

Stacks

RECEIVED  
JUL 29 1938  
MIAMI UNIVERSITY

# THE DIAPASON

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

Twenty-ninth Year—Number Nine

CHICAGO, U. S. A., AUGUST 1, 1938

Subscription \$1.50 a Year—15 Cents a Copy

## NEW ORGANIZATION TO EVALUATE MUSIC

### UNIQUE CLUB IN PITTSBURGH

Organ Compositions and Playing to Be Analyzed and Appraised—Twenty Charter Members—Examinations for Membership.

A new organization in Pittsburgh, brought into being under the leadership of Alan Floyd, starts out with a charter membership of twenty whose purpose it is to study and play unfamiliar organ music, to evaluate it and to hear and criticize the work of the members for their mutual benefit. It is called the Organ Players' Club of Pittsburgh and the object has been to include in it as many as possible of the leading organists of the city and vicinity. Assignments of unusual organ music have been allotted for an early meeting in September. Some of the composers represented are Hugo Kaun, Guy Weitz, Cyril Jenkins, T. Carl Whitmer and Robin Milford. The club will hold examinations for membership in November.

Through the exchange of ideas both as to compositions and as to performances the elevation of organ music is to be sought by the membership in a thoroughly serious way. The announced objects include:

- Study of good organ music.
- Study of unusual organ music.
- Discarding of bad organ music.
- To learn to (a) evaluate, (b) criticize intelligently and (c) acquire a tolerant sense of proportion.
- To cooperate with (a) the American Guild of Organists, (b) the church and (c) the listening public.
- Public performance: (a) Two concerts during the year; (b) annual dinner in June.
- Private performance: Members playing assigned selections and presenting analyses at each meeting.
- Officers in addition to President Floyd are:  
Secretary and Treasurer—Josiah Smith.
- Executive Committee—Russell Wichmann and Elizabeth Snyder.
- Club Adviser—Dr. Caspar Koch.
- New members are to be admitted only by examination in playing, accompaniment, transposition and hymnology. There will be two classes of members—senior and junior. Of the initial membership ten are men and ten women.

### KILGEN THREE-MANUAL FOR NEW PALM BEACH CHURCH

A large three-manual Kilgen organ has been ordered by St. Edward's Catholic Church, Palm Beach, Fla. The instrument will be installed in specially prepared expression chambers in the rear choir gallery of the church. There will be thirty-one ranks of pipes, with four pedal extensions and chimes. The console will be of the stopkey type, with the Kilgen electro-magnetic combination action, eliminating the necessity for wind in the console. Negotiations were conducted by the Miami Beach factory branch of the Kilgen Company.

St. Edward's Catholic Church has recently been completed and is one of the most imposing Florida churches. It is conducted by the Jesuit order and in winter its congregation includes many persons of prominence. Installation is planned for the fall.

### Organist Drowned When Bathing.

Charles B. Snyder, organist of the First Presbyterian Church of Slatington, Pa., was drowned when bathing at Caro Nell Park, near Slatington, June 19. His body was found on the bottom of the pool in deep water.

### SYDNEY NICHOLSON AND BOYS AT CAMP WA-LI-RO



### ROBERT ELMORE GOES TO HOLY TRINITY, PHILADELPHIA

Robert Elmore, the brilliant young concert organist, pianist and composer, has been appointed organist and choirmaster of the Church of the Holy Trinity, Rittenhouse Square, Philadelphia. For the last five years Mr. Elmore has been director of music of the Arch Street Methodist Church, Philadelphia. He will leave his present position to assume his new duties Sept. 1.

At the Church of the Holy Trinity Mr. Elmore will have the post held so many years by Ralph Kinder. He will conduct a choir of twenty-six voices and the music will be a feature of the church life. Monthly Sunday evening musical services are being planned. On the four Saturday afternoons in January Mr. Elmore will give a series of organ recitals, a custom inaugurated by Mr. Kinder.

Mr. Elmore is now concluding a busy season of concertizing and teaching. He has been heard in two coast-to-coast broadcasts over the Columbia network, sponsored by the state of Pennsylvania. His regular recitals over station WFIL, Sunday evenings from 10 to 10:30, continued until the end of July and will be resumed the first Sunday evening in September.

### SYDNEY NICHOLSON SAILS AFTER WORK AT PUT-IN-BAY

Sir Sydney Nicholson, director of the School of English Church Music, London, sailed for home on the Empress of Britain July 9, accompanied by two choir boys from Cleveland who won scholarships at the College of St. Nicolas, Chislehurst, for their fine work in the demonstration choir at Camp Wa-Li-Ro, Put-in-Bay, Ohio. The conference for choirmasters interested in boy choirs was attended by men and women from Ohio, Michigan, Illinois, Indiana, West Virginia, Virginia, Maryland, Pennsylvania, Wisconsin, Texas, New York, Washington, D. C., and Canada. Three model services—morning prayer, evensong and communion—were rehearsed and directed by Sir Sydney, the student choirmasters singing the tenor and bass and the resident choir of boys picked from a dozen choirs taking the soprano and alto. One evening was spent in a study of the music and organ of Westminster Abbey.

### GUILD CONVENTION OF 1939 AT SAN FRANCISCO JUNE 20-23

The next general convention of the American Guild of Organists is to be held from June 20 to 23, 1939, in San Francisco, Cal. Announcement of the date was made late in July by Warden Charles H. Doersam, supplementing the announcement of the selection of the place in the June issue.

where Sir Sydney held the post of organist and choirmaster for nine years.

Camp Wa-Li-Ro will remain open until Aug. 15 and during this session will have boys enrolled from Christ Church, Cleveland; St. James', Painesville; St. Christopher's, Gates Mills; St. Andrew's, Elyria; St. Paul's, Mount Vernon; Church of Our Saviour, Akron; Christ Church, Hudson; Grace, Mansfield; Church of the Epiphany, Urbana; Trinity, Toledo; St. John's, Youngstown, all in the diocese of Ohio, and from Emmanuel Church, La Grange, Ill.; St. John's, Georgetown, Washington, D. C.; St. Stephen and the Incarnation, Washington, D. C.; St. Mary's, Walkerville, Windsor, Ont., and St. John's, Roanoke, Va.

Laurence Jenkins, master of the choristers, goes to England this month for a course of study at the College of St. Nicolas and other boy choir centers. Besides Sir Sydney Nicholson, the staff this summer includes the Rt. Rev. Warren Lincoln Rogers, D. D., Bishop of Ohio; the Rev. E. G. Mapes, Canon Louis E. Daniels of Trinity Cathedral, Cleveland; the Rev. Kenneth Waldron, the Rev. Dayton Wright, the Rev. John W. Norris of Philadelphia, John Gordon Seely, Kingsley Ganson, Eleanor Eckert, Laurence Jenkins and Paul Allen Beymer.

### Memphis Post to Thomas Webber.

Thomas H. Webber, Jr., of New Castle, Pa., has been appointed organist and director of the Idlewild Presbyterian Church, Memphis, Tenn. Mr. Webber will assume his duties Sept. 1, succeeding Sheldon Foote, who resigned recently. Mr. Webber is nationally known, though young in years, as a brilliant performer.

## HAMMOND IS ORDERED TO "CEASE AND DESIST"

### DECISION SUSTAINS CHARGES

Federal Trade Commission Forbids Makers of Electronic Organ to Put Forth Claims Which Were Basis of the Complaint.

The long-awaited decision in the case of the Federal Trade Commission against the Hammond Clock Company, now the Hammond Instrument Company, in which claims made for the Hammond electronic organ were the subject of attack, came early in July when the commission issued an "order to cease and desist" against the makers of the Hammond instrument. The commission states that the respondent company "has violated the Federal Trade Commission Act" and informs it that it must not represent that its instrument "can produce or reproduce the entire range of tone coloring of a pipe organ, which is required or necessary for the proper or adequate rendition of the great works of classical organ literature"; or that it "is capable of producing \*\*\* a range in harmonics \*\*\* equivalent to the range of harmonics of a pipe organ," or that "said instrument is comparable \*\*\* to the ordinary \$10,000 pipe organ," and the respondent must refrain from "making any claims or representations of like or similar import."

No question as to the right to call the new instrument an "organ" was involved in the case, and the commission did not include this issue in the charges filed against the Hammond Company.

The order of the commission on its face sustains all the principal charges made in the complaint, which were the subject of a long and thorough investigation and of pyrotechnic hearings. The Hammond Company's officers have indicated that they will not appeal to the courts from the order. The case therefore apparently is closed.

The decision followed a meeting of the commissioners July 9 in Washington and was made public July 12.

### Text of Commission's Order

Following is the full text of the order to cease and desist:

UNITED STATES OF AMERICA  
BEFORE FEDERAL TRADE  
COMMISSION

At a regular session of the Federal Trade Commission, held at its office in the city of Washington, D. C., on the 9th day of July, A. D. 1938.

COMMISSIONERS: Garland S. Ferguson, chairman; Charles R. March, Edwin L. Davis, William A. Ayres, Robert E. Freer. In the matter of the Hammond Clock Company, a corporation. Docket No. 2930. Order to cease and desist.

This proceeding having been heard by the Federal Trade Commission upon the complaint of the commission, the answer of the respondent, testimony and evidence taken before John L. Hornor, an examiner of the commission theretofore duly designated by it, in support of the allegations of said complaint and in opposition thereto, briefs filed herein, and oral arguments by William T. Chantland, attorney for the commission, and by Lynn A. Williams of counsel for respondent, and the commission having made its findings as to the facts and its conclusion that said respondent has violated the provisions of the Federal Trade Commission act:

IT IS ORDERED that the respondent, the Hammond Clock Company, a corporation, its officers, representatives, agents and employes, either directly or through any corporate or other device, in connection with the offering for sale, sale and distribution of electrical musical instruments now designated as "Hammond" organs in interstate commerce or in the District of Columbia, do forthwith cease and desist from representing, directly or indirectly: 1. That respondent's said electrical musical instrument designated as a "Hammond organ," as now constructed, motiv-

ated and operated,

(a) can produce or reproduce the entire range of tone coloring of a pipe organ, which is required or necessary for the proper or adequate rendition of the great works of classical organ literature;

(b) is capable of producing or reproducing a range in harmonics or partials equivalent to the range in harmonics of a pipe organ;

(c) is capable of producing or reproducing the entire range of musical tone colors or effects;

(d) has available to the organist an infinite variety of tones covering the diapason, string and reed families;

2. That, as to pipe organ tones, the tones produced by respondent's said instrument are an improvement over those of any modern organ of recognized merit;

3. That respondent's said instrument is comparable in the production of pipe organ music to the ordinary \$10,000 pipe organ;

4. And from making any claims or representations of like or similar import.

IT IS FURTHER ORDERED that the respondent shall, within sixty days after service upon it of this order, file with the commission a report in writing setting forth in detail the manner and form in which it has complied with this order.

By the commission.

OTIS B. JOHNSON, Secretary.

The order is supported and supplemented by a series of findings which go in detail into the testimony at the hearings and give the commission's conclusions from the evidence. The essential portions of these findings are published on another page of this issue. Summarizing its opinion in the final paragraph the commission states:

The false and misleading statements and representations made by the respondents, as hereinabove set out, in offering for sale and selling its musical instrument known as the "Hammond organ" were calculated to, and had, and now have, the tendency and capacity to deceive and mislead a substantial portion of the purchasing public into the mistaken and erroneous belief that said representations are true and into the purchase of respondent's instruments as a result of such beliefs. \* \* \* The above and foregoing acts, practices and representations of the respondent have been, and are, all to the prejudice and injury of the public and of respondent's competitors as aforesaid, and have been, and are, unfair methods of competition in commerce in violation of the Federal Trade Commission Act.

#### End of Long, Historic Battle

The action of the Federal Trade Commission is the culmination of a historic battle over organ tone and its imitation by electronic inventions. The fight has been on for two years, beginning with the filing on Sept. 26, 1936, of a complaint by the commission against the Hammond Clock Company. This complaint, equivalent to an indictment in regular court procedure, in its opening paragraph asserted that the F. T. C. had "reason to believe that the Hammond Clock Company, a corporation, hereinafter referred to as respondent, has been, and is now, using unfair methods of competition in commerce" and "that a proceeding by it [the commission] in respect thereof would be in the public interest."

The contest of wits in which organists, organ experts, physicists and prominent counsel took part began when hearings in the case were opened in Chicago March 9, 1937. The testimony was supplemented by a test at the University of Chicago Rockefeller Memorial Chapel March 10 at which the great four-manual Skinner organ in the chapel and an instrument set up by the Hammond Company were used in an effort to ascertain to what extent the resources of the pipe organ could be duplicated on the electronic instrument. This test was the subject of acrimonious controversy in the subsequent hearings. The respondent based its defense largely on the inability of the auditory witnesses to distinguish with accuracy to which instrument they were listening, while the government's witnesses charged that the test was carried out in an unfair manner and that a deliberate effort was made to imitate on the organ the tones of the Hammond.

Another important preliminary to the initial hearing was a series of tests by Dr. C. P. Boner of the University of Texas with a General Radio Corporation tone analyzer at the home of Dr. William H. Barnes in Evanston, to determine the relative number of harmonics in given organ pipes as compared to the tones on the Hammond imitating these pipes. Dr. Boner be-

came one of the most important witnesses in the proceedings.

#### Array of Musicians on Stand

An array of nine prominent organists and other musicians who had been agreed upon as witnesses in the test at the University of Chicago were heard and their testimony led to exciting clashes with the Hammond counsel and between the respondent's legal representatives and the government attorney. Of the nine witnesses two—Arthur Dunham and D. A. Clippinger—have died since that time.

Emerson L. Richards, organ designer and former New Jersey state senator, was the principal witness for the commission and his direct testimony and cross-examination occupied several days. Other important government witnesses included Dr. William H. Barnes and officers of the Wicks Organ Company, which cooperated with the commission by providing test pipes, etc.

A summary of the testimony of the witnesses was to the effect that while the Hammond possessed certain beautiful tone qualities in its softer effects, below mezzo forte, it was not capable of "interpreting" the entire range of organ literature.

During the eight days of the first Chicago hearing 1,500 sheets of type-written testimony were placed in the record and a trunkful of exhibits, including literature of every kind bearing on the controversy, was lodged in the government files.

After a rest of more than two months the hearings were resumed in Chicago May 25, 1937. The defense now had its turn and Laurens Hammond, inventor of the instrument bearing his name, was the principal witness. On May 29 the taking of testimony was concluded after Mr. Hammond had been on the stand three days. He attacked the finality of the recordings on the tone wave analyzer made by Dr. Boner and stoutly defended the statement that his instrument could do the work of an organ at a fraction of the price of a good pipe organ. Likewise he said it was true, in his opinion, that a Hammond was "comparable" to a pipe organ costing as much as \$10,000. Interrogated as to the claim that it produced "unbelievably beautiful music" he answered that it was "unbelievable" to most people that his electronic organ could produce music in the manner in which it does.

Taking the offensive, Mr. Hammond said that his invention could do many things an organ could not do, in the way of jazz, etc., and that no one could sell a pipe organ to a night club.

Summarizing his answers on other points, Mr. Hammond met the charges as follows: Whether or not the Hammond could produce all the tone qualities necessary for the rendition of classical music—the oft-recurring big issue in the complaint—the witness said it could do more than the organs of Bach's time. Organ music, he asserted, could be "real," whether produced by air or by electricity, adding: "There is no shadow of doubt that this is an organ, and the public will say so in any case. What it is called is beyond my control. If every person says it is an organ it is. Its beauty is a matter of judgment." As to the infinity of its resources, the witness maintained that 263,000,000 tones were possible, which "is infinity in a practical sense."

#### Rebuttal Hearing in Atlantic City

After a lapse of five months a rebuttal hearing was held in Atlantic City, N. J., in October and a week was spent taking testimony, the principal witnesses being ex-Senator Richards, Dr. Charles M. Courboin and T. Scott Buhrman. The registrations used in the tests on the University of Chicago organ were the chief object of attack.

The final hearing in the case took place in Washington Oct. 26, with Dr. Boner on the stand. At this time the Hammond Company asked the members of the commission to hear one of their instruments which had been taken to the capital for the purpose, but the commissioners declined on the ground that they were not musical critics, preferring to decide the issue on the basis of the testimony.

In April both sides in the fight filed their briefs, which were supplemented by an oral argument in Washington April 13. The brief of Colonel William

T. Chantland, attorney for the commission, made a volume of ninety-nine type-written pages, plus seven appendices, which add twenty-nine pages to the total. The brief of Williams, Bradbury, McCaleb & Hinkle, the Hammond counsel, covered a little over 150 printed pages, or approximately 60,000 words. While the government condemned the new electronic instrument as a "maverick" which has no right to claim a place alongside the king of instruments, and attacked the sincerity of the Hammond defense, the other side set out to belittle the government witnesses; rested its chief argument on the auditory tests at the University of Chicago, with the statement that the musician jurors erred or were uncertain 44.5 per cent of the time; alleged that organists have a superiority complex and are opposed to anything new, insinuating that if they had lived in an earlier day they would have shunned bathtubs, electric lights and railroad trains, and ventured upon the realm of prophecy by voicing the belief that "within a very few short years the making of pipe organs will have become about as live a business as that of making kerosene lamps."

#### How Mr. Hammond Views Result

The Hammond Company's reactions to the order of the commission are revealed in an interview with Laurens Hammond, inventor of the instrument bearing his name and president of the Hammond Instrument Company. Mr. Hammond says:

"When we first introduced our organ it never really occurred to us that it would arouse such a storm of controversy in organ circles. Our idea was that there existed a very large market for an inexpensive organ, a market which was not being satisfied and could not be satisfied by the existing types of organ. But it soon became evident that a considerable fringe of that market might conceivably be able to buy the less expensive pipe organs and were instead buying Hammond organs. We respect the sentiment which attaches to the age-old tradition and historicity of the pipe organ, but when people with personal interests at stake began loudly to contend that the Hammond instrument was not an organ and did not produce organ music it obviously became necessary to defend ourselves against this unfair attack.

"Our real motive in defending the tedious and costly case was just that point—to protect our obvious right to call the Hammond an organ and to call its music real organ music. Since the instrument's introduction early in 1935 we have, of course, steadfastly maintained that it is an organ, though it obviously contains no pipes or reeds, and that it does produce 'real organ music,' 'fine organ music,' 'beautiful organ music,' etc. So we are gratified that the Federal Trade Commission has settled this issue once and for all.

"As for the advertising phrases which the commission now says we must not use, we are certainly under orders on that score. But there is a funny thing about those particular phrases. They were in our best judgment literally and technically true, and were used in good faith in a folder of which a few thousand were printed early in 1935, when the organ first appeared on the market. But as we looked at them in print we felt that, although true, they were so startling that people as yet unfamiliar with the organ itself might not like them. So we did not reprint the booklet and have not used those phrases since that time.

"To us the important issue was whether the Hammond could be properly called an organ and its music properly called fine and beautiful organ music, and we are naturally pleased that that is settled. The conspicuous absence in the commission's final order of any reference to this paramount issue is clear vindication of our position.

"The case did cost us quite a bit of money, but the picture is not as bad that way as you might expect. Many people actually learned about the Hammond from the wide publicity given the commission's proceedings, and as a result we sold enough extra organs to cover the expense. You probably know that a surprising number of people must have realized for the first time the musical capacity of the Hammond when they read about that blindfold test at the University of Chicago Chapel in

## IN THIS MONTH'S ISSUE

The Federal Trade Commission issues order to "cease and desist" against the Hammond Instrument Company, forbidding certain claims made for its electronic organ. Decision marks end of hard-fought case.

"Every Guild member an academic member" is the plea of Henry V. Stearns in a paper on the A.G.O. examinations presented at the regional convention held in June at Oberlin, Ohio.

Liszt as the first composer for the organ as a concert instrument is the subject of a paper by Herbert Westerbly, English organist and writer on the organ.

New organization formed in Pittsburgh has as its object the evaluation of new organ music and analysis and mutual criticism of their playing by the members. Applicants for membership must pass an examination.

#### THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

Issued monthly. Office of publication, 306 South Wabash avenue, Chicago, Ill.

which all those top-flight musicians summoned by the commission were unable to distinguish between the Hammond organ and the chapel's magnificent pipe organ.

"But I hope that now we can all forget about the whole thing. We don't criticize anyone for using any proper means to meet new competition, but naturally we are glad that those means have not proved effective against us. The one thing I am certain about is that electrically generated music is here to stay and ultimately will prove to be better music than what has existed before, and you can put it down that we shall do our best to lead the development in this field."

#### Richards Points Out Errors

Emerson L. Richards of Atlantic City, well-known organ designer, has taken exceptions to alleged errors in the brief of Lynn A. Williams, attorney for the Hammond Instrument Company, which was filed in the case before the Federal Trade Commission. Senator Richards points out that he did not say that air consisted of oxygen and hydrogen, and that this was a misquotation from the record, which reads that he said "oxygen and nitrogen and other gases." Mr. Richards also declares that his definition of sound, which is ridiculed by Mr. Williams in his brief, was one agreed upon at its Cleveland convention in 1935 by the Acoustical Society of America, which says that sound travels in an elastic medium, and therefore not necessarily air. He also states that he did not in his testimony set himself up as an acoustical expert and did not profess a high degree of expertness on acoustical matters outside the organ field.

[The findings of the Federal Trade Commission in the Hammond case may be found on page 4.]

#### Wedding Bells Ring in Detroit.

Wedding bells have been ringing in Detroit and three organists have marched up to the altar. Miss Naomi Henkel became Mrs. Stephen Landeau June 18 at the Grand River Avenue Baptist Church, of which she is the organist. Miss Adelaide M. Lee, F.A.G.O., organist of Ascension Episcopal Church, was married to Rolfe Herron at Pine Lake June 24. Robert C. Aukerman, Jr., and Miss Louise Rose were joined in matrimony at the First Presbyterian Church June 25, with the bridegroom's father, the Rev. Robert C. Aukerman, Sr., and Dr. Joseph A. Vance performing the ceremony. On June 5 Mrs. Elizabeth Root Murphy presented her husband with a seven and one-half-pound daughter, named Ann Creary.



## LAUD THOMAS WILSON ON MUSICAL JUBILEE

HONORED AT ELIZABETH, N. J.

**Fiftieth Anniversary as Musician and  
Thirty-fifth at Westminster  
Church — Doctor of Music  
Degree Is Conferred.**

Thomas Wilson's fiftieth anniversary as a musician and the completion by him of thirty-five years' service as organist and director, at Westminster Presbyterian Church, Elizabeth, N. J., were made the occasion of a celebration by his church and the entire community, supplemented by the conferring on him of the degree of doctor of music by the College of the Ozarks, Clarksville, Ark., which is affiliated with the Elizabeth church. The degree was bestowed on Mr. Wilson at the commencement of the college June 6. He gave a request recital on the organ of the Raymond Munger Memorial Chapel, contributed to the school by Miss J. D. Munger of Plainfield, in memory of her brother. The chapel was filled with students, parents and friends of the college.

The church celebration took the form of a service Sunday afternoon, May 8. Addresses were made in praise of Mr. Wilson's service to the community by Mayor Joseph A. Brophy and Superintendent of Schools Ira T. Chapman. A special feature of the service was the presence of the Lafayette College Chapel Choir, which sang a number of selections under the direction of Thomas E. Yerger. The Rev. O. W. Buschgen, D. D., pastor of the church, presided and introduced the speakers.

At the conclusion of the service Mr. Johnson, on behalf of the church, with a few remarks in which he dwelt upon Mr. Wilson's faithfulness, his high standards, the spiritual character of his playing, and his interest in the church, presented him with an illuminated leather-bound testimonial signed by members of the congregation. The inscription read:

"To Thomas Wilson: In recognition of thirty-five years of loyal and devoted service as organist of Westminster Presbyterian Church, and in appreciation of him as a musician, and as evidence of high esteem and warm personal regard."

Mr. Wilson expressed pleasure over the opportunity of facing the congregation and thanking them for the tribute paid him. He spoke with appreciation of the Lafayette choir and also mentioned many former members of Westminster choirs who were present at the morning service, and Professor T. Leslie Carpenter. He called Mr. Carpenter to the platform and introduced him as his first choirmaster of fifty years ago in Trinity Church, Wilmington, Del. Professor Carpenter spoke feelingly of his early association with Mr. Wilson.

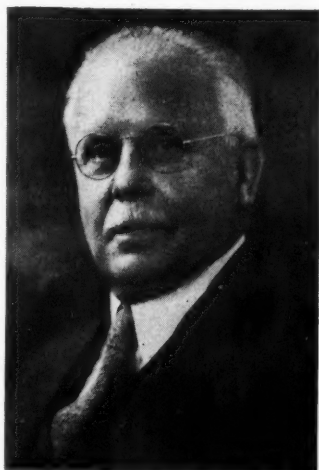
Mayor Brophy spoke in highest terms of Mr. Wilson, mentioning in addition to his work at Westminster his success as supervisor of music in the public schools, which position he has held for thirty-four years.

Thomas Wilson's musical career began at the age of 8 years, when he became a choir boy in St. Michael's Church, Flimby, Cumberland County, England, where he was born. Shortly thereafter his family moved to this country and settled in Wilmington, Del., where, at the age of 12, he became organist of the Old Swedes Church in that city. After completing his high school education in Wilmington Mr. Wilson attended music schools in England.

Mr. Wilson has traveled extensively, having covered many parts of this country, Central and South America, Canada, Alaska, Europe and the Holy Land. During the world war he served as director of music for the Y.M.C.A. both in France and Italy.

Mr. Wilson was called to Westminster Church as organist and musical director May 1, 1903, and has continued in this service until the present. Soon after going to Elizabeth he also directed the music of Grace Church in Elizabeth and St. Luke's Church, Roselle, and continued to serve these churches for several years. In 1904 he was appointed supervisor of music in the Elizabeth public schools, in which

THOMAS WILSON, MUS. D.



work he has been so successful that the Elizabeth schools have an outstanding reputation for their musical accomplishments.

### HONORS FOR VANDER PLOEG ON FORTIETH ANNIVERSARY

The people of the First Reformed Church of Roseland, a large south side district of Chicago, attended a dinner June 16 to show their esteem for Robert Vander Ploeg, for forty years organist of the church. Several speakers paid tribute to Mr. Vander Ploeg not only as the inspired leader of the church's music, but as an elder for many years and as general superintendent of the Sunday-school. A marble desk set and clock were presented to him, with a ring on which is engraved a picture of the organ.

On Sunday evening, July 10, Mr. Vander Ploeg played a short recital, at which time the public had an opportunity of again hearing and meeting him.

Mr. Vander Ploeg began his career as church organist in 1898. In 1903 a new organ was installed. The consistory recognized his ability and had confidence in his judgment and, though only 24 years of age, he was appointed a member of a committee of two to purchase the organ.

Although he has had a number of assistants during these two-score years, Mr. Vander Ploeg has played for 3,500 services, and in 1902 he played at all three services for fifty-two consecutive Sundays. He has served as organist during the pastorates of seven ministers.

### Succeeds Edgar Bowman in Pittsburgh.

Dr. Clifford A. Bennett has been appointed organist and choirmaster of Sacred Heart Catholic Church in Pittsburgh to succeed Edgar Bowman, who resigned because his long illness has made it impossible for him to carry the sustained burden of the music at the church. Mr. Bowman's retirement is considered a great loss to his parish and to the musical life of Pittsburgh. Dr. Bennett has had training in Europe and America. He studied organ under Ramin in Leipzig and Landow in Berlin. In France he was a pupil of Bonnet and Dupré. He spent considerable time studying Gregorian Chant at Solesmes and under Dom Ferretti in Rome. He studied voice training and choir work at the College of St. Nicolas in England for a year and with Dom Desroquettes on the Isle of Wight, as well as under Dr. Sidney Nicholson. Dr. Bennett is a member of the Royal College of Organists. He goes to Sacred Heart from Bradford, Pa., where he was organist and choirmaster at St. Bernard's Church.

### Installed by Frazee Company.

The Frazee Organ Company has completed the installation of a rebuilt two-manual organ in the Old Cambridge Baptist Church, Cambridge, Mass. Francis E. Hagar is the organist of this church. The same company has the contract to rebuild the organ in Fiske Memorial M. E. Church, Natick, Mass.

# AEOLIAN-SKINNER ORGAN COMPANY

## CHRIST CHURCH PARISH

Houston, Texas

selects

# SKINNER

Yet another endorsement of the fundamentally correct principles of tonal design employed after long research and experimentation by Aeolian-Skinner experts, comprising individual beauty of voice, capacity for blend, independence of the pedal and grandeur without noise in ensemble.

The instrument will consist of three manuals and pedal and fifty-nine speaking stops.

Specification by Mr. Edward B. Gammons, Organist of the Church, in consultation with G. Donald Harrison, Technical Director of Aeolian-Skinner Organ Company.

# AEOLIAN-SKINNER ORGAN COMPANY

ORGAN ARCHITECTS AND BUILDERS  
SKINNER ORGANS AEOLIAN ORGANS  
CHURCH RESIDENCE AUDITORIUM UNIVERSITY

677 Fifth Avenue, New York  
FACTORY: Boston, Mass.

## Findings of Federal Trade Commission Review Hammond Case

[Note—The first three paragraphs of the "findings as to the facts" in the decision of the Federal Trade Commission, issued July 11, in the case of the Hammond Clock Company describe the Hammond Clock Company and its business and refer to the initiation of the commission's proceedings in the case.]

PARAGRAPH 4—In the course and operation of said business, and for the purpose of inducing the purchase of its said "Hammond organ," respondent advertised in newspapers and made use of interstate circulation and made use of advertising booklets or pamphlets, and other literature sent through the mails from its place of business in Illinois, into other states of the United States, to prospective purchasers. In such advertising matter there appeared, among others, statements and representations in words or effect as follows in reference to the said "Hammond organ":

"\* \* \* produces the entire range of tone coloring necessary for the rendition, without sacrifice, of the great works of classical organ literature."

"It covers the entire range of musical tone colors."

"Any tone that is a sustained tone can be produced on this marvelous instrument."

"An infinite variety of tones, covering the flute, diapason, string and reed families, are instantly available to the organist."

"Its introduction means that real organ music of unbelievably beautiful quality is now possible in any home at an expense no greater than that of a good piano. It means that the space limitation has been entirely removed and the cost is only a fraction of what a pipe organ would cost."

"Organ music at one-tenth the cost formerly necessary."

"Its price is a small fraction of what another instrument at all comparable would cost."

"Many organists agree that it is comparable to pipe organs which cost as much as \$10,000."

Said advertising also contains representations to the effect that the instrument produces "real organ music," "fine organ music," "beautiful organ music," and that it "can fill a vaulted church with a thunderous diapason."

PARAGRAPH 5—The elements of a musical tone consist of a fundamental and a number of harmonics. Its quality depends to a large extent on the number and amplitude of these harmonics. In order to produce a specific tone the fundamental must be accompanied by a characteristic number of harmonics of certain audible amplitudes. Flute tone pipes of an organ produce tones which have comparatively few harmonics, while the string, reed and diapason-toned pipes of an organ produce tones which have a great many harmonics of substantial audible amplitude. The number of harmonics present and the amplitudes thereof in the tones produced by typical organ pipes were comparatively analyzed with those produced by respondent's instrument and claimed by respondent to simulate the same characteristic tone quality of organ pipes. These comparative analyses were made by a very accurate modern factory recalibrated tone analyzer which is capable of accurately determining the number of harmonics present in each tone analyzed and the audible amplitude thereof. The pipes used in the tests were typical organ pipes and many of them were taken from an organ selling for less than \$5,000 and for less than respondent's instrument. These analyses were concerned only with sustained tones—that is, tones which have reached their full tonal build-up and resonance.

It is unnecessary to the disposition of this proceeding to decide whether or not the characteristic tones of organ pipes or of other musical instruments can be reproduced by electrical synthetic methods. It is obvious that such characteristic tones cannot be recreated unless all of the harmonics present in the original tone are also available in the electrical synthesis, and of the proper audible amplitude. In the Hammond organ only seven harmonics and two sub-harmonics are available in controllable quantities. Other harmonics mentioned herein are present in small and uncontrolled quantities. The de-

gree of amplitude of the first, second, third, fourth, fifth, sixth and eighth harmonics may be controlled within reasonable limits, but the third, fifth, and sixth harmonics are not in accurate phase with the other controlled harmonics. Since flute tones are made up of a fundamental and only a comparatively few harmonics of audible amplitude, respondent's instrument can duplicate with a reasonable degree of accuracy the harmonic constituents of the flute tones of a pipe organ. These analyses further disclosed that respondent's instrument cannot produce reed, string or diapason tones with a sufficient number of harmonics present in audible amplitudes to be comparable to the tones produced by the reed, string or diapason pipes of a pipe organ. Since reed, string and diapason tones are made up of a fundamental and a great many harmonics of audible amplitude and respondent's instrument cannot produce many of these harmonics in audible amplitude, or at all, respondent's instrument cannot duplicate with any reasonable degree of accuracy or fidelity the harmonic constituents of the reed, string or diapason tones of a pipe organ, and therefore cannot produce these characteristic tones of organ pipes.

The following illustrations taken from these analytical tests accurately demonstrate the extent to which respondent's instrument failed to produce tones possessing harmonics of audible amplitude comparable to those possessed by tones of various organ pipes:

(a) *String Tones.* A viole d'orchestre organ pipe produced a tone which had present in appreciable audible amplitudes harmonics up to and including the thirtieth, while respondent's instrument, in simulating this tone, had present in appreciable audible amplitudes the first four harmonics, the sixth, the eighth, tenth, twelfth and sixteenth, and had less than one-third of one per cent amplitude for the fifth, seventh and ninth harmonics, one-half of one per cent for the fourteenth harmonic, with the eleventh, thirteenth, fifteenth and all above the sixteenth harmonic entirely absent. A salicional pipe from an organ priced at \$820 produced a tone which had present all harmonics up to and including the thirteenth in amplitudes of over one per cent, and the fourteenth, fifteenth, sixteenth, seventeenth, nineteenth, twentieth and twenty-third harmonics in audible amplitudes. Respondent's instrument, in simulating this tone, had present in audible quantities only the first six and the eighth harmonics.

(b) *Reed Tones.* An oboe pipe of a small pipe organ produced a tone which had present in appreciable audible amplitudes harmonics up to and including the fourteenth. Respondent's instrument, in simulating this tone, had comparable amplitudes only in the first, second, third, fourth, sixth and eighth harmonics, with the fifth present if the tenth and twelfth are not, and the tenth and twelfth present if the fifth is not. A corneopane pipe from the same organ produced a tone which had present all harmonics up to and including the sixteenth, and also the twenty-third and twenty-fourth in appreciable audible amplitudes, and had audible amplitudes in the eighteenth, twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth and thirtieth. In simulating this tone, respondent's instrument had comparable amplitudes in the first, second, third, fourth, sixth and eighth harmonics only, with the fifth present if the tenth and twelfth are not, and the tenth and twelfth present if the fifth is not, and the note played an octave above normal so as to employ the two sub-harmonics available on the Hammond as a fundamental and a fifth. A trumpet of another pipe organ produced a tone which had present harmonics up to and including the thirteenth in appreciable audible amplitudes, and also the fourteenth to the eighteenth harmonic inclusive, and the twentieth and twenty-first harmonics with audible amplitudes. In simulating this tone the respondent's instrument produced a tone having comparable amplitudes in only the first, second, third, fourth, sixth, eighth and sixteenth harmonics, with the fifth present if the tenth and twelfth are not,

and the tenth and twelfth present if the fifth is not. An organ pedal trombone pipe produced a tone which had present, in appreciable audible amplitudes, harmonics up to and including the twentieth except the thirteenth, which was missing. The respondent's instrument, when played on the pedal, produced a tone which had present amplitudes in any degree in only the first ten and the twelfth harmonics. When played on the manual it produced a tone which had present audible amplitudes in only the first eight and the tenth, twelfth and sixteenth harmonics. The amplitude of the fifth harmonic on respondent's instrument was present only to the extent of one per cent, whereas in the tone produced by the organ pipe this harmonic was present to the extent of forty per cent amplitude. The amplitude of the seventh harmonic on respondent's instrument was present to the extent of less than one per cent, whereas in the tone produced by the organ pipe this harmonic was present to the extent of thirty per cent amplitude.

(c) *Diapasons.* Diapasons of various pitches are combined to form the characteristic organ effect called a "diapason chorus." Such a chorus, in an outdoor test, produced a tone which had present, with exceptions, harmonics in appreciable audible amplitudes up to the eightieth harmonic. The respondent's instrument, in simulating this tone, has any audible amplitudes only to the twenty-fourth harmonic, with the nineteenth, twenty-first and twenty-second harmonics entirely absent. The fifth, seventh, fourteenth, fifteenth, seventeenth, eighteenth, twentieth and twenty-fourth were present in amplitudes of less than one per cent. Outdoor tests, free of all interference, of a geigen diapason organ pipe produced tones which had present in appreciable audible amplitudes all harmonics up to the thirteenth for low G and for first and second Gs above middle C, and up to and including the tenth harmonic for the third G above middle C. Respondent's instrument, in simulating these tones, had present the first six and the eighth harmonics for middle C and for the first C above middle C. For the second C above middle C it had present audible amplitudes up to the fourth harmonic and for the third C above middle C it had present only the fundamental and one harmonic. A diapason pipe tone from a small organ produced tones having present harmonics in audible amplitudes up to and including the thirteenth and the sixteenth and seventeenth. In simulating these tones, respondent's instrument produced tones having present harmonics in audible amplitudes up to the sixth and also the eighth, with the fifth present in over one per cent if the tenth and twelfth were not present, and the tenth and twelfth in less than one per cent if the fifth was not present. [Note: "An organ without a diapason is not an organ at all." — Barnes, "The Contemporary American Organ" (1933).]

PARAGRAPH 6—In addition to sustained tones, the approach or build-up of the tones and the decay or fadeout of the tones are essential to the proper rendition of pipe organ music. Respondent's instrument possesses neither in any appreciable amount, because of the suddenness of its attack or starting and the abrupt stopping due to its electrical motivation.

Respondent's instrument cannot produce the entire range of tone coloring necessary for the rendition of many of the great works of classical organ literature. The proper rendition of such literature depends to a very marked degree on the ability of the instrument used to simultaneously produce tones of widely divergent character and pitch in such a manner as to preserve their respective identities and characteristics as well as other essential tonal shadings and variations. The "Hammond organ," because of the rigidity and constant fixed relationships of its mechanical set-up and actuation, is incapable of preserving the respective identities and characteristics of several tones produced simultaneously or of permitting other tonal shadings and variations.

In respondent's instrument there is but one source of sound, a loud-speaker,

and regardless of the number of loud-speakers used, all that results is increase in volume, as identical tones issue from each loud-speaker. In pipe organs the various tones and pitches issue from each of numerous pipes that are placed over a broad front, which fact, of necessity, produces a very different tonal quality and result.

The foregoing deficiencies render it physically impossible for the "Hammond organ," as now constructed, motivated and operated, to produce or reproduce pipe organ music of the kind and character claimed in respondent's advertising. The foregoing findings are based on the results of the tests with the tone analyzer, supported by the results of comparative auditory tests and the testimony of expert witnesses of the highest standing in the musical field.

PARAGRAPH 7—Respondent offered certain testimony as to tones which, in fact, did not relate to its tones as emanating from the loud-speaker at all, but to the visual representations of electrical waves intended to produce tones. The apparatus was so set up and connected to the visual result exhibited that only the visual representation of electrical waves and not the visual representation of resulting tones were seen and testified about. The respondent offered no testimony with respect to an analysis of any tones which actually issued from the loud-speaker used in connection with its instrument.

Respondent also offered testimony with respect to the results of a comparative auditory test conducted by it. In this test the pipe organ used was registered, not in the normal manner desirable to bring out a rendition of the musical selection being played in conformity with the author's interpretation and the fullest tonal potentialities thereof, but in such a manner that in many of the pieces the flute tones predominated, even though the normal rendition of this particular piece of music called for the use of little or no flute tone. Thus the pipe organ was registered in such a manner as to make its tones simulate the flute tones of the respondent's instrument, irrespective of the registration which is properly and customarily used for the particular piece being played. In addition, the excerpts played from the various selections were usually only from four to eight measures in length, requiring fifteen seconds and less to play, and did not give the auditor witnesses proper opportunity upon which to pass competent judgment as to the instrument used in playing the various selections.

The unusual and improper registration of the pipe organ in connection with these tests served the purpose of confusing the auditor witnesses and served only to demonstrate that a pipe organ could be registered in such a manner as to simulate the flute-like tones produced by respondent's instrument and afforded no proof that respondent's instrument was comparable with respect to tonal qualities with the pipe organ used in the comparative test.

PARAGRAPH 8—The statements and representations as set forth in paragraph 4, above, are deceptive, misleading and false in the following particulars:

(a) With the exception of the flute tones, respondent's said instrument as now constructed, motivated and operated, is physically incapable of producing or reproducing faithfully the musical tones of a pipe organ which are required and necessary for the rendition, without sacrifice, of the great works of classical organ literature.

(b) Respondent's said instrument, as now constructed, motivated and operated, is not capable of producing or reproducing a range in harmonics equivalent to the range in harmonics of a pipe organ, or produce or reproduce all tones that are sustained tones.

(c) Respondent's said instrument as now constructed, motivated and operated, is not capable of producing the entire range of musical tone colors or effects or of producing such range of tone colors or effects that it can properly and adequately interpret, without sacrifice, the works of all the great classical musicians who have composed



music for the pipe organ.

(d) Respondent's said instrument does not have instantly available and cannot produce an infinite variety of tones covering the diapason, string and reed families.

(e) Respondent's said instrument does not produce tones which are in any way an improvement over or superior to the tones produced by any modern pipe organ of recognized merit.

(f) Respondent's said instrument is not comparable in the production of pipe organ music to the ordinary \$10,000 pipe organ, or to pipe organs selling for considerably less than that sum.

PARAGRAPH 9—The false and misleading statements and representations made by the respondent, as hereinabove set out, in offering for sale and selling its musical instruments known as the "Hammond organ" were calculated to, and had, and now have, the tendency and capacity to deceive and mislead a substantial portion of the purchasing public into the mistaken and erroneous belief that said representations are true and into the purchase of respondent's instruments as a result of such beliefs. As a result of said respondent's false and misleading advertising and representations as above set out, trade in organs has been diverted unfairly to respondent from those of its competitors who are engaged in the business of making, distributing and selling pipe organs in commerce among and between the various states of the United States and in the District of Columbia, who do not promote or attempt to promote the sale thereof by false and misleading advertising and representations.

CONCLUSION—The above and foregoing acts, practices and representations of the respondent have been, and are, all to the prejudice and injury of the public and of respondent's competitors as aforesaid, and have been, and are, unfair methods of competition in commerce in violation of the Federal Trade Commission act.

#### HAROLD GLEASON RECITAL ROCHESTER SUMMER EVENT

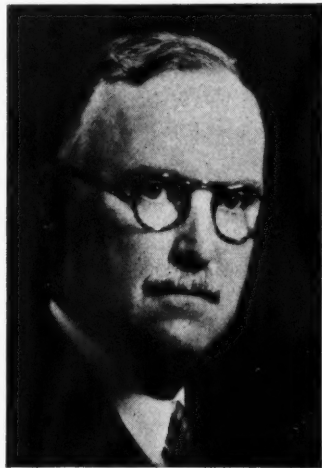
Harold Gleason of the Eastman School of Music made a noteworthy event of the summer at Rochester of the second in a series of concerts under the school's auspices when he played and lectured on the evening of July 7. The performance took place in Kilbourn Hall and Mr. Gleason's program consisted of the following: Ciacone in E minor, Buxtehude; Rondo, "Soeur Monique," Couperin; "Grand Jeu," Du Mage; "Allein Gott in der Höh sei Ehr," Böhm; Toccata, Frescobaldi; Suite in F, Corelli, followed by this Bach program: Fugue in E flat ("St. Anne"); Chorale Prelude, "Come, Redeemer of Our Race"; Allegro from Concerto in G; Adagio from Third Sonata; Passacaglia in C minor.

As Stewart B. Sabin, one of the Rochester critics, wrote: "It is quite an achievement to turn a summer organ recital into a demonstration of a thesis, make a program to furnish proof and make it of music that is also good to hear; then play it with sympathy and skill that kept the performance vital. Something like this Harold Gleason did last night. He told his hearers in Kilbourn Hall that music of all the composers on the first section of his program was known to Bach; some of it Bach copied and plainly studied. And it was amply proved that Bach had good models to work with and from. The Bach section of the program last night showed how good use that composer made of them."

#### Organ Events in Germany.

Dr. Wilhelm Middelschulte of Chicago writes from Munich under date of July 10 that a splendid organ recital by Otto Dunkelberg that morning was the opening event of "The Day of Art." The recital was broadcast by Mr. Dunkelberg, organist of the Passau Cathedral, where he plays the world-famous Steinmeyer organ described several years ago in THE DIAPASON. Dr. Middelschulte was heard at Hamm, in Westphalia, June 28 in a Bach program before a large audience. From Munich he was going to Italy and expected to play later in the Kreuzkirche in Dresden. Sept. 9 he and Mrs. Middelschulte plan to sail for the United States on the Europa.

#### DR. JAMES T. QUARLES



WHEN THE CHICAGO MUSICAL COLLEGE conferred on James T. Quarles, A. A. G. O., the degree of doctor of music at its June commencement, as reported in THE DIAPASON last month, the University of Missouri organist and educator received his second doctor's hood. In 1926 the degree was bestowed on him by the Denver College of Music. In the citation for the Chicago degree Dr. Quarles was paid this tribute: "To James T. Quarles, in recognition of a singularly happy union of the qualities of the scholar, teacher, organist, choral conductor and administrator, whereby he has made an important contribution to the advancement of music."

To organists Dr. Quarles has been known for years, not only through his present connection with the University of Missouri, but through his long service on the faculty of Cornell University, where he gave recitals that made him nationally known. Mr. Quarles was born in St. Louis Nov. 7, 1877, and achieved fame as a musician there. He studied organ with Charles Galloway in St. Louis and Widor in Paris and theory with Ernest R. Kroeger. In addition to holding prominent church positions he was dean of the department of arts at Lindenwood College from 1903 to 1912. He was also organist of the St. Louis Symphony Orchestra and conductor of the St. Louis Choral Art Society.

In 1913 Mr. Quarles went to Cornell and he remained there until 1923. That year he was called to the University of Missouri, where he has been professor of music, organizing the school of fine arts at the university in 1924. He is also organist of the large Missouri Methodist Church, presiding over a four-manual Skinner organ.

While president of the Missouri Music Teachers' Association Dr. Quarles secured the accrediting of applied music in the public schools. At the University of Missouri he has successfully sponsored and maintained a splendid concert series. Throughout his career Mr. Quarles has occupied prominent and responsible positions in both the National Association of Schools of Music and the Music Teachers' National Association. For four years he was president of Sinfonia, national honorary music fraternity.



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

## M. P. MÖLLER, INC.

will build three-manual organ  
for the new

### CHRIST REFORMED CHURCH

Hagerstown, Maryland

This instrument will replace a two-manual Möller organ installed in the original church in 1899, and will be the thirty-fourth Möller organ placed in Hagerstown churches, residences, funeral homes, etc.

We have frequently mentioned the "repeat" orders we have received as the best proof of the satisfaction given by Möller organs in the past, and we feel a pardonable pride in the fact that every pipe organ in Hagerstown, and also in Washington County, of which it is the county seat, was built by Möller. This record contradicts a well-known proverb.

The Möller standard of highest-class mechanisms, artistic tone and honest and courteous treatment is the answer.



## Skidmore College Emphasizes Training of Woman Organists

ORGAN AND PIANO STUDIO AT SKIDMORE COLLEGE

MISS KRIETE WINS HONOR  
AS WRITER OF JUBILEE HYMN

An important center for the cultivation of organ music and the training of young women as organists has been built up in the last few years at Skidmore College, a modern vocational college for women, situated in Saratoga Springs, N. Y., one of the famous health resorts of the nation. The training in organ has been considerably extended until now the college offers a complete major course leading to a bachelor of science degree, with a major in organ.

Stanley E. Saxton, concert organist and composer, is in charge of the organ work and, in addition to the courses offered under his direction, he has presented an annual series of historical recitals calculated to acquaint the students with the best organ music. One series presented the complete works of Widor; another the complete works of Franck. A year ago in a series of eleven lecture-recitals Mr. Saxton presented the principal works for the organ from the pre-Bach period up to and including composers of the modern school.

The organ major course requires approximately sixty hours' credit in technical study, including organ technique and interpretation; counterpoint and fugue writing; history of music; harmony; composition; choral conducting, and a special course in liturgical music which is designed to acquaint the student with all the problems of the church organist and director. At the discretion of the student, she may take special courses in preparation for the examinations of the American Guild of Organists. Besides the regular major course in organ, a combination course leading to a bachelor of arts degree with a major in organ may be arranged by the student. In that case the organ can be carried on with a full course in a liberal arts department.

The facilities at the college for prac-



lice include a large four-manual Austin, a two-manual Möller and a three-manual Wicks—all of the most modern design, offering variety as to consoles and sizes.

The cut appearing on this page shows Mr. Saxton's studio, with its two-manual Möller organ and a grand piano. The Skidmore College organ is a large four-manual. Developed from a rebuilt Roosevelt, it has gone through all phases of revision and revoicing. So far it has a console by Austin, an antiphonal division by Hillgreen-Lane, a great organ and diapason chorus by Möller, various Skinner accessories, Roosevelt chests in two divisions, various ranks of pipes by Gutfleisch & Schopp, and a 16-ft. diapason by Estey, while the accessories companies, such as Reisner, Organ Supply and others, are well represented.

### Choir Boy on the Wing.

William Ripley Dorr received a telephone call from Metro-Goldwyn-Mayer officials in Omaha, June 28, requesting that Raymond Chace, 13-year-old soprano soloist of St. Luke's Choristers, Long Beach, Cal., be sent immediately to Omaha to record some solos and be photographed in a new picture, "Boys' Town," being filmed near there. Mr. Dorr replied that Raymond was being featured as soloist with the Choristers at a concert in the Redlands Bowl on July 1 and could not leave until after the concert. Accordingly, Metro-Goldwyn-Mayer sent a studio car to Redlands to pick up the boy after the concert and whisked him to Burbank, where he boarded a sleeper plane for Omaha, arriving there the next day to join the company, including Spencer Tracy and Mickey Rooney.

Miss Alma C. Kriete, Mus. B., of Louisville, a member of the Kentucky Chapter, A.G.O., was the recipient of special honors from the Woman's Missionary Society of the Reformed Church in the United States when a hymn composed by her was selected from a number submitted to be the anniversary hymn for the semi-centennial of the society. The honor was especially fitting as Miss Kriete's father is a veteran minister of the Reformed Church, holding a pastorate in Louisville for many years, and her grandfather, the late Dr. Klein, was pastor of Zion Reformed Church, of which Miss Kriete afterward was organist for fifteen years.

In anticipation of the jubilee of the Woman's Missionary Society of the denomination the anniversary hymn contest was announced last year. Miss Kriete entered the contest at the request of the Louisville society. She was invited to the celebration at Akron, Ohio, in June and was the guest of honor at the fellowship dinner which opened the society's convention. On this occasion her hymn was sung in public for the first time. It was sung every day during the convention, always to the accompaniment played by Miss Kriete.

Miss Kriete received a large part of her training at the Louisville Conservatory of Music and was an organ pupil of W. Lawrence Cook. She received the bachelor of music degree in 1929. Miss Kriete retired from her position at Zion Reformed Church two years ago because of a press of other duties.

### University of Chicago Recitals.

Half-hour organ recitals are given at the Rockefeller Memorial Chapel, University of Chicago, at 7 o'clock every evening except Saturday and Sunday. The organists from July 18 to 22 were: Abraham Leifer, organist at Temple Judea; Frances Biery, Dayton, Ind.; Mario Salvador, St. Andrew's Catholic Church, and Hazel Quinney, University Church of the Disciples.

## Kilgen Organs

Pipe for pipe, and specification for specification, a Kilgen is no more expensive than any other high-quality organ. And in choosing either the large cathedral type Kilgen or the New Petit Ensemble, the buyer has the satisfaction of knowing that behind his purchase is international prestige, the endorsement of world-famous organ masters, and a record of permanent satisfaction. . . . When the building of an organ is placed in the hands of the Kilgen Brothers you have the assurance that the organ will be a distinctive artistic success.

## Petit Ensemble

You are invited to write for special literature and details on the cathedral type Kilgen Organ and the New Petit Ensemble.

## Geo. Kilgen & Son, Inc.

Established U. S. A., 1851

4010 Union Boulevard

St. Louis, Mo.

New York—Los Angeles—Chicago—Detroit—Philadelphia—Cincinnati





**HALL THREE-MANUAL  
FOR NEW YORK CHURCH**

DESIGNED BY S. R. WARREN

Low Wind Pressures and Unenclosed  
Great Provided, with Stopkey  
Console, in Instrument for the  
First Baptist Church.

The Hall Organ Company has been commissioned to build a three-manual organ for the First Baptist Church of New York City. The specification was drawn up by Samuel R. Warren, technical director of the Hall Company, and the negotiations were conducted by Edward North, vice-president of the New Haven concern. All the wind pressures are to be kept low and the great will be unenclosed. The console is to be of the stopkey type.

The following stop specification shows the tonal resources of the new instrument:

**GREAT ORGAN.**

(Three and one-half-inch wind.)

- Open Diapason, 8 ft., 73 pipes.
- Stopped Diapason, 8 ft., 73 pipes.
- Dolce Conique, 8 ft., 73 pipes.
- Octave, 4 ft., 73 pipes.
- Fifteenth, 2 ft., 61 pipes.
- Mixture, 3 rks., 183 pipes.
- Chimes (prepared for).

**SWELL ORGAN.**

(Four-inch wind.)

- Flute Conique, 16 ft., 73 pipes.
- Geigenprincipal, 8 ft., 73 pipes.
- Gedeckt, 8 ft., 73 pipes.
- Salicional, 8 ft., 73 pipes.
- Voix Celeste, 8 ft., 61 pipes.
- Lieblich Flöte, 4 ft., 73 pipes.
- Flautina, 2 ft., 61 pipes.
- Cornopean, 8 ft., 73 pipes.
- Oboe, 8 ft., 73 pipes.
- Tremolo.

**CHOIR ORGAN.**

(Four-inch wind.)

- Viola, 8 ft., 73 pipes.
- Orchestral Flute, 8 ft., 73 pipes.
- Gemshorn, 8 ft., 73 pipes.
- Silver Flute, 4 ft., 73 pipes.
- Unda Maris, 8 ft., 61 pipes.
- Tremolo.

**PEDAL ORGAN.**

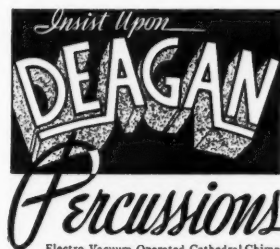
(Four-inch wind.)

- Contra Bass, 16 ft., 56 pipes.

- Bourdon, 16 ft., 32 pipes.
- Flute Conique, 16 ft., 32 notes.
- Octave, 8 ft., 32 notes.
- Flute, 8 ft., 32 notes.
- Super Octave, 4 ft., 32 notes.

**Jacobs Summer School in August.**

Mr. and Mrs. Arthur Leslie Jacobs of Los Angeles will conduct the fourth annual session of their summer school of church music at the North Congregational Church, Middletown, Conn., Aug. 22 to 27. The course offers intensive training classes in voice, conducting, phonetics, rehearsal methods and children's choir methods, to cover church music problems and adequately prepare the singer, choir director and organist-director for service in his field of endeavor. This year the special class in children's choir methods has been added by Mrs. Jacobs. She will organize a children's choir to demonstrate her methods. A feature of the course is the attention given the individual. Mrs. Jacobs is well known for her choral work at the Central Congregational Church, Worcester, Mass. For four years she was head of the voice department of Bluffton College, Bluffton, Ohio. Mr. Jacobs recently was called from his post as organist and director at Wesley Church, Worcester, to succeed the late Dr. John Smallman as director of the musical program of the First Congregational Church of Los Angeles.



Electro-Vacuum Operated Cathedral Chimes, Vibra-Harps and Harp Celestes—factory assembled and adjusted. Consult your organ builder.

J. C. DEAGAN, Inc., 1770 Berceau Ave., Chicago

In 1903 The First Presbyterian Church of Plattsburgh, N. Y., purchased a large two-manual ESTEY Organ. Now, after thirty-five years of satisfactory service, the organ is to be rebuilt and modernized. The contract for the work was awarded to this company without competition.

St. James' Church at Woonsocket, R. I., has purchased a twenty-two stop ESTEY which will be installed early this fall.

The First Baptist Church, Arlington, N. J., will install a new ESTEY during the month of September.

**ESTEY ORGAN CORPORATION**

BRATTLEBORO, VERMONT

**Dr. Caspar Koch**

INSTRUCTOR OF ORGAN, CARNEGIE INSTITUTE OF TECHNOLOGY AND MUNICIPAL ORGANIST OF THE CITY OF PITTSBURGH

*declares...*



Inspection of the Wicks in Epworth M.E. Church, New Castle, Pa., shown above, prompted the above statement by Dr. Koch.

This statement, coming from the eminent Dr. Koch, is an outstanding tribute to Wicks Direct-Electric Action. Although many prominent organists concur with Dr. Koch, you are personally invited to investigate the merits of Wicks organs on your own behalf

**WICKS ORGANS**

WICKS ORGAN COMPANY • HIGHLAND, ILLINOIS—DEPT. DIA

"Direct - Electric Action, as developed by The Wicks Company, is the final stage in the age-long evolution of organ action."



# American Guild of Organists

United States and Canada

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

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



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

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

General Office: RKO Building, Rockefeller Center,  
1270 Sixth Avenue, New York City

Council

- SAMUEL A. BALDWIN, A.G.O., F.A.G.O.
- CHARLES O. BANKS, F.A.G.O.
- SETH BINGHAM, F.A.G.O.
- LILIAN CARPENTER, F.A.G.O.
- MARION CLAYTON, M.S.M.
- MARY ARABELLA COALE, A.A.G.O.
- NORMAN COKE-JEPHCOFF, F.A.G.O.
- GRACE LEEDS DARNELL, F.A.G.O.
- VERNON DE TAR, F.A.G.O.
- CHARLES HEINROTH, MUS. DOC.
- WILLIAM LEFEBVRE, MUS. DOC., F.A.G.O.
- HAROLD VINCENT MILLIGAN, MUS. DOC., F.A.G.O.
- LIANARD I. NEVINS, F.A.G.O.
- T. TERTIUS NOBLE, MUS. DOC.
- HUGH PORTER, F.A.G.O.
- G. DARLINGTON RICHARDS, F.A.G.O.
- FRANK L. BEALY, A.G.O., F.A.G.O.
- GEORGE W. VOLKEL, MUS. BAC., F.A.G.O.
- MORRIS W. WATKINS, M.S.M., A.A.G.O.
- DAVID MCK. WILLIAMS, MUS. DOC., F.A.G.O.
- R. HUNTINGTON WOODMAN, A.G.O., F.A.G.O.
- FRANK WRIGHT, MUS. BAC., A.G.O.

Warden  
CHARLES HENRY DOERSAM, F.A.G.O.

Sub-Warden  
FRANK E. WARD, A.A.G.O.

General Secretary  
RALPH A. HARRIS, M.S.M., F.A.G.O.

General Treasurer  
HAROLD W. FRIEDEL, F.A.G.O.

General Registrar  
E. LEWIS ELMER, A.A.G.O.

General Librarian  
JAMES W. BLEECKER, F.A.G.O.

General Auditor  
OSCAR FRANKLIN COMSTOCK, F.A.G.O.  
HUGH MCAMIS, F.A.G.O.

Chaplain  
THE REV. HARRY EMERSON FOSDICK, D.D.

## DEANS OF CHAPTERS AND REGENTS OF BRANCH CHAPTERS

- Arkansas—Mrs. Irene M. Mathis.
- Atlantic City—A. E. Weeden.
- Binghamton—Michael L. Harendas.
- Buffalo—DeWitt C. Garretson, A.A.G.O.
- Lockport Branch (Buffalo)—Harland W. D. Smith.
- Niagara Falls Branch (Buffalo)—Walter H. McDannel.
- Camden—Rowland Ricketts.
- Cedar Rapids—Marjorie Hungerford.
- Central California—T. Harold Grimshaw.
- Central Missouri—Nesta L. Williams, F.A.G.O.
- Central New Jersey—Mrs. John A. Peterson.
- Central New York—J. Lawrence Slater.
- Central Ohio—Gertrude Schneider.
- Central Tennessee—Paul L. McFerrin.
- Chesapeake—Katharine E. Lucke, F.A.G.O.
- Delaware—Firmen Swinnen.
- District of Columbia—Walter H. Nash, F.A.G.O.
- Eastern New York—J. Stanley Lansing, A.A.G.O.
- East Tennessee—Mrs. D. G. Stout.
- Erie—Charles H. Finney, A.A.G.O.
- Florida—Margaret W. Dow, F.A.G.O.
- Jacksonville Branch (Florida)—Mrs. Turner Bishop.
- Orlando Branch (Florida)—Walter Kimble.

- St. Petersburg Branch (Florida)—Mrs. F. H. Broadfield.
- Tallahassee Branch (Florida)—Margaret W. Dow, F.A.G.O.
- Tampa Branch (Florida)—Mrs. Leonard McManus.
- Fort Worth—W. Glen Darst.
- Georgia—Emile Parmelee, A.A.G.O.
- Harrisburg—Mrs. John B. Henry.
- Hartford—Elsie J. Dresser, F.A.G.O.
- Illinois—Whitmer Byrne.
- Indiana—Chester L. Heath, M.A.
- DePauw Branch (Indiana)—Charles Tritt.
- Kansas—Irving D. Bartley, F.A.G.O.
- Kansas City—Mrs. Edna Scotten Billings.
- Lehigh Valley—Frank Graver.
- Lincoln—Donald D. Ketting.
- Long Island—Luis Harold Sanford, A.A.G.O.
- Los Angeles—Alexander Schreiner, A.A.G.O.
- Louisiana—Mrs. Carruth Jones.
- Louisville—Archibald D. Jonas.
- Macon—Fannie Matthews.
- Maine—Alfred Brinkler, F.A.G.O., A.R.C.O.
- Bangor Branch (Maine)—Mrs. Grace B. Howes.
- Massachusetts—Homer P. Whitford, F.A.G.O.
- Miami—Mrs. Gertrude T. Baker.

- Michigan—Grace M. Halverson, A.A.G.O.
- Minnesota—Frederick W. Mueller, A.A.G.O.
- Minnesota—C. Albert Scholin, M.M.
- Monmouth—Abbie Strickland.
- Nebraska—Mrs. Flora Sears Nelson.
- New Haven—H. Frank Boyvan.
- New Jersey—Russell Sively Gilbert, State Dean.
- North Carolina—Eugene Craft.
- North Texas—Mrs. A. B. Mahaffey.
- Northern California—Harold Mueller, F.A.G.O.
- Northern Ohio—Henry F. Anderson, F.A.G.O.
- Toledo Branch (Northern Ohio)—Mrs. Ethel K. Arndt.
- Youngstown Branch (Northern Ohio)—Walter Hirst, A.A.G.O.
- Northeastern Pennsylvania—Helen Bright Bryant.
- Oklahoma—Mrs. Marie M. Hine, A.A.G.O.
- Oklahoma City—Edward A. Flinn.
- Southwest Branch (Oklahoma City)—Mrs. L. N. Gilliland.
- Oregon—Lauren B. Sykes, A.A.G.O.
- Passadena—Loren W. Adair.
- Pennsylvania—Harry C. Banks, Jr., A.A.G.O.
- Rochester—Austin F. Grab.
- Rocky Mountain—Mrs. Thomas R. Walker.

- Rhode Island—George W. Stanley, Jr.
- Sacramento—Mrs. Zue G. Pease.
- San Diego—Royal A. Brown.
- San Jose—Theresa C. M. Antonacci.
- South Carolina—Russell Brroughton, F.A.G.O.
- South Shore—M. Eva Wright.
- Southern Arizona—John M. McBride.
- Southern Ohio—Edward G. Mead, F.A.G.O.
- Sixten Island—Carlos F. Newberr, A. T. C. L.
- Tennessee—Adolph Steuterman, F.A.G.O.
- Texas—Mrs. William Hibbitts.
- Texas—Mrs. Ernest Peoples.
- Union—Eugene W. Norman Grayson.
- Utah—Frank W. Asper, Mus. D., F.A.G.O.
- Vermont—New Hampshire—Harold Frantz.
- Virginia—L. E. Weitzel.
- Petersburg Branch (Virginia)—Emily B. Mason.
- Western Iowa—Sara Hanson.
- Western Michigan—Harold Tower.
- Western Pennsylvania—Edgar Bowman.
- Western Washington—Wallace M. Seely.
- Wilkes-Barre—Mrs. B. Aubrey Ayre.
- Hazleton Branch (Wilkes-Barre)—George F. Schwartz, Jr.
- Wisconsin—Arthur Knudson.
- York—Mrs. Miriam E. Baugardner.

### Aid for Dr. Schweitzer's Work.

Those who treasure their volumes of the Widor-Schweitzer edition of Bach do not need to be reminded of his pioneer hospital work among the natives of West Africa. Following the visit last spring of Mme. Schweitzer to America a suggestion came from the warden that we express our deep interest in his unique service by sending a contribution toward its support. Several of our members have already responded, and chapters in California, Pennsylvania and New York have sent their share. But we hope to double the amount already received. Will those who would like their names to be associated with this gesture please make their checks payable to the American Guild of Organists, addressing the undersigned at headquarters? We hope to send the sum collected, with the names of those contributing, early in the fall.

REGINALD L. MCALL,  
Treasurer, Albert Schweitzer Fund.

### Passes Choirmaster Examination.

In the announcement of successful candidates in the July issue, the fact that Walter Hewitt of Maplewood, N. J., passed the tests for the choirmaster certificate was omitted.

### Central Ohio Chapter.

The final meeting of the Central Ohio Chapter for the season was held at the home of Mr. and Mrs. M. E. Wilson, Columbus, May 9. A supper was served to members and guests, after which Mrs. Mary R. Walton led the group in singing. Mrs. Fred Saumenig announced a model wedding presented by Guild members, which provided much merriment for those present. The guests then adjourned to the music-room, where a business meeting and discussion of next year's work was held. Mr. Wilson and Mr. Bailey favored the organists with two-piano numbers which were enthusiastically received.

The following officers for 1938-39 were elected:

- Dean—Gertrude Schneider.
- Sub-dean—Edith Pedrick.
- Corresponding Secretary—Mabel Poppleton.
- Registrar—Mrs. Alwin Eide.
- Treasurer—Mrs. H. P. Legg.
- Librarian—Byrdie Lindsey.
- MRS. ALWIN EIDE, Registrar.

### Arkansas Chapter.

A large group of members and interested friends met in Little Rock June 8 for the concluding meeting of the season. A buffet luncheon was served at the residence of the dean, Mrs. Irene M. Mathis. Miss Alice Brookfield, pianist, was guest soloist and was heard in the Busoni arrangement of Bach's

Toccata and Fugue in C major and the G minor Ballade by Chopin. The dean reviewed the activities of the chapter for the last two years.

The following members were nominated for office: Miss Kate Bossinger, dean; John Summers, sub-dean; Mrs. Patsy C. Farell, secretary; Mrs. Henry Harris, treasurer.

At 3 o'clock Miss Eleanor Klingst, organist at the First Lutheran Church, played the "Storm King" Symphony by Dickinson and at 3:45 we heard Mrs. Sidney Nutt of Hot Springs in the following program at the First Methodist Church: Toccata and Fugue in D minor, Bach; "Dawn," Jenkins; "Dreams," McAmis; "Will-o'-the-Wisp," Nevin; "Oh, the Lifting Springtime," Stebbins; Andante Cantabile, from Fourth Symphony, Widor; Toccata in D minor, Nevin; Chorale in E major, Franck.

The meeting closed with a garden

tea at the home of Mayor and Mrs. Overman.

### Missouri Chapter Election.

At the annual election of the Missouri Chapter the following officers were elected:

- Dean—Henry H. Walser.
- Sub-dean—Christian Hahn.
- Secretary—Wilhelmina Nordman.
- Treasurer—Arthur R. Gerecke.
- Registrar—Elsa Koelling.
- Members of executive committee—Herbert Fenton, Anna Louise Petri and Howard Kelsey.
- WILHELMINA NORDMAN, Secretary.

### Indiana Chapter Hears Kraft.

The 1937-38 season of the Indiana Chapter reached its climax with a recital by Edwin Arthur Kraft, F.A.G.O., of Cleveland, May 18. Mr. Kraft was honor guest at a dinner preceding the recital. Fifty-nine members and guests

gathered round the beautifully decorated tables. Immediately following the dinner a short business meeting was held and the following officers were elected for the coming year:

- Dean—Cheston L. Heath, M.A.
- Sub-dean—Paul R. Matthews.
- Secretary—Mrs. Fred Jeffrey, B.M.
- Treasurer—Frederick E. Weber.
- Registrar—Mrs. C. A. Brockway.
- Librarian—Mrs. Howard L. Clipper.
- Auditors—Laura E. Brockman and Mary L. Gangwer.
- Executive Committee—Pauline Roes, Mrs. Roy Burch and E. W. Muhlenbruch.

At 8:15 in the auditorium of the Tabernacle Presbyterian Church of Indianapolis Mr. Kraft played a strenuous recital without interruption. The program numbers for the most part were away from the beaten path. Mr. Kraft responded to the enthusiastic audience with "The Ride of the Valkyries" by Wagner for an encore.

MRS. FRED JEFFRY, Secretary.

### Minnesota Chapter.

Members of the Minnesota Chapter and friends spent an enjoyable Sunday afternoon on June 19 as guests of Mr. and Mrs. Paul G. Bremer at their summer home in Forest Lake, Minn. As a part of the afternoon's entertainment the guests participated in composing a suitable chime theme as the signature for the WTCN church music appreciation hour, which programs are under the direction of Mrs. Bremer and will be featured again this fall. The themes submitted by George H. Fairclough, F. A. G. O., and Stanley Avery were awarded prizes, presented by the hostess. After a picnic supper the evening was devoted to singing by the group and impromptu selections on the piano and organ were performed by various members. Francis Richter, F. A. G. O., gave an improvisation on one of the chosen chime themes.

AGNES WUNDERLICH,  
Secretary pro tem.

### Atlantic City Chapter.

The Atlantic City Chapter closed the season with a picnic June 21 at the log cabin camp of the secretary, on the lake at Atsion, N. J. After a supper served on the porch the members enjoyed boating on the lake and games in the yard.

Previous to this the chapter was the guest of Miss Elizabeth Zimmerman, organist at St. Andrew's Lutheran Church, Atlantic City, May 10, and of Leslie Cook, organist and director at the First M. E. Church, June 6. On both occasions the members inspected the organs and enjoyed selections by the organists.

MIDA C. BLAKE, Secretary.

# ORGANISTS!

Why not form a Chapter or a Branch Chapter of the Guild in YOUR community?

There are numerous advantages in organization, and the Chapter Committee of the Guild, 1270 Sixth Ave., Room 1011, RKO Bldg., New York City, will gladly furnish the necessary information and instruction for securing a chapter status.

WRITE NOW!

## FRANK VAN DUSEN

Director School of Church and Choir Music—American Conservatory  
Professor of Organ, Piano and Theory—Wheaton College  
Director School of Sacred Music—Presbyterian College of Christian Education  
Address Kimball Hall, Chicago, Ill. Tel.: Webster 0620

## SUMMER SCHOOL OF CHURCH MUSIC

Fourth Annual New England Session  
—DIRECTORS— Arthur Leslie Jacobs Ruth Krehbiel Jacobs  
Choral Conducting, Vocal Problems, Children's Choirs, Choir Organization  
Daily Individual Attention  
Middletown, Conn., August 22-27  
ROBERT G. NEWELL, Manager 80 Home Ave., Middletown, Conn.



## News of the American Guild of Organists—Continued

### Offers the Slogan "Every Guild Member Academic Member"

[Text of a paper on the Guild examinations presented by the Youngstown organist and educator at the regional convention of A.G.O. chapters at Oberlin, Ohio, June 21.]

BY HENRY V. STEARNS, F.A.G.O.

The American Guild of Organists was organized April 13, 1896, and the first charter was granted Dec. 17 of the same year. In this first organization, effected by 145 organists who banded themselves together, provision was made for increased membership by examination only; in other words, one wishing to enter the Guild had to take the associate examinations and pass them before he could enter the charmed portals. After this ordeal was safely over he was urged to take the fellowship examinations and become a full-fledged member. There was but one center for examinations, New York City, the tests were more severe and the cost to the candidate was great if he had to come any distance for his examination.

It was not until 1909, or thirteen years after the Guild was organized, that the constitution was revised and amended to include non-academic members, in the hope that a large per cent of the new membership would avail themselves of the examinations. The classification of "colleague" was established for them. Until this action was taken the Guild was a very exclusive body indeed, with 145 founders, forty-two fellows and 125 associates, a total of 312 members, exclusive of honorary members.

Today, as of May 1, the total membership of the Guild stands about 3,500, of whom 697 are associates and 281 fellows, a total of 987, or a trifle more than twenty-five per cent of the total membership. There are nearly two and one-half times as many associates as fellows, which does not speak too well for the ambition and scholarship of our profession.

Has the policy adopted in 1909 been a wise one? Is our corporate health good when only one-quarter of our membership is interested enough in one of the fundamental principles of the Guild to take the examinations for the higher degrees?

We will admit, frankly, that the examinations are not easy and that the immediate gain from them is not readily apparent, but these do not, in our opinion, constitute legitimate excuses for our failure to take them. Surely, if the examinations were easy and the examiners lenient, there would be no merit in passing them or incentive for taking them. It is only as the standard of examinations and examiners is rigidly maintained that they have value at all. What is the difficulty, then, with our examinations, and why do we have to admit that the Guild has been but moderately successful in achieving one of the principal ends for which it was organized?

Perhaps the first thing we need to consider is a mistaken conception of the object of the examinations. Let me state it this way: The Guild takes it for granted that the candidate is a good player. This is shown by the comparatively small part of the examination time allotted to the performance of the assigned pieces, their difficulty and the fact that the majority of points in the "tests at the organ" are to be won in other ways than in playing the required pieces. This, however, is just what the average candidate fails to see, or, if he does see it, he fails to realize its importance and its practical value. As a result, after what is frequently a brilliant performance of the required pieces, we have amateurish sight-reading at ridiculous slow tempi, modulations that make one shiver, harmonizations that are almost atonal and ultra-modern, so completely do they break with the accepted canons of harmony; transpositions at a laboriously slow rate of speed, which bear only the remotest

resemblance to the example given, and, finally, improvisations that are simply laughable.

What is the poor examiner to do? If he grades the other tests upon the basis of ability shown in the required pieces, the total result would be expressed frequently in minus figures. How far shall he temper justice with mercy, recollecting that it may not be the fault of the candidate entirely, but that some of the guilt may lie at the door of the teacher? His whole experience as an organist, and the reverence he bears for his own degrees, won in similar examinations, teach him the supreme importance of the tests the candidate has regarded so lightly. His memory recalls times without number in his work in church when the abilities so thoughtlessly rejected by the candidate—that is, those of improvisation, transposition or modulation—have saved an important service from disaster, or where the ability to read many different staves at sight has proved invaluable in choir rehearsal. Shall he consider the brilliance of the playing of the required pieces and overlook the egregious weakness of the musicianship shown, or shall he recognize that any candidate, no matter how brilliant his playing, whose work in the other tests reveals unsound musicianship is unworthy of either of the degrees, and send the candidate back for further study?

Perhaps the whole question centers about the character of the tests, the purpose of the examination—yes, the very thing for which the Guild itself was organized. Let us face the question fairly and try to answer it truthfully. What should be the aim of the teacher in the preparation of an organ pupil? To judge from the performance of the majority of the candidates in the examinations, the answer should be "to prepare him for a career as a concert organist." But of the thousands of organ students in this country how many show enough promise to justify such training, and of those who achieve something like a concert organist's skill, how many earn a living at it? I do not need to answer these questions; your own experience answers them for me.

This does not mean that we should slight the solid training in playing which is, and must be, the firm foundation on which the organist's art rests, but that we should strive to broaden and deepen it by an adequate teaching of these other, at present somewhat neglected, subjects. These things the Guild recognizes and rewards by the nature of the examinations and the values it places upon the different portions of the tests.

Perhaps we need, as organists, to revise our own standards of church musicianship. Is it possible that we have been allowing the emphasis to fall upon wrong elements? As loyal members of the Guild you all read *THE DIAPASON* and, I hope, find as much pleasure and profit in "The Free Lance" column as I do. Dr. Macdougall was one of the founders of the Guild and his long years of experience as an organist, composer for the organ, teacher of organ and head of the music department at Wellesley College have added great wisdom to his remarkable native gifts. Read what he says about the province and nature of both prelude and postlude in "The Free Lance." You may not agree with him, upon first consideration, but think it over carefully before you decide against him and see if there is not a great deal of common sense in what he writes. If he is right, it is not the brilliantly-played prelude and the concert-like postlude which stamp an organist as a church musician, but the fine sense for the service, smooth modulations, interesting and intelligent improvisations, well-played accompaniments, understanding of purpose and meaning of the hymns—in short, the ability to take somewhat disjointed fragments of our church services and mold them into a deeply reverent and worshipful whole. These are the things which the Guild examinations exalt and the very things which

cause the downfall of most of the candidates.

But as many of our members say: "I know I could pass the tests at the organ, but I never could pass all that terrible paper work." To this we answer that the ability to pass the paper tests and the ability to pass the tests at the organ are but different aspects of the same problem. They carry, in the paper work, but a step farther along the lines of pure learning, the problems which have been solved in a practical way at the organ. To pass them requires a well-rounded musician, equipped and ready for his work.

Again, the argument is advanced that if one knows and can do all these things there is no virtue in taking the examinations and receiving the degree. This is somewhat more difficult to answer, as it brings us face to face with the fundamental philosophy of today, "What do I get out of it?" The first thing that suggests itself is the answer that, however sure you may be of yourself, it is never proved until you have met and satisfied a regularly-constituted and unprejudiced board of judgment. The second answer just as obviously refers to the satisfaction which lies in public recognition of good work well done. But both of these are of little avail against such questions as "Will my church committee raise my salary if I pass?" "Am I more likely to obtain a position with the degree than without?"

Of course, indirectly, one could answer both of these questions in the affirmative, for the very qualities which would cause one to pass his examinations would recommend him to a church committee for an increase in salary and engagement as an organist, but to say that the degrees themselves were responsible for such advancements would be hyperbole.

More remote is the time when the answer to these questions can be given in the affirmative directly. It is a platitude that "in union there is strength," but such platitudes often are surprisingly apt. The Guild has embarked upon a campaign for the benefit of its members and of the profession at large. Without embracing some of the more objectionable features of the trade unions, it is constantly urging more adequate recompense for the organist's work and recognition for him as a co-worker with the minister instead of a "hired hand," and it has drawn up and publicized a code of ethics and is urging strict observance of the provisions of this code upon its members.

But what does all of this have to do with the examinations? Just this: The Guild was organized, among other purposes, to hold such examinations and to award degrees. This is a major object of the organization. As we magnify the degrees we strengthen the organization and bring nearer the time when the Guild will be powerful enough to influence even church music committees.

The question is not one of immediate returns, then, but of something in the nature of an investment for future benefits. Life insurance means comparatively little to the person who carries it; its benefits are in the future, for others; yet there are few today who do not realize that life insurance is an imperative necessity. So it is with the Guild and with the examinations. What we are doing today may not mean so much for us, but it is an investment for the future—for the time when the Guild shall be truly a nationwide, powerful organization, when to hold the academic certificates will mean recognition of one's high standing as a musician, recognition which will express itself in higher remuneration, greater security in position and, perhaps, in making a Guild certificate ultimately a requirement for a position.

Does this sound like a dream, a fairy tale told at bedtime to lull good little children to sleep? Perhaps so, yet we believe it can be realized; but only as we magnify the scholastic standing of the Guild by presenting ourselves for examination, not for what we can get

out of it, but for what we can put into it—for the future.

The social life of the Guild is important; we need to know one another better, to fraternize, and by so doing to realize that we are a large and important group, into whose hands has been placed one of the great tasks of all time, that of leading the church in worship through music in the temples of the Most High. However much we may believe this ourselves, we cannot make the world believe it unless we can show that our group stands for ever higher ideals, that membership in it means that one has placed his foot upon the first round of a ladder leading ever upward in our profession, and that we must either climb, by way of the examinations, or confess that one lacks either ambition or the ability to do so. The social life of the other great professions is important, but it is their constant insistence upon higher and ever higher standards of preparation and practice which has made the American Bar Association and the American Medical Association powers in the community, without whose approval one may scarcely practice today. Why should we lag behind this fine pace-setting? Why should we, as a group, fail to accept the challenge offered by the Guild in its examinations, and by so doing acknowledge ourselves to be inferior to our legal and medical brethren?

Would it be well to recommend to the council that colleagues be admitted for a limited period of membership—say for four years—during which time they were to prepare for, take and pass the examinations, first for the associateship and later the fellowship, failure to do this, within the constituted time, to cause automatic dropping from the membership? This might result in decreasing the membership, and hence the revenues, for a period, at least, but it might, conceivably, result in retaining the very desirable social features of the Guild while bringing the more important academic features into their proper position.

I like to think that the name of our beloved organization is the American Guild of Organists. There are, in the word "guild," certain implications which no other name, such as "association," carries. The guild, in olden times, was an association of men engaged in a common task, banded together for their mutual protection, encouragement and advancement in knowledge of their chosen activity. There were social meetings, there were competitive meetings, and examinations and terms of service were provided for advancement from one degree to another. To be a guild member in those days was a mark of high honor and preferment. Frequently in those days guilds became powerful enough to mold royal dynasties.

Let us then be true to the implications of our name; while not forgetting the social, let us exalt the academic and the scholastic. Slogans are the vogue of the day. Let me give you one for our Guild: "Every Guild member an academic member!"

August 15th to 27th

a Course in

Organization and  
Training of  
Junior Choirs

by

Grace Leeds Darnell, F.A.G.O.,  
Mus. Bac.

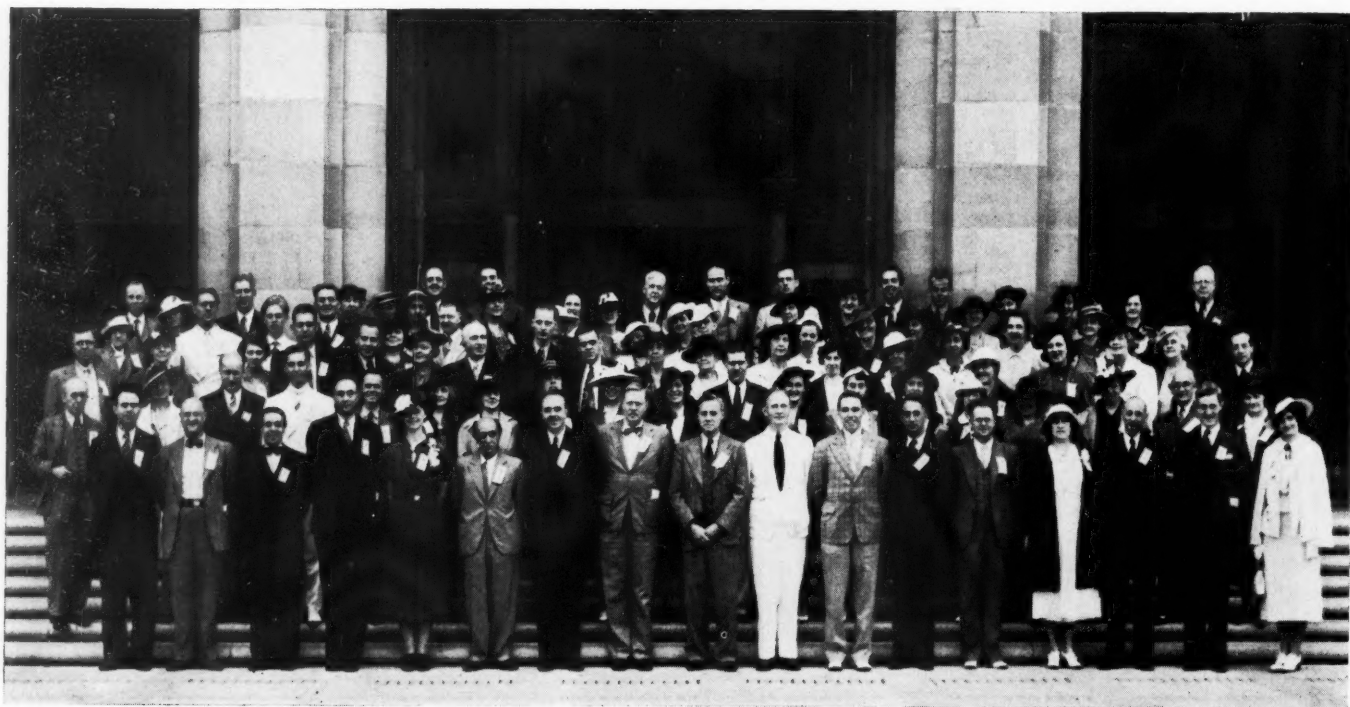
St. Mary's-in-the-Garden,  
521 W. 126th St., N. Y. City

FRANK B. JORDAN,  
M. MUS.

Illinois Wesleyan University  
Bloomington

*News of the American Guild of Organists—Continued*

CALIFORNIA ORGANISTS ATTENDING REGIONAL CONVENTION AT LOS ANGELES IN JUNE



**For Buildup in A.G.O. and Central Rule of Music in Churches**

[Abstract of a paper presented at the first regional A. G. O. convention of the Pacific Northwest states and British Columbia.]

By HANS HOERLEIN

More build-up in the A.G.O. appears to be a need today. The large field served by the middle-ground organist needs a lift. In regard to this an article of mine appeared in the September, 1937, issue of THE DIAPASON. Subsequently fears were expressed that any subsidiary ranking would tend to lower standards in the A.G.O. Has anyone ever been appalled over the practice of granting high school diplomas, or the elementary college degree? Does anyone conclude that this practice hinders the pursuit of higher education and its advanced degrees? Our schools are served by normal school graduates and by college graduates. We can provide the needs of many churches by a training yielding a competent, plain church organist—which too many churches do not yet have on their organ benches.

We admit the availability of music schools to provide an elementary degree in music. But it happens that music study and organ study are undertaken in a large way under private teachers. Since organ students have largely the objective of church playing to stimulate application, a setup could well be provided to yield a landing stage in preparation, designed for the requirements which an average church organist faces. Really the organist is in a class by himself as a musician, and he fills a need which stands alone in its particular requirements. And churches are in many instances served by organists who play as an avocation and whose music training is a side issue.

But the discussion of preparation is only one phase of a build-up program. An organization bringing culture in church music to outlying churches—and to many city churches as well—needs to be developed. We have had no zoned surveys to determine the number of churches that have organs which could be served by a build-up program. Chapters could enlarge their influence through such an activity.

Has it ever occurred to you that a

phase of build-up might well include taking over the administration of the music of the church? Railroads do not operate the Pullman service of their trains. This is done by a separate organization specializing in this service. It does appear consistent to suggest that an organization really qualified to handle the music of the church might step in and take it over.

This ambitious program naturally would require financing. But it can't be done on the \$3 per year now paid in by Guild colleagues. You pay more to your church, and to your lodges, and to your service clubs, and the union man pays more to his local, than organists pay into the organization designed to aid them.

The division of interests between railroads and the Pullman operation began as a battle, but the actual compromise was reached in a simple way. The permission of church bodies to administer the music of the church might be obtained by the Guild. Unquestionably such a development would bring the improved status the organist needs. It would all work toward a condition in which more organists would actually need to become associates and fellows of the Guild to carry on the work which churches more and more require.

In this day of communication facilities we see the centralized production and administration of entertainment produced in Hollywood and distributed among the smallest communities. If the small communities depended on their local facilities to provide entertainment we would find as pitiable a condition as we find in so many churches that function as though the facilities of communication had been cut off to them. A centralized administration of the church's music is what the modern picture calls for.

The Phi Beta Kappa approach in organum, and stiffer requirements, as the sole means to improve the general situation over a large field is inadequate. We admire the striving for the highest in church music, and are inspired by the vision of possibly attaining rank among the elect, but we need also other approaches. If organists would take stock of the field for expansion and the need that lies so openly before them, envisioning the opportunities to advance their well-being, and then set to work to capitalize the venture, we would soon have a different picture from the one in which so many organists must carry on today.

**PALMER CHRISTIAN**  
University of Michigan  
Ann Arbor  
Mgt. Bernard R. La Berge, Inc.  
2 West 46th St., New York

RECITALS  
**AUGUST MAEKELBERGHE**  
WWJ, The Detroit News

**COURBOIN**  
Bernard R. Laberge, Inc.  
2 West 46th St. New York

**ZEUCH**  
BOSTON

**PAUL ALLEN BEYMER**  
3226 EUCLID AVE. CLEVELAND  
Director Camp Wa-Li-Ro  
BOY CHOIRS  
SPEECH-RHYTHM CHANTING

**Choir Pulpit GOWNS**  
Choral and Graduation Apparel  
Fine materials, beautiful work,  
pleasingly low prices. State your  
needs. Catalog and samples on  
request. DeMoulin Bros. & Co.  
1143 S. 4th St., Greenville, Ill.

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

**ROB ELMORE**  
Church of the Holy Trinity  
Philadelphia  
"An Instrumentalist of Consummate Powers"  
Musical Courier, New York

**ARTHUR LESLIE JACOBS**  
Minister of Music  
First Congregational Church  
Los Angeles, Calif.

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

**ROBERT LEECH BEDELL**  
Organist — Composer  
BROOKLYN MUSEUM OF ART, N. Y.  
RECITALS — CHURCH — RADIO

**MAURO-COTTONE**  
Organist  
Holy Trinity R. C. Church  
and  
New York Philharmonic Society  
RECITALS — INSTRUCTION  
25 East 30th St. New York City

**Organ Lessons**  
Carolyn M. Cramp, M.A., F.A.G.O.  
160 West 73rd Street, New York City  
Summer — ideal for building repertoire — Practice Privilege



**DES MOINES CHURCH  
BUYS THREE-MANUAL**

LYMAN B. BUNNELL

**CONTRACT GOES TO KILGEN**

**Instrument Under Construction for  
Central Presbyterian Will Include  
Some Pipes from the Old  
Organ—The Specification.**

The Central Presbyterian Church of Des Moines, Iowa, has placed an order with George Kilgen & Son of St. Louis for a three-manual organ. The console will be of the stopkey type. While the instrument will be new, several ranks of pipes from the old organ will be incorporated in the new one. The negotiations were conducted by the St. Paul factory branch of the Kilgen Company, and installation is planned for the late summer.

The specifications of this organ are as follows:

**GREAT ORGAN.**  
(Five-inch wind.)  
Open Diapason, 8 ft., 73 pipes.  
Clarabella, 8 ft., 73 pipes.  
Keraulophone, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Trumpet, 8 ft., 73 pipes.  
Chimes (Class A, Deagan).

**SWELL ORGAN.**  
(Four-inch wind.)  
Geigen Diapason, 8 ft., 73 pipes.  
Stopped Flute, 8 ft., 73 pipes.  
Sallicional, 8 ft., 73 pipes.  
Voix Celeste, 8 ft., 73 pipes.  
Flute Harmonique, 4 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.

**CHOIR ORGAN.**  
(Four and one-half-inch wind.)  
Melodia, 8 ft., 73 pipes.  
Dulciana, 8 ft., 73 pipes.  
Unda Maris, 8 ft., 61 pipes.  
Flute d'Amour, 4 ft., 73 pipes.

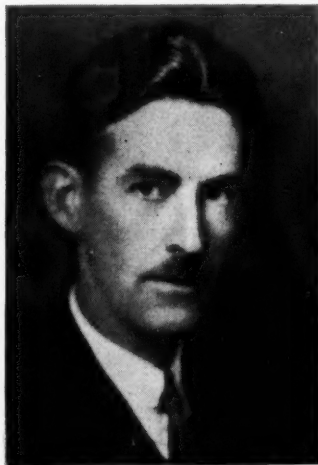
**PEDAL ORGAN.**  
(Five-inch wind.)  
Bourdon, 16 ft., 32 pipes.  
Lieblich Gedeckt, 16 ft., 12 pipes.  
Bass Flute (Bourdon ext.), 8 ft., 12 pipes.  
Gedeckt (from Swell), 8 ft., 32 notes.

**Death of Miss Katherine Gest.**

Miss Katherine Gest, for many years a prominent organist of Rock Island, Ill., died in that city July 9 at the age of 67 years. She had been ill for a month at the home of her brother. Miss Gest was organist for a long time at the Central Presbyterian Church, then served in a similar capacity for twenty-five years at Broadway, and later at the South Park Church. She was an active member of the Tri-City Organists' Club and was also interested in the former Tri-City Musical Association. She was the first secretary and later president of the old Rock Island Music Club, now the Rock Island Fine Arts Club. Miss Gest was also a charter member of the Rock Island Woman's Club and was a past president and secretary of the missionary society of the Central Church, which she attended. Miss Gest was born July 6, 1871, in Rock Island, the daughter of Judge W. H. Gest and Eliza Jane Shields. Her father was a former member of Congress. She received her training as an organist at Augustana College and at Oberlin.

**Good Season for Kansas Choir.**

The Westminster A Cappella Choir, under Dean D. M. Swarthout, at the University of Kansas, closed one of the



LYMAN B. BUNNELL, organist and director at the Congregational Church of Naugatuck, Conn., has resigned to take the position of minister of music at Immanuel Congregational Church, Hartford, effective Sept. 1. In his new position Mr. Bunnell will have at his disposal an Austin organ of sixty-three stops and a chorus choir of 150 voices.

Mr. Bunnell went to Naugatuck in 1922, immediately after receiving his degree of bachelor of music at Yale. He has attended three summer sessions of the Westminster Choir School, studying under Dr. John Finley Williamson. Last year at Princeton Mr. Bunnell was awarded the degree of fellow of the Westminster Choir School.

In 1906 Mr. Bunnell, who has been considered an asset to the community in many ways, was appointed Boy Scout executive of the local council and served in this capacity until the merger with the Waterbury council in 1936. He is a member of the Rotary Club, the Chamber of Commerce and of the executive board of the Red Cross, a director of the Y.M.C.A. and chairman of the children's center committee.

most successful years in its history in June. The choir this season was enlarged to seventy voices and, besides appearing every Sunday morning at the First Presbyterian Church, gave complete programs of a cappella music at Topeka, Kansas City and Haskell Institute, Lawrence, in addition to five concert programs in Lawrence. Included in the latter were two performances on Palm Sunday of the "Passion Chorologue" by W. B. Olds, a work dedicated to Dean Swarthout. The church was filled to capacity for each performance. The choir has been asked by Karl Krueger, director of the Kansas City Philharmonic Orchestra, to sing the choral parts in a presentation of the Beethoven Ninth Symphony next season. A performance of the Bach "Magnificat" with orchestra and soloists also is planned. A summer session course at the University of Kansas in choral repertoire and advanced conducting under Dean Swarthout has attracted a large enrollment.

**VACATIONISTS:**

Come this way and see Organ Hall, built for the express purpose of providing an appropriate setting for the first "Grand Organ" appearing in the United States.

Organ Hall combines architectural and acoustical splendor without a parallel. Come and hear some fine music marvelously enhanced by a perfect resonance.

No charge for consultation upon acoustical questions relating to church buildings.

**THE ERNEST M. SKINNER & SON  
COMPANY  
ORGAN HALL  
Methuen, Massachusetts**

**GUILMANT  
ORGAN SCHOOL**

Dr. William C. Carl, Founder  
Willard Irving Nevins, F.A.G.O., Director

**THIRTY-NINTH YEAR  
OPENS OCT. 4, 1938**

**DISTINGUISHED FACULTY**

A complete course of training for the Organist  
and Choirmaster  
Scholarships

Write for Details

12 W. 12th St. New York

MARGARET	WILLIAM
S O P R A N O	O R G A N I S T
<b>LESTER</b>	
AVAILABLE TOGETHER OR SINGLY FOR CONCERTS AND FESTIVALS	
DEDICATION PROGRAMS AND ORATORIO APPEARANCES A SPECIALTY	
DE PAUL UNIVERSITY SCHOOL OF MUSIC CHICAGO, ILL.	

**INSTALLATION MAINTENANCE EMERGENCY SERVICE**  
All makes of organs including electronics  
**FRANCIS J. RYBAK & CO.**  
Organs and Acoustics  
143 East 233rd Street New York, N. Y.  
Day-Phone Fairbanks 4-1192. Night-Phone Fairbanks 4-1195.

## 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.

S. E. GRUENSTEIN, Publisher.

Editorial and business office, 1511 Kimball Building, Wabash avenue and Jackson boulevard, Chicago. Telephone: Harrison 3149.

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

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

CHICAGO, AUGUST 1, 1938

### THE HAMMOND DECISION

At long last the Federal Trade Commission has handed down its decision in the case brought against the Hammond Instrument Company, involving claims made for the electronic instrument invented by Laurens Hammond, which has been an object of much discussion in the organ world for the last three years. This may be taken as the last official word in an exciting battle of words.

When the organ historian of A. D. 2000 records the events of the twentieth century he will devote a long and interesting chapter to the "electrical storm" that raged in the 1930s. And no doubt he will refer to the controversy just adjudicated by the Federal Trade Commission and the prolonged trial that preceded it as epoch-making developments of the century. So far as we know this is the first instance in which the government body designated as the watchdog over business methods has been called upon to sit in judgment on an artistic issue like that of musical tone and we may now expect art to have the same recourse to the federal tribunals on aesthetic matters that is provided for the manufacturer of any commodity.

Benefit should accrue from the extended testimony, and arguments and briefs, and from the subsequent action of a government body not subject to the charge of having personal prejudices. There was every reason why the claims for electronic instruments should be sifted and judged just as are the claims made for toothpastes, cosmetics and hundreds of other advertised products which make a bid for the patronage of the American public. This being the case the proceedings have justified the expense involved.

When the controversy over the merits and claims of electronics began THE DIAPASON advocated evaluation of these instruments and welcomed the initiation of proceedings by the Federal Trade Commission as eminently appropriate. We have had enough of ballyhoo. From now on let us have facts only, for the sake of both sides to what has been an unprecedented issue in the history of the organ. You cannot kill anything with anathemas. If facts will not condemn an article, sarcasm will not do it either. Likewise, if facts and unexaggerated advertising will not sell a product, all the claims of the most imaginative high-pressure salesmen will not do it for very long.

As was made clear at all hearings, the issue as to the right of the Hammond Company to call its product an "organ" was not involved in the case, the commission having refused to include this in any of the charges filed against the respondent. Whether you call the various electronics "organs" or invent fancy names for them is immaterial. There can be no possibility of misleading a purchaser of the most limited intelligence with the name "organ" when the manu-

facturer makes it plain—yes, even boasts—that it has no pipes and no wind; but call it, say, an "electrobazoo," if that sounds euphonious to you, and tell the world that it will produce every sustained tone and do as much as, or more than, any organ can do, and you are transgressing. This is apparently the government theory, and it is good common sense.

In an age of electric razors and refrigerators, in a time when *ersatz* is sought for everything, it could not be expected that the organ would escape. But the organ fraternity can demand that substitutes be appraised at their true value. Electronic instruments have their place. This is admitted by organ builders both in America and in England who have experimented with them and by organ experts who see in the adoption of the electronic principle possibilities for supplementing pipe tones. Portability, low price and other features have made the new instruments popular and have opened for them a field of their own which the organ builders in the past were not able to enter, though now many of them are successfully cultivating the market for small portable pipe organs. The claims of the Hammond Company as to its large sales are not to be questioned, but these sales, it can be safely asserted, are 95 per cent to churches and individuals who were not potential prospects for pipe organs. As several shrewd and successful organ builders have pointed out, the publicity given the electronic controversy has stimulated pipe organ sales by making the public "organ conscious"—a condition devoutly to be wished for.

All in all, then, organ builders, organists and in the end perhaps even inventors of electronic instruments made in imitation of the organ have reason to be satisfied with the order from Washington. The air should now be clear.

### SPEAKING OUR LANGUAGE

Much of the feeling which has accompanied the discussion of electronic instruments and the manner in which they have been placed before the public has nothing to do with the merits or demerits of electrical production of organ tones, nor is it a scientific question of harmonics. It is a case of a new element entering a historic realm of art without knowing the language of that art.

In the thousands and thousands of words that have been said and written into the record of the Hammond case before the Federal Trade Commission there is evident a confusion of tongues that made of it a veritable Babel. To put it in modern terms, it has been a psychological problem as much as a musical. We run across this at every hand. Persons interested primarily in sales have tried to make even organists believe that one can do now by means of electricity and loud-speaker everything the finest and most costly organ can do. This has been the line of talk of those who not only do not know the organ, but who go on the presumption that nobody else knows anything about it.

We have an example of unfamiliarity with the organ language in the brief of the eminent counsel for the Hammond in the case just brought to a close when he ventured to prophesy that at a not far-distant date the building of pipe organs would be "as live a business as that of making and selling kerosene lamps." In the same class fall claims of enormous sales. Great promotional campaigns never have had a place in the handling of artistic instruments—or anything else that is artistic. Is it any wonder that this psychology aroused those who have devoted their lives to the organ? To class them with persons who in an earlier day would have avoided bathtubs and electric light is akin to paying a similar compliment to art connoisseurs who distinguish between a great painting and a copy.

There is one important lesson to be derived from the entire controversy; it is that art and commercialism do not mix. The policies that win in the manufacture of automobiles simply do not fit into the

field of the organ. You can't unite the organ builders into a great syndicate; you cannot make all organs after one pattern, tonally or mechanically; you need not try to seize the organ business of the world by air raids on the industry; you cannot bulldoze or cajole organists into accepting artistic standards contrary to their training, or herd them into a mob that shouts "Heil!" because a few are doing it. As the attorney for the Hammond Company states in his brief, quoted in THE DIAPASON in May, "to understand the reasons for the testimony of a number of the musician witnesses, one must understand their background and psychological and subconscious reactions. Many of the witnesses who testified were of high caliber and had devoted most of their lives to their art. This is particularly true of the pipe organists, who could not have attained proficiency in their art without constant devotion to it. These musicians, as the idea is frequently expressed, became slaves to their art."

Amen! Mr. Williams has expressed it very well. But we are not all as reactionary as he may believe; we merely insist on following the advice of Scripture to "prove all things and hold fast that which is good," in respect to electronic organs and any other invention.

The men who have made even modest fortunes in building organs can be counted on the fingers of one hand; a few men of means from time to time have invested large sums in the business and have reaped as their profit only gratification of an artistic urge; the voicer and action man earn little more than an ordinary mechanic, but they take pride in their craftsmanship; few organists make enough money to break into the society columns, but they seem contented with their humble lot; attempts at mass production of organs have never succeeded. When Mr. Roosevelt indulges in picturesque characterization of "industrialists" nobody's ears in the organ profession begin to burn. We are slaves to our art, as the distinguished attorney pointed out. And the same conditions exist in the business of making fine watches, violins and stained-glass windows—for the same reasons. The building and the playing of organs remain in the realm of fine arts. It will be a sad day when this no longer can be said.

### MODERN CHOIR BOYS FLY

While it is true—and every choirmaster will agree with us in the statement—that choir boys do not sprout wings, they apparently do fly. It took that enterprising organist and trainer of boys, William Ripley Dorr, to add this achievement to the many others recorded by the lads under his tutelage. Mr. Dorr has, in his St. Luke's Choristers of Long Beach, Cal., probably the boy choir with the largest and most widespread audience, through the work they have done for the films. A brief news item in this issue tells how his soprano soloist had to be rushed nearly two-thirds of the way across the continent, from Redlands, Cal., to Omaha, to sing and be photographed for a new moving picture. All of us who attend the "movies" have seen or heard Dorr's lads, who have appeared in a number of the most famous pictures, and it is safe to say that he has set the pace in making the whole world—not the church only—familiar with boy voices. Our bonnet is off to a choirmaster who brings name and fame to his organization outside the choir stalls and who can create a demand for his boys that makes it necessary for them to travel in airplanes. May the voices he trains resound long and loud in their travels around the globe!

### Letters from Our Readers

**Generous Words from Dr. Quarles.**  
University of Missouri, Columbia, June 30, 1938.—My dear Mr. Gruenstein: I suppose you are used to being told how fine THE DIAPASON is. I do remember its humble beginnings. You have wrought well and have made

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

TWENTY-FIVE YEARS AGO, ACCORDING to the issue of Aug. 1, 1913—

Everything was in readiness for the convention of the National Association of Organists, to be held at Ocean Grove, N. J., beginning Aug. 4. Dr. J. Christopher Marks was president of the association and among those who were expected to be heard in recitals were T. Tertius Noble, Newton J. Corey of Detroit, J. J. Miller of Norfolk, Va., and Clifford Demarest of New York.

The Carl Barckhoff Organ Company of Pomeroy, Ohio, an old concern which had built a large number of organs, made an assignment for the benefit of its creditors.

Ernest M. Skinner's letter to THE DIAPASON expressing regret over the action of the console standardization committee of the A. G. O. recommending the adoption of immovable stop combinations elicited a reply from Clifford Demarest warmly defending the system by which combination pistons did not visibly affect the stops.

Dr. Orlando A. Mansfield, the English organist, at that time director of music at Wilson College, Chambersburg, Pa., drew up the specification of a four-manual organ to be built for the college by M. P. Möller.

William Benbow gave his first recital in Buffalo, soon after having moved to that city to take the position at Holy Trinity Lutheran Church.

TEN YEARS AGO, ACCORDING TO THE issue of Aug. 1, 1928—

The organ built by G. F. Steinmeyer & Co. of Oettingen for the Cathedral of Passau, Bavaria, was described. It is an instrument of 206 speaking stops and 16,105 pipes.

The first American tour of Fernando Germani was announced to begin Oct. 12 at the Wanamaker Auditorium in New York.

A sketch of the remarkable career of Dr. Albert Schweitzer was published on the occasion of a recital tour in England made by the organist, surgeon and theologian.

Contracts for four-manual organs continued to be the order of the day and among the new ones whose specifications were published were instruments for the Horace Bushnell Memorial Hall at Hartford, Conn., by Austin; the rebuilt and enlarged instrument for the City Hall at Portland, Maine, also an Austin; that for the First Baptist Church, Richmond, Va., a Skinner; a Kimball for Temple B'Nai Brith, Los Angeles, Cal.; an Austin for the Masonic Temple at Providence, R. I., and another Austin for St. Paul's Methodist Church at Muskegon, Mich. This was in addition to a number of outstanding three-manual instruments.

a valuable and distinctive contribution to organ and church music standards in America, and are therefore worthy of congratulations and commendations.

Faithfully yours,  
JAMES T. QUARLES.

### Thank You, Faithful Constituent!

Bridgeport, Conn., June 27, 1938.—THE DIAPASON, Chicago, Ill. Gentlemen: I enclose renewal of my subscription to THE DIAPASON for another year. This will be my twenty-fifth year as a subscriber.

In all these years I feel that I have received many times the cost of the subscriptions. I have all the copies, and they are kept where they will be instantly available for reference (and they are referred to very often).

With best wishes, I am,  
Sincerely,  
EDGAR J. AIKEN.

### Fragrant Bouquet for Dr. Thompson.

Pittsburgh, Pa., June 30, 1938.—Hi—Ye Ed: My gratitude to THE DIAPASON! Just fine-toothcombed Thompson's two stickfuls for profitable items, and found ten I'm adding to our Calvary library.

Write you this not because Harold of the Dark Tower occasionally gives me a good adjective, but because he is informative.

When death comes to us may we all "Die-a-pacin"! Always,  
HARVEY B. GAUL.



## The Free Lance

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

Paul Robeson has attempted something this early summer that does credit to his business sense and his wide social sympathy. He realizes that in the suburbs of London there are thousands who, knowing him only in the films, have never seen him in his proper person. They are unable to attend the concerts in Queen's Hall or in the Albert Hall. So he has made up his mind that these people shall see and hear him in the flesh; he has arranged a tour of theaters or cinemas in the London suburbs, up to twenty miles outside London. Paul Robeson is a fine artist and can do much good in this way for music.

There has been a discussion in some of the musical journals regarding the better way of directing a church choir, whether by the organist or by a singer. The balance of favor seemed to lie with a singer as choirmaster. I imagine that organists, as they run, would not agree with that; on the whole we consider ourselves much better musicians than the singers, and therefore think we are better qualified to direct them. I will go farther and say that in all my experience of church choirs I found only one singer that I considered my equal in musicianship, and that was that admirable tenor, J. C. Bartlett. I never think of him without a spiritual gesture of thankfulness for the memory of him.

It used to be said in the time of Dudley Buck (1839-1909), John K. Paine (1839-1906), S. B. Whitney (1842-1914), S. P. Warren (1841-1915), and I might easily mention a score of others, that the church organist was the cream of the musical profession. He dealt in preludes and fugues and knew all about harmony and counterpoint. This of course did not apply to the garden variety of church organist, who was innocent of musical theory, had little technique or sense of rhythm, and would hold up the choir maybe in the middle of a word while he fumbled around for a needed stop. Yes, sir-ee! And some of these fellows still exist.

I wonder if we thought too well of ourselves. Are singers nowadays better qualified as choirmasters?

"Aha!" said Uncle Mo, as he strode into the studio the other morning, of course without knocking. "Verify your quotations! Caught you again!"

"What do you mean, 'caught you again'?" said I.

"What do you mean by misquoting Emerson, young man? The great Concord philosopher in his 'Social Aims' said: 'Do not say things. What you are stands over you the while, and thunders so loud that I cannot hear what you say to the contrary.' In the June *Free Lance* you made him say: 'What care I what you say when what you are is thundering in my ears.'"

"Mo, you are right, I'm guilty."

Surely, let us all verify our quotations.

Ministers announce the number of the hymn and sometimes give the name of the tune, if a change from the associated tune is made. Why do they not announce the name of the anthem sung by the choir, together with the words (author of words or place in the Bible) and composer of the music? There are several advantages in this: The minister is thus associated with a part of the service as sponsor, the words will receive their rightful emphasis as a part of the music, and they thus become understood by the congregation.

A long time ago I attended a service at the City Temple (London) and Dr. Joseph Parker (1830-1902), a celebrated preacher of the day, was in the pulpit. E. Minshall was the organist, and there was a chorus choir. The anthem was an arrangement of the "Prayer" from Rossini's "Moses in Egypt" with adapted words, published by Novello. In my salad days I occasionally used it for the quartet in the Central Baptist Church, Providence; times have changed and it would now be frowned upon. However, Minshall's choir sang it well. Before the concluding bars on the

organ could be heard Dr. Parker rose and said: "Our friends have transported us into heaven. Will they not sing again?" It was sung again! An encore in church service is somewhat unusual, although many an organist as old as I am could give a parallel example.

Dr. Parker had one peculiarity: When he arrived at the "amen" in his prayer he paused, shaking his head gently several times as if shaking out the word.

The organ played a part in the festival of the International Society for Contemporary Music this year; on June 2, in Broadcasting House, two pieces from Olivier Messiaen's "La Nativité du Seigneur" were performed by the composer, organist at Sainte-Trinité in Paris and a professor in the Schola Cantorum.

The many friends, pupils and admirers of Marcel Dupré ought to read a most entertaining account of him by Mrs. A. M. Henderson (*Musical Opinion*, June). When the Duke of Windsor (formerly Edward VIII.) was married at the Chateau Condé Dupré was the organist. It seems that M. Bedaux, friend of the duke and of Dupré, wished the engagement to be strictly a professional one, but with "the perfect taste of the great artist, Dupré asked that he might be permitted to render a little service to one who was at that time the guest of France, and who represented a country that had always treated him with the greatest kindness. Summoned to the chateau to dine and discuss the choice of music, it rather surprised the Parisian organist to learn that the Duke of Windsor took a keen interest, suggesting several items that had been favorites with his father. This certainly discounts the prevalent idea that the duke could not rise above Jack Buchanan and a jazz band. His suggestions were in excellent taste, including items by Handel and an improvisation on "The Voice that Breathed o'er Eden," a tune not known to Dupré, the melody of which was, however, played over to the musician by the duke."

It is pleasant to know that in addition to a signed photograph of the duke and duchess, a letter of thanks to Mr. and Mrs. Dupré accompanied a handsome silver goblet suitably inscribed.

Those Americans of leisure, much money and the spirit of adventure who have sampled the Salzburg festival of last year will be wondering just what will happen to the affair now that the immortal, transcendent, inimitable, unmatched, unrivaled and peerless Toscanini has refused to conduct there this summer. Rumors of the removal of the festival to other places—Paris, Monte Carlo, and even Oxford—are rife. While we are considering the matter, why not remember the Berkshire festival, now pretty well established in western Massachusetts? Mr. Judd, think about this for 1939!

### Bloomfield Choir Wins Honor.

The adult mixed choir of Westminster Presbyterian Church, Bloomfield, N. J., recently was awarded first place in the annual auditions for non-professional choirs by the Music Education League of New York. It was open to choirs in Westchester County, Long Island and New Jersey, as well as New York. This audition was held at St. Thomas' Church, New York, with Dr. T. Tertius Noble, Duncan McKenzie and Herbert Sammond as judges. The contest numbers were "The Righteous Perisheth," by Jacob Handl, and "Springs in the Desert," by Jennings. This choir was asked to participate in the annual award night program of the league, held in June at the Center Theater, Radio City. Miss Roberta Bitgood, organist and director, is in New London, Conn., for most of the summer.

### Doersam's Choir on Air Aug. 3.

Charles H. Doersam, F.A.G.O., director of the St. Paul's Chapel Choir at Columbia University, will conduct his forces in a performance of Palestrina's "Missa Papae Marcelli" Aug. 3. The music will be broadcast from 5 to 5:30 p. m., New York daylight saving time, over the NBC red network from station WEAJ, and people all over the nation will have an opportunity to hear the chorus organized for the summer session of the university.

### THERESA C. M. ANTONACCI



THERESA C. M. ANTONACCI, the popular and talented dean of the San Jose Chapter, who has just been re-elected as the head of one of the seven California chapters of the American Guild of Organists, is organist and director at St. Patrick's Church, San Jose. Miss Antonacci was born in New York but as a young girl moved to California with her parents and brothers. She studied piano, harmony and musical history in Los Angeles and after finishing her piano studies took up the organ. Her first church position was held when she had studied only four months. A few years later her first mass was presented with a choir of thirty-five voices. Five years ago she was appointed organist of St. Patrick's, where she has made a name for herself as a conscientious organist and recitalist, presenting fifteen-minute programs from time to time before the services. There is an adult choir of twenty-five voices at this church and a vested boy choir of forty-five voices, besides a children's choir of eighty voices. The choir is trained in Gregorian chant and in masses conforming strictly with the Motu Proprio. Not only are the rehearsals made interesting by the study of the lives of composers whose music is used, but plays written by Miss Antonacci are presented by choir members. She is also head of the Antonacci studio, where piano, organ, violin and voice are taught.

At present Miss Antonacci is compiling a booklet of hymns of her composition. This booklet will also contain a short mass in the Gregorian style, composed by her. Miss Antonacci has been heard in recitals in San Jose and Los Angeles.

Dean John Patten Marshall, head of the Boston University College of Music, and Mrs. Marshall departed for England early in July. Dean Marshall will serve on the board of examiners for the higher examinations at Trinity College of Music. These will take place in London July 20 and 22. Later he and Mrs. Marshall will attend the music festival in Malvern, England, returning to Boston late in August.

## WILLIAM H. BARNES

MUS. D.  
ORGAN ARCHITECT  
ORGANIST AND DIRECTOR  
FIRST BAPTIST CHURCH, EVANSTON

AUTHOR OF  
"THE CONTEMPORARY AMERICAN  
ORGAN" (THREE EDITIONS)

1112 SOUTH WABASH AVENUE  
CHICAGO

Winslow

## CHENEY

"One of the elect of his generation of organists." The Musical Courier, New York.  
10 WEST 58TH ST. NEW YORK CITY

## Wm. W. Carruth

ORGANIST

Mills College, California

## Walter Flandorf

CHICAGO

## Rollo MAITLAND

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

## RALPH KINDER

ST. THOMAS'S CHURCH

Whitemarsh, Pa.

## FRANKLIN STEAD, Mus. D.

Recitals—Instruction

Cosmopolitan School of Music  
Res. Phone: Wabash 6295

## CHARLES H. FINNEY

A.B., Mus.B., A.A.G.O.

CHURCH OF THE COVENANT

(Presbyterian)

ERIE, PENNA.

## HAROLD TOWER

Organist and Choirmaster  
Trinity Methodist Church

GRAND RAPIDS, MICHIGAN

## Seth Bingham

Associate Professor of Music (Composition),  
Columbia University

ORGANIST AND CHOIRMASTER

Madison Avenue Presbyterian Church  
921 Madison Ave., New York

A. M. Bac. Mus. F. A. G. O.

## LESLIE P. SPELMAN

University of Redlands

REDLANDS CALIFORNIA

## CLARENCE DICKINSON

Concert Organist

Organist and Director of Music, The Brick  
Church and Union Theological Seminary.  
Director of the School of Sacred Music of  
Union Theological Seminary.

412 Fifth Avenue, New York

## HENRY OVERLEY

Head of Music Department,  
Kalamazoo College

Organist-Choirmaster, St. Luke's Church

## New Music Invites Inspection During Summer Rest Days

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

I hope that you are walking the paths of peace this month, but I know that some of you cannot stay away from plans for the coming year. A few suggestions regarding the newest issues are therefore in order.

### Anthems, Newly-Published

A most appropriate and unusual short anthem of four pages might well be sung this month. It is called "The Storm on Lake Galilee" and is composed by Myron J. Roberts (Gray). The minister reads parts, with the organ providing mood, and he is answered by the choir in music that has drama and color. You can prepare this in a rehearsal or two, and even a quartet can sing it; but the music is worthy of performance by a good choir, and I feel sure that a congregation will be deeply impressed. I suppose that this might be called a "novelty," but it is a reverent and effective one.

The Clayton F. Summy Company has four new anthems of unusual quality. Two of them are unaccompanied and require a chorus used to singing with parts divided:

Goodell—"Legend (Into the Woods My Master Went)." Baritone solo in one stanza. At least six parts.

Schmutz—"When Jesus Came to Golgotha." Eight parts. On page 8 change the word "Birmingham" to "our town."

The first of these is a sensitive setting of Sidney Lanier's marvelous text, familiar already in important compositions by James, Matthews and many others, but Mr. Goodell has found new beauty. He uses the bass voices with singularly strong effects. The other anthem is a very good one indeed, but the touching words by Studdert-Kennedy have not quite the classic grace of our Southern poet, though the sentiment is sincere and moving. Both of these anthems will make fine numbers for choir concerts, as well as for services.

The other two anthems which Summy has been so fortunate as to publish are Professor Lundquist's "The Words on the Cross," easy and gracious music for choir, with short "symphonies" for the organ, and I. W. Prosser's "Once to Every Man and Nation," an admirable text by Lowell about the crisis in world affairs, set to music which is an adaptation of the great Welsh hymn, "Ton-y-Botel"—strong and rhythmic, with one stanza for SSA. The first of these will be used widely in Lent and the second is timely for this distraught world, ending with faith in the triumph of the good.

An easy and beautiful introit called "The Cross," by A. F. Barnes (Novello), has words by Thomas a Kempis. It should be used in Lent and at communion services. There are only three pages, and a quartet can sing them.

Recently I was looking over some of the anthems issued in England by the Year Book Press and now imported by the Boston firm of Birchard. I was specially pleased by a simple unison anthem by Dr. Percy C. Buck on the text "My Father, for Another Night" (1926 in England). It will sound lovely with a boy's voice, and any adult voice except a low bass can manage it; of course, a children's choir will do it well.

Another beautiful and simple anthem from the same press is Dr. Charles Wood's "The Lamb," with text by William Blake. It is in four parts, but could be used as a solo. You probably remember the unique innocence of the poem.

### Christmas Carols

It is rather early, but three or four Christmas carols are worth seeing now. One of the most charming was dated 1937—Mr. Marryott's arrangement for unaccompanied choir in eight parts of a graceful Old French carol, "Naught Is So Sweet" (Summy). Though the translation is not very finished, the melody is treated beautifully, with the skill of one who has already done a good deal to make our high feasts musical.

The best carol of 1938 that I have seen is another French one called "The

Angel and the Shepherd" (Birchard), arranged by H. M. Morgan for unaccompanied choir, with alto and tenor soloists. The angel and the shepherd sing a dialogue against a humming accompaniment; besides the soloists only a quartet is actually needed, though a chorus will give the humming more sheen.

Teresa Del Riego's tuneful "A Star Was His Candle" (Broadhurst, imported by C. Fischer) can now be obtained for SATB; you may be familiar with the solo. A good deal can be done with the accompaniment, and there is a sort of inevitable tune that many congregations have liked.

Miss Gladys Rich has a carol called "Beneath a Southern Sky" (J. Fischer), published as a solo in three keys (and this is the form I recommend); also for SATB or TTBB or SSA. The words probably will find greater approval in our Southern states, where they can be sung without seeming a little silly; we do not have mangoes and oleanders in Albany at Christmas. The music is tuneful—a sort of "sacred ballad," with emphasis upon the word "ballad"—the equivalent of the "shilling ballad" among lovesongs and decidedly pretty in that style.

### For Women's Voices

We have two excellent new numbers for women's voices by the famous Negro composer, R. Nathaniel Dett, whose praises I sing to you often. Both are published by J. Fischer & Bro. I like "The Lamb" a little better than the other, because I admire Blake's poem; this is for SSA unaccompanied. The other is a luscious hymn-anthem for SSAA unaccompanied, "Now Rest Beneath Night's Shadows." Neither has a suggestion of Negro folk-music; Mr. Dett has more than one source of inspiration. I suppose that all the good choral societies of women will be singing these numbers next season.

Leo Sowerby was one of the American composers who wrote for those English Boy Choristers who paid us such a welcome visit. His charming anthem is a setting of a part of the "Joyful Rhythm" of St. Bernard of Clairvaux, beginning "O Jesu, Thou the Beauty Art" (Gray). It could be sung by women's voices, SSA, though intended for "equal voices" of boys.

May I make one more protest against the vocative form *Jesu* when mixed with an English text? It always reminds me of Dame Quickly's exclamation, and the Dame was not quite ecclesiastical. I realize that the second "s" in the Holy Name is not pleasant to sing, but it is English, and I think that we should use either English or Latin. There was a funny time in the nineteenth century, when young curates felt dashing and Roman, when they could say "Jesu," but that was hardly reason for the introduction of macaronic verse into the church. (You needn't quote certain carols; that is another story.)

There is at least one new issue in the Elmira College Series, arranged by Professor G. S. Bement—the "Celestial Chorus," which is the last section of Franck's "Beatitudes" (J. Fischer). This is for SSAA, accompanied—an impressive work with its grand hosannahs.

Mr. Harts is publishing separately with Birchard his arrangement for SA of a Bach chorale which he calls "Lord God, We Worship Thee." And if you have never seen it, you may be interested to hear that Mr. Loomis has an antiphon for SSA and optional bass on George Herbert's fine poem, "Let All the World in Every Corner Sing" (Birchard, 1935).

### New Editions

The best of the new editions is an arrangement by George W. Kemmer of Bach's "Bist Du bei mir," here called "When Thou Art Near" (Gray). This is accompanied and intended for chorus plus high solo; but the solo can be done admirably by a junior choir, and I would prefer it that way. This is enchanting music if not sung too fast; and, curiously enough, the editor makes no suggestion regarding tempo. Be sure to "use all gently."

If you enjoy Russian music you will like "The Promises" (C. Fischer), with a text inspired by the Beatitudes; the music is by Panchenko, arranged in four parts (except at close), by Wilhousky. This is both easy and beautiful; moreover, it sounds idiomatically Russian. A lot of so-called Russian

## REUTER LEADS

AS is to be expected, the small REUTER ORGANS, like the larger ones, continue to clearly lead the field, for in the designing and building of these we have deliberately gone far beyond ordinary practice to make them definitely the finest of all.

The splendid construction, the extensive resources, and the marvelous tone of these instruments, are indeed a revelation.

And withal, they are very moderately priced.

## THE REUTER ORGAN COMPANY

LAWRENCE, KANSAS

Builders of fine pipe organs exclusively

anthems sound like imitations of Barnby.

### For the Episcopal Service

Professor Joseph W. Clokey has long been admired for his fertility of melodic inspiration and sense of drama. During the last three or four years he has made studies in plainchant, the music of the sixteenth century and the Russians. The influence upon his own work has been benign. I recommend with enthusiasm four settings of the new canticle, the "Benedictus es, Domine" (Gray):

No. 1, in C, using themes from Byrd.  
No. 2, in B flat, from themes of Byrd.  
No. 3, in G, from themes by Orlando di Lasso.

No. 4, in C, from themes of di Lasso. My favorite is No. 3, which uses the antiphonal effect of a baritone soloist; I have always felt that the canticle demanded solo and response. All four settings are grand music.

There is also an impressive new Te Deum by Clokey (J. Fischer), with reverberant sonority that reminds you somewhat of the Russians, though there is an interesting accompaniment. Much use of unisons and bare fifths gives a rugged effect. Certainly this is one of the most original of American settings.

You can now obtain on a single sheet the Sanctus from Willan's noble "Mass of St. Mary Magdalene" (Oxford). It is in unison and is just exactly right.

From England comes a sonorous Te Deum by W. H. Harris (Novello). It is in B flat, founded on the second tone, and it is much better music than the composer usually gives us. It keeps moving with fine dignity.

### Sacred Solos

There isn't much to tell about sacred solos except two by Robert Crawford (C. Fischer), both above the average. One is a setting of Oxenham's admired poem, "To Every Man," preferably for baritone; the other is for high voice, "Behold, What Manner of Love."

### New Music for the Organ

Leo Sowerby has a "Fanfare" (Gray) which I hope to hear blown often. It runs to eight pages and is not so difficult as his things usually are, though

not for teething babes.

Seth Bingham has a set of five "Pastoral Psalms," published separately by C. Fischer. They are entitled "Unto the Hills," "Forgotten Graves," "Black Cherries," "Voice of the Tempest" and "Beside Still Waters." The last of these will probably be used oftenest in church services. You need to be careful of registration or it will sound aimless. The five pieces make a suite of truly original music, probably more interesting to organists than to the musically illiterate, but certainly miles above the usual pastoral suite.

Dr. Thiman has a Suite from Purcell's "Dioclesian" (Novello), charming little pattern-pieces that sound somewhat like a feeble Handel, as Purcell often does, but charming.

Robert L. Bedell has a very pretty "Offertoire-Carillon" in the press of Mr. Gray, probably to be released soon.

### Important Collection

An event of real importance to America is the publication at a reasonable price of "Folk Hymns of America" (J. Fischer), collected and edited by Mrs. Annabel Morris Buchanan of Virginia. There are fifty hymns, practically all modal in melody, each with a fascinating and scholarly introduction. The texts are frequently by Watts or Wesley, but the music is often as old as Byrd or older, showing intricate connections with old ballad music. This is a book in a hundred, and in order not to distract your attention I shall omit mention of any other this month.

### Death of Edward Noel Neilson.

Edward Noel Neilson, a church organist at Elizabeth, N. J., for fifty-four years, died June 26 after a brief illness. He was born sixty-nine years ago at New Brighton, Staten Island, N. Y., the son of the late John and Catherine Beekman Foulke Neilson. Mr. Neilson became the organist of Christ Episcopal Church when he was 15 years old and later was appointed organist and director of St. John's Church. For the last thirty-nine years he had been organist and director at the Central Baptist Church. Surviving are his widow and a brother.



## Liszt as the First Writer for Organ as Concert Instrument

BY HERBERT WESTERBY

[Author of "Liszt and His Piano Works."]

Liszt was the last great universal composer, and the first composer for the organ as a concert instrument. In Germany music for the organ "had acquired a heavy and uniformly contrapuntal character" (Huneker), and it was closely bound to the service of the church. Liszt, already the founder and perfecter of modern pianism, became the emancipator of the organ from ponderosity and dull polyphony. As Eaglefield Hull says, "in the 'Ad Nos Fantasia' we find the foundations of the technique of the modern organ recitalist," and further, an organist is now "expected to have a technique equivalent in every way to that of the concert pianist."

As a composer Liszt was the leader of the modern Romantics, and the greatest of the Romantic trio, Schumann, Chopin and Liszt. Master of tone painting and the characteristic element in music, he was also master of the tone poem in the orchestra, and as a composer of lieder was fit to rank with Schubert. Above all, his works vibrate with dramatic life, the one essential generally somewhat lacking in Chopin and Schumann, and indeed we may look upon him as the Wagner of the organ world.

Notwithstanding his life-long devotion to the piano, Liszt was strongly attached to the organ. He had in his music room at the Altenburg, Weimar, an instrument by Alexandre of Paris with three keyboards, six registers, a pedal keyboard and pipes reproducing the tone of various wind instruments. In his youth he had longed to enter the church and later on took refuge within as an abbe, a minor office with nominal duties. He had accommodation in the precincts of the Vatican and on one occasion after playing before Pope Pius IX, he was gently exhorted "to strive after heavenly things in things earthly" and "by means of those harmonies which passed away to prepare for the harmonies of eternal life."

As an organist there are early records of Liszt's visits to church organs. George Sand's letters mention a visit to the Church of St. Nicholas in Geneva in 1835, as she says, "in order to hear the finest organ ever built." In Rammann's "Life" there is also an account of his visit to the noted Mooser organ in Fribourg, which mentions how "his fingers began to intone *pp* Mozart's 'Dies Irae' with modulations that passed like shadows in the deep—when suddenly mighty *ff* harmonies rolled like a deluge through the house of God." Again, in 1839, at a service arranged by the French embassy at the Church of St. Luigi in Rome, Liszt played a Bach fugue on the organ (Vol. 2, page 351).

Liszt's organ recital works, like those of Mozart, are few in number—that is omitting items for church—but are of surpassing interest and importance. First in order comes the Fantasia and Fugue on "Ad Nos," composed on the chorale which had appeared in Meyerbeer's "Prophet" in 1849. It is a work fit to rank with his Piano Sonata and the greatest works in musical literature. It comprises some fifty-four pages in the Peters Edition, but it is made prac-

tical by a cut from page 7 to page 34. Liszt's modern view of musical form assures that the fugue grows out of the fantasia, and not the reverse. After the exposition we are greeted with a marchlike episode for the "brass," or reeds, and this for unity's sake is repeated in the fugue. To quote Dr. Hull's able annotation, "how imposing is the opening; how gorgeous are the harmonies and modulation, how thrilling are the rapid staccato trumpet chords at the first episode, how poetically and tenderly the chorale is treated on its plain appearance; and then the fugue, wave upon wave of tone reaching higher to a climax ever greater!"

Then come the "Variations on a Basso Continuo" (ground bass) from Bach's "Weinen, klagen" cantata. This bass theme is also used in Bach's B minor Mass ("Crucifixus") and the organ work, like the others, was arranged by Liszt for the piano also. A passionate *ff* introduction gradually dies away and leads to the sobbing, *dolente*, *pp* theme. Then, not only do the variations grow in intensive and more florid expression, but the theme develops in a similar manner, the whole progressing to an imposing *ff* allegro over the octave theme in the pedals. A second poignant *pp* section begins again in recitative dialogue form, which leads to another dramatic *ff* climax, after which a *pp* wailing solo and an impressive pause is followed by the chorale "What God Does Is Well Done." This ends in a triumphant fortissimo. Calvocoressi, the critic, describes this as a composition which "by its thematic work, rich development and harmonic interest is of exceptional interest and a masterpiece of expression." Its twenty-two pages can be abbreviated by a cut from page 14 to page 19.

In the "Prelude and Fugue on B-A-C-H" (1866), a master work, the somber, pessimistic theme—B flat, A, C, B natural—dominates the atmosphere, but Liszt seizes on its poetic significance from the outset. The prelude opens *ff* and is a master example of intensive dramatic development. After a succession of climaxes rising from *pp* to *ff* the fugue is mysteriously introduced in the lower regions. Following the exposition dramatic sequential passages bring in a new element of joyous conflict with the allegro, which is dominated by fiery scale passages. A brilliant trill over the massed chord theme introduces a presentation in chorale form. An agitato dialogue section and an allegro over prolonged pedal notes, and the theme trumpeted forth in the bass, followed by a brilliant shake on the pedals, mark the glorious and happy finale. Gloom has been conquered and the church is triumphant. Calvocoressi describes this as "*vivante et vibrante*," and "as free and sponta-

neous as the symphonic productions of Liszt. At the same time the polyphonic work is not less worthy of admiration than the unheard-of richness of the harmonies."

Of the smaller pieces in the two-volume "Collection of Organ Works" in the Peters Edition the "Evocation a la Chapelle Sistine" is a varied and expressive work and well worthy of a more frequent hearing. It evokes memories of two themes—Allegri's famous "Miserere" and Mozart's "Ave Verum." The first enters pianissimo and in gloom, but gradually increases in interest until dramatic antiphonal passages work up to a tremendous climax over a pedal shake with chromatic scale work in the left hand. After a long pause the angelic ("Cantando Angelico") theme enters *pp*, but this also is developed in a similar manner. Eventually the work closes *sempre dolcissimo* in a celestial strain.

A church work for organ and trombones is among the minor pieces.

Among transcriptions of Liszt's own works the two unique characteristic "legends," (1) "St. Francis and the Birds" and (2) "St. Francis Walking on the Waves," are of great interest and lend themselves to tone color effects in a way that is not possible on the piano. The former has been arranged by Saint-Saens, to whom Liszt wrote in congratulation: "You use your organ as an orchestra in an incredible way." The latter is arranged by Saint-Martin (Leduc-Novello).

Of numerous other lovely pieces the "Eclogue," a pastorelle from the "Swiss Album," and the third "Consolation" lend themselves to the organ, and some such items frequently find a better representation on the king of instruments. They also present a foil to the mighty works above mentioned, and if we can thus draw attention to the towering genius of Liszt we should by all means include them.

### ROSSETTER COLE

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

## FRANK WRIGHT

MUS. BAC. (TORONTO) A.G.O.

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

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

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



NOW PUBLISHED:

### "Ear Training Tests"

Clarifying the use of the Material of Harmony

By Frank Wright and T. Tertius Noble

and

### "The Essentials of Strict Counterpoint"

By FRANK WRIGHT

Either Book, Price Postpaid \$2.00 net

Order from Frank Wright, 46-50 Grace Court, Brooklyn, N. Y.

### Norman Coke-Jephcott

F.R.C.O., F.A.G.O.  
(Turpin Prize, R.C.O.)

Complete preparation for  
A.G.O., C.C.O., R.C.O. and  
T.C.L. examinations.

Paper Work by Correspondence  
Cathedral of St. John the Divine,  
NEW YORK

Summer Address: Vineyard Haven,  
Mass.

## PIPE ORGAN MAGNETS

Thirty-one years of designing and manufacturing magnets for organs has taught us the importance of using materials best suited for this particular type of work. Developments from the tracker to the modern electric action were during this period and we have always been a step ahead with the latest material and manufacturing principles that can be applied.

An organ is built for life-time service and not merely as a selling proposition; therefore, with this in mind, material that does not stand our tests is never used, regardless of the temporary savings.

Our motto is quality first always.

## THE W. H. REISNER MFG. CO.

Hagerstown, Maryland

August Laukhuff, Weikersheim, Wurtemberg, Germany.  
Foreign Representative

## SCHANTZ ORGANS

Built by

A. J. Schantz, Sons & Company  
ORRVILLE, O.

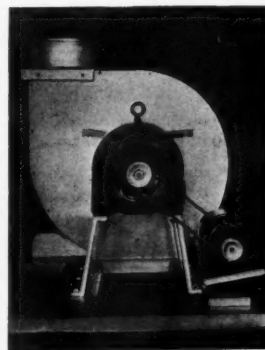
Builders of Fine Organs Since 1873

Arthur C. Becker, Mus. D., A. A. G. O.

Lessons in Organ and Service Playing

De Paul University School of Music  
64 E. Lake Street, Chicago

## THE GEM BLOWER



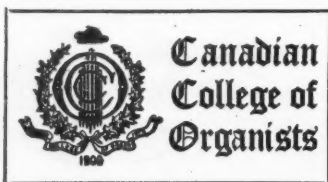
The lightest, most compact and efficient blowing outfit on the market.

1/6 to 3 H. P.



CONRAD PRESCHLEY

8501 Clark Avenue,  
Cleveland, Ohio



**OFFICERS OF THE C. C. O.**  
 Honorary President—Albert Ham, Mus. D., F. R. C. O., Toronto, Ont.  
 President—George D. Atkinson, Toronto.  
 Registrar—Charles E. Wheeler, F. C. C. O., London, Ont.  
 Secretary-Treasurer—H. G. Langlois, Mus. B., 252 Heath street East, Toronto, Ont.  
 Registrar for Examinations—Frederick C. Silvester, 135 College street, Toronto.  
 Headquarters—14 Elm street, Toronto, Ont.

**THREE-DAY PROGRAM MADE FOR ANNUAL CONVENTION**

The annual convention of the Canadian College of Organists will be held at Kitchener and Guelph, Ont., Aug. 30 to Sept. 1, the hosts of the convention being the Kitchener Center. The business meetings and some of the recital and lecture meetings will be held at Kitchener, but an afternoon and evening will be spent in Guelph and two recitals will take place in that city. These cities are within easy reach by motor from Toronto, Hamilton and London.

Our hosts of Kitchener wish to extend a hearty welcome to all Canadian College of Organists members and to any members of the American Guild of Organists who may find it convenient to visit Ontario during the convention, and are looking forward to a large attendance.

The convention will open with registration at the church parlors of St. John's Church, Short street, Kitchener, Tuesday morning, Aug. 30. The afternoon session will open under the presidency of George D. Atkinson, with a lecture by Harry Hill, B.M.E., of Kitchener on "Music Education in the Schools." A tea or garden party is being arranged for the late afternoon and the evening event will be an organ and violin recital in Zion Evangelical Church, Kitchener, the recitalists being T. J. Crawford, Mus. B., F.R.C.O., and Gertrude Ramsden Crawford, violinist.

Wednesday morning, Aug. 31, will be taken up with council and general meetings at the convention headquarters. Early in the afternoon the members will enjoy a drive of twelve miles to Guelph, where the program will continue with a recital at the Church of Our Lady, the recitalists being Eugene Hill, Mus. B., A.R.C.O., of Guelph and Arthur Egerton, Mus. D., F.R.C.O., of Montreal. The evening session will be devoted to a recital by Sir Ernest MacMillan, Mus. D. (Oxon), F.R.C.O., at St. George's Church.

For Thursday morning the program includes a session at headquarters for unfinished business and a drive to points of interest if time permits. In the afternoon two papers are scheduled, both of which should be of unusual interest. Dr. Charles Peaker, F.R.C.O., of Toronto, will read a paper on "Shakespeare and Music" and George M. Brewer, A.A.G.O., of Montreal will

**FATHER FINN'S SUMMER CLASS IN BUFFALO**



THE EXPERIMENT MADE THIS SUMMER by the Buffalo Chapter of the A.G.O. in providing a course for choral conductors proved so marked a success that it has been decided to have a similar course next summer. Fifty-six persons registered for the course under the leadership of Father William Finn of New York, and of this number twenty-two were from the Buffalo Chapter, two from the Lockport sub-chapter, five from the Erie Chapter and one from

the Canadian College of Organists. Others included teachers from Ohio, New Jersey and western New York. The course was conducted at D'Youville College for six hours daily and covered a large number of practical subjects. Mrs. William E. Pankow was chairman of the school and made arrangements for it. The benefits accruing from the experiment would suggest similar undertakings by other Guild chapters.

talk on "The Source Literature of the Holy Grail."

The annual dinner will be the final event of the convention, on Thursday evening, and, as usual, presentation will be made at the dinner of diplomas to candidates who have been successful in the associate and fellowship examinations of the College.

H. G. LANGLOIS.

**Pass C. C. O. Examinations.**

The following candidates were successful in the midsummer, 1938, examinations for the diploma of associateship of the Canadian College of Organists:

Thomas C. Chattoe, London, Ont.  
 Violet Balestreri, Montreal, Que.

FREDERICK C. SILVESTER,  
 Registrar for Examinations.

**Examinations, February, 1939.**

The following pieces have been chosen for the organ tests in the February, 1939, examination:

**Associateship Examination.**

1. Fugue in E flat major ("St. Anne"), Bach.
2. "La Nuit" (Three Impressions), Karg-Elert (Novello).

**Fellowship Examination.**

1. Sonata No. 6 in G (last movement only), Bach.
2. "Dankpsalm," Op. 145, No. 2, Reger (Oppenheimer).
3. Carol (Four Extemporizations), Percy Whitlock (Oxford Press).

The foregoing pieces only will be accepted. No substitutions will be permitted.

For further particulars regarding the examinations apply to Frederick C. Silvester, Registrar for Examinations, 135 College street, Toronto, Ont.

**WALTER N. HEWITT**  
**A.A.G.O. (CHM)**

Prospect Presbyterian Church  
 Maplewood, N. J.

June 13 Gene Stewart gave a Bach program.

Johanna Womeldorph was presented in her commencement recital on May 25 at All Souls' Unitarian Church by her teacher, Lewis Corning Atwater.

Arthur Howes, Jr., newly-elected dean of the District of Columbia Chapter, American Guild of Organists, was a member of the faculty of the summer conference of the diocese of Southern Virginia, held at Chatham Hall, Chatham, Va., the week of June 26. Mr. Howes held two classes daily on the subject of church music.

Mr. and Mrs. Louis Potter of the Washington Musical Institute presented their pupils in organ, piano and voice in two recitals, June 14 and 15, at Calvary Methodist Church. The organ pupils were Catherine Whitlock, Gertrude Dyre Parsons and Winifred Chamberlain.

This is the second season the boy choirs of St. John's Church, Georgetown, and the Church of St. Stephen and the Incarnation have combined in presenting a festival service. The program was given at St. John's Church May 22 and at St. Stephen and the Incarnation June 5. E. William Brackett, Mus. B., is organist and choirmaster at St. John's Church, and Sherman J. Kreuzburg, M. A., holds the same office at St. Stephen's.

JOSEPH W.  
**CLOKEY**  
 COMPOSER-ORGANIST  
 POMONA COLLEGE  
 CLAREMONT CALIFORNIA

**GRAY-NOVELLO**  
**Two Famous Series of Russian Anthems**  
 FOR MIXED VOICES  
**A CAPPELLA CHORUSES**  
 from the Russian Liturgy  
 Selected by KURT SCHINDLER and edited with English Text by CHARLES WINFRED DOUGLAS

1. The Cherubic Hymn (Gretchaninoff)	7. We Praise Thee (Arensky)
2. Glory to the Trinity (Rachmaninoff)	8. Praise the Lord, O My Soul (Gretchaninoff)
3. The Beatitudes (Rachmaninoff)	9. O Gladsome Light (Simplified) (Kastalsky)
4. Sanctus and Benedictus (Tschaikowsky)	10. O Gladsome Light (Original) (Kastalsky)
5. Gloria and Only-Begotten Son, O Come Let Us Worship (Kalinnikoff)	11. Gladsome Radiance (Gretchaninoff)
6. O Praise the Name (Tschaikowsky)	12. Nicene Creed (Gretchaninoff)
	13. Save and Keep, O Lord (Scheremetieff)

Price, 15c each

**SONGS of the CHURCH**  
 by SERGEI RACHMANINOFF  
 Edited with English Text by WINFRED DOUGLAS

1. O Come Let Us Worship	9. Blessed Art Thou
2. Bless the Lord	10. Veneration of the Cross
3. Blessed Is the Man	11. Magnificat
4. Gladsome Radiance	12. Gloria in Excelsis
5. Nunc Dimittis	13. Today Hath Salvation
6. Ave Maria	14. When Thou, O Lord, Hadst Arisen
7. Glory be to God	15. To the Mother of God
8. Laud Ye the Name	

Complete, \$1.50  
 or separately, 10 to 25c each

**THE H. W. GRAY CO., 159 East 48th St., New York**  
 Sole Agents for NOVELLO & CO.  
**GRAY-NOVELLO**

Why not plan to devote some of your summer leisure time to the selection of

**ANTHEMS**  
**CANTATAS**  
**ORATORIOS**  
**ORGAN MUSIC**

for your fall and winter programs? J. Fischer & Bro. will be pleased to extend their services. Information, inquiries, and requests for catalogs promptly attended to.

**J. Fischer & Bro.** New York  
 119 West 40th Street





By WILLIAM LESTER, D.F.A.

Four Improvisations on Gregorian Themes, for organ, by Everett Titcomb — "Puer Natus Est" (Christmas), "Alleluia, Pascha Nostra" (Easter), "Gaudemus" (Saints' Days — All Saints') and "Cibavit Eos" (Corpus Christi); published by the B. F. Wood Music Company, Boston.

Musical material of unusual interest will be found in this set of four pieces. The Gregorian themes are handled with skill and imagination. The result is organ music of definite appeal and substance. There is no complexity either of idiom or texture—the grade is not over the moderately difficult at any point. And no elaborate scheme of registration is called for, but appropriate color is used deftly. The composer has set down genuine organ music of intrinsic value and much beauty. For service use or for recital purposes he has achieved first-class results. I can think of nothing better for teaching purposes to develop good taste and legitimate organ style in the accepted manner. A word of commendation also goes to the publisher for the excellence of the typography and the paper used.

Canzonetta (Spring Song), for organ, by Robert L. Bedell; Chorale Prelude on "Crusaders' Hymn," for organ, by Albert D. Schmutz; published by Clayton F. Summy Company, Chicago.

Two interesting new issues, practical music of good quality. The Bedell piece is a colorful four-page number cast in the usual form of moody introduction, main theme, extension, contrast section and recapitulation. Harmonically it is conventional (which statement means nothing derogatory: vocabulary has value only for expressiveness—type of idiom is mentioned only to give the reader a definite idea as to type of thing to expect), and nowhere does the texture become intricate—for the most part it is homophonic music of melodic suavety, graceful and tuneful. It will sound well on almost any instrument, and is quite easy to play.

The Schmutz work is one of very different type. It is a severely contrapuntal toying with the phrases of the familiar hymn. There is no attempt at brilliancy or concert appeal. It is church or service music *per se*, not at all difficult, but of unusual interest and musical value.

Scherzando, by Josef Haydn; Sonata in D, by B. Galuppi; arranged for the organ by Harry Wall; published by Leonard, Gould & Bottler, London.

The indefatigable Harry Wall adds two interesting transcriptions to his long series of similar works. The Haydn number is a pert, joyous bit from a little-known Sonata in C sharp minor for harpsichord. The lightness and crisp verve of the original has been cleverly carried over into the new dress. The Galuppi classic is a more familiar work, at least to this reviewer. It is a typical composition of its period—in reality a three-movement suite—melodically interesting, and not too long. Both numbers are to be recommended as aristocratic music, tuneful, well-set for the organ, valuable extensions of the repertory for concert and teaching.

Adagio from the Violoncello Concerto, Op. 85, by Edward Elgar; arranged for the organ by Dom Gregory Murray; published by Novello & Co., Ltd., London.

Organists will welcome this lovely lyrical movement, reset from its original form (the transcription is done well—a good job). The later (and at least different) Elgar is known all too little here. His two great symphonies, the tone poem "Falstaff," the concertos and other works of his maturity are to be heard either not at all or too infrequently. Progressive players will be glad to have made available even such a small morsel as this short intermezzo now presented. It is lovely music marked by clarity, melodic beauty, harmonic individuality and that indefinable something we call genius.

W. O. TUFTS, M.S.M.  
First Methodist  
Episcopal Church  
South Bend Indiana

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

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

J. J. KEELER  
INSTRUCTOR, ORGAN AND PIANO  
University Organist  
Brigham Young University  
PROVO, UTAH

Orrin Clayton Suthern II  
The Organist  
Tuskegee Institute, Ala.

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

ALL SAINTS' CHURCH  
WILLIAM SELF  
WORCESTER, MASS.

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

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

Kenneth R. Osborne  
HOPE COLLEGE  
Holland Michigan

CLAUDE MEANS  
Organist and Choirmaster  
CHRIST CHURCH  
GREENWICH CONN.

HAROLD HEEREMANS  
UNIVERSITY COLLEGE  
NEW YORK UNIVERSITY  
MEMORIAL PRESBYTERIAN CHURCH  
BROOKLYN, N. Y.

MAYLAND  
Elite Organ Percussions  
WITH OR WITHOUT  
Electric Actions

Electric Controlled Tubular Chimes  
THE STANDARD SINCE 1866  
SEND FOR CATALOGUE  
R. H. Mayland's Son, 54 Willoughby St., Brooklyn, N. Y.

Westminster  
Choir School

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

JOHN FINLEY WILLIAMSON PRINCETON N. J.  
PRESIDENT

ARTHUR HOWES  
A.B., F.A.G.O.

PREPARATION FOR GUILD  
EXAMINATIONS

SAINT JOHN'S CHURCH  
SIXTEENTH AND H STREETS  
WASHINGTON, D. C.

WILHELM MIDDELSCHULTE, LL.D.  
Telephone: Aberdeen 2092 7348 LAFAYETTE AVE., CHICAGO  
Vice-President, Foundation Music School, Detroit, Mich.  
Professor of Organ, Cosmopolitan School of Music, Chicago.

OBERLIN CONSERVATORY OF MUSIC

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

KRAFT For RECITALS  
and LESSONS  
TRINITY CATHEDRAL, CLEVELAND, OHIO

MARIO G. SALVADOR  
Organist St. Andrew's Catholic Church  
ORGAN RECITALIST

517 South Throop St. Chicago, Illinois

FRANK ASPER  
Mus. D., F. A. G. O.  
Salt Lake Tabernacle

ADOLPH STEUTERMAN  
F. A. G. O.  
Recitals Calvary Church, Memphis Lessons

HERBERT RALPH WARD



**The Hymn Society**

President—Oliver Huckel, S. T. D., 47 Claremont Avenue, New York.  
 Vice-Presidents—William C. Covert, D. D., Germantown, Pa., and Earl Marlatt, Litt. D., Boston, Mass.  
 Corresponding Secretary—Emily S. Perkins, Riverdale-on-Hudson, N. Y.  
 Recording Secretary—Marguerite Hazzard, Pelham, N. Y.  
 Librarian—William W. Rockwell, D. D., New York.  
 Treasurer—Edith Holden, Rock Ridge, Greenwich, Conn.

**NASHVILLE HYMN FESTIVAL;  
 SEVENTEEN CHOIRS UNITE**

Scarritt College, at Nashville, Tenn., is known for the beauty of its chapel services, which are in charge of Professor Charles C. Washburn. At the June commencement this year it continued the tradition of some years in having a hymn festival. It was most appropriate that the hymns of Charles Wesley should have the place of honor, no less than ten of them being used, thus recalling the emphasis of the Wesleys on hymns of vital religious experience in their evangelical revival in England and America two centuries ago.

Sixteen other choirs joined with the college choir in leading these stirring hymns, which were sung to several of the finest Welsh and English tunes. The last four hymns employed settings by Dr. Van Denman Thompson, from his oratorio "The Evangel of the New World," to old American camp-meeting tunes. They included "How Happy Every Child of Grace" and "Jesus, Thou Art the Sinner's Friend," "Come, O Thou Traveler Unknown" was rendered as a solo by Mrs. Mary C. Malone to a traditional Scotch folk-tune. In one hymn antiphonal singing was used.

Assisting Dr. Washburn were John Lewis, choirmaster of the First Presbyterian Church, who conducted the division of choirs that was placed in the rear gallery, and Richard Thomason, who was at the organ. Six Protestant churches were represented, as well as two of the leading high school choirs, Central and East Nashville. Eight of the choirs came from Methodist churches now using the new Methodist Hymnal, from which all the hymns were taken. Dr. Washburn was rewarded by the presence of the largest congregation that has ever attended one of these festivals.

R. L. McALL.

**PRIZE OF \$200 OFFERED  
 FOR ORGAN COMPOSITION**

Under the conditions of a competition under the auspices of the American Guild of Organists for a prize of \$200 for the best organ composition submitted all manuscripts must be in by Jan. 1, 1939. The prize is offered by THE DIAPASON. It is for a composition in extended form. The competition is open to all residents of the United States, regardless of nationality.

Manuscripts are to be sent to the American Guild of Organists, RKO Building, 1270 Sixth Avenue, New York City. Each must be marked with a *nom de plume* and be accompanied by a sealed envelope with the *nom de plume* on the outside and the name and address of the composer on the inside.

The Guild council has selected as judges for the competition Seth Bingham, Richard Donovan of the Yale School of Music and Dr. David McK. Williams.

It is hoped to have the winning composition played at the 1939 San Francisco convention.

**KINDER'S HOURS OF WORSHIP  
 THROUGH MUSIC FILL CHURCH**

Ralph Kinder, who, as was to be expected, has developed a musical program of high excellence at his new post in St. Thomas' Church at Whitmarsh, Pa., presented "an hour of worship through music" on the last Sundays of March and April. Although in wealthy suburban churches it is proverbially difficult to bring out people on Sunday afternoon, the congregations attracted

HERBERT RALPH WARD has been appointed organist and master of the choristers of Trinity Cathedral, Trenton, Episcopal diocese of New Jersey. He will assume his new duties Sept. 1. Mr. Ward leaves St. Paul's Chapel in New York City, where he has been in charge since 1929. His Tuesday 1 o'clock recitals in this historic edifice have been a prominent attraction in the financial district. Mr. Ward had at his disposal a large Skinner organ installed in 1929.

by these programs filled the church. As a consequence of this encouragement Mr. Kinder, after his return from his vacation in Maine, will continue these Sunday afternoon events on the fourth Sunday of every month, interspersing recitals on the fine new Aeolian-Skinner organ with singing by his choir of boys, men and women.

**NEWS FROM SAN FRANCISCO;  
 PLANS FOR 1939 CONVENTION**

By WILLIAM W. CARRUTH  
 San Francisco, Cal., July 17.—The annual dinner and meeting of the Northern California Chapter of the Guild was held in the parish-house of St. Paul's Episcopal Church, Oakland, May 24. The guest of honor and speaker of the evening was Victor Lichtenstein, a veteran member of the San Francisco Symphony Orchestra, who spoke informally of the famous conductors under whom he had played. After the dinner ballots were distributed. Harold Mueller, who has served efficiently as dean for the last two years, was elected for a third term. The other officers are: Sub-dean, Winifred Jolley Bengson; secretary, Harriet Fish; treasurer, J. Sidney Lewis; registrar, Kathleen Luke; members of executive committee, Connell K. Carruth, Carol B. Jarboe and Arthur R. Breuer.

Plans are already under way and committees are being organized for the national biennial Guild convention, to be held in San Francisco June 20 to 23, inclusive.

Winifred Jolley Bengson, A.A.G.O., who represented our chapter as recitalist at the Pacific coast regional convention in Los Angeles June 8, appeared as a composer on the program of graduate original composition at Mills College May 25. Her choral composition, "A Note from the Pipes," for soprano solo and chorus of women's voices, with flute obbligato, accompanied by violins, cello and piano, was considered the most enjoyable number on the program.

The Bach Society of Central California is presenting the organ works of Bach in a series of recitals by E. Richard Wissmueller on the Martha Cooper memorial organ at the Royal Presidio Chapel, San Carlos Church, Monterey. At the first recital, June 26, Mr. Wissmueller played the following numbers: Prelude and Fugue in D major; Chorale Preludes, "O Haupt voll Blut und Wunden" and "In dulci Jubilo"; "Fantasia con Imitatione," in B minor; Allegro from First Trio-Sonata; Three Chorales from the "Orgelbuechlein"; Toccata and Fugue in D minor. The second recital will be given Aug. 28.

**Suggestions for the Repertoire  
 of CHURCH and RECITAL ORGANIST**

Recent Additions to the PRESSER and DITSON CATALOGS

<b>MEDITATIONS</b>		<b>DE LEONE, FRANCESCO B.</b>	
on Favorite Hymn Tunes		A Summer Pastorale . . . . . .40	
By Van Denman Thompson		<b>BRAHMS-BEDELL</b>	
My Faith Looks Up to Thee .35		Cradle Song . . . . . .35	
Sweet Hour of Prayer . . . .40		<b>COLBORN, ARTHUR G.</b>	
My Jesus, I Love Thee . . .35		Invocation . . . . . .35	
<b>BACH-BEDELL</b>		<b>SUITE ANTIQUE</b>	
Badinerie from Suite in B		For the Organ	
Minor for Flute and Strings .40		By William S. Nagle	
<b>GROTON, FREDERIC</b>		Sarabande .35 Pastorale .40	
Meadow Song, Pastorale . .50		Rondo . . .50	

**Theodore Presser Co.** Music Publishers, Dealers, Importers  
 Distributors for OLIVER DITSON CO. and JOHN CHURCH CO.  
 1712 CHESTNUT STREET, PHILADELPHIA, PA.

**EDWARD RECHLIN**  
 American Organist  
 "Bach and Contemporaries"  
 American Season—  
 November, 1937 - May, 1938  
 European Season—  
 June, 1938 - November, 1938  
 Address: Rechlin Recital Tours  
 Grand Central Annex, P. O. Box 349,  
 New York City.

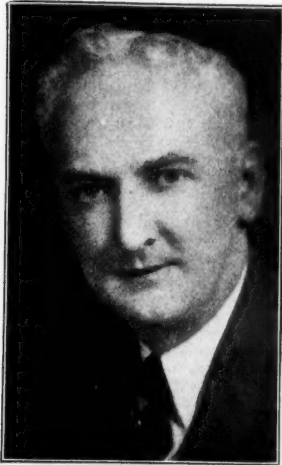
If organ problems are curtailing  
 your musical services, consult  
**AUSTIN**  
 Organ Architects and Builders  
 Controlling Exclusively all Austin Patents  
**AUSTIN ORGANS, INC.**  
 Hartford, Conn.

**CASAVANT ORGANS**  
 are known the world over for their tone qualities  
 and the reliability of the action.  
 BUILT BY  
**CASAVANT FRERES, LTD.**  
 A. G. Casavant, President  
 St. Hyacinthe, P. Q., Canada  
 Representatives in U. S. A.  
 W. Lavallee . . . . .5234 Netherland Ave., New York City  
 J. A. Hebert . . . . .3277 Carter Ave., Detroit, Mich.  
 J. A. R. Morel . . . . .154 Park Ave., Arlington, Mass.  
 Geo. H. Clark . . . . .244 Home Ave., Oak Park, Ill.  
 Arthur R. Temple . . . . .2939 W. Lake St., Chicago, Ill.



**Who's Who Among the Organists of America**

**HUGH C. PRICE**



**HUGH C. PRICE, MUS. M.**

Over a period of more than a quarter of a century Hugh C. Price has been proving how many good things can come from the modern Nazareths and how a strong light may be made to shine in the out-of-the-way places that will penetrate to the large cities. During all these years Mr. Price has gone on creating a church music tradition worthy of the largest centers and has been training men and women who have become the exponents of that tradition and who have forged their way into high places.

Mr. Price makes his home at LaSalle, Ill., just a hundred miles southwest of Chicago, and his church work and teaching have been done there and at Kewanee, Ill. The results of his work are shown by such examples as Virgil Fox, the brilliant young concert organist now at the large Brown Memorial Presbyterian Church, Baltimore, and at Peabody Conservatory of Music, besides a long list of others who hold prominent positions. Mr. Fox was a pupil of Mr. Price for five years and long before he continued his studies in Chicago and in Europe he was rated as a genius of first rank. But there are many others—in fact, the majority of the organists in the territory within fifty miles of LaSalle and Kewanee have been under the tutelage of Mr. Price, and churches in Princeton, Peru, Marseilles, Galva, Neponset and Ottawa, and in Oak Park, Ill., and Burlington, Wis., are served by those who received their teaching and inspiration from this sage of LaSalle. Eldon Hasse succeeded the late Stanley Seder at the First Congregational of Oak Park; Mary Fitzkee is superintendent of music in the LaSalle public schools; Hubert Kaszinski is head of the music department of St. Bede's College, Peru; Geraldine Mackey is supervisor of music at Oglesby, Ill. Five churches in Ke-

wanee and three in LaSalle have as their organists musicians trained by Mr. Price.

For more than twenty-five years Mr. Price has been organist and director at the First Methodist Church of Kewanee, where he has a choir of fifty voices, besides a junior choir of thirty-five. In the spring he presented Mendelssohn's "Elijah" with these forces and "The Messiah" has been sung eleven consecutive years. A choir of forty voices at the German Lutheran Church of La Salle is under Mr. Price's direction and it presented Stainer's "Crucifixion" last Easter. Last fall he conducted two ensembles of twelve pianos, with more than 150 pianists participating in each. One program was presented in LaSalle and the other at Sycamore, Ill. Caroline Ripka of Kewanee, a piano pupil, won a four-year scholarship at the Illinois Wesleyan School of Music, Bloomington, and Joan Fulton of Monmouth was given first place in the state contest of high school students held in Champaign.

Yet Mr. Price has found time to play twenty recitals in the last season. He travels an average of 25,000 miles a year, teaching, conducting and playing, and visits Chicago an average of once a week.

Mr. Price is a native of the region in which he has labored so successfully and was born at Kewanee in 1887. He was educated at the Normal School in Milwaukee and in 1909 was graduated from the Wisconsin Conservatory of Music under Marie Schada. The next four years were spent in study under Fannie Bloomfield Zeisler in Chicago. Four years of organ study under Dr. Wilhelm Middelschulte supplemented the piano training. Mr. Price received the master of music degree after working under Dr. Walter Keller at the Sherwood Music School. He was also a member of the Leopold Godowsky master class. When in Chicago Mr. Price teaches at the Sherwood School.

**MALCOLM G. HUMPHREYS, A.A.G.O.**

Malcolm G. Humphreys is a New England organist who has the high regard of his fellows not only because of his attainments, but because of his energy and industry, his devotion to the cause of the organ and his broad musical interests. He has been organist and choirmaster of St. Mark's Episcopal Church at New Britain, Conn., for eighteen years and at the same time is supervisor of music in the schools of Cheshire, Newington and North Haven, Conn. For the last year he has held with distinction the important post of chairman of the program committee of the Hartford Chapter, A.G.O., and next season will devote himself, as chairman of the membership committee, to bringing more of the organists of the vicinity into the Guild.

Mr. Humphreys was born Oct. 18, 1894, at Meriden, Conn., and attended the local schools. His musical training has been extensive and has included thorough preparation both as an organist and as a trainer of boys. His first work in organ and harmony was done under Frank Treat Southwick, A.G.O., of Meriden. Then came study

**MALCOLM G. HUMPHREYS**



of boy choirs under the late Harry Read of Trinity Church, New Haven, and the late Dr. G. Edward Stubbs of St. Agnes' Chapel, New York City. This was followed by work in boy choir training, organ, harmony, counterpoint and fugue with Arthur Priest, F.A.G.O., of Christ Church Cathedral, Hartford, who prepared him for the A.G.O. associate examination, which he passed in 1917.

Being particularly interested in working with children, Mr. Humphreys decided to take up public school music and had a course with Ralph L. Baldwin of Hartford. He was graduated from the Institute of Music Pedagogy at Northampton, Mass., in 1924.

Mr. Humphreys' first church position was at St. Paul's, Southington, in 1913. From there he advanced to the following Connecticut appointments: First Baptist, Middletown, 1914; All Saints', Meriden, 1914-1916; Trinity, Bristol, 1916; St. Paul's, Norwalk, 1917-1919, and St. Stephen's, Ridgefield, 1919. Since Jan. 1, 1920, he has been at St. Mark's Episcopal Church, New Britain, where he has a three-manual Skinner organ, a choir of forty-two boys and men and a church school choir of twenty-six girls.

For the last six years Mr. Humphreys has been a member of the faculty of the Young People's Summer Conference of the Episcopal diocese of Connecticut, teaching a course in church music and acting as organist and musical director of the conference.

Mr. Humphreys married Miss Ethel K. Brown of Meriden Aug. 7, 1918. They have one daughter, Grace Elizabeth, 15 years old.

Mr. and Mrs. Theodore Carlson are the parents of a son, David William, born at Grand Rapids June 29. Mrs. Carlson (Frances Hunter) will resume her duties as choir director in the Little White Church in the Valley, Rockford, Mich., in September.

**GEORGE WM. VOLKEL**  
Mus. Bac., F.A.G.O.  
Organist and Choirmaster  
**EMMANUEL BAPTIST CHURCH**  
36 St. James Place Brooklyn, N. Y.

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

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

**Dr. Ray Hastings**  
27th Year at the  
**Philharmonic Auditorium**  
Los Angeles California

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

**JOHN M. KLEIN**  
Recitals  
**BROAD STREET PRESBYTERIAN CHURCH**  
Columbus, Ohio

**David Hugh Jones**  
Westminster Choir School  
PRINCETON, NEW JERSEY

**JOHN STANDERWICK**  
RECITALS — INSTRUCTION  
Bethel Presbyterian Church  
EAST ORANGE, N. J.

**PIETRO YON**  
853 Carnegie Hall  
NEW YORK CITY

**W. LAWRENCE CURRY**  
Organist and Director of Music  
**BEAVER COLLEGE**  
Jenkintown, Pennsylvania

**HENRY T. WADE**  
A. A. G. O.  
**HOOD COLLEGE**  
FREDERICK, MARYLAND

**MAAS CHIMES**  
are  
**UNEQUALED in TONE**

"In our 40 years of pipe organ work, we have never found a chime tone that equals the MAAS Chimes". . . writes the Bosch Organ Co., of Milwaukee. MAAS Chimes are easily installed to tracker, pneumatic, or modern action organs, including Hammond Electric and Orgatron organs.

Write for Full Information to

**MAAS ORGAN CO., Ltd.**  
3015 Casitas Ave., Los Angeles, Calif.

**NATIONAL PRODUCTS**  
Have long been outstanding. You will immediately recognize proper design and precision manufacturing in every item. Send for samples, prices and full details on whatever you may require.

**Reed and Flue Stops**  
**Chest Magnets**  
**Relay Magnets**  
**Toe Studs**

**Piston Switches**  
**Engraved Stop Keys.**  
**Draw Knobs, etc.**  
**Organ Supplies**

**NATIONAL ORGAN SUPPLY CO.**  
17th & Cascade Streets  
Erie, Penna.

**PIPE ORGAN SUPPLIES**  
**ORGAN SUPPLY CORPORATION** - 540-550 East Second Street, Erie, Penna.

## Programs of Organ Recitals of the Month

**Harold V. Milligan, F.A.G.O., New York City**—Dr. Milligan, organist and choir-master of the Riverside Church, has played the following programs in Sunday afternoon recitals in July at this famous church:

July 3—"Ave Maria," Arkadelt; Prelude in G minor, Bach; Chorale Preludes, "Erbarm' Dich mein," "Water unser im Himmelreich," "Herzlich that mich verlangen" and "In dulci Jubilo," Bach; "Scenes from the Life of Christ" ("Bethlehem," "The Temptation," "The Daughter of Jairus," "The Entry Into Jerusalem" and "Easter Morning"), Malling; "In Paradisum," Dubois; "Alleluia," Dubois.

July 10—Prelude and Fugue in F minor, Handel; Aria and Finale from Concerto in D minor, Handel; "Paradise," Fibich; "Swing Low, Sweet Chariot," Diton; Chorale in E major, Franck; Scene from "Parsifal," Wagner; Chorale in D minor, Andriessen.

**Alexander Schreiner, Salt Lake City, Utah**—Mr. Schreiner of the University of California at Los Angeles will play the following programs at the Salt Lake City Tabernacle for the regular Sunday morning broadcasts:

Aug. 7—Sinfonia in F, Bach; Allegro from "Water Music," Handel; Nocturne, Grieg.

Aug. 14—Adagio from Third Sonata, Gullmatt; Toccata, Boellmann; "Indian Flute Call," Dillon.

Aug. 21—"Westminster Chimes," Vierne; "If I Were a Bird," Henselt; Adagio, Beethoven.

Aug. 28—"The Nightingale," Nevin; Allegro Maestoso, Handel; "When Thou Art Near," Bach.

Sept. 4—"The Peaceful Forests," Isaak; Fugue in C major, Bach; "O Thou Kind and Gracious Father," Careless.

**Frederick W. Errett, Whittier, Cal.**—Mr. Errett, organist of the Methodist Church of Whittier, was assisted by James L. Etebenner, tenor, and the choir in a program at the church on the evening of June 19. Mr. Errett played these selections: Introduction, Chorale and "Priere a Notre Dame," "Suite Gothique," Boellmann; Andante Cantabile, Tschalkowsky; "Praeludium," Kodaly; Chorale in A minor, Franck.

**Frederick C. Mayer, West Point, N. Y.**—At the 146th public recital on the great organ (Möller) in the United States Military Academy cadet chapel, on June 12, Mr. Mayer had the assistance of Dolores Nutter Spangler, soprano; Jayne Rullman, harpist, and Cadet Edward Stephenson, tenor. Mr. Mayer played the following program: Prelude in C sharp minor, Rachmaninoff; "Alma Mater," Kuecken, transcribed by Mayer; "Liebestod," from "Tristan and Isolde," Wagner; First Sonata, in F minor, Mendelssohn.

**Homer Whitford, F.A.G.O., Belmont, Mass.**—Mr. Whitford, dean of the Massachusetts Chapter, A.G.O., gave the recital under the auspices of the Maine Chapter at the City Hall Auditorium in Portland, Me., July 12 and played the following program: Adagio and Allegro, Clerambault; Preludio, Corelli; "Now Rejoice, All Ye Christians," Bach; Toccata in C major, Bach; "In Hadrian Square," Whitford; "Divertissement," Vierne; "Electa ut Sol," Dallier.

**Grace Leeds Darnell, New York City**—Miss Darnell, organist and director at St. Mary's-in-the-Garden, New York, appeared in a recital at the Florida State College for Women at Tallahassee in July and played the following program: Dorian Prelude to "Dies Irae," Simonds; Allegro (Sonata 1), Bach; Arioso, Bach; Fugue in G, Krebs; "Legend," Vierne; "Glurnum," F. H. Wood; "The Curfew," Horsman; "Desert Sunrise Song," Landis; Allegro Maestoso (by request), G. L. Darnell.

**Marcella Brownson, Mus. B., Plainfield, Ill.**—Miss Brownson played the following program in a recital July 17 at the College of St. Francis: Toccata and Fugue in D minor, Bach; "Soeur Monique," Couperin; Sixth Symphony (Allegro, Adagio and Intermezzo), Widor; "Harmonies du Soir," Karg-Elert; "Tre Momenti Francescani" ("Beattudino"), Bossi.

**Roberta Bitgood, F.A.G.O., Bloomfield, N. J.**—At a Sunday evening hour of music in the Methodist Church of New London, Conn., July 17, Miss Bitgood, organist and director of the Westminster Presbyterian Church, Bloomfield, played these

selections: "The King's Hunt," Bull; "Soeur Monique," Couperin; Prelude and Fugue in F, Buxtehude; Pastorale in C minor, "The Walk to Jerusalem," "Jesu, Joy of Man's Desiring," Arioso, "Do Stay Here," and Fugue in C (Trumpet Fugue), Bach; "Harmonies of Florence" ("Florentine Chimes" and "Twilight at Fiesole"), Bingham; "The Cuckoo and the Nightingale," Handel; Trumpet Tune, Purcell.

**Frank W. Asper, Mus. D., Salt Lake City, Utah**—Among Dr. Asper's programs in July at the Salt Lake City Tabernacle have been the following:  
July 1—Fantasie in A major, Franck; "Ave Maria," Schubert; Gavotte from "Mignon," Thomas; Serenade, Tosselli; "March of Victory," from "Sigurd Jorsalfar," Grieg.  
July 2—Fourth Concerto, Bach; Largo from "New World" Symphony, Dvorak; "Dance of the Reed Pipes," Tschalkowsky; "Prayer," Devred; Toccata in D minor, Federlein.

July 8—Fugue in G minor (the Greater), Bach; "To the Evening Star," from "Tannhäuser," Wagner; "The Chase," Paganini-Asper; Aria, "Art Thou with Me," Bach; Allegro from D major Suite, Stanley.

July 9—Allegro from Sixth Symphony, Widor; "Hymn of the Nuns," Wely; "Moment Musical," Schubert; Meditation, Sturges; Festival Toccata, Fletcher.

**John W. McIntire, Greenville, Ill.**—Mr. McIntire, professor of piano and organ at Greenville College, was heard in a recital at the Carpenter Street Methodist Church, Glen Cove, L. I., N. Y., July 17 and presented this program: Con Moto and Andante from Pastoral Sonata, Rheinberger; "Piece Heroique," Franck; "O How Blessed, Faithful Spirits," Brahms; Intermezzo, Callaerts; Prelude in C major, Bach; "O Sacred Head," Bach; Nocturne in E flat, Chopin; "Dance of the Reed Pipes," Tschalkowsky; Toccata in F, Widor.

**Arthur B. Jennings, Pittsburgh, Pa.**—In a recital June 7 for the Johnstown Music League at the Franklin Street Methodist Church, Johnstown, Pa., Mr. Jennings played the following program: "Ancient Hebrew Prayer of Thanksgiving," Harvey B. Gaul; Sarabande, Arthur B. Jennings; Toccata on "From Heaven on High," Garth Edmundson; Sixth Symphony, Widor; Allegro from First Trio-Sonata, Bach; Chorale, "Come, Sweet Death," Bach.

**George William Volkel, F.A.G.O., Chautauqua, N. Y.**—The following programs will be played at the recitals in August by Mr. Volkel, official organist of the Chautauqua Institution:  
Aug. 3, 4:30 p. m.—Concert Overture in C major, Hollins; Trio-Sonata in D minor (No. 3), Bach; "Ave Maria," Bach-Gounod; Fantasia in G major, Bach; Prelude and "Love Death" ("Tristan and Isolde"), Wagner; Berceuse and Finale ("Fire-Bird" Suite), Stravinsky.

Aug. 10, 4:30 p. m.—"Grande Piece Symphonique," Franck; "Carillon," Sowerby; Passacaglia, "Jesus, My Joy," Karg-Elert; "Legend of the Mountain," Karg-Elert; Symphony No. 4 (excerpts), Widor.

Aug. 17, 4:30 p. m.—"Grand Choeur alla Handel," Elevation and Scherzo (Sonata No. 5), Gullmatt; "Clair de Lune," Karg-Elert; Prelude and Fugue in B minor, Bach; "Jesu, Joy of Man's Desiring," Bach; Minuet and "Priere a Notre Dame," from Gothic Suite, Boellmann; Prelude in E minor, Dethier.

Aug. 24, 4:30 p. m.—Prelude and Fugue in D minor (Violin), Bach; Pastorale in F major, Bach; Excerpts from "Water Music" Suite (Carl McKinley arrangement), Handel; "Chant de Mai," Jongen; "Nutcracker" Suite, Tschalkowsky.

Aug. 28, 3 p. m.—Tenth Concerto, in D minor, Handel; "Sequenz," Karg-Elert; Symphony No. 2, Vierne.

**Claude L. Murphree, F.A.G.O., Gainesville, Fla.**—Mr. Murphree, organist of the University of Florida, on June 28 played the following program dedicating the two-manual Möller at the First Methodist Church of Sanford, Fla.: Chorale in A minor, Franck; "A Sylvan Idyll," G. B. Nevin; "Flight of the Bumble-bee," Rimsky-Korsakoff; "Love's Old Sweet Song," Molloy-Lemare; Toccata and Fugue in D minor, Bach; "The Bells of St. Anne de Beaupre," Russell; Scherzo, Fourth Symphony, Widor; "Dreams," Stoughton; "The Squirrel," Weaver; Cradle Song,

Prelude and Fugue on the name "B-A-C-H," Liszt; Toccata, Fifth Symphony, Widor.

**Walter A. Eichinger, Seattle, Wash.**—Mr. Eichinger played the following program in a recital under the auspices of the University of Washington at the University Temple June 28: Fantasia and Fugue in G minor, Bach; Prelude, Sarabande, Prelude, Corelli-Clokey; Cathedral Prelude, Clokey; Andante and Finale from Second Suite, Barnes; "Comes Autumn Time," Sowerby; Andante Tranquillo, Whitlock; Folk-tune, Whitlock; "Sur Un Theme Breton," Ropartz; "Benedictus," Rowley; "Carillon de Westminster," Vierne.

**Don Pearson, Dover, Ohio**—In a recital at St. John's Evangelical and Reformed Church June 12 Mr. Pearson, a student at the Eastman School of Music, played these compositions: Prelude, Fugue and Chaconne, Buxtehude; "Dialogue," Clerambault; "Toccata per l'Elevazione," Frescobaldi; "Good News from Heaven," Pachelbel; "Soeur Monique," Couperin; Prelude, Fugue and Variation, Franck; Five Chorale Preludes, Bach; "Chanson," Edward Sherrin Barnes; "Ariel," Bonnet; "Piece Heroique," Franck.

Prelude and Fugue on the name "B-A-C-H," Liszt; Toccata, Fifth Symphony, Widor.

**Walter A. Eichinger, Seattle, Wash.**—Mr. Eichinger played the following program in a recital under the auspices of the University of Washington at the University Temple June 28: Fantasia and Fugue in G minor, Bach; Prelude, Sarabande, Prelude, Corelli-Clokey; Cathedral Prelude, Clokey; Andante and Finale from Second Suite, Barnes; "Comes Autumn Time," Sowerby; Andante Tranquillo, Whitlock; Folk-tune, Whitlock; "Sur Un Theme Breton," Ropartz; "Benedictus," Rowley; "Carillon de Westminster," Vierne.

**Don Pearson, Dover, Ohio**—In a recital at St. John's Evangelical and Reformed Church June 12 Mr. Pearson, a student at the Eastman School of Music, played these compositions: Prelude, Fugue and Chaconne, Buxtehude; "Dialogue," Clerambault; "Toccata per l'Elevazione," Frescobaldi; "Good News from Heaven," Pachelbel; "Soeur Monique," Couperin; Prelude, Fugue and Variation, Franck; Five Chorale Preludes, Bach; "Chanson," Edward Sherrin Barnes; "Ariel," Bonnet; "Piece Heroique," Franck.



**WILLSIE**  
Choir and Fabric  
**GOWNS**

Finer materials, cut on full pattern, hand-tailored thruout — Willsie Gowns give BETTER APPEARANCE, WEAR LONGER. Yet they cost no more than ordinary Gowns. Write for sample and prices.

**PAUL A. WILLSIE CO.**  
Smith Bldg., Omaha, Nebr.  
457 W. Fort St., Detroit, Michigan

**HILLGREEN,**  
**LANE & COMPANY**  
**Organ Builders**  
**ALLIANCE, OHIO**





FRANK J. SCHULTZ



WITH A PROGRAM June 5 under the direction of Frank J. Schultz, organist of Concordia Theological Seminary, Springfield, Ill., the Radio Choristers of the seminary completed their first year. This group was organized in September, 1937, to support the music of the broadcasts and has done remarkably fine work for a group in its first year. In the course of the year Mr. Schultz played for 255 chapel services, thirty regular services and thirty-one radio programs, conducted 188 rehearsals and gave 239 individual lessons in addition to other musical and academic duties.

Frank J. Schultz was born in Milwaukee June 24, 1911. His mother's stories of the two-manual reed organ on which she had played as a girl first aroused his interest in music, but he had no music lessons before he entered the Washington High School. Here the three-manual Moller organ fascinated him, and one day, hearing the organ after classes, he entered the auditorium and rather diffidently walked down the long aisle to make himself known to Fred G. Smith, Mus. B., director of music at W. H. S. He was pleasantly surprised to have Mr. Smith invite him to sit next to him on the bench.

To realize the ambition to play the organ Mr. Schultz soon took piano lessons, to pay for which he helped the janitor of his church. Later he was a clerk in a department store on Saturdays to earn lesson money. He studied piano with two teachers for four years, followed by lessons from Mr. Smith, which he continued for four years. He also studied theory with Mr. Smith and Thomas Oakes, and keyboard harmony with Lester Piel. Mr. Smith also instructed him in choral music and conducting.

At 17 Mr. Schultz was organist and secretary of the Sunday-school of his church, and had complete charge of all public festival programs. A year or two later he was made deputy organist and organized and conducted a junior choir of thirty-five voices. He intended to study for the ministry, but during the years substituted at various Episcopal, Evangelical and Lutheran churches. By 1935 he had decided to enter the seminary, and enrolled at Concordia Seminary, Springfield, Ill. Here he was made organist to the missionary society during his first year and has filled the positions of seminary organist, missionary society organist, musical director of the radio programs and master of the Radio Choristers.

The Following Published by the

**CORNELL MUSIC PUBLISHING CO.**

2970 Maiden Lane  
Altadena, Calif.

FIVE SONGS

by Horace Alden Miller

- I Told the Rose My Love 50c
- Fulfillment 50c
- Starlight 50c
- To the Sea 50c
- Even Today 50c

Modern but interesting harmonically and melodically

**LOUIS F. MOHR & COMPANY**

**ORGAN MAINTENANCE**

2899 Valentine Ave., New York City  
Telephone: Sedgwick 3-5628  
Night and Day

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

An Organ Properly Maintained Means Better Music

**H. WILLIAM HAWKE**

Mus. Bac.

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

**PORTER HEADS**

RECITAL ORGANIST  
Chicago

**ALFRED WIDEMAN**

Holy Name Cathedral  
CHICAGO

**ELLIOT BALDWIN HUNT**

Organist and Choir Director

Asbury M. E. Church, Tarrytown, N. Y.  
RECITAL AND CONCERT ORGANIST  
64 Sherwood Ave. OSSINING, N. Y.

REED PIPES FLUE PIPES  
PIPE ORGANS & ORGAN SUPPLIES

Write Us for Prices

**DURST & COMPANY, INC.**

32nd, HAZEL to POPLAR STREET  
CONSOLES ERIE, PENNSYLVANIA CHESTS

Telephone Lakeview 1334

Church and Residence Organs

**L. D. Morris Organ Company**

Designers and Builders of

FINE PIPE ORGANS and CONCORD CATHEDRAL CHIMES  
1039 Addison St., Chicago, Ill.

Mechanical Experts

Artistic Tone

**Charlotte Klein**

Mus. D., F.A.G.O.  
St. Margaret's Church  
Washington, D. C.

**Ruth Harsha**

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

**HAROLD C. COBB**

ORGANIST  
SINAI TEMPLE

CHICAGO, ILLINOIS

M.S.M. A.A.G.O.

**LUIS HAROLD SANFORD**

REFORMED CHURCH of FLUSHING, L.I.  
UNION THEOLOGICAL SEMINARY  
NEW YORK CITY  
RECITALS INSTRUCTION

**DeWitt C. Garretson**

A.A.G.O.

St. Paul's Cathedral  
Buffalo, N. Y.

**E. ARNE HOVDESVEN**

Wittenberg College,  
Springfield, Ohio

**James Philip Johnston, F.A.G.O.**

Organist and Choirmaster  
Church of the Holy Innocents  
Brooklyn, N. Y.

**NEWELL ROBINSON**

F.A.G.O., C.H.M.

Organist Choirmaster  
Grace Church

Mount Airy Philadelphia, Pa.

**ST. LUKE'S CHORISTERS**

Long Beach, California

William Ripley Dorr, Director

Current Motion Picture Recordings:  
"THE CROWD ROARS"  
"MARIE ANTOINETTE"  
"THREE COMRADES"

**Verne R. Stilwell**

ORGANIST and CHOIRMASTER

Grace Episcopal Church  
Grand Rapids, Michigan

**JOHN HARMS**

Organist and Choirmaster

Grace Church, Plainfield, N. J.  
Temple Israel, Lawrence, N. Y.

**Julian R. Williams**  
RECITALS

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

**THINK TWICE**

BEFORE DISCARDING GOOD  
OLD ORGAN

We Specialize in Rebuilding

**Fenton Organ Co.**  
NYACK, N. Y.

**WILLIAM DOTY**

ORGAN THEORY  
UNIVERSITY OF TEXAS  
RECITALS

**HARRIS S. SHAW**

A. A. G. O.

Piano, Organ and Coaching  
(Head of Piano and Organ University  
of New Hampshire)  
175 Dartmouth St., Boston, Mass.

**WILLIAM F. SPALDING**

Organist and Choirmaster  
All Saints' Church

Organist and Instructor in Organ,  
University of Denver  
DENVER, COLO.

**WALTER KELLER, F.A.G.O.**

Director Sherwood Music School  
300 Fine Arts Building,  
CHICAGO

ORGAN THEORY

**Alexander SCHREINER**

F. A. G. O.

The Tabernacle, Salt Lake City  
University of California at Los Angeles  
Wilshire Boulevard Temple, Los Angeles

**Claude L. Murphree**

F. A. G. O.

University of Florida

GAINESVILLE :: FLORIDA

**WHITMER BYRNE, MUS. B.**

Eighteenth Church of Christ, Scientist  
RECITALS AND INSTRUCTION

7957 Marquette Ave.

CHICAGO

**MARSHALL BIDWELL**

Carnegie Institute  
Pittsburgh

AVAILABLE FOR RECITALS

**G. DARLINGTON RICHARDS**

Organist - Choirmaster  
SAINT JAMES' CHURCH

Madison Avenue at 71st Street  
NEW YORK

Ten-Lesson Course in Boy-Choir Training

**Edith B. Athey**

FRANCIS ASBURY M. E. CHURCH  
SOUTH

The S. H. Hines Funeral Home  
Washington, D. C.

**CHARLES F. HANSEN**

Organist Second Presbyterian Church  
Indianapolis, Ind.

RECITALS A SPECIALTY

J. ROBERT IZOD



J. ROBERT IZOD has been appointed organist and choirmaster of the Episcopal Church of the Redeemer, Pittsburgh. He leaves St. Stephen's Church, McKeesport, Pa., where he has been organist and choirmaster since 1936. Prior to going to McKeesport Mr. Izod was choirmaster and organist at St. Paul's Episcopal Church, Mount Lebanon (1935-1936); organist and director at the First Reformed Presbyterian Church, Pittsburgh (1930-1935), and organist of the First United Presbyterian Church, Aspinwall (1929-1930). He was also assistant to Dr. Harvey B. Gaul at Calvary Church, Pittsburgh, from 1932 to 1936.

Mr. Izod studied organ and piano with William H. Oetting and theory with the late Dr. Charles N. Boyd, both of the Pittsburgh Musical Institute. In 1932 he was awarded the Fillion organ scholarship, the award being free study with Dr. Gaul. In 1934 he was graduated from the University of Pitts-

burgh. Mr. Izod teaches history in the McKeesport high school and is a member of Kappa Phi Kappa, national honorary professional education fraternity.

At St. Stephen's Church Mr. Izod had a paid male choir of sixty voices and a girls' choir of forty voices. He will also have a paid male choir at his new post at the Church of the Redeemer.

After a South American cruise in August Mr. Izod will play his first service at his new church the first Sunday in September.

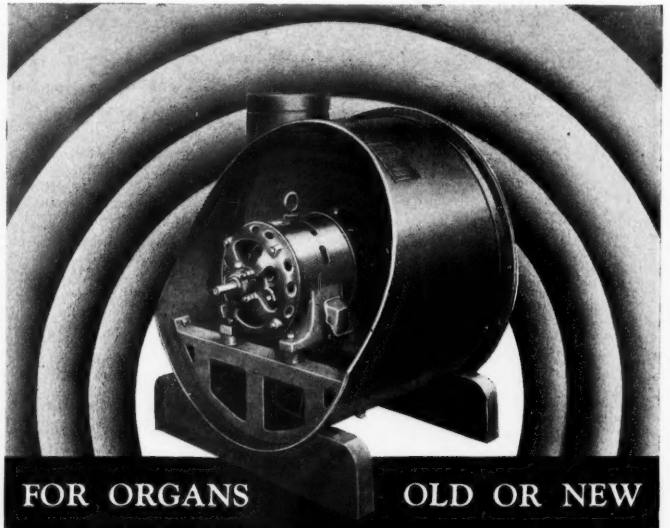
**WORK OF CHOIRS AT LINCOLN, NEB., UNDER D. D. KETTRING**

"Music in Westminster" is the title of a handsome brochure issued by the Westminster Presbyterian Church of Lincoln, Neb., reviewing the year's work by the choirs under the leadership of Donald D. Kettring, M.S.M., organist and director. In addition to the list of members of the musical organizations of the church and their attendance record at rehearsals there is a list of the anthems sung.

Westminster has five vested choirs. The youngest group is the carol choir, intended for fifty girls from 9 years of age through the first year of junior high school. This choir sings at festivals and at an occasional morning service. In the boys' choir there are places for twenty-five. This choir also sings at festivals and occasional church services. For junior and senior high school girls there is the antiphonal choir which participates frequently in the morning worship. There are fifty-one girls in this choir. The high school and university-age choir sings regularly at the half-hour service Sunday evenings. Vestments are provided for forty-four in this group. The adult ensemble is the motet choir, which is regularly the choir of the morning worship. There are places in this for fifty singers. The choirs all rehearse twice weekly.

**Kilgen for Lebanon, Mo., Church.**

The First Christian Church of Lebanon, Mo., has placed an order for a two-manual Kilgen organ. The specifications were drawn up by Edgar L. McFadden of St. Louis, who is director and organist at Centenary M. E. Church.



**FOR ORGANS OLD OR NEW**

Most new organs are installed with a Spencer Orgoblo for wind power. This is not accidental—but the result of a quarter of a century of co-operation with organ builders and owners.

It is mainly because Orgoblos provide the volume of wind required, without noise and annoying surges, and because it is an all-metal unit with only two bearings, and is built for lifetime service in every detail.

If you cannot afford a new organ now, why not find out what remodelling with the addition of a Spencer Orgoblo would do to improve the volume, the tone and the flexibility of the organ you now have?

Sizes from 1/8 horse power for the smallest organs, to 100 horse power for large church, school and theatre installations.

Ask for the New Booklets on This Subject

**SPENCER ORGOBLO**  
FOR CHURCHES, THEATRES AND HOMES

THE SPENCER TURBINE COMPANY, HARTFORD, CONN.

CHICAGO OFFICE—53 WEST JACKSON BOULEVARD

**Institute of Musical Art**

of the Juilliard School of Music

120 Claremont Ave., New York City

Season 1938-1939

**LILIAN CARPENTER**

will continue to conduct a practical course in

**CHURCH SERVICE PLAYING**

and choir training. The Episcopal Service. Send for Catalog.

**HAROLD W. GILBERT**

MUS. BAC.

Director of Saint Peter's Choir School

319 Lombard Street

Philadelphia, Pa.

OFFERS A COURSE OF TRAINING IN

**Episcopal Church Music**

and

**Boy Choir Training**

**Method of Organ Playing**

By

**HAROLD GLEASON**

Published by the  
EASTMAN SCHOOL OF MUSIC  
OF THE  
UNIVERSITY OF ROCHESTER  
ROCHESTER, NEW YORK

PRICE \$3.00

**ZEPHYR BLOWERS**

for

PIPE AND  
REED ORGANS

QUIET OPERATION  
LONG SERVICE  
SMALL SPACES

Zephyr Electric Organ Blower Company

ORRVILLE, OHIO

**Simplex Electric Organ Blowers**

have certain definite advantages, in that the travel of air through the Simplex is direct. No obstructions to cause pressure resistance. Built entirely of steel. In quietness the Simplex has no equal. Blast wheels thoroughly balanced.

WRITE FOR PRICES

**B. F. BLOWER CO., INC.**

41 THIRD STREET

FOND DU LAC, WISCONSIN

**WHITE, SON COMPANY**

SPECIALISTS IN THE MANUFACTURE OF

**ORGAN LEATHERS**

12 South Street

Boston, Massachusetts

**EDGAR S. KIEFER TANNING CO.**

(Hand Leather Division)

TANNERS OF

LEATHER for the PIPE ORGAN and  
MUSICAL INSTRUMENT TRADES

Send for Samples. Phone Franklin 0082

223 W. LAKE ST., CHICAGO, ILLINOIS



LA VAHN K. MAESCH

SUMMER NEWS-NOTES FROM SOUTHERN CALIFORNIA

By ROLAND DIGGLE, Mus. D.



Los Angeles, Cal., July 14.—Leslie P. Spelman of the University of Redlands has given a series of six recitals on the excellent Skinner organ in Royce Hall at the University of California in Los Angeles during the summer session. There has been a good attendance and Mr. Spelman not only arranged interesting programs, but played them with authority and real musicianship. The program of June 29 was made up of compositions by Americans, four of whom live in southern California. One of the most interesting numbers was the new Sonata No. 2 by Paul Hindemith. This must have been one of the first performances of this work in America. Mr. Spelman tells me he found a great deal to admire in the composition.

Joseph W. Clokey left the last part of June for a holiday in the West Indies. He will board a freighter at Galveston and be absent about two months.

Dudley Warner Fitch, the well-known organist and choirmaster of St. Paul's Cathedral, has been appointed to the faculty of Chapman College, where he will teach organ. Mr. Fitch takes the place of Edith Boken-Krager, who has resigned because of ill health after doing a splendid job for the last eight years.

John Finley Williamson has just concluded a most successful summer school at Occidental College. An enrollment of first-rate material resulted in a fine program which was broadcast over a national hookup Sunday, July 10. On the same day a hymn festival was held at Immanuel Presbyterian Church and Mr. Williamson spoke and the combined choirs sang.

The commission on church music of the diocese of Los Angeles held its second annual conference at St. Paul's Cathedral June 25. There was an excellent attendance, with many good speakers, and the program was planned to be of practical help to those in charge of the music in the smaller churches and missions. The closing event was the singing of evensong by the choir of St. James' Church, Los Angeles, under the direction of B. Ernest Ballard, organist and choirmaster.

LA VAHN K. MAESCH has returned to Lawrence College, at Appleton, Wis., at the end of his sabbatical year, which was spent at the Eastman School of Music. In the course of the year he gave several recitals, including one in the series dedicating the large new Aeolian-Skinner organ at the University of Rochester and one for the American Chemical Society national convention at the same place.

Mr. Maesch spent considerable time in composition also. Several of his works for orchestra have been played by the Rochester Civic and Philharmonic Orchestras—a "Suite on Children's Tunes," which received five performances, including two NBC broadcasts and was selected by Dr. Howard Hanson for the festival of American music in April, and a Passacaglia, which received two performances under Guy Fraser Harrison and Dr. Hanson, including one NBC broadcast. The suite is to have a European performance this summer. Mr. Maesch also completed a few choral and organ numbers.

In addition to his teaching fellowship at the Eastman school he was assistant to Harold Gleason at St. Paul's Episcopal Church.

The Rev. John Martin Petter Dead.

The Rev. John Martin Petter, a Rochester, N. Y., priest who devoted much of his life to the study and teaching of sacred music, died July 20 in St. Mary's Hospital. He was professor of music at St. Bernard's Seminary, a post he had held since 1903, and was known as an authority on Gregorian chant. Father Petter was born in Rochester Nov. 14, 1875, and was ordained a priest June 6, 1901. After his ordination he was sent to Europe to study music in England, Germany and Italy. In 1902 he earned a baccalaureate degree in sacred theology.

WANTS

IN THE ORGAN WORLD

The classified section of The Diapason, containing offers of organs for sale, etc., etc., may be found

ON PAGE 23 OF THIS ISSUE

Classified Advertisements

WANTED—MISCELLANEOUS.

WANTED—YOU TO TRY ONE OF MY own eighth horse-power suction or blower outfits for small organs. Best on the market. Other blowers up to 3-hp. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

WANTED TO BUY—I AM INTERESTED in the purchase of a three or four-manual Austin, Skinner, Hook & Hastings or Casavant church organ. Address L-5, THE DIAPASON. [1f.]

WANTED — REPRESENTATIVE wanted in state of Texas by one of largest and oldest organ builders. Please address G-3, THE DIAPASON.

WANTED—MAINTENANCE MEN TO handle the ZENITH D.C. POWER PACK. Write for particulars. Zenith Manufacturing Company, Dunkirk, Ind. [8]

WANTED—ONE-THIRD-H.P. BLOWER. Used duplex chest, small size, four-rank, sixty-one-note, pneumatic or electric. H. R. Pennsyle, Warrenton, Va.

WANTED—USED ELECTRONIC ORGANS. Quote price with all particulars to Francis J. Rybak & Co., 143 East 233rd street, New York, N. Y.

POSITIONS WANTED.

POSITION WANTED — ORGANIST-choirmaster in prominent Philadelphia church desires position in the West. Fellow of the American Guild of Organists, fully experienced with boys or mixed choirs. Address J-6, THE DIAPASON.

SITUATION WANTED — AS ORGANIST, choirmaster. Twenty years' experience. Good reference if wanted. Address J-3, THE DIAPASON. [10.]

FOR SALE.

FOR SALE—ONE 2-H.P. SPENCER Orgblio, three-phase, 220-volt, twelve-inch wind pressure, \$75.00 complete. One set harmonic tuba, 8 ft., 73 pipes, \$50.00. One set vox humana, 8 ft., 61 pipes, \$50.00. One set gamba, 8 ft., 73 pipes, \$50.00. One set five tubes Deagan chimes with electro-pneumatic action, \$50.00. Twenty-four switches, mounted, \$2.50 each. California Tuning Company, 551 Page street, San Francisco, Cal.

FOR SALE — ONE - HALF - HORSE-power Gem blower, with used three-phase 220-volt, sixty-cycle used motor. One-half-horsepower Gem blower, with 110-volt, sixty-cycle used motor. One-fourth-horsepower Gem blower, with 110-220-volt, sixty-cycle used motor. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE — USED PIPE ORGANS and organ parts. Used one-manual Estey reed; two-manual Ferrand-Votey. Pedal double open, pedal bourdon; also bass octave of pedal bourdon. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb. Established 1923.

FOR SALE—ESTEY TWO-MANUAL reed studio organ, full pedal bass, with electric blower. Bought in November, 1927, for \$1,425. Used only in home and rated by an expert as being in first-class condition. Price \$500. Address H-9, THE DIAPASON.

FOR SALE — GOOD USED ORGAN pipes in 16-ft., 8-ft., 4-ft. and 2-ft. compass; 2-h.p. Zephyr blower, 3-h.p. Kinetic blower; generators; swell fronts; dumb front pipes; chests, tremolos and supplies. Address J-8, THE DIAPASON.

FOR SALE — USED TWO-MANUAL pipe and reed organs. Manual and pedal chests, benches, harps, chimes, etc. Champion Electric Suctorians. Pipe Organ Service Company, 3318 Sprague street, Omaha, Neb. Established 1923.

FOR SALE — ONE TWO-MANUAL Möller tubular organ, having eight sets of pipes, with casework. One two-manual modern electro-pneumatic pipe organ, with chimes and harp, in A-1 condition. Address H-8, THE DIAPASON. [1f.]

FOR SALE — ESTEY PNEUMATIC console, two-manual, radiating pedal-board. Sell or trade for 1/2-H.P. Orgblio. Duplex chest. H. R. Pennsyle, Warrenton, Va.

FOR SALE—ONE TEN-RANK ESTEY divided organ, one eight and one four-rank Wurlitzer, like new, priced very reasonably. Also several small blowers with motors. Address J-2, THE DIAPASON.

FOR SALE—STYLE I, TWENTY-ONE-note chimes, with electric action. Will install within a radius of 200 miles of Chicago for \$265.00. Write F. C. Wichlax, 1153 North Karlov avenue, Chicago.

FOR SALE — SET OF DEAGAN chimes, twenty notes. Beautiful tone; highest quality. Price reasonable. Address Eugenia M. Ellenberg, Reedsburg, Wis.

FOR SALE—FLUE STOPS. BRAND-new flue pipes, wood or metal, voiced or unvoiced, new low prices. Harry Wilkinson, 22 Darling street, Marblehead, Mass.

FOR SALE—TWO SETS TUBULAR chimes, thirteen notes, C to C, 3/4-inch, nickel plated. Price \$17.50 per set. Address J-5, THE DIAPASON.

FOR SALE — "BANNER OF SAINT George," Elgar. Have 100 used copies, all complete and in good condition. Reasonably priced. Address J-4, THE DIAPASON.

FOR SALE — AEOLIAN ORGAN. Seven sets of reeds, 200 rolls, motor blower, \$150. F.O.B. Conrad Preschley, 8501 Clark avenue, Cleveland, Ohio.

FOR SALE—KILGEN TWO-MANUAL electric unit organ for small church. Like new. Reasonably priced. Address J-7, THE DIAPASON.

FOR SALE—EXTENSIVE ORGAN Library, at low price. Write or send postcard for appointment to Catharine Howard Ward, 623 Addison street, Chicago.

**Champion Electric Suctorians for Pumping Reed Organs**  
 Built for Service Priced to Sell Successful in Each  
 Shipped on approval \$37.50 F.O.B.  
 Junior Suctorian, ample up to six sets of reeds, \$27.50  
 Pipe Organ Service Company  
 3318 Sprague Street Omaha, Nebr.

**Dennison Organ Pipe Co.**  
 Reading, Mass.  
 We Specialize in Manufacturing Wood, Metal, Flue and Reed Pipe Organ Stops.  
 1847 1938

**Catharine Crozier RECITALS**  
 Eastman School of Music  
 ROCHESTER, N. Y.

**Ernest Prang Stamm**  
 Recital Organist  
 SAINT LOUIS

ESTABLISHED 1898  
**GUTFLEISCH & SCHOPP**  
 REED and FLUE PIPES  
 ORGAN SUPPLIES  
 ALLIANCE, OHIO  
 □ □

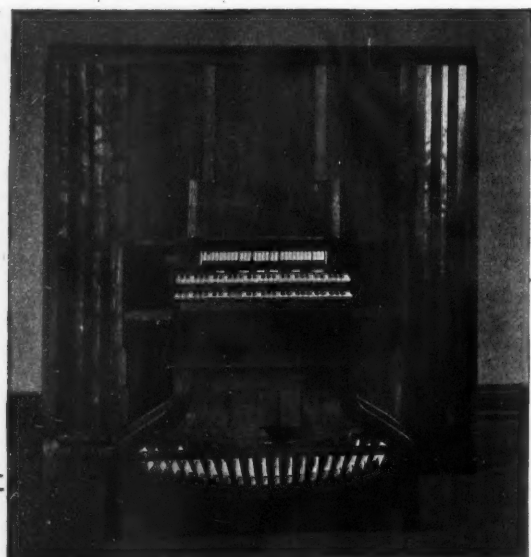
We have been in business continuously for forty years, and our reputation with our customers is our best recommendation and advertisement.

Organ builders who are not familiar with our work are respectfully requested to give us a trial order.

**ORGAN PIPES**  
 Reeds — Flues — Fronts  
 Reeds of rare color and beauty  
 Revoicing Also Done  
**GEO. W. BADGER CO.**  
 ROCKVILLE CENTRE, N. Y.

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

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



**The Cloister  
PIPE ORGAN**

**for Chapels, Small Churches and Residences**

A genuine pipe organ with all the tonal beauty which has characterized Pilcher Organs for more than a century . . . Requires little space . . . Moderately priced . . . Two manuals . . . Already set up in three easily movable and easily assembled sections . . . Truly a gem of an organ and worthy of any setting in church, chapel or home . . . Write for full details including specification . . . Henry Pilcher's Sons, Incorporated, 925 Mason Street, Louisville, Kentucky.

**NOW BUILDING**

**Three-Manual Hall Organ**

of

**Thirty Stops**

for the

**FIRST BAPTIST CHURCH**

of

**NEW YORK CITY**

This prominent Baptist Church was made historic under the guidance for fifty years of Preacher and Pastor, Dr. Isaac Haldeman. Present Pastor, Rev. W. H. Rogers.



**BRANCHES:**  
New York  
Philadelphia  
Chicago  
Detroit  
Los Angeles

WEST HAVEN  
CONNECTICUT

**MOODY BIBLE INSTITUTE**

**CHICAGO, ILLINOIS**

Called the "West Point of Christian Service," this world-renowned organization will soon have available a new twelve-story building for its widespread religious work.

Its Broadcasting Station WMBI, in new quarters on the upper floors, will be equipped with a fine Kimball organ—its voice to be heard daily by millions.

We are proud the choice was a Kimball.

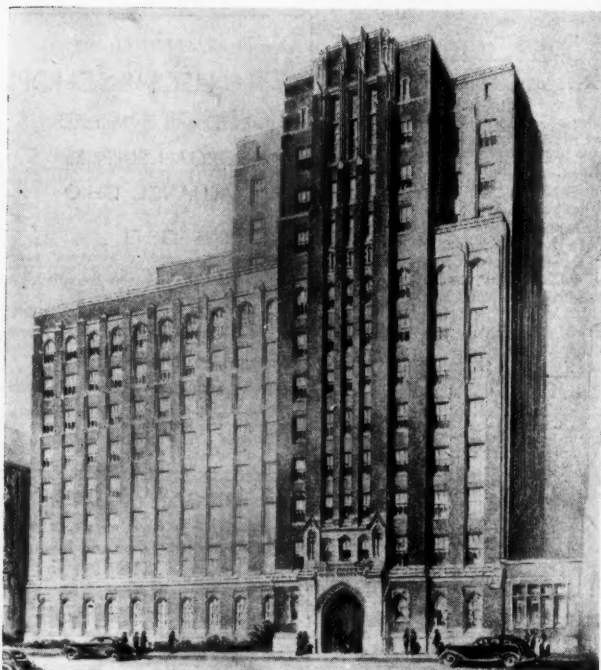
**W.W. KIMBALL Co.**

*Established 1857*

**ORGAN ARCHITECTS AND BUILDERS**

**KIMBALL HALL**

**CHICAGO**



*Courtesy Dr. Will H. Houghton, President Moody Bible Institute, and Thielbar & Fugard, Chicago, Architects.*