but his inspired gift of melody, his superior architectural vision of the whole, his clever mastery of counterpoint, and his sincerely religious tone have made him a household word among organists (if that phrase means anything any more) and a constant invitation for all of us.

Though nearly everybody has used some of Candlyn's music, there are many compositions in his long list, and scarcely anyone has scanned them all. I am, therefore, giving you fairly complete information without feeling it necessary to urge the claims of a composer whose success is a proof of our musical advance. Candlyn himself has changed in taste, of course, from the lad who was the youngest bachelor of music in England to the young man who served with the A. E. F. in France, to the experimenting composer who tried Russian, French and modal English styles and who finally achieved an unmistakable individuality which is none the worse for the fact that he did all that experimenting.

Anthems and Carols

Certainly Dr. Candlyn's music is oftentimes sung at Christmas and Epiphany. It will therefore be proper to list first his numbers for that joyful season, including one or two numbers for Advent:

- "Sleep, Little Son." Carol-anthem. (Gray, 1919.)
- "Nativity Song" or "The Beautiful Mother Is Bending Low." (Gray, 1919.)
- "O Come, O Come, Emmanuel." S solo. Won the Clemson prize and represents his first fine work. Advent. (Gray, 1920.)
- "On Christmas Morning." A favorite from the first. (Gray, 1921.)
- "We Three Kings." TB. Epiphany. (Gray, 1922.)
- "In dulci Jubilo." Unaccompanied. (Gray, 1922.)
- "Sleep, Holy Babe." Alto solo. Parts available for violin, cello and harp. Very popular, tuneful; later arranged for SSA. (Gray, 1922, 1923.)
- "In the Bleak Midwinter." SA, T-B. Effective writing. Poem by C. Rossetti. (Gray, 1924.)
- "A Christmas Paean." SB. Effects for echo choir. Widely used by large choirs. (Gray, 1924.)
- "A Christmas Lullaby." S solo. Luther's text, "Away in a Manger." Very easy and yet lovely enough to repeat often. (Ditson, 1928.)
- "The Son of Mary" or "What Child Is This?" S. Short section for TTBB. (Ditson, 1929.)
- "Christ Is Born Today." Chorus needed. (Ditson, 1929.)
- "In Excelsis Gloria." For SSA, unaccompanied. Excellent. (Schmidt, 1930.)
- "There Came Three Kings." Unaccompanied chorus. (Ditson, 1931.)
- "I Sing of a Maiden." Unaccompanied, six parts. Style of Holst, not easy. (Gray, 1932.)
- "Masters in This Hall." SB. Thirteen pages. On an old French tune. One of the most admired accompanied carol-anthems. (C. Fischer, 1932.)
- "Rise, Crowned with Light." Short S solo. Text by Alexander Pope. For Advent. (Schmidt, 1933.)
- "I Saw Three Ships." Very popular. (C. Fischer, 1934.)
- "Away in a Manger." For junior choir, SS or SA. Not the same tune as the setting published in 1928. Lovely music. (Gray, 1935.)

To these should be added certain sections of his two Christmas cantatas, published separately, especially:

- "O Little Town of Bethlehem." From "The Light of the World."
- "O Conquering Galleon." From "The Prince of Peace." Fine, big anthem of

triumph, also useful for Ascensiontide.

"Chorus of Shepherds," or "We Saw Thee," from "The Prince of Peace." Effective setting of the exquisite poem by the seventeenth century mystic Crasshaw.

These three numbers are published by Gray.

Carols for Other Seasons

There follows here a list of anthems and carols for other special seasons and for general use:

- "The Lord Is My Strength." S. (Gray, 1915.) Shows how mediocre the firstling of a composer may be.
- "O God of Armies." (Gray, 1916.) Saints, Armistice. Unaccompanied and not easy.
- "God That Madest Earth and Heaven." S solo. Tuneful and still admired. (Gray, 1917.)
- "Like as a Father." S solo. Intended for a good quartet. (Gray, 1917.)
- "Bread of the World." T solo. Another tuneful work. (Gray, 1918.) Communion anthem.
- "Save Me, O God." Lent. (Gray, 1918.)
- "I Was Glad." Baritone solo. (Gray, 1919.) Church festival.
- "Lighten Our Darkness." Evening, effective still. (Gray, 1919.)
- "The Peace of God." Unaccompanied. (Gray, 1921.)
- "Resurrection." Easter. Unaccompanied. (Boston Music Company, 1921.)
- "Lift Your Glad Voices." AT solos ad lib. Easter. (Ditson, 1923.)
- "An Easter Antiphon." Double chorus, accompanied. Widely used by big choirs. (Gray, 1923.)
- "Fierce Raged the Tempest." Unaccompanied. Four parts. A best seller, in the style of Noble. Lent. (G. Schirmer, 1923.)
- "Ride On in Majesty." Baritone solo ad lib. Probably the most popular American anthem for Palm Sunday. (Gray, 1923.)
- "Tantum Ergo" or "Lowly Now before Him Bending." Sung unaccompanied this is one of the great communion anthems. Widely used by the best choirs. (Ditson, 1924.)
- "Dear Lord and Father of Mankind." ST. Melodious setting of Whittier's poem. (Schmidt, 1925.)
- "Beloved, Let Us Love One Another." Bar. Excellent anthem on the subject of unity; also for Whitsunday. (Schmidt, 1927.)
- "The Royal Banners Forward Go." S. Uses plainsong melody of the "Vexilla Regis." Palm Sunday. (Ditson, 1928.)
- "Rejoice, the Lord Is King." S. Ascension. (Schmidt, 1931.)
- "Let All Mortal Flesh." Unaccompanied, modal. Excellent. Needs chorus. (Gray, 1936.)
- "Bread of Heaven." Unaccompanied, four parts, easy and lovely. (Gray.)
- "Thee We Adore." On the plainsong melody "Te Adoro. Easy and excellent. (C. Fischer, 1937.)

Settings of the Canticles

Candlyn's first important setting of a part of the Episcopal service was his admirable Te Deum in D flat (Gray, 1922), with its suave use of five-four time and its sonorous baritone solo. The evening canticles in the same key (Gray) are inferior, but several worthy compositions have followed:

- Communion Service in D flat. Excellent throughout. Has an "O Salutaris" for penitential seasons. (Gray, 1927.)
- Magnificat and Nunc Dimittis in F sharp minor. One of the best American settings. (Gray, 1927.)
- Benedictus Es, Domine, in C. Has antiphonal effects; good. (Schmidt, 1932.)
- Magnificat and Nunc Dimittis in F. Modern modal, style of Vaughan Williams; a favorite of mine. (Schmidt, 1935.)
- Short Communion Service in G and G minor. All may be sung in unison. "O Salutaris" instead of "Gloria in Excelsis" for penitential seasons. Admirable throughout and easy. (Schmidt, 1936.)
- Te Deum in G minor. May be sung in unison; especially effective thus for men's voices. (Gray, 1937.)
- Benedictus es, Domine, in G minor. (C. Fischer, in press.)

His Sacred Cantatas

The cantatas are among the most popular, and deserve to be. Space does not permit very detailed accounts, but it should be emphasized that if you do not know these works you have missed some of the best of Candlyn, and certainly the best of his sacred solos:

- "The Prince of Peace." (Gray.) Advent and Christmas. Delightfully melodious. The alto, "Song of the Virgin" and the soprano "There Fared a Mother Driven Forth" are frequently used; the latter has words by Chesterton. 54 pages.
- "The Light of the World." (Gray.) This won first prize in the most seriously contested competition which I remember, sponsored by Strawbridge & Clothier of Philadelphia. The work was planned to

be sung by a chorus, with only short incidental solos. A number of the sections are worthy of separate performance, especially the exquisite setting of the old English carol, "O My Delir Hert." 66 pages.

"A Song of Praise." (Gray.) For double chorus and SATB. Written for the choir of St. Bartholomew's in New York. Excellent solos, including the brilliant one for soprano, "Rise, My Soul," which begins on high A. 123 pages. The least known of his cantatas and the most difficult.

"The Four Horsemen." (Gray.) 52 pages. Solos for STBar, including a superlative one for tenor, "My Soul, There is a Country," with text by Vaughan. This was composed for such choirs as the one at Chautauqua—volunteer organizations that can have a limited number of rehearsals. It was also intended that children's voices should be used in one section and that the congregation should join in the closing hymn, "Jerusalem the Golden," with stunning effect by the choir. In other words, this is just what a good many of you have been looking for. The last section is published as a short cantata with the title "The New Jerusalem." If you have a good baritone, the recitatives are tremendously effective when the four horsemen appear, the choir chanting Scott's paraphrase of the "Dies Irae." The cantata presents three moods of St. John's Apocalypse. It is oftentimes sung at Advent.

Candlyn's Vocal Solos

In recent years the popularity of the sacred solo has almost been extinguished, but in his early days, under my bad influence—I had a quartet of good soloists—Dr. Candlyn composed a number of them. The best are in the cantatas, but here are a few more:

- "God That Madest Earth and Heaven." Medium. An early one. (Gray.)
- "I Will Lay Me Down in Sleep." Medium. Goes best with alto who has dark quality of tone and good breath control. Lovely. (G. Schirmer.)
- "Light at Evening-Time." One of the best American solos for a high, bright soprano. Mrs. Marietta White of Albany, for whom it was composed, always gets thrilling effect with this. It is an admirable study in climax, and in general a solo deserving permanent place. (Gray.)
- "O God of Armies." For a real bass. Useful at saints' days, Armistice. (Gray.)
- Duet. "An Evening Hymn." S-T. (Ditson.)

Compositions for the Organ

Not being strongly addicted to modern French compositions, Dr. Candlyn has not been in the most admired idiom and has not been so successful with any one large work as Edward Shippen Barnes was, for instance, with his First Symphony. But he has given us compositions almost always useful for church, dignified, frequently melodious, sometimes deeply impressive:

- "Marche Heroique." (Boston Music Company.) Early work, inspired by the war. Not easy. 1920.
- "Chanson." Tuneful style of Lemare. (G. Schirmer, 1922.)
- "Marche des Rois." On a well-known carol-tune. Early work. Not easy. (Gray.)
- "Chanson des Alpes." (Gray.) A melody heard when he served in the A. E. F.
- "Scherzo-Caprice." Requires fleet performance. (Gray.)
- "Indian Legend." Very popular, melodious. (Gray, 1925.)
- "Song of Autumn." Another attractive melody. (Gray, 1925.) Farnam played this often.
- "Sonata Drammatica." (Gray, 1928.)
- "Sonata Rhapsody." (Schmidt, 1929.) Prelude on "Divinum Mysterium." Perhaps the piece most often played; splendid and not difficult; used at Christmas and for general adoration. (Schmidt, 1930.)
- Toccata on "Neander." (Ditson, 1931.)
- Scherzo on "In dulci Jubilo." (Ditson, 1931.)
- Easter Prelude on "O Filii." (Ditson, 1932.)
- Passacaglia in C sharp minor. One of his best. (C. Fischer, 1934.)
- "Tuba Theme." Style of Handel. (C. Fischer, 1934.)
- Prelude on a Gregorian Tone. One of his best. (Schmidt, 1935.)

Conclusion

This article has written itself, because I do not need to introduce its subject nor urge the merits of works already accepted by the best choirs—and the humblest, often, for Candlyn long since passed the time when he did stunts to amaze the timid. His art is now completely ripe and sure; his style goes back to the golden day of England and touches hands with Vaughan Williams and Willan; but it is his own, and everything he has composed has been published since he came to America. He is honored even in his own city of Albany, where in 1935 a big

service of his works was given in the Episcopal Cathedral of All Saints. You may be interested to see what he selected to use that night with his choir of St. Paul's Church and his very fine chorus at the State College and part of the Albany Oratorio Society, which he directs:

- Organ—First Movement, "Sonata Drammatica."
- Chorus—Magnificat in F, Nunc Dimittis in F and "O Come, O Come, Emmanuel." Soprano solo—"Light at Evening Time."
- Organ—"Song of Autumn."
- Chorus—"Resurrection." Tantum Ergo and "An Easter Antiphon."
- Organ—"Indian Legend."
- Chorus—"Lullaby" and "Masters in This Hall."
- Contralto solo—"I Will Lay Me Down in Peace."
- Organ—Prelude on a Gregorian Tone. Chorus—Te Deum in D flat.
- Organ—Passacaglia.

I have seldom seen a large audience so deeply moved as that one was, and I believe that it was the first time in his life that the composer had any idea of how grateful humanity is for an art so sane, dignified and elevating.

Early Suggestions for Christmas

Next month I shall review new music for Christmas and Epiphany. Meanwhile, here is a list of numbers already from the press or about to be published in October:

- Catalonian Carol, arranged by Dickinson—"Hasten, Children, One and All." (Gray.)
- Swiss Carol, arranged by Dickinson—"Little Child, in Manger Bare." (Gray.)
- Mackinnon—"Christ Is Born of Maiden Fair." Unison. (Gray.)
- Gaul—"Palestinian Mother's Song." Violin and piano (organ). (J. Fischer.)
- Joyce Kilmer—"Christmas Eve." Solo with organ accompaniment. In two keys with piano and two keys with organ accompaniment. Also three choral arrangements. (Galaxy Music Corporation.)
- Pietro Von—"Christmas Carol of the Indians ("Twas in the Moon of Wintertime"). Mixed and men's chorus arrangement, unaccompanied, has just been added to this composition, issued last year for solo and mixed chorus and men's chorus accompanied. (Galaxy.)
- Lester—"Tidings of Great Joy." Cantata for SA and children or women's choir. 19 pages. (Schmidt.)
- Thomas, Christopher—"Christmas in Greccio." Unaccompanied carol. (Schmidt.)
- Barnes—"Sweet Dreams Form a Shade." For SSA. (Gray.) (This has another title, "Christmas Nocturne.")
- Holler—"A Great and Mighty Wonder." (Gray.)
- German Carol, arranged by Nagle—"Joseph, Dearest Joseph." (Presser.)
- Holler—"Junior Choir Anthem Book." Book 3. Includes three numbers for Christmas. (Gray.)
- Handel—"With Cheerful Notes." (E. C. Schirmer.)
- Brahms—"The Hunter." (E. C. Schirmer.)
- Richards—"Pageant of the Christ-Child." 48 pages. (Gray.)
- Tilly—"Saints and Seraphs." Cantata. 59 pages. (Gray.)
- Buxtehude, edited by Dickinson—"Rejoice, Beloved Christians." Advent Cantata. 32 pages. (Gray.)
- Marryott—"The Nativity." Mystery play with music. 18 pages. (Gray.)
- Corelli—"Christmas Concerto," arranged for string orchestra and piano. (Oxford.)
- Bach—Pastoral Symphony. For strings and optional continuo. (Oxford.)
- Hokanson—"The Virgin's Lullaby." Carol. (Birchard.)
- Czech Carol, arranged by Krone—"The Birds and the Christ-Child." (C. Fischer.)
- Fortniansky—"Glory to God in Heaven." SSAATB. (C. Fischer.)
- Milford—"Fifteen Christmas Carols for Unbroken Voices." (Oxford.)
- Dunhill—"The Christmas Rose." Cantata. 55 pages. (Arnold.)
- Black—"Cradle Hymn." High solo with violin. (Gray.)
- Black—"In the Sky a Wondrous Star." High solo. (Gray.)
- Pietz and Bailey—"O Bethlehem Beloved." Medium solo. (Gray.)
- Holler—"A Collection of Hymn-tunes for the Organ." (Gray.) Includes two for Christmas and one for Advent.
- Edmundson—"Christus Adventit." Christmas Suite No. 2. (Four preludes on medieval themes. (Gray.)
- Phillips—Lullaby. Organ. (Oxford.)

Verne R. Stilwell
ORGANIST and CHORUMMASTER
Grace Episcopal Church
Grand Rapids, Michigan



Read what FERNANDO GERMANI

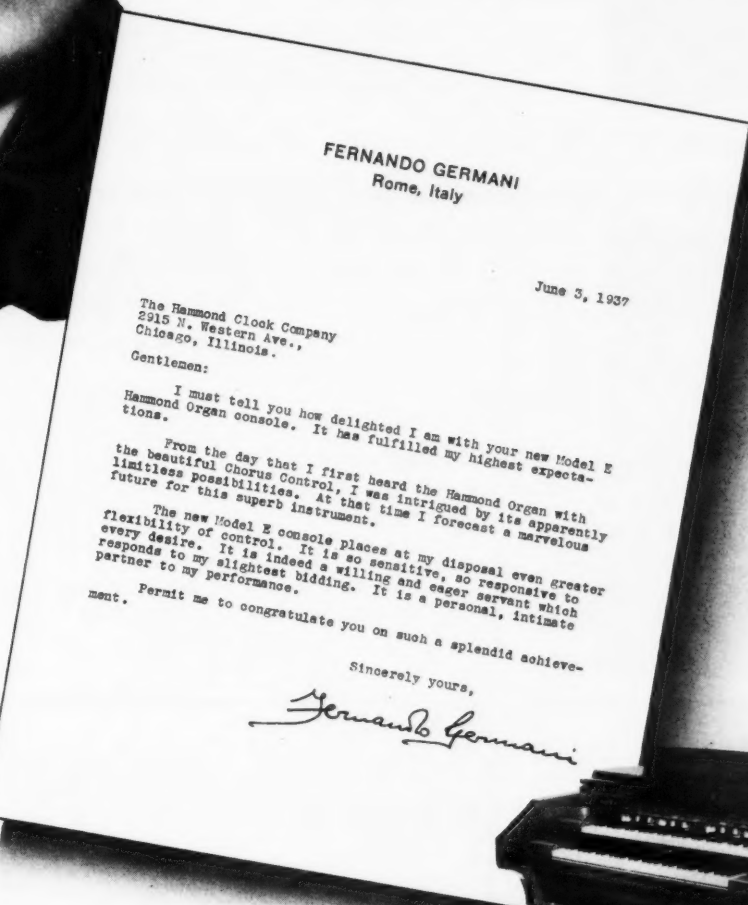
says about the new
Hammond "Model E":

GERMANI is already recognized in Europe as one of the few great figures of contemporary music, though he is barely 30. This year he is embarking on a great international concert tour that starts November 10th in Boston. His sincere admiration for the Hammond Organ is shown by the fact that he will play this instrument exclusively during this tour! Watch your local papers for announcement of Germani's coming.

THE NEW Hammond "Model E" is a magnificent instrument for concert artists—an instrument which completely eliminates the old-time difficulties of the organ for concert work!

Completely portable, it allows the organ virtuoso to take his own organ with him to any auditorium in which he wishes to perform—makes it possible for him to play always on a superb concert instrument, with whose performance he is thoroughly familiar.

Though only slightly larger and more expensive than previous Hammond models, this new instrument has many valuable new features. Among them are: full 32-note concave and radiating pedal clavier, two expression pedals, separate adjustable tremulants for each manual, Great to Pedal coupler, labeled pistons for pre-set tone qualities, and four spe-



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Rome, Italy

June 3, 1937

The Hammond Clock Company
2915 N. Western Ave.,
Chicago, Illinois.

Gentlemen:

I must tell you how delighted I am with your new Model E Hammond Organ console. It has fulfilled my highest expectations.

From the day that I first heard the Hammond Organ with the beautiful Chorus Control, I was intrigued by its apparently limitless possibilities. At that time I forecast a marvelous future for this superb instrument.

The new Model E console places at my disposal even greater flexibility of control. It is so sensitive, so responsive to every desire. It is indeed a willing and eager servant which responds to my slightest bidding. It is a personal, intimate partner to my performance.

Permit me to congratulate you on such a splendid achievement.

Sincerely yours,

Fernando Germani

cial toe pistons to regulate pedal quality.

With its unlimited range of tone colors, amazing dynamic range and other exclusive Hammond features, this new organ is fully equal to the demands of any existing organ literature. Yet it retails for only \$1,800 f.o.b., Chicago, including bench and pedal clavier, but not tone cabinets.

Your nearest Hammond dealer has a "Model E" on display, which he will be glad to let you try out for yourself. Don't delay—find out about this remarkable new instrument now!



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NITA A K I N

ORGANIST OF FIRST METHODIST CHURCH • WICHITA FALLS, TEXAS

Announcement: After having studied during the last few years with Dr. Charles M. Courboin, Nita Akin is now entering the concert field and it is with pleasure and pride that the Laberge management presents to the American public this remarkable musician and virtuoso. Nita Akin's recitals at her own church in Wichita Falls have attracted wide attention and can be best summed up by the following comment from the Wichita Falls Record News:

"An audience numbering probably 750 persons at the First Methodist Church Sunday afternoon sat in complete surrender for one hour to that quality of music which so rapidly is reducing the difference between cities like Wichita Falls and the traditional capitals of music."

AVAILABLE THROUGH THE SOUTH UNTIL FEBRUARY • IN EUROPE LATE WINTER AND SPRING



PAUL CALLAWAY

ORGANIST OF ST. MARK'S CHURCH • GRAND RAPIDS, MICHIGAN

Announcement: Organ enthusiasts throughout the country will remember the very deep impression Paul Callaway, the star pupil of the famous Tertius Noble, created at the National Convention of the American Guild of Organists in New York two years ago through his masterly playing at St. Thomas' Church. This year in Cincinnati Paul Callaway again delighted his Convention audience. Other recitals in New York, Boston and elsewhere have definitely convinced the American organ world that here is a new artist of magnitude who will reach the very highest peak of his profession. In presenting Mr. Callaway Mr. Laberge is furthering his endeavor to present to the American public the finest in organ music.

AVAILABLE THROUGHOUT THE ENTIRE SEASON 1937-38



WINSLOW C H E N E Y

HEAD ORGAN DEPT. • DAVID MANNES SCHOOL • NEW YORK

TRANSCONTINENTAL TOUR IN MARCH 1938

The following excerpts taken at random emphasize Mr. Cheney's virtuosity and success:

- "ORGANIST TRIUMPHS IN RECITAL"
"Large audience unusually enthusiastic, a response which the artist fully deserved." —Cleveland News
- "OVERFLOW CROWD HEARS WINSLOW CHENEY"
"Celebrated organist plays to large, silent audience." —Cleveland Press
- "CELEBRATED ORGANIST PLAYS TO LARGE, SILENT AUDIENCE"
"Cheney immediately captivated his audience." —Wichita Falls Post
- "The performance of each number was an accomplishment of artistic finish, invested with vitality and warmth." —New York
- "An event long to be remembered by music lovers. They felt they were in the presence of a great artist." —Salt Lake City
- "Remarkably fine performance . . . exquisitely done . . . more than fulfilled all the advance statements received about him." —Philadelphia
- "From beginning to end the large audience listened attentively and admiringly to one of the foremost organists that has been brought here." —Chicago

SERIES ● **SEASON 1937-1938**
REET ● **NEW YORK CITY**



**VIRGIL
 FOX**

ORGANIST OF BROWN MEMORIAL CHURCH ● BALTIMORE
 SECOND TRANSCONTINENTAL TOUR IN FEBRUARY, 1938

THE PERFECT REVIEW

CHICAGO HERALD AND EXAMINER
 THURSDAY, MARCH 11, 1937

ANCIENT Art Made New BY FOX

BY GLENN DILLARD GUNN.

TEMPERAMENTAL organ playing was the paradox offered last night in Kimball Hall by Virgil Fox, interesting young American virtuoso from Baltimore. In many ways it defied and overcame the limitations of the instrument. It achieved rhythmical accent, how I don't know, because this was not the sporadic, tortured, agogic accent in which the average organist takes pride, but the same vital pulse that the pianoforte commands with ease.

To this miracle, which was always present, Mr. Fox's resource of technic and imagination added many others. He sang a lyric melody with inflection just as sensitive as that of any violinist. He enlarged the meaning of the trite term "registration" to approach, and in some instances to excel the color contrasts of the orchestra.

A PERSONAL INSTRUMENT.

TO MAKE the organ a personal instrument is Mr. Fox's unique achievement. This means, of course, an especial aptitude and the corresponding enthusiasm for the kind of music the unwieldy box of whistles can be persuaded to produce. This enthusiasm every listener in Kimball Hall was obliged to share long before this slim, awkward American youth had finished the allegro from the fourth Handel concerto which opened his program. For this was rugged, rhythmical Handel, its sturdy counterpoint alive with accent, beautifully proportioned, strong, fleet and irresistible in its movement.

In like manner the hackneyed B minor canon by Schumann discovered new values in line and color, and the G minor fugue of Bach unfolded its grave, Gothic splendor. There was, too, the Vivaldi largo, twice transcribed, first by Bach and again by Miedelschulte, in which Fox discovered that startling control of the swell pedal that endowed the melody with all the flexible grace of fine violin playing.

ORGAN IS 'KING.'

AT THAT POINT I surrendered. The organ played thus is again the king of instruments. I don't mind at all if some of Fox's contrasts were a bit drastic, or if he indulged too often in the ravishing pianissimo which is the peculiar prerogative of the instrument. That much allowance must be made for youth and Mr. Fox is only just out of his teens.

He played a long program, liberally representing contemporary composers, most of whom are exhibitionists, like the Frenchman Vierne. That is what the American public has been taught to expect of the organ recitalist. What I expect from Mr. Fox within the next few years is something much better in the way of program making, something revolutionary, for already he has made an ancient art new. This boy is a genius!



**CHARLOTTE
 LOCKWOOD**

ORGANIST OF CRESCENT AVENUE PRES. CHURCH ● PLAINFIELD N. J.

Note: Owing to her numerous duties and plans in connection with her church and choir activities, Miss Lockwood will be available only for a limited number of recitals in the Fall and Winter. Due to many requests she will make another transcontinental tour season 1938-39. The following quotations explain well Miss Lockwood's popularity in the organ world:

Altogether it was a recital of which any one of our leading recitalists might well be proud.
 —New York.

It is needless to speak of Miss Lockwood's playing; whatever there is in a set of pipes she will discover and bring out in the most effective manner and the result will sparkle with more than a touch of genius.
 —Toronto.

Miss Lockwood proved herself a splendid organist.
 —Philadelphia Public Ledger.

One of the most brilliant programs ever heard in Portland was given at the Auditorium.
 —Portland News Telegram.

She achieved gorgeous effects in the Karg-Elert number, and mighty climaxes in the Handel Concerto and the Reger Fugue.
 —The Diapason, Chicago.

Lockwood recital delights hearers. A great artist visited Washington . . . presented a program selected with superlative taste and performed with astounding mastery.
 —Washington, D. C., Herald.

. . . fine expressions, rich with color, and endowed with excellent musical taste.
 —Atlanta.

. . . a true poetic sense of exquisite tone-color that is almost orchestral in its variety of richness.
 —Worcester.



**ARTHUR
 POISTER**

HEAD OF ORGAN DEPT. UNIVERSITY OF MINNESOTA
 AVAILABLE IN EAST — MIDDLE WEST AND SOUTH THROUGHOUT SEASON

IMPRESSIVE TESTIMONIALS

Mr. Poister possesses not only a thorough understanding of Bach and Franck, but an over-weening love for their works, and treats them with an affection that is communicated to his hearers. His playing was so superb that one could have listened another hour.
 —The Diapason, Chicago.

Poister's organ playing has life. The reverence for the great Bach traditions is there also. Poister's performance at this important festival added to his considerable reputation.—
 (Los Angeles Bach Festival.)
 —Los Angeles Times.

By all accounts one of the most brilliant of contemporary organists. Poister's playing reflected something so graceful, so subtle, and so full of a lingering beauty that it touched anew the imagination of his audience.
 —Dallas Times Herald.

His playing of Christmas carols held his audience with his ability to impart the melancholy sweetness and wistful loveliness of each.
 —Denton, Texas.

Poister fills University Memorial Chapel for Hymn Vespers.
 —Redlands.

His music is great. His presence and playing here worthy of literature and brought a feeling of exaltation.
 —Cornell College.

The Grace Cathedral's magnificent instrument proved to be a glorious medium in Mr. Poister's hands.
 —San Francisco Chronicle.

THE DIAPASON

ESTABLISHED IN 1909.
(Trademark registered at United States Patent Office.)

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

Official Journal of the American Guild of Organists and of the Canadian College of Organists. Official Organ of the Hymn Society.

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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, OCTOBER 1, 1937.

RADIO RECORDS TELL STORY

The confirmed optimist can find so much to encourage him without making a long search! Of course he must be an optimist, or he will not be attuned to see the good. Here, for instance, is a statistical report that inspires hope:

According to NBC's statisticians, who have just issued a program analysis for July, dance music declined in popularity to an all-time low for the month, while serious and light music continued to hold their own.

All music showed a drop from a record of 67.3 per cent during July, 1936, to 63.8 per cent of all hours in the corresponding month in 1937, with dance music declining from 33.6 per cent of all music to a new July low of 29.6 per cent. Dramatic program hours reached an all-time July peak, with 213 hours 17 minutes. Women's programs showed a strong gain over last July.

Nothing in the figures given out reveals the relative popularity of organ music. When it is good organ music we rejoice, and may it grow more and more popular. Some so-called organ music inflicted on the public should be anathema. To eliminate much of the latter would be a step in the right direction. But it always was difficult for the flowers to overcome the weeds. Fortunately we have at a number of stations throughout the country hours devoted to organ programs of high merit by splendid musicians.

RETURN OF THE FOUR-MANUAL

When the depression cloud appeared threateningly in 1929 and the storm broke over the entire business world in the succeeding years, it swept away many things, especially in our world of organ music. Positions and emoluments dropped or vanished altogether. The demands of art and religion were sidetracked. Organs no longer were classed as a necessity, but became a luxury.

But the later months of 1937 are affording evidence of a change that is in process. It is reflected with all the eloquence of cold type in the columns of THE DIAPASON. Observing readers of this paper no doubt have already noted this sign of a restoration of prosperity. It is the return of the four-manual organ.

In the September issue we had the privilege of presenting the specifications of three new four-manuals that are under construction. In addition to this there was the announcement of the purchase of another such instrument. In the October issue there are specifi-

tions of the latest three American organs of four manuals. All of them are instruments of imposing size and classic qualities.

For many months our columns contained no such good news and the occasional four-manual was certain of front-page prominence. Those who read the columns of THE DIAPASON from 1925 to 1930 and those who peruse the "ten years ago" column now are aware of the vogue of the large organ in the previous period of prosperity. European organists and musical magazines marveled then over our good fortune and consoled themselves with the thought that the building of such massive instruments after all was just another form of the Americans' vulgar display of wealth. With them a three-manual of modest size was something to arouse enthusiasm.

We welcome the new era! We welcome the returning organ that embodies in its resources all that makes it a king among instruments, with a large retinue of stops and a powerful army of well-drilled tonal elements that rise above everything else musical in awesome magnificence except the symphony orchestra! It is well with a people who respond to the organ's tones and who are prosperous enough to indulge themselves in such artistic treasures. Nations that spend more for music and the church and that cultivate the artistic in their people will wish to spend that much less for war or for liquor.

Letters from Our Readers

A Munchausen Puritan Story.

Cornaux, près Chamby sur Montreux, Switzerland, Sept. 9, 1937.—The Editor, THE DIAPASON. Sir: It is regrettable that in your issue of September that venerable and admired musician, Mr. Sumner Salter, should repeat the statement as to your Puritan forefathers—"A law was enacted in 1675 prescribing that no one should play 'on any kind of instrument except the drum, the trumpet and the jewsharp.'" Your Puritan forefathers, though like other Calvinists they did not like instrumental music in public worship, had not the slightest objection whatever to instrumental music as such, and if they had had such an objection why on earth should they exempt from the objection those three particular instruments, "the trumpet, the drum and the jewsharp"?

There is not a word of truth in this absurd statement, the origin of which is fully explained in my "The Puritans and Music in England and New England" (Oxford University Press, New York, 1934). It is a pure invention of the Munchausen of American literature, the Rev. Samuel Peters, and comes from his "General History of Connecticut" (known as "The Lying History"), published in London (whither he had fled), in 1781. It has precisely the same right to our credence as Peters' other wonderful tales of the marvels and oddities of Connecticut—the strange animals that no naturalist since his day has ever succeeded in finding and the wonderful river of which the water entering a narrow passage between cliffs "is consolidated, without frost, by pressure, by swiftness, between the pinching, sturdy rocks, to such a degree of induration that no iron crow can be forced into it."

Surely it is something of a disgrace to American musical scholarship that this obviously ridiculous story of "the drum, the trumpet and the jewsharp" should continue to be copied into your musical text-books and should reappear continually in articles in the musical press. Can nothing stop it?

Yours faithfully,
PERCY A. SCHLES.

In Our Gratitude We Blush.

South Orange, N. J., Sept. 18, 1937.—Editor THE DIAPASON: May I take this opportunity, both as the new dean of our chapter and as one of the thou-

sands of organists throughout the country, to express my great appreciation of the immeasurable service rendered our profession by THE DIAPASON? It is, of course, an unusually complete "trade journal," in that it contains a valuable record of new instruments, of changes of positions among organists, and of all other matters pertaining to a knowledge of what is going on in the chancels and organ lofts of our churches. The various departments, columns and reviews each fulfill their specified purpose in a manner far above the average. But what I think I like best about the paper is the fact that it seems "alive"! I feel, as I read it, that it is an up-to-date newspaper for everyone in any way interested in organists and their affairs. Through the personal touch so evident in all the reporting I am made to realize that I am one of a really large body of men and women who are keen for their jobs, trying hard to accomplish something worth while, and, by perseverance, doing so! My outlook on my own particular job becomes broadened, and the resulting stimulation is tremendous and invaluable.

With thanks, and with all good wishes to you and THE DIAPASON, I am

Yours sincerely,
LEE H. RICHARDSON,
Dean, Union-Essex Chapter, A.G.O.

Why Encourage Mediocrity?

Dear Mr. Gruenstein: I read twice the article in your September issue by Hans K. Hoerlein. Why encourage the incompetent organist still more? He is given too much latitude as it is. It would certainly be a poor move on the part of the American Guild of Organists to recognize mediocrity. The associateship is not so high but that the vast majority can attain it if they will really work. It takes some work and some brains, but nothing worth while is gained without consistent work. And then it should be only a stepping-stone to the real goal, that of fellow. Further, if an associate or a fellow thinks he has learned all when he can hang these diplomas on the wall, then he should not be given these distinctions. The study that it takes to attain them should whet his appetite to continue his studies and realize that what he still does not know is far greater than what he has learned.

The average organist (and possibly some who think the A. G. O. standards are too high) proceeds on the ground that what knowledge enabled him to get the position is sufficient to hold it forever. And it is an unfortunate fact that the poorer the organist, the more the church will stick up for the lady (usually) and never think of firing her. The churches are to blame far more than the organist who can "get by." As one article said, in a magazine of late issue, many churches want, yes want, a good organist, but poor organ playing.

Now if the organist who has not attained the A. G. O. and can't go to the big city for organ lessons at the big-city price, and won't take lessons of the best organ teacher in town for fear he might lose prestige, will buy some new music, make out a program of organ music for the season of nine months, put in here and there some difficult numbers, then begin to learn well that program, it would at least be a sustained and directed effort. Furthermore, read THE DIAPASON; it always disturbs one's complacency.

Yours sincerely,
KENNETH E. RUNKEL.

Admires Dr. Macdougall.

Baldwin, Kan., Sept. 11, 1937.—My dear Mr. Gruenstein: Let me tell you how much I always enjoy your paper. I always admire Hamilton C. Macdougall for his frankness and his common sense attitude toward music.

Very truly yours,
IRVING D. BARTLEY.

Thank You, Mr. Parker!

Utica, N. Y., Aug. 22, 1937.—Dear Mr. Gruenstein: I am sending in my DIAPASON renewal—couldn't get along without it now with so much choral work. One great magazine!

Yours cordially,
FRANK PARKER.

That Distant Past as It Is Recorded in The Diapason Files

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Oct. 1, 1912—

Clarence Dickinson was appointed professor of sacred music at Union Theological Seminary, succeeding the late Dr. Gerrit Smith.

A four-manual organ built by George Kilgen & Son was opened in the new St. Mary's Cathedral at Wichita, Kan. William Pilcher, at one time associated with his brother Henry Pilcher in building organs, died Sept. 8 in New Orleans at the age of 82 years. He came to America from England in 1832.

Ernest M. Skinner was commissioned to build a large four-manual organ for Williams College, and THE DIAPASON published the specification.

THE DIAPASON called attention in an editorial to "a decided and almost alarming shortage" of good men at the organ factories.

Clarence Eddy, who had not been a resident of Chicago since his departure for Paris a number of years previously, returned to the city to live.

TEN YEARS AGO, ACCORDING TO THE issue of Oct. 1, 1927—

At the annual meeting of the Canadian College of Organists, held in Toronto for three days beginning Aug. 29, Dr. Ernest MacMillan was elected president.

A four-manual organ built by the Wicks Company for St. Stanislaus Catholic Church, Chicago, was dedicated Sept. 25 and Edwin Stanley Seder was at the console.

The specification of the main five-manual organ and two three-manuals installed in the Roxy Theater, New York, by the W. W. Kimball Company were published. The main organ was said to be the largest unit ever built.

Another specification presented was that of a four-manual built by M. P. Möller for the Euclid Avenue Baptist Church in Cleveland.

A second large four-manual built by M. P. Möller was for the new edifice of the First Presbyterian Church of Chicago.

Still another four-manual described was that built by George Kilgen & Son for St. Peter's Catholic Church, New York City.

The engagement of Edith McMillan Robinson of St. Paul and William H. Barnes of Evanston, Ill., was announced and the wedding was set for Oct. 22 at the House of Hope Presbyterian Church in St. Paul.

A group of fifteen American organists under the leadership and tutelage of Albert Riemenschneider had spent the summer on a musical pilgrimage in Europe and the members returned filled with enthusiasm over what they saw, and learned, as reported in the columns of THE DIAPASON.

NEW MUSIC FOR THE ORGAN

By WILLIAM LESTER, D.F.A.

Chorale Prelude on the Tune "A Rose Breaks into Bloom," by Praetorius, composed by Hugh Porter; published by Carl Fischer, Inc., New York.

In good time for use this coming Christmas season comes this new setting for organ of the well-loved ancient carol tune. As might be assumed from the standing of the arranger, the new essay is excellent organ music. In form and texture Mr. Porter has kept the setting along the simplest of lines. Only the harmonic treatment smacks at all of the complex. After all, at this late day, that is a matter for individual liking or the reverse. Personally this reviewer prefers a more clearcut, more diatonic treatment of such a melody as that here treated. A tune of such definite tonality seems to call for chord-basis equally straightlined and clear. But this is nothing about which to be dogmatic. Suffice it to set down that in this chorale prelude the alert organist is offered in good time a very effective, intrinsically worth-while seasonal organ piece, a work offering nothing tangible in the way of technical difficulties, beautifully set for the instrument, short and concise, and possessing individuality.

The Free Lance

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

In connection with the coming of Nadia Boulanger the present season to give lectures and take classes at Wellesley and Radcliffe Colleges, I wish to call attention to her three lectures on modern music given at the Rice Institute University, Houston, Tex., in 1925. Miss Boulanger is a very gifted musician, as well as an altogether charming person; she has had much influence on the development of a number of the younger American composers through their study with her. These lectures are published by the Rice Institute, to whom applications for copies should be addressed. There are 195 pages, well illustrated with musical examples.

During the planning and rush of the season just opening do not let us forget those who have gone before, particularly those—alas! how numerous!—the past two or three seasons. Death is not so much a tragedy in itself; the tragedy is the forgetful silence of those left behind. To a sympathetic friend speak the name with affection: "What a fine composer — was," "Although — lived a thousand miles away and we met seldom, I never failed to get a sympathetic word from him at Christmas," "I was young and awkward, a mere nobody, but how good — was to me!"

Richard Capel, critic of the London *Daily Telegraph*, is to my mind as brilliant a writer and as close a thinker as Newman; unlike Newman, he is not a dialectician. In reviewing Alfred Einstein's "Short History of Music," published by Cassels at six shillings, Capel has this to say: "Einstein is disappointing in describing the factor of contrast in the first movement of the sonata form as typically the dualism of an energetic, manly first subject and a second, melodious and womanly; the contrast was surely between keys. The dualism was that of tonic and dominant, and the opposition of energetic, male first subjects and melodious, womanly subjects was altogether a later, subsidiary development of what was first and last an opposition of tonalities." How does that strike you? What about the appreciation class? To how many people is an opposition of tonalities felt as such? But Capel goes on: "Cannot Haydn show a first movement whose second subject is actually the first, transposed to the dominant?" True, and the Symphony in D major, beloved of amateur orchestras, is one that illustrates Capel's point.

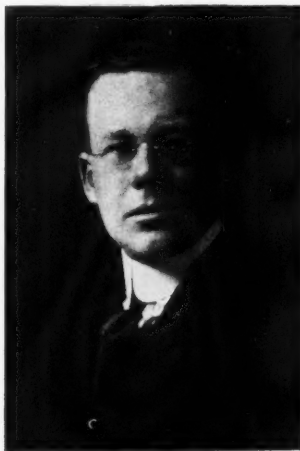
It is the same Alfred Einstein who has contributed a twenty-four page preface to the third and enlarged edition of the Koechel Mozart Thematic Catalogue just issued in 1937 by Breitkopf & Haertel. The musicologists are much excited thereby.

The indefatigable Herbert Westerby, who has done so much for the organ recitalist, is now writing his American friends hoping to interest them as Handel lovers in raising a fund to buy and nationalize Handel's house on Brook street in London, near Hanover Square.

Do you expect your choir and soloists to Ah-brah-hahm Abraham in the Benedictus, and do you Dah-vid David in the same canticle? And if not, why not? This weighty matter is exercising writers in the BBC Monthly.

In one of my early posts I had followed a one-legged organist, who industriously hollowed out the lower octave of the pedalboard, avoiding with the greatest pains anything above middle C. I am willing to admit that I was mean enough to point out these artistic hollows to professional friends, merely winking at them and relishing their grins; for my predecessor was a man of some note. I never ceased to wonder that he failed to have discovered that his one-leggedness spoiled the balance of parts. Is the one-legged species extinct?

DR. HAROLD W. THOMPSON



DR. HAROLD W. THOMPSON's *alma mater*, Hamilton College, honored the Albany organist and English scholar at its June commencement by electing him a trustee of the college. Dr. Thompson was graduated from Hamilton as valedictorian of the centennial class of 1912. His son is a sophomore at the college this year.

Dr. Thompson is known best to readers of THE DIAPASON through his able reviews of new church music. He has been a member of this paper's staff for nearly nineteen years. After his graduation from Hamilton he received his Ph. D. from Harvard University and the degree of doctor of literature was conferred on him by Edinburgh University. He occupies the chair of English literature at the State Teachers' College in Albany.

TOPEKA ORGAN DESTROYED

First Christian Church Burns—Mrs. Drenning Organist Since 1910.

The First Christian Church of Topeka, Kan., was struck by lightning and burned in a violent storm on the evening of Aug. 19. The walls of the main part of the church remain standing. The organ was destroyed. It was a three-manual Hutchings-Votey of twenty-nine stops. Chimes had been a recent gift from the young people of the church. The church, one of the oldest and largest in Topeka, will be rebuilt. Dr. John R. Golden is its pastor.

Mrs. Frank G. Drenning has been the organist of this church since the installation of the organ in 1910. She was formerly Mildred Hazelrigg, supervisor of music in the public schools of Topeka. Mrs. Drenning is a graduate in organ of Kansas University under Dr. Charles S. Skilton. Dr. Clarence Dickinson of New York was also her teacher and she served as his substitute at the Brick Presbyterian Church during the summer of 1913. Mrs. Drenning is a member of the A. G. O. and was dean of the Kansas Chapter in 1930 and secretary and treasurer in 1934. Her assistant at the First Christian Church is Mrs. John D. Zimmerman, one of her pupils, and a member of the Guild.

Bartley in Annual Canaan Recital.

Professor Irving D. Bartley, instructor of piano and organ at Baker University, Baldwin, Kan., played his twelfth annual recital on the piano and organ in the Canaan, N. Y., Congregational Church Aug. 20. He was assisted by H. G. Severino of Chatham, cellist. The organ and piano program was as follows: Organ, "Festivity," Jenkins; Meditation, Klein; "Allegro Giubilante," Federlein; piano, Sonata in D minor, Scarlatti; Sonata in D major, Scarlatti; Gavotte, Gluck-Brahms; "Sans Souci," Huss; "Fountain of Acqua Paola," Griffes; "General Lavine," Debussy; Etude in C sharp minor, Chopin, and "Rigoletto" Fantasie, Verdi-Liszt; organ, Humoreske, Yon; "Angelus," Steane; Reverie, Dickinson; "The Squirrel," Weaver; Italian Rhapsody, Yon. Mr. Bartley's father, the Rev. William T. Bartley, is pastor of the Canaan church.

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Three Instruments' Claims to Royalty Examined by a Critic

[The following interesting article dealing with the claims of the organ, the piano and the violin to the honor of being the king of instruments, from the pen of the musical critic of the Chicago Tribune, was published in that paper Sept. 12.]

By EDWARD BARRY

Which is the greatest of musical instruments?

We shall conserve space (and, incidentally, break the hearts of all exponents of the mellow 'cello and the ancient flute) by assuming at the outset that there are only three plausible pretenders to the title of "king of instruments." These, of course, are the organ, the piano and the violin. The assumption is not too bold, for any other contender is excluded by the truth that in this lordly trio an instrument may be found which possesses in great degree whatever peculiar virtue any outside applicant boasts. And in all such cases the organ, piano or violin will have important additional advantages which the contender conspicuously lacks.

The greatness of an instrument depends on its expressive power. For convenience, it seems legitimate to break this vague qualification into its component parts and call them (a) basic tone quality, (b) variety of possible effect and (c) directness of expression. This last is intended to indicate the degree of accessibility of all the effects of which an instrument is capable—the extent to which the mechanism manages to keep out of the way and thus let the music imagined and the music performed become one.

We must, alas, throw up our hands helplessly when we try to compare the basic tone quality of the organ, piano and violin. The simple, honest beauty of an open diapason, the bold but quickly dying tone of strings struck by padded hammers, and the exquisite aura with which other strings, vibrating in sympathy, surround its demise; the searching loveliness of the sound produced when a bow in knowing hands is drawn across taut strings—who can choose wisely among these three effects and say authoritatively that any particular one is better than the other two?

However, the inquiry gets onto slightly more solid ground in the matter of variety of possible effect. If the supremacy of this qualification were to be granted, one could definitely name the greatest of musical instruments.

The dynamic range (soft to loud) of the organ is one of the wonders of the world. It can whisper or it can shake buildings. Its variety of tonal timbre is almost as awe-inspiring, for the staple diapason tone has received so many additions in the form of related hues or of more or less successful imitations of the sound of other instruments that organs have actually been built which eliminated the diapason entirely or confined it to the pipes controlled by the pedal keyboard!

The piano is here a poor second and the violin a wretched third. Both, it is true, start at the lower end of the dynamic scale on almost even terms with the organ, but the violin abandons the hopeless contest before it has well begun and the piano drops out when the larger instrument is just nicely warmed up.

As to variety of tonal effect, the piano and violin are again hopelessly outclassed for neither can depart far from its basic tone quality. Pianists may claim, however, that the actual number of tonal effects at their command reaches or at least approaches those of the organ, and that it is only when the more subtle differentiations of timbre are ruled out that the preeminence of the other instrument becomes genuinely striking. While admitting the reasonableness of this argument, it is still impossible to withhold from the organ the title of the most versatile of all instruments.

The great upset comes when the third (and to many the most important) qualification comes before the judges.

ARTHUR C. BRYAN, F.A.C.O.



AFTER SERVING THE MUEHLENBERG MEMORIAL Lutheran Church in Philadelphia for nine years, during which time the musical services arranged by him have been noteworthy, Arthur G. Bryan has resigned to accept an appointment as organist-choirmaster of the Lutheran Church of the Nativity, one of the largest and most active Lutheran churches in the metropolitan district of Philadelphia. Mr. Bryan will preside over a four-manual Moller organ.

Arthur G. Bryan was born in Philadelphia May 8, 1902. The family moved to Wilkes-Barre, Pa., where he studied piano and organ with Dr. J. Fowler Richardson, who presides over the music at St. Stephen's Episcopal Church. Returning to Philadelphia in 1918, Mr. Bryan continued his studies in piano, organ and theory with Ralph Kinder. In 1930 he began preparation for the American Guild examinations with Frank Wright of Grace Church, Brooklyn, N. Y. The associateship was won in 1932 and the fellowship in 1933.

In addition to his church work Mr. Bryan holds a prominent place as a teacher of piano, organ and theory in Philadelphia, several of his organ pupils holding church positions. As treasurer of the Pennsylvania Chapter, American Guild of Organists, Mr. Bryan is active in this organization.

On the basis of directness of expression, the violin moves into first place, the piano is a good second and the organ hardly anywhere at all!

In his instant command of tonal variation, of all the devices of phrasing, the violinist stands alone. He can change the quality and quantity of a tone even after it has begun to sound, a power which a pianist would give his eye teeth to possess. And an organist would offer even more for the privilege of tucking his unwieldy instrument under his chin and thus securing that identity of performer and instrument and that instantaneousness of response which are the violinist's most precious possessions.

An organist, alas, must project his idea of the hidden form of things over a hundred feet of cable and through the most complicated mechanisms. He possesses infinite wealth of effect, but has a relatively hard time getting at it. The pianist, even, must sit before his instrument and endeavor to punch it into submission to his psyche. But the violinist's medium becomes almost a part of the human body and is imagined by the more sentimental members of an audience to throb in unison with the performer's own heart!

If the three instruments are tied, or at least stalemated, in the contest as to beauty of basic tone quality, and if the organ wins on the score of variety, and the violin on directness and intimacy, how then does the poor piano stand?

High enough. It has much of the variety of the organ, much of the directness of the violin. Perhaps it is better to take second place twice than first only once!

But what does all this prove? Nothing at all except that it is foolish to discuss the relative merits of instruments and that the problem is fundamentally insoluble.

SOUTHERN CALIFORNIA NEWS

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 16.—A gala event was the reception for the press at the opening of the new studios of the Hammond Electric Organ Company. The new studios are on Wilshire boulevard a few doors west of Immanuel Presbyterian Church. During the afternoon and evening there was a stream of press representatives, not only from the local papers, but from the scores of magazines that have correspondents in Hollywood.

I understand there will be four practice rooms where the players will wear headphones. Students may practice to their hearts' content and no one will be able to hear their mistakes but themselves. There will also be a room for teaching and small gatherings.

A reception for Guild members and their friends is planned for the near future.

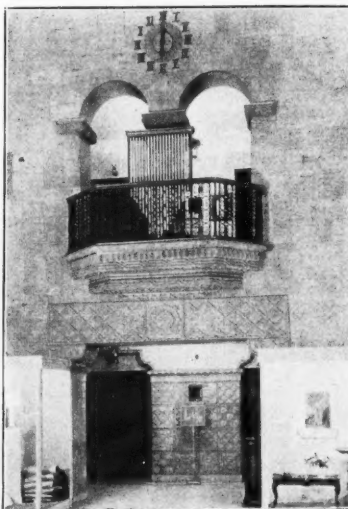
B. Ernest Ballard, organist and choirmaster of St. James' Episcopal Church, is the envy of us all, for he is to have a paid choir of some twenty voices, with a professional quartet. As far as I know this is the first church in the West to have a paid choir and I feel that both Mr. Ballard and the church are to be congratulated.

Alexander Schreiner has returned from a busy summer spent in Washington, D. C., and Salt Lake City, and has resumed his recitals at the University of California and his work as organist and choirmaster at the Temple on Wilshire boulevard. Mr. Schreiner takes over the reins of the Guild at the October meeting and has planned some interesting events for the season, not the least of which will be a recital by the new organist of Redlands University, Leslie P. Spelman.

I have recently read for the third or fourth time George Moore's fine novel "Evelyn Innes" and I wonder how many of the younger men have read this work, the leading characters of which are a Wagnerian singer and her organist father. Moore must have had musical knowledge far above the average, and even if you read the book many years ago, I recommend a second reading.

Clarence Mader has had a busy summer, for outside of his work at Immanuel Presbyterian Church he has been substituting for Alexander Schreiner at the Wilshire Temple and for some weeks was in Berkeley teaching organ at the Westminster Choir School. During the season his choir will give the first performance on the coast of Dett's "The Ordering of Moses," which was a great success at the Cincinnati May Festival.

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HENRY HALL DUNCKLEE



AFTER THIRTY-SEVEN YEARS of devoted and distinguished service to the West End Collegiate Reformed Church of New York City, Henry Hall Duncklee has resigned his post as organist and director and will take a well-earned rest from church work.

In October, 1935, Mr. Duncklee's thirty-fifth anniversary at the West End Collegiate Church and his sixtieth as a church organist was celebrated and a warm tribute to its organist was paid by the entire parish. A testimonial banquet to Mr. Duncklee was tendered by the Music Educators' Association of New Jersey in Newark Oct. 22 of that year.

Henry Hall Duncklee was born at Newark, N. J., the son of George Otis Duncklee, a director of old-time singing schools and organizer of singing societies. The elder Duncklee was a contemporary of George F. Root, William B. Bradbury, Thomas Hastings and other early hymn writers of America. At the age of 8 years Henry began the study of the piano and at 16 he took up the organ. In a short time he was appointed organist of the North Baptist Church of Newark. From the North Baptist he went to the Park Presbyterian and the Roseville Avenue Presbyterian Church of Newark.

From 1927 to 1930 Mr. Duncklee was president of the Union-Essex Chapter of the National Association of Organists, one of the strongest chapters of the association. In 1930 he was unanimously elected state president of the N. A. O. for New Jersey and at the convention in Los Angeles he was made a member of the national executive committee. For several years up to the date of the amalgamation of the N. A. O. with the A. G. O. he was chairman of the executive committee and thereupon he was elected a member of the council of the A. G. O.

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RECITAL BY FRITZ HEITMANN

**Organist of the Berlin "Dom" Presents
Third Part of Bach "Klavierübung"
on Copy of Classic German Instruments.**

Professor Fritz Heitmann, organist of the "Dom" in Berlin, presented on Sunday, Aug. 15, an organ recital in celebration of the 700th anniversary of Berlin. This festival took place the week of Aug. 14 to 22. The recital was impressive in that it portrayed German traditions of organ composition and organ building. It was played in the oldest church of Berlin, the Klosterkirche, a Gothic structure built in 1290.

The program consisted of the third part of Bach's "Klavier Exercises," rarely heard in their entirety. The composer has described this work as follows: "The third part of the 'Klavierübungen' consists of preludes on the catechism and of other songs for the organ, arranged by Johann Sebastian Bach, royal Polish and Saxon court composer, and conductor and director of choir music at Leipzig, for the admirers of such work, in order to delight the soul. Published by the composer."

In 1739 Bach published these significant chorale arrangements, which he created in the last period of his life. Bach had taken over the modest title "Klavier Exercises" (Klavierübungen) from his predecessor as director of the Thomas Church choir in Leipzig, John Kuhnau, who had also published several collective works under this title. "Bach undertook with this chorale work nothing less than the glorification of the dogmatic foundations of the Lutheran Christianity that presented itself to him in the form of a complete public service," wrote Philipp Spitta.

The organ of twenty-nine ranks of pipes in the Klosterkirche was built in 1934-35, under the supervision of Professor Heitmann, by W. Sauer of Frankfurt. It was constructed according to the design of old German organs, combining the characteristic voices of the baroque organs with those of modern instruments. The Arp Schnitger organ on which Heitmann played as a boy, in a small town where his father was organist, served as a model for the instrument in the Klosterkirche. The stop specification was drawn up by Heitmann. It is as follows:

GREAT ORGAN.

1. Quintadena, 16 ft.
2. Principal, 8 ft.
3. Rohrflöte, 8 ft.
4. Octave, 4 ft.
5. Spillflöte, 4 ft.
6. Octave, 2 ft.
7. Nazard, 2 1/2 ft.
8. Cymbel, 3 rks.
9. Mixture, 6 rks.
10. Trumpet, 8 ft.

Tremolo.

SWELL ORGAN.

11. Copper Gedeckt, 8 ft.
12. Holzflöte, 8 ft.
13. Principal, 4 ft.
14. Blockflöte, 4 ft.
15. Swiss Pipe, 2 ft.
16. Siffelöte, 1 ft.
17. Sesquialtera, 2 rks.

HAROLD STAINER FREDRIC OF CINCINNATI



AMONG THE YOUNGER ORGANISTS and choirmasters of Cincinnati Harold Stainer Frederic is hard at work on the musical programs for the General Episcopal Convention, to be held in that city during the month of October. Mr. Frederic has been chosen to play for the women's united thankoffering service, to be held at Music Hall.

Mr. Frederic is organist and choirmaster of Grace Episcopal Church and St. Luke's Church, where a selected choir of twenty-seven voices will sing works of Palestrina and of William Bairstow, Marchant, West, Blair and other English composers. The musical programs for these services will include plainchant, in which the choir excels.

Mr. Frederic is an organ expert and recently installed in Grace Church, Avondale, a new four-manual console and enlarged the organ. These gifts were made possible by the generosity of Bishop Henry W. Hobson of the Southern Ohio diocese. Mr. Frederic is also an X-ray technician and amateur photographer. Included as part of the educational program in music appreciation are Mr. Frederic's weekly recitals at the Children's Hospital, where the small convalescents are a most interested and appreciative audience.

Mr. Frederic studied piano with Maurice Garabrant, of the Garden City Cathedral, Long Island, and organ with William A. Goldsworthy.

Highland Park Organist Killed.

Mrs. Ben Ball of Highland Park, Ill., organist of the Presbyterian Church in that suburb, was killed Sept. 12 in an automobile collision four miles west of Dewitt, Iowa. Her daughter, Elaine, whom she was taking to school at Cornell College, Mount Vernon, Iowa, was injured. Mrs. Ball was driving when her car collided with that of Veronica Brammer of Davenport. Mrs. Ball's husband is head of the science department at the Deerfield High School in Highland Park.

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DEATH OF DR. HENRY HADLEY

Composer and Conductor Was an Organist in His Early Years.

Henry Hadley, noted American composer and orchestral conductor, and in his younger years an organist, died Sept. 6 at his home in New York City after a prolonged illness. He was 66 years old.

Funeral services were held at the Brick Church Sept. 8 and prominent leaders among the musicians of New York were the honorary pallbearers. Dr. Clarence Dickinson presided at the organ. Another service was held Sept. 10 in the First Congregational Church of Somerville, Mass., of which Mr. Hadley was the organist when he was 16 years old. Burial was at Cambridge, Mass.

Henry Hadley was born at Somerville, Mass., in 1871. He studied under Stephen A. Emery and George W. Chadwick in Boston and then went abroad, studying violin and other musical subjects in Vienna. In 1895 he returned to the United States and was appointed musical instructor at St. Paul's School, Garden City, L. I. He returned to Europe several times and in 1909 he was "Kapellmeister" at Mainz. That year his one-act opera "Säpe," with the text by Edward Oxenford, was produced in Germany. Dr. Hadley toured Europe conducting many of the principal orchestras. In 1909 he was conductor of the Seattle Symphony Orchestra and from 1911 to 1915 he conducted the San Francisco Orchestra. For seven years after that Dr. Hadley was one of the associate conductors of the New York Philharmonic Orchestra. From 1929 to 1932 he was conductor of the Manhattan Symphony Orchestra. In 1935 he conducted the Chicago Symphony Orchestra at the world's fair and the concerts of the Berkshire festival at Stockbridge, Mass.

In 1902 Dr. Hadley won the Paderewski and the New England Conservatory prizes with his "Four Seasons" Symphony. He won the William Wade Hinshaw opera prize of \$1,000 for his "Bianca," which was presented by the Society of American Singers in 1918.

Dr. Hadley traveled extensively and conducted orchestras in Argentina and in Japan. At the Hibiya Auditorium in Tokyo he conducted his suite "Streets of Peking," and received an ovation.

Among his numerous compositions were the tone poems "Salome" and "Ocean"—the latter was conducted by him at Amsterdam and Stockholm in 1924; "Resurgam," which he presented in Queen's Hall, London, and at the Cincinnati Festival in 1922, and many others. He was made a doctor of music by Tufts College in 1925.

Historical Series by Nevins.

The musical program for the winter at the First Presbyterian Church, New York, where Willard Irving Nevins is organist and director, will include a series of historical services tracing the development of sacred choral music from the early Hebrew and Greek down through the intervening ages to the present day. At the monthly oratorio services works by Haydn, Palestrina, Handel, Mendelssohn and Bach will be heard.

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Organ Playing in Its Proper Relation to Music of the Church

[The following paper by Dr. Healey Willan, famous Canadian organist and composer, was presented at the A. G. O. convention in Cincinnati last June and in revised form at the C. C. O. convention in Toronto in August.]

By HEALEY WILLAN, Mus. D.

In presenting this paper to you I realize at the outset that I am plunging into a matter about which there may not be one point of view, but several. Any subject of value is worthy of discussion between friends, and friendly disagreement is often a healthy thing, for it means that individuals are doing their share of thinking; therefore, if you do not agree with either my statements or conclusions I shall be quite content, for the object of this paper is not to attempt to lay down the law (a thankless task at the best of times), but to place before you certain ideas about which you may think at your leisure, and then carry out or reject at your pleasure.

It was Earl Baldwin, perhaps better known as Mr. Stanley Baldwin, who in a speech a short time ago said that the British Empire held together not by logic but by common sense, and so, in a much lesser degree, I shall say that if I appear at times to desert the course of strict logic, it will be at the dictates of practical necessity, and I think that few people realize more than musicians how a theory may look exceedingly sound and tempting on paper, and yet fall down completely in practice.

When I began to work on this paper I found myself in the curious position of being at one time an ardent choralist and at another an enthusiastic organist, but never both at the same time. From this I am disposed to suggest that the organ and choral music are not the contented bedfellows we have hitherto considered them, but that they have rather developed in turn, and one often at the expense of the other.

I need not go into a discussion of the actual development of the organ—that scarcely comes within the province of this paper and, moreover, you can read all that is necessary in any reputable encyclopedia, if you do not already know all about it. In order to be as practical as possible I will endeavor to show how the struggles of the past have produced many of the difficulties of the present, and then by a wise combination of the two we may be able to deduce the future. We can at least try.

Organists are, generally speaking, of two kinds—church organists and concert organists; and while in many cases the two duties overlap in varying degrees, yet I suppose that church organists greatly outnumber the concert organists—and it is to the former that I am in the main addressing my remarks. As church organists we must realize that we are taking a definite part in beautifying the liturgies or verbal forms of the various services of the church, and that this constitutes the most important part of our work. That being so, we can scarcely begin any discussion relating to singing without reference to plainchant, the very essence of choral music.

Plain-song, that most eloquent expression of faith, reached its zenith in or about the eighth and ninth centuries and from that time onward it was assailed by two foes, polyphony and the organ, and these two foes have, in course of time, become its very good friends. It was assailed in the first instance by the early attempts at harmony by Hucbald and others in the ninth century, which attempts were known as "organum." This device of accompanying a melody in fourths and fifths, as we may readily imagine, acted as a definite brake upon melody, which hitherto had for its main characteristic the free, untrammelled flow of vocal sound. And if the adding of one other vocal part hampered the melodic arabesques and the free accentuation of the words, what must have been the result when our predecessors, well termed "organ beaters," hammered

and smote out an accompaniment of unisons, fourths and fifths? But if we remember that the carillon of several years ago, compared with the early attempts at organ building, would have been a flexible and expressive instrument we shall not judge our predecessors too harshly. The extreme flexibility of the modern organ renders accompaniment to plain-song a comparatively easy thing, but undoubtedly the great improvement in organ mechanism tempted many players of the last fifty years to indulge in incongruities entirely out of keeping with the mode and character of the plain-song.

It is possible and sometimes most effective to accompany some of the less florid melodies in "organum," so long as we do not lose sight of the fact that "organum" was in the first instance vocal and not instrumental. If any of my hearers have not yet tried the experiment of getting voices to sing in "organum" occasional verses of one of the early sequences of the church, such as the Christmas "Laetabundus" ("Come Rejoicing") or the Whitsun "Veni Sancte Spiritus" ("Come, Thou Holy Spirit, Come"), I can assure them they still have an emotional thrill awaiting them, for I know of nothing more mystically beautiful. There is a very fine recording of the latter sequence by the choir of Westminster Cathedral under the direction of Sir Richard Terry, which is well worth hearing.

Before I leave the subject of "organum" I would like to quote the words of a well-known historian, who, when referring to "organum," describes it as "this weird accompaniment which today would be horrible to our ears!" As, however, the writer refers to Mendelssohn, Schumann and Corelli as "writers of modern sonatas" we may assume that he would have been charmed with the Victorian musical proprieties when nothing so vulgar or rude as consecutive fifths could be tolerated. (It might be interesting to hear the views of Dr. Vaughan Williams and other writers of today upon the subject! I am sure they would be illuminating in more ways than one.)

During the succeeding centuries up to the development of the great English Tudor school the organ seems to have had little influence upon composers in spite of the fact that the art of organ building had advanced to no small extent in Germany and other parts of Europe. But in the main choral music and organ music were kept apart, and it is significant that in the Tudor school, in which English polyphonic composition reached its zenith, the bulk of the classics of that great school were written for unaccompanied singing.

There have been, unfortunately for the success of this great music, several editions of individual works published with organ accompaniment, and when used the effect has been disastrous. I need mention but one—Gibbons' "Hosanna to the Son of David." When sung unaccompanied we hear the joyous shouts of the multitudes in a marvelous contrapuntal complexity and handled with consummate skill by a master of his art. When accompanied by the somber tones of the organ, the entire open-air character of the music is lost and the astounding rhythmical accentuation of the words completely disappears. In other words, it ceases to be an art work and becomes a very respectable anthem!

I hope that it is not out of place here if I make a plea for the Latin tongue in those motets which were written originally in that language. No translation can ever be really adequate and very often the rhythm and outline of the music is ruined in order to fit the English words. There are few cases in which the Latin is not readily understandable by the great majority of hearers and such words as "Miserere," or phrases like "Ora pro Nobis" and "Gloria in Excelsis" are almost part of our language—especially if we have listened to "In a Monastery Garden" or songs of similar type a few times. I can think of but one example—Victoria's "Jesu, Dulcis Memoria"—which does not suffer from translation, and I am referring to the remarkable transcription—for it is transcription rather than translation—by the late poet-laureate Robert Bridges. That rare scholar has here contributed a perfect

WINIFRED J. DUNN



WINIFRED J. DUNN, who for fourteen years has been organist and director at St. Mark's English Lutheran Church, Indianapolis, Ind., has resigned her position to move with her husband, Ovid H. Dunn, to Cleveland. Mr. Dunn, associated with the American Telephone and Telegraph Company, was transferred to the Cleveland offices.

Winifred Dunn, one of the outstanding musicians of Indianapolis, was prominent in the Zeta Chapter of Sigma Alpha Iota, national musical sorority, and secretary of the Indiana Chapter of the American Guild of Organists, established and directed the St. Mark's Girls' Chorus and was director of many of the vesper services at the Scottish Rite Cathedral. At Mrs. Dunn's last service the congregation presented her with a substantial purse as a token of appreciation for her years of faithful service.

gem of English poetry in which not only is the old charm of the music supplemented by the words, but in many cases he has actually retained the vowel sound of the Latin original. I am in the happy position of working with a rector who not only realizes the above, but has expressed a wish that motets originally written to Latin words should be sung in Latin, on the ground that the motet is not an integral part of the liturgy and that a work of art should not be spoiled by an inadequate translation.

About the time of the restoration we find the organ again in use in many of the English cathedrals, and from that time onward it has gradually developed into the amazing piece of machinery we know it today. There is a curious parallel between the early attempts at polyphony and the use of the organ as an accompanimental instrument—they both slowed up the tempo of the music, so that instead of the easy movement and eloquent expression of the words we find the organ frequently duplicating the voice parts, and thereby producing a general effect of heaviness and stolidity.

From this period proceeded the long line of writers—I only mention a few—such as John Blow, 1648-1708 ("I Beheld, and Lo"), Purcell, 1658-1695 ("O Give Thanks"; the Bell Anthem), Croft, 1677-1727 ("God Is Gone Up"), Boyce, 1710-1779 ("O Where Shall Wisdom Be Found?"), John Goss, 1800-1880 ("O Taste and See"), S. S. Wesley, 1813-1876 ("The Wilderness"), Henry Smart, 1813-1879 ("The Angel Gabriel"; Service in F). It will be noticed by all to whom these works are familiar that while the organ, to a degree, duplicated the voices and so obscured the clarity of the vocal parts, at the same time it enabled the composer to use solo voices as opposed to the full choir and to establish the "verse," as it was called. In the case of the "Bell Anthem" by Purcell we find the organ definitely used to produce an effect rather than to furnish an accompaniment. The accompaniment to the bass solo in Wesley's "Wilderness" still remains an outstanding feature in a noble work which undoubtedly will retain its position as one of the greatest

contributions to ecclesiastical art.

But with the development of the organ and its possibilities, composers began to write more and more elaborate accompaniments, and more word painting was the result. Organists grinned like dogs and ran about, if not the cities, at all events the keyboards, any reference to a storm in the offing threw the player into paroxysms of unalloyed delight, and the full swell all too frequently opened and swallowed up Dathan and covered the congregation of Abiram! More and more stops, tubas and higher wind pressures produced a battle royal between organ and choir, and the organ, by sheer staying power, usually won.

I purposely make a pause here to insert a short summary of what I have attempted to show so far. In the first place we have pure vocal music; then an accompanimental idea by way of "organum," either vocal or instrumental; then a shaking off of the accompaniment and the development of the Tudor school; then the return of the organ, this time with more to offer, for its mechanism rendered possible the idea of tone color and a more fluent accompaniment. From that time the organ gained the upper hand, for by degrees it was treated more and more as a solo instrument and accompaniments were written and conceived in the orchestral vein, with none of the flexibility of the orchestra. The result was that the voices were overpowered and obscured, and instead of the organ being a valuable adjunct, it became—I am quoting here—"a noisome menace."

I remember a long editorial in *The Church Times* of some thirty or thirty-five years ago entitled "The Tyranny of the Organ," which took up the matter from the point of view of the worshiper and the listener, and in general the organist was heartily condemned. The article was brought about in the first instance by a statement on the part of a church dignitary who said that he visited a certain well-known cathedral and heard a splendid organ recital at 11 a. m., which was at intervals disturbed by the voices of clergy and choir, who foolishly seemed to think that they had a right to be heard.

It was the late Sir Charles Stanford—probably better known as Stanford in B flat—who pointed a way toward the solution of a problem which toward the close of the nineteenth and the beginning of the twentieth century was becoming acute. His great service in B flat opened up possibilities hitherto unthought of, and I say without hesitation that I regard this service as the beginning of what we must call, for want of a better term, the "School of Modern Church Composition." In this service he showed how, by the use of more free vocal writing, the voices could be used to much greater advantage, and noticeably by his free treatment of the bass voice (which hitherto had been more often than not duplicated by the pedals and so partly obscured) he released a most valuable part from a dull monotony, and at the same time furnished the composer with an additional part of very expressive character. He showed how the organ and choir could be treated without interfering with one another, if used antiphonally, and, last but not least, he showed how a very effective accompaniment could be written in such a manner that it formed a type of background and only in slight manner duplicated the voices.

This great reformer and experimenter was by no means exempt from criticism, as may well be imagined, and it is related that on one occasion when he was organist of Trinity College, Cambridge, he was introduced by the dean to a lady at a college reception as "our admirable and talented young organist, Mr. Stanford, who both surprises and delights us, but I am bound to add that he delights us most when he surprises us least." And we can almost appreciate the surprise which his hearers must have experienced when Mr. Stanford, full of genuine Irish exuberance, and undoubtedly on the full organ, played those splendid antiphonal passages to the choir in the Te Deum and the Credo, and also in another place where the antiphonal passages overlap and we hear the deliberate clash of the dominant chord on the organ and the tonic chord on

the voices. These effects, I gladly admit, both surprise and delight me more every time I hear them.

Is it not possible, however, that the conflict of this time had arisen (as most conflicts do) from confusion of thought on the part of those responsible and from an inability to space things out and to give them all their proper value? Such questions as: "Why have a highly trained choir (and often highly paid) only to be drowned on Sunday?" or "Why destroy one of the essentials of worship, namely contemplation?" all demand an answer. It seems to me that, like our early efforts at unraveling the peregrinations of Julius Caesar in Gaul, the terrain must be divided into three parts—(a) the congregation, (b) the choir, (c) the organ. The congregation has a definite right as well as duty to take part in the service, it is the duty of the choir to beautify the liturgy or form of service and it is the particular province of the organ to support the congregation, to accompany the choir, and to weld the entire service into an appropriate whole, in keeping with the particular day or occasion.

Many troubles have arisen owing to doubt as to what part the congregation should take in the service. I feel very strongly that there are certain portions in which it should take an active part, and certain portions in which it should take a contemplative part, and these parts should be clearly defined. Those parts of the service during which the congregation remains silent are generally more expressive when sung by the choir unaccompanied, and I think that if they are intended to induce contemplation, they more readily fulfill their purpose when unaccompanied.

It may be inferred from what I have said that I am not an enthusiastic supporter of the organ, and to some extent this is true. It was Sir Henry Wood who said at a musical convention a few years ago that if we could have all our pianos (and I would like to add "organs") locked up for ten years, we might become once again a musical nation. A musical nation must be a

singing nation, and I think that it is not without importance to realize that the composers of the past have in the main sprung from nations which are most rich in folk melody. Canadians are not, as a race, a singing people, and I remember how, in a speech in 1913, Sir Robert Falconer, speaking of the lack of musical development in Canada, and explaining it on the ground of being a new country, said that the errand boy had not yet learned to whistle. French Canada is remarkably rich in folk-songs, most of which either originated in France, or are variants of older tunes, and a few are indigenous. Perhaps a few centuries hence collectors of folk-tunes will speak with reverence of that interesting race of people who inhabited North America, whose character seemed to be noted for its strange contradictions, as is shown by the tune curiously called "Yes, We Have No Bananas," and which tune has a similarity to a chorus of thanksgiving, well known at the time, and supposed to have been written by a composer named Handel.

I feel that there is a distinct difference between the organ regarded as a recital instrument and the organ when looked upon as an adjunct to worship. I do not for a moment suggest that the church organist should possess less technique than the recital organist—he may sometimes require more—but it should be of a different kind. We too often forget that the organ—being a non-dynamic instrument—needs a very strong suggestion of rhythm, and this can be done only by acute and careful phrasing. It is this which adds vitality to the playing, far more than volume. As a general rule I do not like large organs, large choirs or large noises of any sort, but there are occasions when grandeur is not only appropriate, but positively necessary, and on some great festival or national occasion I can think of nothing finer than a great tune sung by a great body of people, supported by a great organ, provided that it is the result of an emotion and is not intended by its loudness to produce one.

There is an interesting method of

using the organ which is freely employed in France, and known as the "liturgical use of the organ." This is commonly used during one or more verses of an office hymn. The verse is recited in a low voice by a server or attendant and the organist plays a short improvisation on the melody. Many French composers—Guilmant, Chausson and others—have written admirable examples of this particular type—in reality a very short symphonic poem based upon the melody. They are known as "versets" and as such will probably be familiar to many. Marcel Dupré on one of his visits to London gave a masterly exhibition of this form of ornamentation of the office hymn at the Royal Albert Hall under the auspices of the London Gregorian Association, about 1917. I heard at the time that the impression created on that occasion was so profound that the idea was at once accepted, and I have been given to understand that the practice is spreading. This would appear all to the good, for variety in good taste always adds interest.

It was Hector Berlioz who said: "There is nothing so dull as the dull," and too much sound may become dull, just as too little may be equally dull. Two hymns following one another in the same meter may become tiresome (and neither congregation nor choir is aware of the reason—they only know that they are getting bored) and an anthem and hymn close together in the same key may be just as monotonous. In fact, the service should be planned with just as much care as a concert program, and the music arranged with as much attention to detail as the incidental music to a drama. It is surprising, when this is done with care, how highlights fall upon organ and choir in turn, and all suggestion of antagonism is removed. The service immediately takes on a symphonic structure and the hearer is subconsciously impressed with a sense of unity and definition. All the resources of our great musical heritage may be brought into the picture, just as a painter with an infinite number of colors selects at will the most appropriate shade of ex-

pression. Plainsong of the early centuries, "organum" of the tenth, the motets of Byrd, Tallis, Gibbons and many others of that amazing period, *fauxbourdons* by Goudimel and Ravenscroft, a chorale prelude and the chorale sung, and so on through the long line of composers down to the presentday "versets" by Dupré—all these fall into their proper place if viewed from a constructive standpoint, and the organ, so far from being the tyrant, becomes the peacemaker, for it brings together all these many centuries of thought and aspirations, and by its very reticence becomes the most powerful influence for good in the development of the art of music in the service of the church.

Humiston Goes to Marshall, Mich.

Paul A. Humiston, who has labored for a number of years with distinction as organist and director at the East Congregational Church of Grand Rapids, Mich., has been appointed organist and choirmaster of Trinity Episcopal Church at Marshall, Mich. He took up his new duties on Sept. 1. Mr. Humiston has an adult mixed choir and will organize a boy choir in addition to his present musical forces.

Arrived: Judith Virginia Byrne.

The musical population of Chicago was increased by one through the arrival of Judith Virginia Byrne in the home of Mr. and Mrs. Whitmer Byrne on Aug. 31. The young lady has a 100 per cent musical background, for her father is the well-known organist and dean of the Illinois Chapter, A. G. O., while her mother is a prominent church singer.

Plays in Carnegie Hall.

Beatrice Hatton Fisk, organist of First Church of Christ, Scientist, New London, Conn., a pupil of Dr. Melchiorre Mauro-Cottone, was heard in an hour of organ music at Carnegie Hall, New York City, Sept. 15. Her program ranged from Bach to Reger. Her playing was marked by beauty of registration as well as by clean technique. Miss Fisk was heard also in recitals at her own church.

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South Main Baptist is one of the oldest congregations in Houston. This organ will be an interesting addition to the list of Kilgen organs in the city, which includes the four-manual in St. Paul's and the First Methodist Churches, the three-manual in the First Christian and the large two-manuals in the First Lutheran Church and Holy Rosary Catholic Church.

The specifications of the organ are as follows:

GREAT ORGAN.

(Four and one-half-inch wind.)

1. Spitz Flöte, 16 ft., 73 pipes.
2. First Diapason, 8 ft., 73 pipes.
3. Second Diapason, 8 ft., 73 pipes.
4. Flute Harmonic, 8 ft., 73 pipes.
5. Gemshorn, 8 ft., 73 pipes.
6. Octave, 4 ft., 73 pipes.
7. Forest Flute, 4 ft., 73 pipes.
8. Quint, 2 2/3 ft., 61 pipes.
9. Super Octave, 2 ft., 61 pipes.
10. Tromba, (separate reservoir; eight-inch pressure), 8 ft., 73 pipes.
11. Chimes (Deagan class A), 25 tubes.

SWELL ORGAN.

(Five-inch pressure.)

12. Lieblich Bourdon, 16 ft., 73 pipes.
13. Geigen Principal, 8 ft., 73 pipes.
14. Gedeckt, 8 ft., 73 pipes.
15. Viola da Gamba, 8 ft., 73 pipes.
16. Voix Celeste, 8 ft., 73 pipes.
17. Geigen, 4 ft., 73 pipes.
18. Flauto Traverso, 4 ft., 73 pipes.
19. Octave Geigen, 2 ft., 61 pipes.
20. Mixture, 8 rks. (12, 15, 19), 183 pipes.
21. Trumpet, 8 ft., 73 pipes.
22. Oboe, 8 ft., 73 pipes.
23. Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

(Four and three-fourths-inch pressure.)

24. Open Diapason, 8 ft., 73 pipes.
25. Melodia, 8 ft., 73 pipes.
26. Dulciana, 8 ft., 73 pipes.
27. Unda Maris, 8 ft., 73 pipes.
28. Fugara, 4 ft., 73 pipes.
29. Flute d'Amour, 4 ft., 73 pipes.
30. Harmonic Piccola, 2 ft., 61 pipes.
31. Clarinet, 8 ft., 73 pipes.

PEDAL ORGAN.

(Four and one-half to eight-inch pressure.)

32. Resultant, 32 ft., 32 notes.
33. Contra Bass, 16 ft., 32 pipes.
34. Bourdon, 16 ft., 32 pipes.
35. Spitz Flöte (from Great), 16 ft., 32 notes.
36. Lieblich Bourdon (from Swell), 16 ft., 32 notes.
37. Octave (Contra Bass extended), 8 ft., 12 pipes.
38. Flute (Bourdon extended), 8 ft., 12 pipes.
39. Gedeckt (from Swell), 8 ft., 32 notes.
40. Octave Flute (8-ft. Flute extended), 4 ft., 12 pipes.
41. Trombone (Tromba extended), 16 ft., 12 pipes.

Harrison M. Wild Club Meets.

After the summer vacation, the Harrison M. Wild Organ Club of Chicago resumed its monthly luncheon meetings in September. The first meeting of the season was held at the Central Y. W. C. A., 57 East Monroe street. Tina Mae Haines is president of this club and Alice R. Deal is the program chairman. The club sponsored several recitals last year and plans increased activity this season. Any former student of Harrison M. Wild is eligible for membership.

Who's Who Among the Organists of America

J. STANLEY LANSING, Mus.B., A.A.G.O.

Departing for the first time from its custom of naming an Albany man as dean, the Eastern New York Chapter, American Guild of Organists, has chosen J. Stanley Lansing of Scotia and Schenectady. As head of the music department in the Mount Pleasant High School in the latter city Mr. Lansing has achieved wide note, especially through the training of the school's a cappella choir, which has been heard repeatedly on nation-wide network broadcasts by invitation of NBC. He is organist and choirmaster at the First M. E. Church, Schenectady, the largest Protestant church in that city.

The unusual manner in which the new dean came to take up music is interesting. It is as extraordinary as the case of Miss Lydia F. Stevens, a former dean of the same chapter. Miss Stevens stole her way inside a church through a coal hole in the sidewalk in order to play on the organ from which she had been barred by a church officer. In Mr. Lansing's case his father ran a dairy and one of his customers couldn't pay her \$12 milk bill. The customer, a piano teacher, offered the elder Lansing to give music lessons to a member of his family until the \$12 was paid. John Stanley was chosen. By the time the \$12 worth of lessons had been used up the boy had shown sufficient talent to warrant continuing his education. While going to Scotia High School—he was born in that village in 1904—he served as summer substitute organist in several churches and played in Schenectady theaters.

He went to the Ithaca Conservatory of Music after graduation and remained to teach piano and elementary keyboard harmony as assistant to the composer and teacher, Wallingford Riegger, now in New York City. Mr. Lansing also studied public school music and won his degree as bachelor of music at Ithaca. Incidentally he won membership in Phi Mu Alpha and received the honorary degree of Oracle, which corresponds to the Phi Beta Kappa in academic circles. He went first to the East High School at Erie, Pa., where he taught music four years. At the same time he was organist of the Erie First Presbyterian Church.

Upon returning to his home in Scotia Mr. Lansing received appointment to head the Mount Pleasant High School music department.

It was while at Ithaca that he obtained the training in choral direction which has enabled him to produce the fine results he has attained in Schenectady. He was assistant choir director at Ithaca's First M. E. Church under Burt Rogers Lyons, head of the conservatory's vocal department.

Mr. Lansing recently was appointed head of the vocal department at the

J. STANLEY LANSING



summer school of the Adirondack Music Camp on Lake Chateaugay.

Mr. Lansing's home is at Scotia, where he lives with his wife, the former Miss Dorothy Lamb, and their two children, Kathleen, 2, and Faith, 7 years old.

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The Hymn Society of America

Frames Catechism
Section on Hymns for
the Church Organist

By REGINALD L. McALL

[Chairman Hymn Festival Committee,
2268 Sedgwick Street, New York City.]

Any catechism for organists in the average church should include a section on hymns in worship.

Under the heading "Know Your Own Church" we would be sure to find the following questions: What hymn-books are used in all the departments of the church school? What hymns or songs were sung there last Sunday or during the last few months? Is the playing and vocal leading of the hymns adequate? Can I make available any training which will make their interpretation by the pianists clearer? Can I offer any musical guidance to the leaders of worship in the church school and to its general superintendent? What societies and clubs have services or meetings employing hymns? Do they use well-chosen hymn-books? Are the hymns chosen suitable for the worship of these groups?

Another heading would certainly be "Know Your Own Hymn-Books." Here the purpose is to compel each of us to evaluate the books now in use, by close and systematic study. What do the hymns accomplish, what do they suggest in the minds of the worshipers? Are some texts so deeply enshrined in memory and affection that few of us know just why we choose them? What are the dangers in overfamiliarity? Is there a limit to the frequency with which they should be sung? Is the value of a hymn decided by its text or its tune? Does the tune sometimes "carry" the words to the extent of compensating for their weakness or crudity?

There will be further questions bearing on our search for fine new hymns, our experiments in matching such texts with fresh, singable tunes, our efforts to secure the composition of new tunes for other desirable hymns. There is no doubt that the choice of excellent tunes which are not preempted by other associations—either sacred or secular—is an important task. Few individuals are competent to make such decisions, with the results that tunes such as "Aurelia," "Canonbury," "Materna" or "St. Agnes" have been pressed into service as the vehicles for many new lyrics, sometimes at the request of the authors. A great enough hymn will generally provoke a stirring tune, as it has in the past. In this matter the Hymn Society may be consulted, for in some cases an adequate tune has already been provided, or else it may be sought for with the help of the society.

"Know Your Own Minister" might well sum up another aspect of our work, for close cooperation with him, based on mutual understanding, is essential. Can we aid him as he decides the emphases and spiritual objectives of each service? Can we successfully commend to him excellent hymn and anthem material closely related to the worship of the coming Sundays? (Have we found any that would successfully commend itself—with our help?) Perfunctory contacts, aloofness and the absence of sincere mutual respect may completely interfere with unified, inspiring public worship. But when pastors and other clergy find that we can help them by offering suggestions for hymns and anthems that we feel are valuable in relation to their general plans, they will come to regard us in a new light, and a working partnership will inevitably ensue. The serious situations revealed in correspondence with many organists are often caused by lack of this spirit of teamwork.

"Know Your Own—and Other—Liturgies." This suggests further questions. What are the real objectives of worship? How far are they fulfilled for our congregations by the present orders of service as carried out? In other communions and churches are there essential worship attitudes in which we do not share fully, due to

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Librarian—William W. Rockwell, D. D., New York.
Treasurer—Edith Holden, Rock Ridge, Greenwich, Conn.

errors of omission or commission?

Another field for inquiry and study would certainly concern the actual techniques of playing hymns, their enrichment by varied treatment at the organ, the use of free organ accompaniment and descant and the value of hymns as choir responses, etc.

A final question relates to the attitude of the congregation regarding its share in public worship. Does it react well toward the new hymnal that may have been installed? Do we know how to introduce unfamiliar material successfully? Are there any groups willing to learn such hymns in advance? Can we increase the interest of the congregation by occasional notes in the weekly announcements on the source and significance of the hymns to be used each Sunday? This is done most effectively by a few churches in connection with the hymns that are being introduced.

Every one of us will find some part of this inquiry stimulating. The Hymn Society of America, through its various activities, seeks to be helpful to all those who are actually facing the problems raised. There may be plans for discussion meetings on hymns in public worship, or for hymn festivals in single churches and in several churches together. The study of hymnology, of the hymns of different periods, of the trends in modern hymn writing, of the musical treatment of hymns, will attract many groups and engage the earnest thought of those who cannot enjoy the fellowship of others for such study.

We hope that in every church some aspect of the use of hymns in its worship will receive emphasis. Other objectives are of great importance—this is essential.

H. Augustine Smith Takes Charge.

Professor H. Augustine Smith of Boston University, the hymnologist and church choral director, has been appointed chairman of church music for the National Federation of Music Clubs. This organization has 450,000 members and consists of 4,000 music clubs. Professor Smith believes this may be the finest agency for a revival and a reorganization of church music in local churches the country over.

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Lessons

Programs of Organ Recitals of the Month

Gottfried H. Federlein, New York City—At the dedication of the Kilgen organ in Zion Lutheran Church, Brooklyn, Sept. 19 Mr. Federlein played: Sonata in D minor, No. 6, Mendelssohn; Chorale Prelude, "Wachet auf, ruft uns die Stimme," Bach; Fantasy in G minor, Bach; Berceuse, Guilmant; "In the Morning," Grieg; "Legend," Federlein; Scherzo in G minor, Bossi; "Romanza," Parker; "Marche Religieuse," Guilmant; Hallelujah Chorus, Handel.

Walter Peck Stanley, F.A.G.O., New York City—Mr. Stanley gave the following program Aug. 19 in the Portland City Hall, Portland, Maine: First Movement, Sonata 1, Mendelssohn; Andante Cantabile from Fourth Symphony, Widor; Minuet, Bizet-Stanley; Fugue from Pastoral Sonata, Rheinberger; "Romance sans Paroles," Bonnet; Scherzo, Rousseau; Caprice, "To Spring," Matthews; Fantasie, Tours; Musette, Handel; Finale, Symphony 1, Vierne.

Mr. and Mrs. Stanley spent the summer in Watkins Glen, N. Y., and at Poland Spring, Me. While at Poland Spring Mr. Stanley played two Sundays in the beautiful church there.

Francis W. Snow, Boston, Mass.—In a Constitution Day recital Sept. 18 at Organ Hall, Methuen, Mass., Dr. Snow of Trinity Church played this program: "Lord Jesus, Turn Thou to Us," Karg-Elert; "Stella Matutina," Dallier; "Soeur Monique," Couperin; Toccata on "Jesus Christ Is Risen Today," Francis Snow; Prelude in G minor, "O Sacred Head" and Toccata, D minor, Bach; Scherzo in E, Gigue; "Electa ut Sol," Dallier; Intermezzo, Widor; "Clair de Lune" and "Carillon," Vierne.

Dr. Snow played the program at the Portland, Maine, City Hall in the series of twenty-fifth anniversary recitals, Aug. 25. His offerings included: "Lord Jesus, Turn Thou to Us," Karg-Elert; "By the Waters of Babylon," Karg-Elert; Scherzo in E flat, Gigue; Doric Toccata, Bach; "Soeur Monique," Couperin; "Stella Matutina," Dallier; Scherzo from Symphony 2, Vierne; "Carillon de Westminster," Vierne.

Kenneth R. Osborne, Holland, Mich.—In his recital in the chapel of Hope College Sunday afternoon, Sept. 19, Mr. Osborne played: "Piece Heroique," Franck; Prelude, Ninth Sonata, for violin, Corelli; Prelude and Fugue in D major, Bach; "Clair de Lune," Karg-Elert; "The Bells of St. Anne de Beaupre," Russell; Autumn Sketch, Brewer; "Marche Slav," Tschalkowsky.

Edwin Arthur Kraft, F.A.G.O., Cleveland, Ohio—Mr. Kraft has returned from his summer in Europe to his duties in Cleveland. He will play his first recital of the season at Trinity Cathedral in Cleveland Oct. 4 and at Lake Erie College, Painesville, Ohio, Oct. 13. The program for these recitals consists of the following compositions: Prelude in E flat, Bach; Minuetto from Eleventh Symphony, Haydn; Variations in D minor, Handel; "Melodrama," Guiraud-Kraft; Fugue in G major, from Pastoral Sonata, Rheinberger; Fifth Sonata, Mendelssohn; Cantilene from "Prince Igor," Borodin-Kraft; "Carillon de Westminster," Vierne; "Dreams," Wagner; "Ride of the Valkyries," Wagner.

F. Rayner Brown, San Diego, Cal.—Mr. Brown was guest organist at the Spreckels outdoor organ in Balboa Park in August and September and the following programs were among those played by him:

Aug. 21—Toccata in D, Kinder; Nocturne, Field; Suite from Water Music, Handel; "Within a Chinese Garden," Stoughton; "Imagery in Tableaux," Edmundson; Folk-tune, Whitlock; Sketch in C minor, Schumann; "A Dream," Bartlett; "A Joyous March," Sowerby.

Aug. 25—Rhapsody, Silver; Aria from Sixth Symphony, Vierne; Prelude and Fugue in B flat, Bach; "Meditation a Ste. Clotilde," James; Fantasie on Chorale "Dankt, dankt un Allen God," Bonset; "Benedictus," Barton; Air, Tartini; "Melancolique," Noble.

Aug. 26—Third Sonata, Guilmant; Southwest Sketches, Nearing; Prelude in E minor, Bach; Andante on Sonata No. 1, in A minor, Borowski; Allegro alla Marcia, F. Rayner Brown; "Legende," Clokey; Toccata in G minor, Rogers.

Sept. 1—War March from "Rienzi," Wagner; Nocturne in F, Spinney; Pas-

toral Sonata, Rheinberger; Andante Cantabile from Fourth Symphony, Widor; "Ascension Fiesta," Gaul; "Under the Stars," Stewart; Andante con moto from Fifth Sonata, Mendelssohn.

Sept. 2—Garth Edmundson program: "Carillon"; "Bells through the Trees"; "Impressions Gothiques"; Four Modern Preludes on Ancient Themes; "In Modum Antiquum."

Madeleine Emich, F.A.G.O., Pittsburgh, Pa.—Miss Emich, organist of St. Paul's Lutheran Church, will begin her fall work with a recital at St. John's Lutheran Church, Mars, Pa., the occasion being the fortieth anniversary of the church. Her program is as follows: "Finlandia," Sibelius; Air from Orchestral Suite in D, Bach; Chorale Prelude, "Nun freut Euch, Lieben Christen," Bach; Bourree in G, Bach; "By the Brook," de Boissodere; Prelude and Fugue on B-A-C-H, Liszt; "The Bells of St. Anne de Beaupre," Russell; Scherzo from Second Symphony, Vierne; March from "Die Meistersinger," Wagner.

W. Douglas Francis, New York City—Mr. Francis, organist of Christ Church, Bronxville, N. Y., who played the summer recitals on Tuesdays at 1 o'clock in St. Paul's Chapel on Broadway, played the following among his programs:

Aug. 17—Antiphons to the Psalms, "How Fair and Pleasant" and "I Am Black, but Comely," Dupre; Prelude in D major, Bach; "Liebestod," Wagner; Berceuse, Vierne; Finale (Symphony 1), Vierne.

Aug. 31—Chorale, Jongen; "O Sanctissima," M. J. Erb; Arabesque, Vierne; Allegro Risoluto (Symphony 2), Vierne.

Sept. 7—Prelude, Clerambault; "Priere," Jongen; Good Friday Music ("Parsifal"), Wagner; "Clair de Lune," Karg-Elert; Finale (Symphony 2), Widor.

Sept. 14—Fantasia, Beohide; Fugue in C sharp minor, Honegger; Andante Cantabile (Symphony 4), Widor; "Meditation a Ste. Clotilde," James; Sortie in B flat, Ropartz.

Roberta Bitgood, F.A.G.O., Bloomfield, N. J.—Miss Bitgood, organist and director at the Westminster Presbyterian Church of Bloomfield, was heard in a joint recital with Maxine Stellman, soprano, at the Methodist Church of New London, Conn., Sunday evening, Aug. 29. The organ selections included: Allegro, Sixth Symphony, Widor; Arioso, "I Stand at Heaven's Portal," Bach; Chorale Prelude, "Rejoice, Dear Christians," Bach; Sinfonia, "God's Time Is Best," Bach; Chorale in A minor, Franck; Intermezzo ("Storm King" Symphony), Dickinson; Sketch in D flat, Schumann; "At the Convent," Borodin; "Westminster Chimes," Vierne.

In a recital at the Methodist Church of Uncasville, Conn., Aug. 18 with Estelle Barrett, contralto, Miss Bitgood played: "Now Thank We All Our God," Karg-Elert; "I Stand at Heaven's Portal," Bach; Chorale, "Jesus, Joy of Man's Desiring," Bach; Fugue a la Gigue, Bach; "In Summer," Stebbins; "The Squirrel," Weaver; "Song of the Basket Weaver," Russell; "Canyon Walls," Clokey; Echo Caprice, Mueller; "Ben Jonson's Pleasure," Milford; "Grand Choeur Dialogue," Gigue.

Herbert Ralph Ward, New York City—Mr. Ward's programs in St. Paul's Chapel at 1 o'clock on Tuesdays in October will include the following offerings:

Oct. 5—Largo (Concerto in A minor), Vivaldi; Fugue in G minor (the Little), Bach; Cantilene, Robert Bedell; Chorale in A minor, Franck.

Oct. 12—Three Eighteenth Century Preludes, arranged by Harry Wall; Trio and "Ayre," John Stanley (1713-1786), and "For Diapasons," John Bennett (1752); "Ode to a Heroine," Sydney Overton; Grand Chorus in G minor, Hollins.

Oct. 19—Prelude on a Tune of Tallis, C. F. Waters; Tuba Tune in D major, C. A. Lang; "To a Pond Lily," H. R. Ward; Pastorale ("Solomon"), Handel; Toccata and Fugue in D minor, Bach.

Oct. 26—Andante, Elfric Ensor (1910-1926); "Within a Chinese Garden," Stoughton; "The Enchanted Bells," Haberling; "The Last Spring," Grieg; Prelude in E minor (the Great), Bach.

Harold G. Fink, New York City—Mr. Fink will play the following program in a recital Sunday afternoon, Oct. 17, at

4 o'clock in the Fordham Lutheran Church on Walton avenue: Chorale in E major, Cesar Franck; Pastorale, Franck; Finale in B flat, Franck; Fantasia on the Chorale "Ad Nos, ad salutarem undam," Liszt.

Henry F. Seibert, New York City—In a recital broadcast over WQXR from the Aeolian-Skinner Organ Company studio by Mr. Seibert Sunday morning, Sept. 12, at 10 o'clock he played the following program: Chorale, "If Thou but Suffer God to Guide Thee," Neumark; Chorale Prelude on same chorale, Bach; "Lead, Kindly Light," Dykes-Lemare; Allegro moderato, e serioso (Sonata 1), Mendelssohn; Andante Cantabile, Tschaiowsky; "The Swan," Saint-Saens.

On Aug. 29 Mr. Seibert played the following program over the air from the same place: "Te Deum," Reger; "Benediction Nuptiale," Dubois; Chorale, "It Is Now Certainly the Time," Geistliche Lieder; Chorale Prelude on same chorale, Bach; Concert Scherzo in F, Purcell Mansfield; Prelude to "The Deluge," Saint-Saens.

Melville Smith, Cleveland, Ohio—The Cleveland Museum of Art presented Mr. Smith as its guest artist in the Sunday recital Sept. 5. Mr. Smith, assistant professor of music at Western Reserve University, devoted his program to the "Pre-Bach Composers of France," including Jean Titelouze, Francois Couperin, Nicholas de Grigny and Louis Marchand. The program was as follows: Two Versets on the Hymn "Exultet Coelum" ("Plein Jeu" and Fugue), Jean Titelouze (1563-1633); "Benedictus" ("Cromhorne en Taille"), Francois Couperin (1631-1700); Suite from "Livre d'Orgue," Nicolas de Grigny (1671-1703); "Dialogue," Louis Marchand (1669-1732).

Charles F. Schirrmann, Mus. B., Portsmouth, Ohio—The Portsmouth Summer School of Choral Music presented Mr. Schirrmann in a recital at the Second Presbyterian Church Aug. 27 and he played the following selections: Chorale No. 3, in A minor, Cesar Franck; Suite

(Meditation and Toccata), d'Ervy; "The Squirrel," Weaver; "Suite Gothique" ("Menuet Gothique" and "Priere a Notre Dame"), Boellmann; Toccata, Symphony No. 5, Widor.

Robert L. Bedell, New York City—In his recitals on Sunday afternoons at 2:30 in the Brooklyn Museum Mr. Bedell will play these programs in October:

Oct. 3—Prelude in G major, Bach; "Prelude for Klavier," No. 24, Bach; Grand Chorus in D, Guilmant; "Harmonies du Soir," Bedell; "Marche Pontificale," Lemmens; "Sonata Pathetique" (Adagio), Beethoven; Gavotte in A, Gluck; "Song to the Evening Star," Wagner; Overture, "The Magic Flute," Mozart.

Oct. 10—Introduction and Fugue in D minor, Mozart; Chorale Prelude, "O Welt, ich muss Dich lassen," Bedell; Chorus from Cantata No. 78, Bach; Serenade, Widor; Water Music (Finale), Handel; Symphony 5 (Andante), Beethoven; Minuet in G, Haydn; Cradle Song, Brahms; "Marche Slav," Tschaiowsky.

Oct. 17—Prelude and Fugue in F minor, Handel; Intermezzo, Sonata in A minor, Rheinberger; Bourree in D, Wallace A. Sabin; "Ave Maria," Bedell; "Venusberg" (Scene III), "Tannhauser," Wagner; Gavotte in B minor, Bach; "Traumeri," Schumann; "Dance of the Reed Flutes," Tschaiowsky; Overture, "Iphigenie in Aulis," Gluck.

Oct. 24—Grand Chorus in G minor, Hollins; Sinfonia to Cantata "My Spirit Was in Heaviness," Bach; Nuptial Postlude, Guilmant; Pastorale, Bedell; Harpsichord Suite in G, Handel; Symphony 5 (Andante), Tschaiowsky; Ballet Music ("Rosamunde"), Schubert; "Ave Maria," Schubert; March from "Die Meistersinger," Wagner.

Oct. 31—Prelude in F minor, Bach; Symphony 2 (Pastorale), Widor; "Marche Triomphale," Lemmens; "Berceuse et Priere," Bedell; Grand Chorus in B flat, West; "Moonlight" Sonata (Adagio), Beethoven; Minuet in G ("Manon"), Massenet; Serenade, Schubert; Overture, "The Barber of Seville," Rossini.

CHRISTMAS MUSIC

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Composer	Title	Author	Net
Edward Shippen Barnes	Christmas Joy	Mary Bird Claves	.12
J. Edgar Birch	O Little Town of Bethlehem	Phillips Brooks	.12
F. Leslie Calver	How Peaceful Was the Night	Milton	.12
F. Leslie Calver	I Sing the Birth	Ben Jonson	.10
Mabel Daniels	The Christ-Child (Carol)	G. K. Chesterton	.12
Mabel Daniels	Through the Dark the Dreamers Came	Earl Marlatt	.12
Mabel Daniels	The Holy Star	Nancy Byrd Turner	.20
J. Lamont Galbraith	O Little Town of Bethlehem	Phillips Brooks	.12
Cuthbert Harris	Lo! The Manger Where He Lies	Robert Montgomery	.12
Walter Howe	Carols for Christmastide	Bertha Bailey, etc.	.16
Edwin H. Lemare	What Sudden Blaze of Song	John Keble	.12
John Leshure	The Choral Host	Oliver W. Holmes	.15
Anna P. Risher	Hallelujah to Our King	Mary Gleadall	.12
Walter R. Spalding	The Christ-Child Lay on Mary's Lap	G. K. Chesterton	.15
Christopher Thomas	Christmas in Graccio	H. M. P. Davidson	.12
W. R. Voris	A Day of Glory	John Mason Neale	.12

MEN'S VOICES

Genia Branscombe	Hail, ye Tyme of Holie-dayes	Kendall Banning	.12
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WOMEN'S VOICES

Paul Ambrose	O Little Town of Bethlehem (trio)	Phillips Brooks	.12
Marion Bauer	Three Noëls	Louise Imogen Guiney, etc.	.25
Genia Branscombe	Hail, ye Tyme of Holie-dayes (trio)	Kendall Banning	.10
F. Leslie Calver	Oh, to Have Dwelt in Bethlehem (trio)	Adelaide Proctor	.12
F. Leslie Calver	On Christmas Day (trio)	H. W. Longfellow	.12
Mabel Daniels	Through the Dark the Dreamers Came	Earl Marlatt	.12
Mabel Daniels	The Holy Star	Nancy Byrd Turner	.20
Cuthbert Harris	O Lovely Voices of the Sky (trio)	Felicia Hemans	.12
Margaret Ruthven Lang	Tryste Noël (trio)	Louise Imogen Guiney	.12
Kitson-Northcote-Colborn	Three Christmas Carols (trios)	Christina Rossetti, etc.	.12

UNISON AND TWO-PART

Muriel Elliott	The Shepherds Had an Angel (2-part)	Christina Rossetti	.10
Walter Howe	Carols for Christmastide (unison)	Bertha Bailey, etc.	.16
Boris Levenson	Stars Were Jewels in the Sky (unison)	Edward Lockton	.10
Purcell J. Mansfield	Carol, Sweetly Carol (2-part)	Fanny Crosby	.08
Frances McCollin	'Twas the Night Before Christmas (2-part)	Clement C. Moore	.40
David Nival	The Gladdest Day of the Year (2-part)	James Whitcomb Riley	.08

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Recital Programs

[Continued from preceding page.]

Raymond C. Robinson, F.A.G.O., Boston, Mass.—Mr. Robinson played one of the twenty-fifth anniversary concerts on the Portland City Hall organ Aug. 26 and presented this program: Chorale in B minor, Franck; Arioso, Bach; Chorale Prelude, "In Thee Is Gladness," Bach; "Calm du Soir," Quef; "Noel" ("Grand Jeu et Duo"), d'Aquin; Sketch in F minor, Schumann; "Jagged Peaks in Starlight," Clokey; Allegro (Concerto in G minor), Handel.

Mrs. D. W. Faw, Oklahoma City, Okla.—Mrs. Faw, secretary of the Oklahoma City Chapter, A. G. O., who during the summer is at Santa Fe, N. Mex., where she plays at the Presbyterian Church, appeared in an "hour of music" at the St. Francis Auditorium of the Santa Fe Art Museum Sunday afternoon, Aug. 22. Her offerings were as follows: "Hebrew Prayer of Thanksgiving," Gaul; "Night," Cyril Jenkins; "The Chapel of San Miguel," Edwin Stanley Seder; Chorale Preludes, "Wachet auf, ruft uns die Stimme" and "Alle Menschen müssen sterben," Bach; Largo, Handel; Nocturne, Op. 9, No. 2, Chopin; "When Shadows Deepen," Carl Mueller; "Finlandia," Sibelius.

Julia C. Ward, LeRoy, Ohio—In a wedding recital Sept. 4 at the LeRoy Methodist Church Miss Ward played the following compositions: "Prayer" from "Lohengrin," Wagner; Gavotte in A, Gluck-Brahms; Meditation from "Thais," Massenet; "Stellienne," Bach-Widor; "Song to the Evening Star," Wagner; Andante Cantabile, from Fourth Symphony, Widor; "Ave Maria," Schubert-Liszt; Bridal Chorus from "Lohengrin," Wagner; Nocturne, Op. 9, No. 2, Chopin; Wedding March, Mendelssohn.

Miss Ward gave a program with the assistance of J. C. Hiestand, flautist, at the same church Aug. 30, playing: Andante Pastorale, Gerhard Alexis; Gavotte in A, Gluck-Brahms; "Song to the Evening Star," Wagner; Andante Cantabile, from Fourth Symphony, Widor; "Ave Maria," Schubert.

Ray Hastings, Los Angeles, Cal.—Dr. Hastings has played a series of Sunday evening recitals entitled "Hollywood Bowl Echoes" at the Temple Baptist Church, partly to increase interest in the programs of the Philharmonic Orchestra at the Bowl. Dr. Hastings is the organist of the orchestra. Among his offerings have been the following: Prelude to "Lohengrin," Wagner; Introduction to "The Deluge," Saint-Saens; Excerpt from Symphony 5, Tchaikovsky; Finale from Symphony 3, Mendelssohn; "Procession of the Holy Grail Knights," from "Parsifal," Wagner; Aria from Suite in D, Bach; "Miserere," from "Il Trovatore," Verdi; Music to Shakespeare's "Midsummer Night's Dream," Mendelssohn; Excerpt from Symphony 5, Beethoven; Siciliano from "Cavalleria Rusticana," Mascagni; Aria from "I Pagliacci," Leoncavallo; Prelude to "La Traviata," Verdi; "Habenera" from "Carmen," Bizet; "The Swan," from "Carnival of Animals," Saint-Saens; Allegro Moderato from Symphony 8, Schubert.

Thornton L. Wilcox, Bellevue, Pa.—Mr. Wilcox's Sunday evening programs at the Allegheny County Memorial Park, called the "singing tower concerts," continue weekly with vocal and instrumental soloists assisting the organist of the Bellevue Presbyterian Church. The organ offerings on recent programs have been as follows: Aug. 22—"Oh, the Lifting Springtime," Stebbins; "The Swan," Saint-Saens; "Silver Clouds," Nevin; Finale from Fourth Sonata, in D minor, Gullmant.

Aug. 29—"Peyel's Hymn," Burnap; "Jesu, Joy of Man's Desiring," Bach; "Ave Maria," Schubert; "Jesus, Lover of My Soul" (Tune "Refuge"); Fantasia on

"Duke Street," Kinder.

Annette Woods, Wichita, Kan.—Miss Woods, assisted in organ and piano numbers by her teacher, Reno B. Myers, and Maxine Payne, presented the following program on a Hammond electronic organ Sept. 3 in the Kingman Christian Church: "Kamennoi Ostrow" (organ and piano), Rubinstein; Prelude and Fugue in B flat, Bach; Sonata in C minor, Gullmant; Largo, Handel-Wilkins; Cantabile ("Samson and Delilah"), Saint-Saens; "In Summer," Stebbins; Reverie, Rogers; "The Rosary," Nevin; "Narcissus," Nevin; Barcarolle, Faulkes; "Joy and Gladness" (organ and piano), Stults.

Etta Haase Morrison, Fresno, Cal.—In a recital by Mrs. Morrison Sunday evening, Aug. 15, at Roeding Park, Fresno, on the municipal organ, she played: "Morning Mood," Grieg; "Song of Summer," Lemare; "Caprice Viennois," Kreisler; Impromptu, No. 3, Schubert; "Moonlight" Sonata, Beethoven.

Minor C. Baldwin, South Paris, Maine—In a recital at the Universalist Church Aug. 15 Dr. Baldwin played these numbers: Toccata and Fugue in D minor, Bach; Reverie and "At Evening," Baldwin; "Inflammatus," Rossini; Symphony, Haydn; Adagio, Bach; Hallelujah Chorus, Handel.

Dr. Baldwin also appeared in an organ recital at the Congregational Church of Warner, N. H., and in a private subscription piano recital at the Poland Springs Sanitarium.

RECITAL SERIES IN SEATTLE

Lyon's Programs at Cathedral to Continue Through October.

John McDonald Lyon's series of eight recitals this fall at St. James' Catholic Cathedral in Seattle was opened Sept. 12 and will continue on Sunday evenings at 7 o'clock until Oct. 31. Instead of playing the entire Bach "Orgelbüchlein" Mr. Lyon will include with his Bach works more of the works of forerunners of Bach and all of "Fiori Musicali" and the "Virginal Book of Benjamin Cosyns." The present series is Mr. Lyon's seventh annual group of recitals devoted to works of Bach and his forerunners. Last year's series was given up to a performance of the complete organ works of Bach, including "The Art of Fugue."

For the initial recital Mr. Lyon prepared the following program: Ricercare, Palestrina; Toccata, Merulo; Interludio (Magnificat, Tone I), Cavazzoni; Preludio (Magnificat, Tone VIII), Cavazzoni; Preludio I, Zipoli; Preludio II, Zipoli; Versetto, Zipoli; Pastorale, Zipoli; Prelude in C major, Bach; Fugue in B minor, Bach; First Organ Concerto, Bach.

Frank Van Dusen Resumes Work.
After a vacation spent in Wisconsin and Michigan, Frank Van Dusen has resumed his teaching at the American Conservatory of Music in Chicago and at Wheaton College. Charles Forlines, an organ pupil of Mr. Van Dusen, has been appointed organist and choir director at the First Baptist Church, Wheaton, Ill. Mrs. Mabel Weiger, piano and organ pupil of Mr. Van Dusen, has been appointed teacher of piano and organ at Moody Bible Institute and will broadcast organ programs over radio station WMBI.

Dupré to Play in Bloomington, Ill.
Marcel Dupré is to make a downstate appearance in Illinois when he plays Oct. 30 at Illinois Wesleyan University, Bloomington. The recital is being arranged by Frank B. Jordan, head of the organ department, and he expects a large attendance not only from Bloomington, but from many other towns in the vicinity. The organ department at Illinois Wesleyan has an enrollment of sixty this fall and twenty others could not be accommodated.

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[*Sumner Salter, the distinguished American organist, now retired, who for eighteen years was at Williams College, and who held important posts in various cities in the United States in his long career of activity, prepared for the meeting of the Music Teachers' National Association, held in 1890 in Detroit, a paper, based on extensive research, which presents the history of some of the earliest organs in America. Through the courtesy of Mr. Salter THE DIAPASON has the privilege of reproducing his paper, revised and brought up to date by the author. Our readers will find in what Mr. Salter writes historical material of interest to every student of the organ.*]

By SUMNER SALTER
Second Installment.

It is a curious coincidence that the second oldest organ in this country, of which also a considerable portion remains to this day, should have found its resting place also in Portsmouth, but, in this instance, Portsmouth, R. I. Such is the case with what is known as the Berkeley organ, for a long time in Trinity Episcopal Church, Newport.

This has a record even more clear than its predecessor, was made by the celebrated builder, Richard Bridge of London, and was, no doubt, an excellent instrument for its time. Richard Bridge is distinguished for having built, in 1730, the largest organ in England—the one in Christ Church, Spitalfields, of thirty-three stops, a specification of which is given in "Grove's Dictionary."

The Berkeley organ, according to an account written by J. C. Swann, a Newport musician, who played the organ from 1840 to 1842, was the direct gift from Bishop Berkeley to Trinity Church in 1733. A contrary account, however, is given by Edward S. Tobey of Boston, who writes as follows: "I have always understood that the town of Berkeley, Mass., was set off from Taunton about the year 1730, and that the name Berkeley was adopted in honor of Bishop Berkeley, at that time a resident of Newport. In response to this compliment the bishop sent from England an organ for the church in Berkeley, and the church declined to receive it, preferring congregational music exclusively. The organ was then given to the old Trinity Church in Newport. My great-grandfather, Samuel Tobey, was the first minister of Berkeley," etc., etc.

Dr. William A. Cornell of Boston, a native of Berkeley, confirms the account of Mr. Tobey and adds that "the organ was for several years after its arrival in Berkeley deposited in a barn-stable, the church of Berkeley having absolutely declined to receive it."

The account of Mr. Swann, previously referred to, published in the *Newport Mercury*, March 3, 10 and 17, 1883, begins with an extract from the records of Trinity Church, Feb. 27, 1733, in which "The Rev. James Honeyman is directed to draw up a letter of thanks to the Rev. Dean Berkeley for his generous present of an organ to this church, and, likewise, of thanks to Mr. Henry Newman for his care about shipping the same, to be sent to England as soon as conveniently may be."

It is difficult to harmonize this portion of the records.

The following is Swann's description of the organ: "Its case was of English oak, and of very beautiful design, about 14½ feet high, 8-foot front and 8 feet deep. In its front there were twenty-three gilded pipes, and its top was ornamented with a crown supported by two mitres. The compass of its manual was from C to d3, fifty-one notes. [Mr. Swann states fifty notes and fifty pipes, but has made a miscalculation or, perhaps, the C sharp was missing and he neglected to mention it.] Its long keys were made of ebony, and the short ones of ivory, with a strip of ebony through the middle of them; and the keys of the swell organ were placed below those of the great organ, beginning with middle C. Be-

tween the keyboards was the maker's name, *Ricardus Bridge, Londini, Fecit, MDCCLXXXIII.*"

The workmanship of the instrument in all its details was of superior quality, and in tone it was most excellent, and would compare favorably with any work of the kind done at the present day. Its resources were as follows:

- GREAT ORGAN.
Principal, 51 pipes.
Stopped Diapason, 51 pipes.
Open Diapason, 50 pipes.
Twelfth, 50 pipes.
Fifteenth, 50 pipes.
Tierce Bass, 25 pipes.
Tierce Treble, 25 pipes.
Flute, 50 pipes.
Trumpet, 38 pipes.
SWELL ORGAN.
Stopped Diapason, 27 pipes.
Open Diapason, 27 pipes.
Flute, 27 pipes.
Trumpet, 27 pipes.

There is a total of thirteen stops and 496 pipes.

There was one stop marked "vox humana," which was never put in. June 12, 1769, the vestry voted "to have a new stop put in the organ from London, the vox humana, or any other that may be suitable, in place of one wanting or missing," July 9, 1779, Doct. Edward Evans was elected organist, salary £30 per annum, to commence on his return from London; and he is to bring the new stop for the organ, vox humana, or some other necessary addition, for which the church will pay on his return." He did not return, and the new stop was never added to the organ.

With some interruption, this organ was used in the services of the church until 1844—111 years. In that year Henry Erben of New York reconstructed the organ, retaining the case and two stops of the great—the open diapason and the flute—promising that the new organ should have two banks of keys and an octave and a half of pedals, ten of them to be sub-bass, for the sum of \$1,150. The organ had only one manual, however, besides the pedal, and caused no little dissatisfaction. The rest of the great organ of the Berkeley instrument, together with an open diapason and flute, to replace those taken from the other organ, the draw-stops, action and keyboard, with maker's name, were placed in a new pine case, and this organ was set up in the antechapel of Grace Church, Brooklyn, where it remained until 1850. It was then bought by Miss Sarah Gibbs for St. Mary's Church, Portsmouth, R. I.

In June, 1880, Hook & Hastings of Boston took the Trinity Church organ in Newport, with the exception of the case, and placed it, with some improvements, in Kay Chapel on Church street. In and around the old Berkeley case in Trinity Church they set up a new organ, and high up on its front we still read: "Presented A. D. 1733," and on a panel in the gallery in front of the organ, in quaint letters in gold, on a blue ground, is inscribed: "The gift of Doct. Geo. Berkeley, late Lord Bishop of Cloyne." All that is left of the original is a part of the case, with its crown and mitres, and a part of the front pipes, but they are as silent as the voice of him who gave them.

From more recent evidence it appears likely that an organ was built "as early as 1700" by "those theological brethren sometimes called the Rosicrucians, or Hermits of the Wissahickon," who "built an organ for their house of worship 'on the Ridge.'" A certain Christopher Witt is said ("Church Music and Musical Life in Pennsylvania," 1926) to have secured most of their instruments and apparatus and it is barely possible that the organ, valued at \$40 in the inventory of his estate (1765) may have been the very instrument built by those early pietists of the Wissahickon Hills of Philadelphia, since he is reported to have assisted in its building.

Furthermore, "in 1701 Justus Falckner made an appeal for an organ instrument for Gloria Dei (Old Swedes) Church in Philadelphia, and in 1703 the ordination services were 'opened with a voluntary on the little organ in the gallery'; but history fails to reveal who built it or from where it came."

While the honor of possessing the first organs in America belongs un-

doubtedly to New England, it appears that the honor of building the first organ in this country belongs to New York City.

Trinity Church, New York, existed in 1697, but not until 1737, when the first church building was enlarged, is any mention to be found of an organ. In that year "an organ was built by John Clemm, for the sum of £520, New York currency, to which the vestry, with their accustomed liberality, added a gratuity of £40."

It was a large organ for those days, with three manuals and twenty-six stops, but who John Clemm was, of what the three manuals and twenty-six stops consisted, etc., we have no information. John Clemm (Johann Gottlob Klemm, Saxony, 1690-1762, Bethlehem, Pa.) came to Philadelphia in 1736 and soon became the foremost, if he was not the first, organ builder in America. His name appears as first in the list of organists of Trinity Church, New York, his term running from 1741 to 1744. He was also a maker of fine spinets in Philadelphia. That the American organ was not a very great success, however, judged by the standards even of that time, seems evident from the fact that twenty-five years later a new organ, imported from England, took its place, and the American organ was offered for sale. In 1762 £500 was paid to George Harrison for the new organ, which, however, was destroyed with the church

in the great fire of 1777.

The church was rebuilt in 1788, and a third instrument imported from England was placed in the church in 1791, but no definite information can be obtained of it further than that it is said to have been "of no great power," but "sweet sounding and well adapted to the size of the building." This organ undoubtedly remained in use till the church was taken down in 1839, to be replaced by the present edifice, which was completed in 1846. The organ built for this church by Henry Erben and finished in 1848, under the supervision of Dr. Edward Hodges, organist of the church, is described in Rimbault & Hopkins, and still continues in service. The items of its cost were as follows:

Henry Erben—Organ, per contract	\$ 6,300.00
Henry Erben—Organ case, per contract	2,000.00
Henry Erben—Extra work on organ case	431.72
Henry Erben—Loss occasioned by interruption of work	270.00
Henry Erben—For loss sustained by him on his contract for organ	1,500.00
	\$10,501.72
Dr. Edward Hodges, superintending its construction, and other services	750.00
Total cost	\$11,251.72

[To be continued.]

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"Christmas Nocturne" | A. M. GREENFIELD (ARR.)
"Good King Wenceslas" (T.T.B.B.) . 15 |

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"Dayspring of Eternity" 15 | F. MENDELSSOHN (Mansfield)
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MISS CATHERINE ADAMS



CATHERINE M. ADAMS, M. A., who for the last five years has served as college organist, instructor in organ and voice and choral director at Coe College, Cedar Rapids, Iowa, has been appointed assistant professor of music education at Miami University, Oxford, Ohio. Miss Adams, a student of Dr. Marshall S. Bidwell, succeeded him as organist at Coe College. She has done considerable recital work and organized and served as dean of the Cedar Rapids Chapter of the A. G. O. Miss Adams is also a student of Edwin Arthur Kraft, Trinity Cathedral, Cleveland.

VISITORS AT DIAPASON OFFICE.

The following out-of-town visitors, among others, registered at the office of THE DIAPASON in September:

- D. A. Hirschler, Emporia, Kan.
- Russell Broughton, Spartanburg, S.C.
- Charles F. Hansen, Indianapolis, Ind.
- Laura L. Bender, Cleveland, Ohio.
- Hans C. Feil, Kansas City, Mo.
- George R. Hunsche, Jamaica Plain, Mass.
- Chester S. Collier, Terre Haute, Ind.
- George L. Nichols, Columbus, Ohio.
- George Tracy, Cullowhee, N. C.
- Guss Grimm, Galena, Ill.
- George Fischer, New York City.
- Mrs. F. R. Collard, Wichita Falls, Tex.
- J. MacC. Weddell, Galesburg, Ill.

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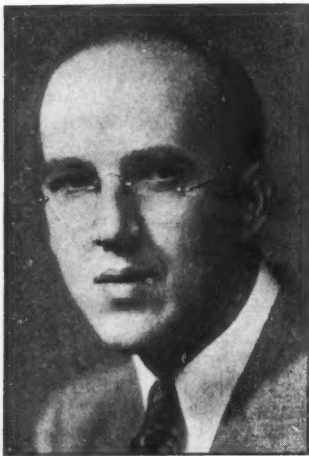
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DANIEL H. PEDTKE, F.A.G.O.



DANIEL H. PEDTKE, MUS. B., F. A. G. O., on Sept. 2 married Miss Helen Marie Melinski of Washington, Iowa, a graduate of the College of St. Teresa, Winona, Minn., where she was a student of Mr. Pedtke before his transfer to the University of Notre Dame. Mrs. Pedtke is also a graduate of the conservatory of St. Teresa, with a major in piano. The marriage took place at Sacred Heart Church on the campus of Notre Dame. Joseph Hassmer of Chicago, baritone, was the soloist. After a short trip through Michigan, Mr. and Mrs. Pedtke are at their new home at 1313 Miner street, South Bend, Ind. With the fall term of 1937 Mr. Pedtke begins work as head of the music department at the University of Notre Dame. His plans are to revise the courses leading to all music degrees to meet the requirements of the National Association of Music Schools. In addition to his new duties as head of the department, Mr. Pedtke will continue as professor of organ, piano and theory, as well as director of the Notre Dame Symphony Orchestra. Mr. Pedtke also holds the position of organist and director at St. Patrick's Catholic Church, South Bend, where he conducts a boys' choir of thirty-five voices as well as a mixed adult choir of forty voices.

Chicago Woman's Club Opens Season.

The first meeting of the executive board of the Chicago Club of Woman Organists was held Sept. 20 at the home of the president, Mrs. Helen Westbrook. Plans were formulated for programs and social meetings for the season. The first church program will be given at the First Congregational Church of Western Springs under the direction of Sylvia Conger, with Edith Heller Karnes, Susan Shedd Hemingway and Frances Anne Cook appearing as soloists. This recital will be at 8 p. m. Oct. 14. On Sunday afternoon, Oct. 24, the second church program will be given at the Luther Memorial Church. Edna Bauerle, organist of the church, is in charge of the program. Soloists will be Helen S. Westbrook, Esther Wunderlich and Hazel A. Quinney.

NOTES FROM THE CAPITAL

By MABEL R. FROST

Washington, D. C., Sept. 14.—Edith B. Athey has been appointed organist at the Francis Asbury M. E. Church, South. Miss Athey has been for many years the organist of Hamline M. E. Church, both in its former location and since it has been moved to the beautiful new edifice where it is now housed. Her work as a concert organist and teacher is well and favorably known. She has pupils who are active organists in several cities. In her new post she succeeds Allen H. Watson, who resigned last spring. Edgar Robinson, Christopher Tenley and John B. Wilson, A. A. G. O., have been filling the position at Francis Asbury temporarily. Miss Athey will assume her new duties Oct. 1.

Miss Athey presented Dale Cornor, a 16-year-old organ student, in an interesting program at Hamline Church Aug. 5. He was assisted on the program by Fenton Froom, tenor. Mr. Cornor's program was as follows: Evensong, Johnston; Prelude and Fugue in D minor, Bach; "Marche Heroique de Jeanne d'Arc," Dubois; "Romance sans Paroles," Bonnet; "Will-o'-the-Wisp," Nevin; "Gesu Bambino," Yon; Allegro, Buck; "Reve Angelique," Rubinstein.

Christopher Tenley sailed for France recently on the Normandie and is visiting the Paris Exposition with a family party. He is expected back at his choir duties at St. Peter's Church about Oct. 1.

Louis Potter, Jr., has been appointed music instructor at Gordon Junior High School. Mr. Potter was graduated from Peabody Conservatory in June with the degree of bachelor of music in 'cello. He was a scholarship student at the conservatory for four years. He passed the examination for the teaching appointment with the highest rating of all those taking the examination. Mr. Potter has been organist of Calvary M. E. Church, South, for several years.

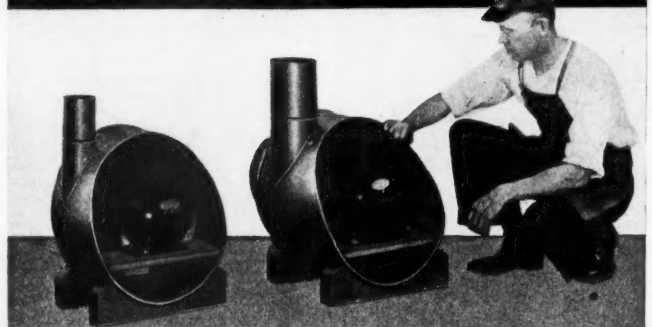
Kilgen Orders from Many Churches.

George Kilgen & Son have received a contract for a two-manual for the Lee Memorial Presbyterian Church of Winston-Salem, N. C. The instrument will be entirely under expression and will contain about eighteen stops. It is planned to install it in time for the Christmas holidays. St. Athanasius' Catholic Church, Evanston, Ill., has placed an order for a two-manual with George Kilgen & Son through their Chicago factory branch. St. Patrick's Church at Rochelle, Ill., has ordered through its pastor a two-manual Kilgen organ for delivery this fall. Emmanuel Lutheran Church at Lawrenceburg, Ind., also has ordered a two-manual from Kilgen & Son of St. Louis through the factory branch in Chicago.

PAUL ALLEN BEYMER

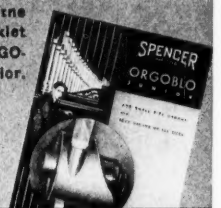
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Ernest H. Cosby, who for thirty-five years was organist and director of the boy choir at All Saints' Episcopal Church, Richmond, Va., died Aug. 8 in Augusta County, Virginia.

Mr. Cosby was born in Richmond, was educated there, and at the age of 14 was a paid church organist. His life as a musician was an inspiration to those he taught, and his genius in directing and training boys made the oldest boy choir in the state one of the most famous. Over a thousand boys passed through All Saints' choir, most of them under the man they knew as "Fess."

Mr. Cosby was an associate of the American Guild of Organists and was widely known for his teaching of piano and organ as well as theory. His greatest contribution to the music of Richmond and Virginia was his untiring work with his choir.

Mr. Cosby was probably the only church organist ever arrested on a warrant for playing the organ in church on Sunday. This was many years ago when the "blue laws" were being tested. Mr. Cosby was promptly acquitted by the judge, who was the famous John J. Crutchfield.



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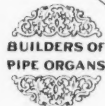
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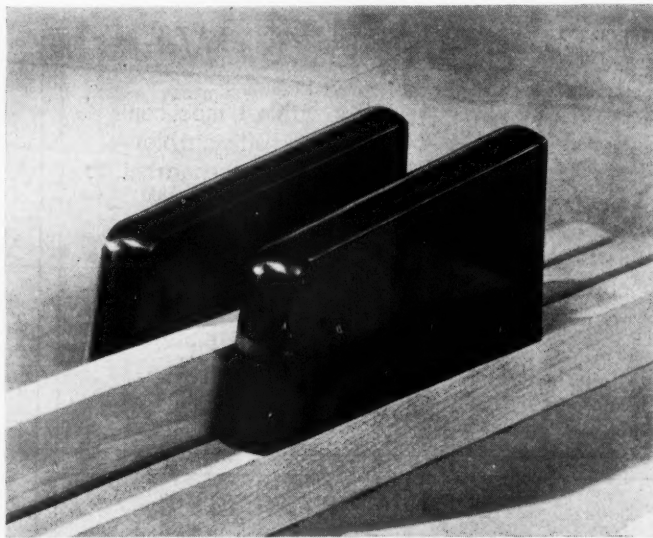
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